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Cover
Three red earthenware goblets, approximately 5, 7 and 6 inches in height, tin glazed with on-glaze brushwork, by English potter Alan Caiger-Smith. The form on the right illustrates the reduction-fired copper and silver luster decoration for which Alan is most widely known. This ceramist is the subject of an article beginning on page 33.
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Letters

AFRICAN CRAFTSMEN IN AMERICA

Every once in a while you have to turn for help in doing something important that is larger than one’s own ability to accomplish. The idea of African Craftsmen in America still persists, and an organization has remained intact as a concerted way to allow all of us to work together on certain chosen projects. We accomplished the Ladi Kwali, Michael Cardew, C. Kofi Athey tour on a pay-as-you-go theory and with great success. A tour of textile people turned out to be not so much a financial success although we believe the ideal aims were actually accomplished.

Meanwhile we have gotten together a “Nigerian Crafts” exhibition and a slide/show sound. Both are available for loan, on request, to institutions that can ensure proper security and general interest. To date the exhibit has been viewed at Western Kentucky University; the Oak Ridge Community Art Center, Tennessee; Indiana University of Pennsylvania; Berea College, Kentucky; Dalton Junior College, Georgia; and the Hunter Museum of Art, Chattanooga.

We want to continue our dream of establishing ways to encourage African craftsmen to visit the United States, and would also like to maintain a communication network whereby American craftsmen can visit, study, work and learn in Africa.

Certainly I would like to hear any questions, ideas and proposals for the future of this rather small but vital organization.

Charles Counts, President African Craftsmen in America, Inc. Rising Fawn, Ga. 30738

CRITIQUE

As a potter I feel obligated to give constructive help and recommendation: don’t put major life-long potters, such as Michael Cardew, in the back of feature articles, hidden as though part of the advertisements. Take out the banal advertisers who use childish, distracting, insincere methods of focusing attention. Many of them use junky, gaudy, splashy and cheap tricks instead of being simple and factual.

G. Johnson Cincinnati

FAIR SALES RESPONSE

I would like to thank Doug Hively for taking the time to write (November “Letters”) regarding my experience with a fair. However, to clear some things up, I was referred to this particular show by a craft-workers’ publication and by a fair sponsor/coordinator. It was not juried. It was held on a college campus, in the northeastern part of Chicago, complete with food vendors, entertainment and beautiful forested grounds.

I have been working in clay for ten years and do not consider myself a beginner; if my work was technically poor, I would not be exhibiting. Just because I am a new exhibitor in a show does not mean that I will “give away” my work. My prices are comparable to other potters’ work.

As for originality, my ceramics are not gimmicky or involved with elements borrowed from others. It is my hope that they can stand on their own, be technically sound, functional and reflective of nature.

With all these things in mind, I still did poorly at the fair. I envy your Pacific Northwest location, where you don’t have to compete with large shipments of “low-quality imported trinkets” sold in nearly every store in the city. Cher Hausing Chicago

MCDONALD/FASSBINDER ARTICLES

It was a pleasure to see the lengthy and personalized articles on studio potters in the October and November issues. The coverage given Harrison McIntosh and John Fassbinder gave me a feeling of kinship to the potters and their work.

Ron Brandiger Lubbock, Texas

SUBSCRIBERS’ COMMENTS

Assuming there are 50% functional potters and 50% funk artists—I’d like to see 50/50 coverage in each area. If you check photos of this past year’s magazines, you will note a tendency toward funk. Functional is a rarity. Let’s face it—the steady income is through function, rarely through funk.

Jo Helms Sunnner, Wash.

As an Australian receiving your magazine for one year I have found it most interesting. The trend away from traditional potting shapes in the U.S.A. is a bit disturbing, but does reflect other approaches possible even if one doesn’t wish to pursue them.

Laurelle Gordon Gunnedah, New South Wales

Along with hundreds of other readers I like beauty—not the far-out junk that tries to get passed off as art. Some of that stuff is a terrible waste of clay, time—and most importantly these days—energy.

Pat Lambert Los Alamos, N.M.

ERRATA

In my article “Once May Not Be Enough” (November), I reversed the quantities of raw and calcined Albany slip in Metamorphism Glaze IV. It should read:

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LETTERS

ference in the fired quality of the glaze, but calcining the larger quantity of Albany slip aids in the prevention of crawling.

And I neglected to mention that in refiring glossy glazes at a lower cone to induce matt surfaces, it is of great importance that those glossy surfaces be free of any oily residue left by fingers. If I am moving a piece directly into another kiln for immediate refiring, it is handled with a soft cloth, and if it has been handled for a while, a thorough washing may be necessary. Fingerprints may appear as objectionable smudges on a refired surface.

Charles Lakofsky
Bowling Green, Ohio

Herman Mueller would have been amused by the description of the technique used in forming the Rogge Hotel fireplace, which occurred in the News & Retrospect article “Herman Mueller: Encaustic Tile,” October CM, see page 71. The fireplace design (below, left) is a mosaic composed of small pieces of differently shaped tile, and is not an example of Mueller’s encaustic mosaic process as stated in the article. The encaustic technique was used on 6-inch tile which contained a grid pattern. This process was supposed to resemble true mosaic and from a distance, or in photographs, the two appear similar. There are few existing examples of architectural encaustic tile and some, such as the Moerlein Brewery mural, Cincinnati (detail, above right), exist under layers of paint.

One purpose of my dissertation study of Herman Mueller was to create an awareness of these disappearing examples of architectural ceramics. One of the developments of this research was the exhibit of Herman Mueller’s life work and a catalog, Herman Carl Mueller: Architectural Ceramics and The Arts and Crafts Movement, from the New Jersey State Museum, Trenton. This catalog describes and illustrates other significant developments in Mueller’s career.

Lisa Taft
Columbus, Ohio

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

Georgia, Atlanta March 28-April 2 The National Art Education Association’s annual convention titled “Atlanta: An Agenda for the ‘80s” will be held at the Hyatt Regency Hotel. For further information contact National Art Education Association, 1916 Association Drive, Reston, Virginia 22091.

Louisiana, New Orleans January 30-February 2 The annual meeting of the College Art Association includes sessions on art history and studio art. A placement service is provided for those interested in college teaching, art administration and related fields; at the Hyatt Regency Hotel. For further information, write: The College Art Association of America, 16 East 52 Street, New York City 10022, or call: (212) 755-3532.

Michigan, Ann Arbor March 5-8 The annual conference of the National Council on Education for the Ceramic Arts (NCECA) is held at the University of Michigan (registration on the 6th, conference begins on the 6th). For further information write: Jack McIlroy, University of Michigan, Extension Service, Conference Department, 412 Maynard Street, Ann Arbor 48109, or call (313) 764-5304.

North Carolina, Asheville April 17-19 Annual meeting of the Southern Highland Handicraft Guild; at Folk Art Center.

Pennsylvania, University Park February 28-March 3 “SuperMud,” a conference with demonstrations; at Penn State University. Contact: Ron Avillion, 410 Keller Boulevard, University Park 16802.

Rhode Island, Providence March 20-23 “Technical Innovations in Metal and Clay Conference” will focus on synthesizing the use of renewable resources and more efficient production methods within the clay and metal traditions. The event includes workshops with Tim McCreight and Gerry Williams, demonstrations with Curtis LaFollette and Harriet Brisson, plus panel discussions featuring craftspeople in clay and metal. Fee: $75 in advance; $85 at time of conference; $10 for panel and demonstration only. In conjunction with the conference, an exhibition focusing on technical innovation will be held in Banister Gallery, February 28-March 23. Write: Art Department, Rhode Island College, 600 Mount Pleasant Ave., Providence 02908, or call: (401) 456-8054.

SOLO EXHIBITIONS


California, Fullerton January 11-February 10 “Clay: Homage to Origins,” raku and sawdust-fired ceramics by Patrick S. Crabb; at the Muckenhalter Cultural Arts Center, 1201 West Malvern Avenue.

California, San Francisco January 8-February 2 An exhibition of ceramics by Sandra Shannonhouse; at the Quay Gallery, 254 Sutter Street.

California, Santa Monica January 1-31 Thixotropic ceramic sculpture by Carol Jeanne Abraham; at the 26th Street Gallery, Brentwood Country Mart, 225 Twenty-sixth Street.

Colorado, Fort Collins January 27-February 10 A multimedia exhibition by Alan McNeil; includes ceramics; at Lincoln Community Center, Intimate Gallery.

D.C., Washington January 20-26 An exhibition of porcelain and fiber dolls by Sharon Roslund Avery; at Jackie Chalkley Gallery, 3301 New Mexico Avenue Northwest.

Florida, Orlando January 4-February 1 “Cups,” an exhibition which includes clay...
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by Robin Van Arsdol; at Valencia Community College, West Campus.

Illinois, Chicago January 11-February 16 An exhibition of ceramic murals by George Mason; at Exhibit A, 233 East Ontario Street.

Indiana, Indianapolis January 22-March 2 An exhibition of ceramics by Tim Mather; at Indianapolis Museum of Art, 1200 West 38th Street.

New York, New York January 5-February 2 “Pattern Sculpture: The Value of a Variable,” an exhibition of ceramics by Robert Milnes; at Theo Portnoy Gallery, 56 West 57th Street.

January 7-31 An exhibition of ceramic interpretations of African masks by June Estes of Clay, Ltd.; at Chemical Bank, Greenwich Village Branch, 204 West 4th Street.

January 8-26 A ceramics exhibition by Robert Segall.

January 29-February 16 An exhibition of ceramics by Cynthia Bringle; both at Greenwich House Pottery, 16 Jones St.

North Carolina, Winston-Salem January 4-February 24 An exhibition of ceramics by Elaine Reed; at Southeastern Center for Contemporary Art, 750 Marguerite Drive.

Oregon, Portland through January 5 Mixed-media murals by ceramist Frank Boyden; at Fountain Gallery, 117 Northwest 21st Avenue.

January 10-February 9 “Ceramic Sculpture, Drawings, Photographs,” by Thom Wolfe; at Contemporary Crafts Gallery, 3934 Southwest Corbett Avenue.

Washington, Spokane January 1-31 Works by featured artist Jan Parzy; at the Pottery Place, Old Flour Mill.

GROUP EXHIBITIONS
Arkansas, Little Rock through January 6 “Toys Designed by Artists Exhibition,” includes ceramics; at the Arkansas Arts Center, MacArthur Park.

California, Los Angeles through January 6 Works in ceramics by Vivika and Otto Heino; at Untitled Gallery, 8899 Beverly Boulevard.

through January 11 “Glass/Fiber/Clay,” a multimedia exhibition; at the Mandell Gallery, 472 North Robertson Boulevard.

through January 13 An exhibition of works by 50 contemporary artists and craftsmen of New Mexico; at the Craft and Folk Art Museum, 5814 Wilshire Boulevard.

through February 24 Approximately 150 objects illustrating ceramic art from the Renaissance to the 20th century in Western Europe and America.

through June 29 A selection of approximately 100 mosaics from the 17th to early 20th centuries, includes examples of Roman and Florentine mosaics; both at Los Angeles Museum of Art, 5905 Wilshire Boulevard.

January 19-February 17 “Westwood Clay National Exhibition”; at Otis Art Institute of the Parsons School of Design, 2401 Wilshire Boulevard.

Florida, Jacksonville through January 8 “Joy of Giving,” an exhibition by members of Crown Craftsmen, includes ceramics; at Contemporary Village, 2736 University Boulevard West.

January 11-February 15 “Contemporary Crafts,” an exhibition which includes ce-

Please Turn to Page 72
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Answers to Questions
Conducted by the CM Technical Staff

Q The porcelain I’ve been using in oxidation has a slightly yellow color, but because I’ve stockpiled so many of the ingredients, I’m wondering if something can be added to the recipe to make the color a bit whiter?—J.A.

Extremely small quantities of cobalt have been used as a way of “bleaching” yellowish whiteware bodies (blue-white is perceived as whiter), but because cobalt is such a strong colorant, we emphasize “extremely small” because as low as 0.025 equivalents may still produce blue rather than white. It is important that the cobalt be well dispersed in the slip before drying to the plastic state, and use of cobalt carbonate is recommended.

Reduction of the body is another alternative if this option is available to you. Traces of iron in the clay appear yellow in oxidation, but turn slightly blue in reduction—creating results similar to the cobalt addition.

Q In the June 1979 issue, you listed a series of Cone 6 frit glazes, but in mixing many of these I have found they settle out quite rapidly. Any suggestions?—J.H.

Liquid glaze tends to settle at various rates depending on the amount of clay in the recipe (the greater the clay content, the more glaze tends to stay in suspension), particle sizes within the glaze batch and the electrolytic balance of the glaze suspension. Frit glazes are notorious for their ability to settle into a hard mass at the bottom of the glaze bucket.

Ceramists prevent or retard glaze settling by adding a flocculant (or suspender). These include two percent bentonite or ball clay (perhaps the best choice); gum arabic or tragacanth, dextrin or molasses (these tend to mold without the addition of formaldehyde or some other compound to retard bacterial growth); deflocculants, common salt, calcium chloride, or other materials to affect the electrolytic balance (but these tend to thin the glaze which can change physical results on the fired ware).

Because of the inherent drawbacks of many glaze suspenders, potters often choose simply to mix vigorously before use and periodically during the glazing session.

Q Is there some way to differentiate between a surface fracture and a crack which goes clear through a section of kiln shelf?—K.K.

The extent of kiln shelf fracture may be simply determined by sprinkling dry alumina on the shelf, balancing it on a centrally located post, and tapping the former sharply. Wherever a crack goes through the kiln shelf, the two halves of the shelf act as a tuning fork, vibrating at different rates and causing alumina to part at the crack. This technique may also be applicable to use on ceramic ware if the form permits.

Q I am familiar with the silicon carbide blades used for cutting bricks, but are there any saw blades available for cutting ceramic tiles with a saber saw?—N.S.

Remington Arms Company produces “Grit Edge” saw blades which will even make plunge cuts in ceramic tile. Toothless, the blade is coated with tungsten carbide granules, and is also available in a rod-shaped blade which fits a typical hacksaw. Consult your local hardware store for additional information.

Q Do you have a yearly index of articles available? I am always searching through old issues looking for something seem previously that I need to know now.—P.B.

Since 1962, Ceramics Monthly has published a yearly index in each December issue. Previous magazines were indexed in the January 1962 issue. Additionally, a more comprehensive 20-year index (1953-1972) is available from the CM book department for $1.50, postpaid.

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

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Where to Show

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EXHIBITIONS

California, Glendale July 11-August 5
"The Western Edge: Designer and Production Crafts" is open to craftsmen from California, Oregon and Washington. Juried by 35mm slides. Fee: $6 unlimited entries for Southern California Designer Craftsmen members, $10 for up to 4 entries from nonmembers. Entry deadline: March 21. Write: Sharon Jeniye, 2627 Medlow Avenue, Los Angeles, Calif. 90065.

Colorado, Golden April 6-May 7 "North American Sculpture Exhibition" is open to American, Canadian and Mexican artists. Limited to hard sculpture in a permanent medium; not to exceed 125 cubic feet or 500 pounds. Bas relief not to exceed 24x36 inches or 100 pounds. Juried by 8x10 mounted, glossy black-and-white photographs. Entry fee: $10 per sculpture. $5000 in cash prizes. Entry deadline: February 12. Write: North American Sculpture Exhibition, Foothills Art Center, 809 Fifteenth Street, Golden 80401, or call: (303) 279-3922.

Georgia, Athens April 5-May 1 "Ceramics Southeast" is open to clay and glass artists residing in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North and South Carolina, Tennessee, Virginia and West Virginia. Juried by slides, maximum 3 works. Entry fee: $5. Entry deadline: January 15. Cash and purchase awards. Contact: Andy Nasisse, Visual Arts Building, University of Georgia, Athens 30602.


Kansas, Lawrence February 10-29 "25th Annual Kansas Designer Craftsmen Exhibition" is open to craftsmen who are current or former residents of Kansas or current residents of Kansas City, Missouri. Juried by work. Juror: Harvey K. Littleton. Entry fee: $10 for two. Awards. Entry deadline: January 18-19, hand-deliver only. Write: Kansas Designer Craftsmen Exhibition, Department of Design, University of Kansas, Lawrence 66045, or call: (913) 864-4401.

New York, White Plains May 2-18 "Mamaroneck Artists Guild 27th Open Juried Exhibition" is open to artists and craftsmen. Juried by work; hand deliver only. Cash awards. Entry fee $10 for 1, $15 for 2. Entry deadline: April 24-25. Write: Mamaroneck Artists Guild, 150 Larchmont Avenue, Larchmont, N.Y. 10538.


Pennsylvania, Erie March 2-16 "Fifth Annual Art Scholarship Competition" is open to high school seniors only. Each must submit 3-5 works in any medium; a cross section of art forms is suggested. A statement which identifies one’s background in the arts, goals, aspirations and purposes of applying for a scholarship may accompany work. Juried by works. Scholarship awards totaling $1000. Entry deadline: February 23. Write: Edward Higgins, Department of Art, Mercyhurst College, 501 East 38 Street, Erie 16546.

South Carolina, Hilton Head Island March 15-April 15 "Primary Art" is open to artists and craftsmen 18 years or older. Juried by slides. Entry fee: $10 per artist.
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WHERE TO SHOW

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FAIRS, FESTIVALS AND SALES


Florida, Boynton Beach March 1-2 “Sixth Annual Festival of the Arts.” Juried by 3 slides. Fee: $20 professional, $15 amateur. Cash and purchase awards. Entry deadline: February 15. Contact: Eleanor Krusell, Recreation and Park Department, 128 East Ocean Avenue, Boynton Beach 33435, or call: (305) 732-2636.


Indiana, Indianapolis June 7-8 “Twenty-fifth Annual Talbot Street Art Fair” is open to all media. Juried by slides. Fee: $15 for Indiana Artist/Craftsmen members, $30 nonmembers. Membership available to residents and former residents of Indiana. Entry deadline: March 1. For application write: Joan Kisner, 620 North

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Suggestions
from our readers

TRIAXIAL BLENDS

When running triaxial blends, I label paper cups with a three-digit number representing the proportions of glaze materials A, B and C to be used for each test. For example, cup 253 would have two parts (twenty grams) of material A; five parts (fifty grams) of material B; and three parts (thirty grams) of material C. Mark corresponding test tiles with the same three digits for easy reference.

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A high-temperature cement that is effective to 2700°F (1500°C) may be made by mixing talc with liquid sodium silicate (water glass) to any consistency—a thin paste, putty or in between. It’s ideal for repairing shelves and shelf posts, or gluing pins in electric kilns to hold resistance wire in place. It also makes an excellent ceramic-to-metal adhesive.

DRIPL ess SPOUTS

A small dab of butter or margarine underneath a pitcher’s pouring spout insures against drips.
—Faith Symes, Merrimack, N.H.

WAX REMOVAL

Greg Moore’s suggestion for removing wax in the October issue has one drawback—a red hot kiln must be available at the time such removal is necessary. Far more expedient is a method I have been using for a long time, simply burning away the wax with a propane torch. Too rapid heating may crack a piece because of uneven expansion, but applying the heat generally and then zeroing in on the wax will prevent this. As soon as the wax blackens, it is altered to carbon, and the resisting property is lost; it is not necessary to completely burn away the carbonaceous residu.
—Charles Lakofsky, Bowling Green, Ohio

DESIGN TRANSFER

An easy way to transfer precise designs (such as Indian motifs) to pottery is to draw them on tracing or tissue paper with an indelible pencil—available at most stationery supply stores. (I’ve tested several different brands and they all work.) Press the drawing on wet clay, rubbing from the center out or from one edge to the other to prevent wrinkles. Remove and incise or color. Remember the design and lettering will be reversed, so plan accordingly.
—Lucille Mathewson, Takoma Park, Md.

TWO IDEAS

When the plastic pan on my electric wheel cracked severely, I patched it with PVC cement. This colorless adhesive is available at hardware stores or plumbing supply places and is used to cement plastic water lines, so it works great on the hard plastic pans.

My index finger was getting worn away by gritty raku clay. Since I hate to wear gloves when throwing I now wrap a small piece of cotton cloth around my finger and don’t seem to suffer loss of control of the clay.
—Pamela Messer, Santa Fe, N.M.

UNIFORM SLAB HEIGHT

To obtain a uniform height for the walls of slab structures, just measure the height in a few areas around the pot and connect these points with a piece of string, circling the pot and holding the string in place, if needed, with pieces of clay. Draw a line around the container where the string lies, then cut the walls at the line and it should be the same height all around.
—Kim Gernsbacher, New Orleans

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The Elements of Beauty in Ceramics

by Charles F. Binns

The following condensed article, first published in 1896, represents one of the major aesthetic theories in ceramic art. Written by the "father of contemporary American ceramics," its influence is felt today. For additional information about the author, see "Charles Binns, Adelaide Robineau" in the November 1975 issue.—Ed.

In view of the extent and variety of ceramic productions of the present day, it may well be asked whether there be any principle upon which merit may be considered; whether any artistic canon exists for the guidance of the critic.

There are some who hold that in ceramic work the clay must always be in evidence, that the wheel is the only suitable appliance for the shaping of a plastic material. A second school holds that not the clay as in a natural state is to be considered, but what it becomes in the fire; that stoneware and porcelain are worthy of appreciation in themselves, without regard to their plastic and earthy origin. There may be said also to be a third class who believe that any means may be used for producing form and decoration, provided only that the result be beautiful. Let us examine the basis of these claims.

I will premise that we cannot judge any work pretending to be a work of art unless we leave out of the question the conditions under which it was produced. We value the specimens in an ethnographical museum because they reveal to us the manners and customs of a bygone age. We regard them as steps in education, as stages in the evolution of a people, but the moment a work can be judged artistic, we remove it from the department of ethnography. We place it upon a platform with the art work of all ages and all nations, to stand or fall by another criterion. What, then, do we require as the elements of beauty, and for what do we seek in our criticism of ceramic works of art?

In every department of artistic work we demand that the executant shall exhibit perfect control over his material; this is, in fact, the essence of artistic practice. Without this faculty the poet and the painter may conceive grand subjects, but they cannot convey their ideas to the multitude; the poet must have control of words, the painter of colors. In like manner, the sculptor and the engraver must be executants if we are to derive any pleasure from their work. And the potter? The docile clay is obedient to his touch, so obedient that a rude hand or an unskilled finger may mar the whole work. It cannot be then that we require of him a lower degree of skill than of the painter; he works in a different sphere but his work demands no less knowledge and dexterity.

The first element we look for in ceramic beauty is form; this must be regarded as of the greatest importance, because if the form be poor, no decoration, however elaborate or costly, can ever beautify. The ancient Greeks produced most beautiful forms, and they seem to have used various means; the vases were shaped from the plastic clay upon the wheel, and ornamentation belonging to the form was molded and applied. At the same time, the highest degree of finish is observable; the potter was not content to leave the mark of his finger upon the clay, the surface of each piece was smoothed and endowed with a delicious texture. The potter’s control over his material was complete, and he was able to create the works of art...
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which now charm our vision. But a Greek vase was beautiful when it left the hand of its maker, and it owes little or nothing to the fire. If pieces dried in the sun could have been preserved for us, we should find them equally as beautiful as those we have. These fictile triumphs are, in fact, glorified clay—their beauty is the result of a grand conception realized by a skillful hand. A high civilization had caused in Greece a high ideal; the works of the potter, as of the sculptor, were judged by a lofty standard, and for this reason the examples that remain to us exhibit excellence.

Beauty of line and texture is not produced merely by a fortuitous chain of circumstances, it is the outcome of thought and care. If we analyze the beauty of a given line we find that its power depends upon the harmonious relation of one part to another, and upon the balance of the whole. Beyond the beauty of outline there is an aesthetic value in surface. Silk is more beautiful than cotton because of its texture, and in like manner, fine clay is more beautiful than coarse, high finish (more beautiful) than a rude surface. The judgment of the sense of touch is not to be despised.

There is a tide in the affairs of clay, and in its flow it reaches the point where clays are influenced and changed by fire. Stoneware which is salt-glazed assumes the delicately-mottled texture that we well know. Porcelain gains its fine whiteness and translucency, and emerges from the heat a new thing. The fire has a very important part to play in influencing the beauty of any ware. Though fire cannot supersede the beauty of form, it can and does enormously control the beauty of texture. But there is one thing the fire cannot do. It cannot turn bad work into good, any more than a coat of varnish can correct drawing in a picture.

In dealing with the clays that may be called “fine,” we find that certain combinations are necessary; we need a substance which will obey the impulse of the kiln and permit itself to be purified, but which will at the same time decline to bend before the fire or to bow itself to the tyrant heat. To arrive at this result is a matter of discrimination, and we find sometimes that we are compelled, in order to attain our desire, to sacrifice certain other qualities in the clay; the substance may not be plastic enough to be formed upon the wheel, or it may be necessary that the surface should not be disturbed by the hand. Recourse must then be had to molding as a means of producing form; and here it is found that a much wider field is opened than that provided by the wheel alone. The forms producible upon the potter’s wheel are limited, while the use of the mold enables us to produce a practically inexhaustible variety. But a satisfactory result must depend upon the proper use of our facilities—the opprobrium which attaches to a badly molded piece must likewise belong to that which is carelessly formed by the hand.

The fine clay having had its nature changed by the fire, it cannot be right to treat it any longer as clay. Porcelain is a precious substance, a thing so delicate and pure as to have worthily excited in the ancients a feeling of veneration. We have no need to go back to its earthy origin. We can deal with it as it is to our great advantage. A most important element in the beauty of porcelain is the texture of its surface, and as porcelain can hardly be complete until it be glazed, the quality of that glaze becomes of the greatest value. To appreciate the artistic value of glaze, one has only to handle a piece of Japanese fine porcelain.

In considering the elements of beauty found in decoration, let me state that beauty cannot exist in originality alone. I believe there are some artists and some critics who would pardon any fault so long as the work may claim to be original. I admit that where a beautiful piece has also claim to be original, its value is increased, but the point under consideration is not value but beauty.

In decoration there is a great deal to be said for the fitness of things: only let it be decided what constitutes “fitness.” To treat a piece of terra cotta as a work in clay is manifestly correct—the senses give evidence that the material is clay, the clay itself can be worked and fired. To treat a piece of porcelain as clay is equally wrong, because the material cannot be
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worked as the clay can, while the fire totally changes its nature.

It is fit then to decorate earthenware and pottery in the clay—toolings, embossments, and incisions are all suitable, but their fitness does not necessarily constitute beauty; the power of the work to please lies not in the fact that it is suitable, but in the quality of its execution. The treatment of white earthenware in vogue at the present day is not to be commended; it is either cheaply decorated by means of the printing press or gaudily finished in distant imitation of porcelain. The apostle of earthenware has yet to arise who will give us beautiful and low priced dinner services. In giving voice to this sentiment I may be regarded as a traitor in the camp, but while I regard much of English earthenware as satisfactory so far as it goes, I admit that in the majority of cases it bases its claim to consideration upon price rather than upon artistic merit.

Let us turn now to the elements of beauty in the decoration of porcelain as distinct from earthenware. We have somewhat cleared the ground by disposing of the question of form, which must always largely influence decoration, and we are left free to inquire what materials are at our disposal, and what methods are open to our use. There can be nothing more beautiful than the pure surface of a piece of fine porcelain. The translucent paste and the tender glaze appeal to our affections in a manner that must be irresistible to the artist, and it is not to be wondered at that porcelain has received the adulation of kings.

The element of beauty derived from color in ceramics is not to be lightly dismissed, and here again we must discriminate between pottery and porcelain. In the former we have always to consider the color of the clay itself. There is great color value in Greek pottery and in German stoneware, while the tones that we consider most fitly to belong to clay are those which will withstand the hard fire. These tones are given a certain quality of subdued strength by the intensity of the heat, and the result is a pleasing harmony between the clay and the decoration. Thus in pottery we are able to draw elements of beauty from various sources, but in dealing with porcelain we find the conditions somewhat different; the unburned material is much more tender, the fire much more severe. Colors passed through the porcelain kiln, with but few exceptions, perish. Cobalt, nickel, manganese, and chromium are the most refractory. This has led to the use of softer porcelains by those who were desirous of extending the underglaze palette.

In the treatment of porcelain with enamel or muffle colors and gold, there is a wide field to be traversed. The Chinese long ago led the way. Many are the ways in which color can be used upon porcelain to beautify form. Tinted grounds have been used since the day of the Chinese works, and there are no tints that can compare for purity with those possible upon porcelain: the translucent paste shining through the colors affords the keenest pleasure to the artistic eye. The objects of nature lend themselves admirably to adaptation, and can be largely utilized to beautify and develop form. The Japanese artist can in this, also, read us a lesson, for in his work we have perfect adaptation allied to realistic execution. The Western artist, in his work, is inclined to sacrifice one to the other. Realism is allowed to overshadow adaptation, or vice versa. The true course is to be found in utilizing the poetry of nature to express the thought of the artist. When our porcelain decorators shall learn to read the book of nature, when the sketchbook is deemed inseparable from the palette, then our decorative porcelain will enter upon a new stage of existence, and we shall no longer consider a china painter as outside of art.

The use of metallic decorations upon porcelain has been many times discussed. There is no doubt that metallic decorations are often applied in a gaudy or a senseless manner, but this only goes to prove my contention that beauty lies not so much in the substance used as in the manner of use, and it may be maintained in art if not in ethics—that the end justifies the means.

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Highest quality made. Tightly fitted rings. Rounded holes for easy attachment. Exact, uniform diameters (outside to outside measuring) for accurate fittings. Available in bamboo, cane, and wrapped cane materials. Free from large knots and finished smooth for best appearance. We've searched internationally and find these to be the best made, and even better than any we've offered before. See below to learn how you can save 10% on these items during our 1980 Decade Sale. Please specify proper prefix (shown in chart below) when ordering handles.

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30 Ceramics Monthly
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January 1980 31
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England’s Alan Caiger-Smith

A Tin and Luster Potter

by George and Nancy Wettlaufer

Alan was apprehensive, muttering, “I really must be off” several times before he finally left the house. The Wettlaufer family had become part of the breakfast routine of the Caiger-Smith family for most of the month of June after they had generously invited us to park our van in their yard and consider their country manor as home base during our stay in England.

We had returned to Aldermaston on Alan’s invitation especially to take part in the luster kiln opening—a more dramatic kiln opening than an ordinary wood firing. Alan does his luster firings four times a year; the rest of his tin-glazed earthenware production is fired in electric kilns—the bulk of the Aldermaston Pottery output. Run by Alan, the pottery employs two permanent workers and several apprentices, and is located about fifty miles west of London in a picturesque small brick village.

When we arrived that morning, they were unbricking the door of the kiln. Our first glimpse inside meant almost nothing. The pots all looked dull, almost as if the kiln hadn’t even been fired. Alan pulled out a tile, dipped an old cotton rag in water, then in pumice, and rubbed the ochre coating—an orange-gold sheen replaced the dull gray brush strokes.

We had watched parts of the wood firing two days prior, charmed by the idea of using willow scraps from a cricket bat factory nearby. The pots had already been glaze fired once with a white tin glaze; then the pigments, containing silver or copper oxides, were painted on like overglaze decoration. This second firing was for the lustres, and, as Alan says jokingly, “We barely warm up the pots”; true, compared to reduced stoneware, but the final temperature is quite critical—too low and the luster doesn’t have the right sheen, too high and the ochre melts in and can’t be rubbed off. The amount of reduction or smoking is also critical. Even after years of experience, Alan expects only between twenty and eighty percent of the pots to come out well.

As Americans, our main association with lustres had previously been with the liquid silver and gold commercial variety fired in oxidation. This is a less risky process developed by the French ceramists of Vincennes in the 18th century to replace the more difficult process of the Islamic, Hispano-Moresque, Italian potters to which Alan traces his roots.

Meanwhile, back in Aldermaston, we all set to rubbing, even our children, who really enjoyed the suspense—“like opening Christmas presents, except Christmas doesn’t take all day.” This was probably the wrong association for what originated in the 9th century as an Islamic ceramic tradition, but we felt the mixed metaphor too. Most of the Caiger-Smith family showed up periodically during the day to rub a few pots and inspect the latest results. And even some of the local villagers stuck their heads in for the verdict. Yes, it had been a good firing.

Alan noted that the Islamic people worked on lowering the firing temperature by trying different combinations of materials, rather than raising the firing temperature higher and higher as they did in Europe. A Cambridge-educated scholar, Alan researched for years before publishing his Tin-Glaze Pottery in Europe and the Islamic World (1973, Faber and Faber, London). Presently, he is working with the Victoria and Albert Museum to bring...
Alan Caiger-Smith's wood kiln being stacked in preparation for a luster firing; previously fired, glazed surfaces can touch during the low-temperature process, maximizing the kiln's capacity. The high, rolling arch may best be seen in the background—although it is not a catenary, the arch exerts little thrust on the walls.

On unstacking, reduction luster ware must be rubbed with a cloth dipped in water and pumice; this removes the dull ocher coating to reveal the characteristic mirror-like sheen.
out a new edition of the famous Piccolpasso Manuscript, the first potter’s manual ever written.

We asked if he knew of present-day potters doing wood-fired lusters, knowing that it was a college trip to Spain that had first persuaded Alan to become a potter. He knew of one or two potters copying traditional designs but that was all. The technique has pretty much died out now in the Mediterranean.

Knowing that museums and galleries were waiting in line for these pieces, we asked why he didn’t just do lusters. “It’s too demanding emotionally and time-consuming for general production, not to mention the risk involved.” He respects the general public as well as the galleries, and feels that it’s important to produce a line of quality earthenware at reasonable prices for them. But he is also committed to the apprenticeship method of passing on skills to new generations, and operating a production pottery enables him to do this as well.

“If I had to do luster all the time,” he claims, “I couldn’t maintain the level of excellence and caring—or the excitement.” The two types of ware are very much related to each other historically, and that way he manages to maintain a balance.

American potters seem to be increasingly interested in firing at lower temperatures—either for the special effects possible, or for the energy savings, or both. The work of Alan Caiger-Smith provides an example of one direction worth emulating.
The National Cone Box Show

Miniature ceramics by 127 American artists were exhibited earlier last year in the Third National Cone Box Show at the University of Kansas, Lawrence. Jurors William Bracker and James J. Nabors, University of Kansas, Lawrence; John Ground, Millersville State College, Pennsylvania; and Glenn Rand, Colorado Mountain College, Leadville, selected the works from approximately 400 entries. Entry rules required that submissions fit into a closed Orton standard pyrometric cone box (3x3x6 inches). As a departure from previous years, only one entry was allowed per artist.

The majority of the show—103 works—will travel for the next two years; additional information concerning the traveling portion of the show is available from: James J. Nabors, Continuing Education Building, University of Kansas, Lawrence, Kansas 66045.
Far left "Iris Box" 3 inches in diameter, by Beth Mueller, Detroit.

Left Incised blue porcelain bottle, 4 inches in height, by Dorothy Bassett, Waxhaw, North Carolina.

Below, left "Solar Timepiece for a South Window—Sundial for Latitude 29°, Longitude 90°" approximately 5/8 inches in length, by Carol Price, Galveston, Texas.

Right Fluted stoneware jar, 5 inches in height, with African padauk wood lid, by Ellen and Tom Currans, Dundee, Oregon.

Below "Conehenge," approximately 6 inches in length, by Alan Fomorin, Columbus, Ohio.

Below, right Blue glazed bottle, 4 inches in height, by Karl Martz, Bloomington, Indiana.
Left “Cone Uncommon ” approximately 6 inches in height, low-fire, handbuilt clay with luster, by William Rog and Barbara Scully, Newark, Delaware. According to the exhibition organizers, this work was stolen prior to the show.

Below “American Beauty Whistles” handbuilt earthenware, 6 inches in height, by Joanne Davis, Jamestown, Rhode Island.

Right Liquor cups, $1/4 and 6 inches in height, corduroy-ribbed porcelain, handbuilt, by juror William Bracker, Lawrence, Kansas.

Below, right Raku box with toucan, approximately 6 inches in length, by Wendy Harris, Brandywine, Maryland.
Clay objects by thirty-six artists were displayed in a two story lobby/gallery at Security Pacific Bank, Los Angeles, through September 2. Guest curator Elaine Levin attempted to "define what had happened to West Coast ceramics in the last twenty-five years. I chose ceramists whose work I felt would clarify categories for myself and others—some familiar, others who have had limited exposure."

"As I began selecting appropriate work, the discrepancies in my premise became apparent; greater diversity, a multiplicity of forms, indistinct boundary lines between work combined to make categorization a slippery, elusive business. Many ceramists are in several stylistic areas simultaneously; some shift areas as they begin a new body of work."

"In spite of the hazards of labeling, there are two general categories of ceramic tradition that continue to define contemporary work, however loosely—a vessel orientation and sculptural concerns. Defining what qualifies as container or sculpture can no longer be determined by past history."

Clockwise from right "Large Rust Cylinder" 23 inches in height, by Stephanie DeLange; "Presents" 15 inches in height, by Ellie Fernald; "Refolding (for Michael's Wall)." 32 inches in height, by Joanne Hayakawa; "One-Circle Torso " stoneware, 22 inches in height, by Stephen DeStaebler; "Oyster," clay and wood, 50 inches in height, by Lukman Glasgow; "Against the Grain," handbuilt earthenware with ceramic decals, 18 inches in height, by Howard Kottler.
Left “Robot Tea Pot” 12 inches in height, by Clayton Bailey.

Below “Ceramic Wall Drawing Number 3” 23 inches in width, by David Furman.

Bottom, left Detail, untitled sculpture, 54 inches in height, by Dora DeLarios.

Bottom Covered jar, 20 inches in height, by Adrian Saxe.
“I got tired of being poor and throwing fourteen hours a day,” said Harry Spring, another over-worked potter—until he discovered jiggering. Actually, he didn’t discover jiggering. It had been invented centuries earlier, but he did, in a personal sense, rediscover this forgotten art. Hand-jiggering is almost nonexistent in the United States; Harry had to start from scratch.

Like wheel-throwing, hand-jiggering is an antiquated method of forming ware. A spinning plaster mold receives clay that is pressed against it by a wooden template. It is not unlike hand-throwing pottery except that a plaster mold and wooden template replace the potter’s hands.

I first came across hand-jiggering in England. A pile of thrown plates lay in a dusty corner of a shop. “How much are these?” I asked. The price seemed too low to justify the labor involved. Then I was told that the plates were jiggered and not hand thrown. I, a potter for fifteen years, had been fooled.

It is not uncommon in Britain for a master potter to relegate simple forms to his jiggering machine. An apprentice can produce hundreds of plates, bowls and mugs while the potter concentrates on casseroles, teapots, large bowls, platters and other more challenging forms. In that way the public appetite for affordable flatware is satisfied and the potter earns a living wage doing interesting labor.

“What a neat idea,” thought I.

My quest for an American jiggerer brought me to Newport, Rhode Island, and the Spring Pottery. Harry Spring jiggers about twenty-five percent of his ware and throws the rest. Some of his pots are partly jiggered, partly thrown: Jiggering “helps keep popular items in stock without killing me. It adds variety to my shop. It’s another way of producing pots—sort of like using a slab roller, an extruder, or hiring another thrower to supplement what I can do. No, it has not deterred anyone from buying anything. As long as the quality is high, people don’t care if a pot is jiggered or not. I wholesale a lot of my jiggered pots—they like the price and consistency.”

How about other potters? How do they feel about your jiggering? “I explain and let them draw their own conclusions. Some mutter, but a couple of guys up the road have really taken off with it.”

Those guys are Stephen Beauchemin and Jack Vartanian of Potpourri Pottery. Their sole jiggering machine produces an average of 150 high-quality pots per day, feeding a new 200-cubic-foot car kiln which supplies a host of East Coast shops.

What is a high-quality jiggered pot? According to Steve, it is possible to hand jigger up to 1000 pots per day, but they will lack a sense of craftsmanship. “You can look at one of those pots and see that no one really cared. We pull our handles and hand trim the bottoms of bowls. Every pot is inspected, cleaned up and embellished by hand. People should realize that it’s a full-time job supervising an operation like ours. A jigger can turn out a lot of ware that has to be trimmed, glazed, fired and sold.”

Any problems with jiggering? Said Jack, “Well, around here craft shows won’t let you in. They want wheel-thrown pottery. And there is always the possibility that someone will use jiggering merely to make a fast buck. You can make a lot of pots with a jigger and if you just want to make money, you can flood the market with cheap pots. That’s not fair to the public or to potters.”

As I drove home, north from Rhode Island, I became excited by the prospect of more potters being able to make a decent living with jiggering. And at the same time I was aware of the cheapening of all turned ware made possible by the abuse of this machine. “But then again,” I thought, “this situation is not unique. Potters of the early Industrial Revolution must have had similar conversations. People get tired of being poor and throwing fourteen hours a day.”

January 1980
The Jiggering Process

Jiggering, like throwing, looks easy but isn’t. Months can be spent preparing for the first finished pot and additional months may be invested before the pots are well finished.

Any clay can be jiggered; however, some bodies are more suitable than others. Fine, plastic clays jigger best, but coarse stoneware clays lend a studio-produced look to the finished ware. The clay should be slightly wet, although excessive moistness may cause warpage and distortion. One suitable clay body is:

**Potpourri Clay Body (Cone 9, reduction)**

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<td>Kaolin</td>
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</tr>
<tr>
<td>Grog</td>
<td>5</td>
</tr>
<tr>
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A jiggering machine is simply a vertical turning spindle (similar to a potter’s wheel) with an arm (called a jolly arm) that lowers a template to the spinning clay. At the top of the turning spindle is an aluminum bucket which measures approximately 9 inches across and 4 inches deep. The bucket receives plaster molds—the inside of the plaster mold conforms to the outside profile of the prototype pot.

The template is sheet steel against oak wood laminate that has been ground to conform to the inside profile of a prototype pot. The template should be slightly bevelled so that the soft clay is compressed by the wood before it is shaped by the trailing steel edge. By lowering the arm holding the template, clay is squeezed and made to reproduce the original pot.

Used equipment can be scrounged from factories which have automated and have discarded their old hand jiggers. If your library has the magazine *Ceramic Industry*, look in its classified ads. A. J. Wahl, Inc., 8961 Central Avenue, Brocton, New York 14716, deals in jiggering equipment. An average used machine costs $1500; a new one costs approximately $4000. Spencer Pottery and Supplies, Inc., 5021 South 144th, Seattle 98168 offers jigger machines from the United Kingdom beginning at approximately $1800.

Several other American manufacturers have expressed an interest in producing studio jiggering equipment, so machinery within the budget of small industry should soon be available.

Be sure your prospective machine has adequate power for the task. A ½ hp motor can turn small forms, but ¼ to 2 hp would be required for continuous turning of larger pots. Variable speed is a luxury—the traditional machine has one or two speeds. And be sure that the jolly arm (the arm that holds your template) is extremely rigid and built to withstand strong lateral pressure. Better machinery includes a key device so that the various templates can fit into the jolly arm without adjustment.

It is best to enter the world of jiggering with simple forms. Large forms require more skill and heavy equipment and therefore should be avoided by the novice. Plates necessitate a slow-turning jigger and a slab roller, and for that reason should not be the first form attempted. Bowls, planters and mugs are ideal.

Pottery selected as prototypes should be as symmetrical as possible. Avoid undercut forms because molds can only be made from pots that widen from bottom to top. Throwing marks can be evident, but not too extreme.

If you have more time than money, consider casting your own molds; the public library can assist with information. Most jiggerers feel that the services of a professional moldmaker are worthwhile. Contact your neighborhood hobby ceramic shop and inquire where they obtain molds. A master mold should cost about $40. Each negative mold should set you back about $5.

The forming process is simple, although experience will improve the quality of the finished form. A moist, deaired pug of clay is inserted into the plaster mold, then pounded with a fist so that clay fills the foot snugly. The mold turns and the clay is brought up the mold with a sponge until it covers all the plaster face. Water lubricates the clay/sponge surface, but care should be taken not to wet the mold.

Next, the jolly arm with template attached is lowered, forcing the clay into the desired shape. Excess clay is trimmed away, a sponge imparts throwing lines to the turning ware and then the mold is lifted from the bucket head and left to dry.

The following day the mold is inverted and the clay object removed. The foot is handtrimmed, handles are attached and other embellishments added. The pot is dried and fired in the usual fashion.

About the author Larry Adler stein owns and operates Portland Pottery and Supply in Portland, Maine.

1. The jigger, with bucket head and jolly arm.
2. A pug of clay is forced into a revolving mold, and the jolly arm template partially opens the form.
3. The clay is opened without water.
4. After water is added to the pot, the jolly arm is pushed completely down.
5. Excess water is sponged from the form.
6. A needle tool trims excess clay from the mold.
7. The completed pot and its mold are removed from the bucket head.

8. After a period of drying, the leather-hard pot is easily separated from the mold.

9. The rim is trimmed on a potter’s wheel that has been modified to accept a plaster trimming chuck.

10. The jiggered pot and a wheel-thrown stem are joined to complete a goblet.
Haydenville, A Town of Clay

by DEBORAH EDWARDS

WHEN CHRISTOPHER WOLFE, an early Ohio settler, died in 1845, his tombstone was inscribed:

Farewell my children and friends so dear.
I am not dead but sleeping here.
Waiting in hopes of the blissful day
When I shall rise and leave my bed of clay.

He is buried in the Hocking Valley of southern Ohio in a town now known as Haydenville. Upon Wolfe’s death, Peter Hayden, a Columbus businessman, bought 3000 acres of clay-rich land from Wolfe’s three sons, marking the first step in the creation of a remarkable town.

Hayden knew his land was rich in iron and coal; an extra bonus was the clay which lay beside the veins of coal. An astute businessman, Hayden began to experiment with the clay, which proved to be of high quality, and eventually built a plant in 1882 at Haydenville for the manufacture of utilitarian clay products. Mingo fireclay, as it was named, became one of the chief mineral resources of Haydenville.

At first the only product made by Haydenville Mining and Manufacturing Company was sewer pipe, which was shipped as far away as Chicago, Atlanta and Boston, where many of the “fireproofed” buildings stand today.

Aided in shipping by the nearby Hocking Canal and the Columbus Hocking Valley and Toledo Railway, the industry prospered. Soon, forty-three beehive downdraft kilns were located in Haydenville and nearby Logan, Ohio. Firing took seven days, reaching white heat on the last. The company advertised that its kilns were fired with “Great Vein Hocking Valley Bituminous Coal,” and claimed their special attention to firing made a superior product.

But amidst this routine of daily manufacturing, the workers were also building a community—a town of clay. Haydenville was a self-contained company town with its own store, church, school, railroad station, community buildings and homes. At one time the community even had plans to farm and raise its own livestock. Each of the buildings in Haydenville reflected this lively spirit. Under the paternal direction of Peter Hayden, craftsmen built their town of the company’s products—bricks, sewer pipes, foundation and paving blocks, roofing tiles and chimney tops.

The town, which eventually housed 450 people, was laid out with rows of identical houses lining the streets. Only the school, church and community buildings broke the rhythmic visual pattern. The first houses built were
Above Clay block was decoratively placed among facing bricks on this early Haydenville home.

The town's only round house was constructed of salt-glazed, curved silo tile.

two-story structures of sun-dried, fired surface clay. Higher quality clay products were used to build larger homes between 1883 and 1900, the period of greatest growth in Haydenville.

The pervasive nature and importance of clay in Haydenville are reflected in the remaining homes, public buildings, and even clay grave markers. Combining functional objects—pipes, bricks and tiles—the residents elevated their everyday products to a local art form creating decorative motifs and patterns in doorways, porches and walls.

An ordinary curved tile used in the construction of grain storage silos formed Haydenville’s only round house. The two-story structure, with peaked roof, windows and added porch, is completely circular—both inside and out. In the graveyard an extruded chimney top serves as an elegant, incised salt-glazed gravestone, while others were altered as flower stands.

Hayden used the town as an opportunity to advertise his products. The most extraordinary example is the church. Built in 1870, the Gothic Revival structure is a patchwork of design and texture. Perhaps a half dozen brick styles are used in the walls of this diverse and well-preserved building. More advertising could be found beside a short narrow-gauge railroad which was constructed to carry coal from the mines to the kilns. Here, flowers carefully spelled out the name of the factory.

Peter Hayden died in 1888, and thereafter the firm was sold to the National Fireproofing Company. Without the...
Above and below Haydenville's church is a sampler of ceramic paving and facing materials. Clay chimney top was altered to serve as a grave marker in the town cemetery.
Among the earliest houses in Haydenville is this unglazed clay structure with salt-glazed sewer pipe decoratively embedded in the brickwork. The chimney pots were also products of Haydenville Mining and Manufacturing Company.

Extruded tile forms this porch addition.

The top of a chimney pot was altered and used as a cemetery flower container; a similar pot is on the chimney of the house shown above.

Products of Haydenville Mining and Manufacturing Company, chimney tops were incised before the turn of the century for use as monuments.

Two views of a handbuilt, salt-glazed grave marker with angel, in the town’s cemetery.
founder’s personal interest in the workers, Haydenville’s community spirit waned; later homes declined in quality and eventually were made of wood. Today, all that remains of the gaily landscaped railroad is a crumbling tunnel—damp and covered with moss—and a wall of hundreds of stacked fireproofing tiles.

Although hidden by years of neglect, a sense of strength and dignity is unmistakable in the remaining clay buildings of Haydenville. Their sturdy construction, the diversity and personalization of the buildings and their decoration speak of the craftsmen’s respect for the medium and their pride in craft. The bits and pieces which are left, the clay grave markers sprinkled in the hillside cemetery, a memory of a narrow-gauge railroad—a glimpse of this bustling micro-industry—are sleeping beside U.S. Route 33.

About the Author Deborah Edwards is the former assistant editor of Ceramics Monthly and currently resides in Yorba Linda, California.

The train station, constructed of salt-glazed brick with a tile roof, stands abandoned in this town where all the original structures were company buildings made of clay.
Sherry Haxton

Translucent porcelain sculpture was presented in a solo exhibition by California artist Sherry Haxton at the Palo Alto Cultural Center through December 30, 1979. The artist rolled thin sheets of clay into tubes and assembled them as units; other works were partially formed by stacking flat slabs. All were fired to Cone 9 in an oxidizing atmosphere. Sherry Haxton is the head of the ceramics department at Merritt College, Oakland.

Below, left “One Wish, Eight Bones” translucent porcelain tubes, 10 inches in height, constructed by rolling thin sheets of clay, embellished with stains, fired to Cone 9 oxidation.

Below “Metamorphosis,” 16 inches in diameter, porcelain slab construction, fired to Cone 9 in oxidation, by Sherry Haxton.
Above "Culindrus" 10 inches in height, translucent porcelain construction of rolled slabs.

Below "Bent Harmony" rolled slab construction, 26 inches in length, Cone 9 oxidation porcelain.
South Devon is a particularly beautiful part of England. It is an area of innumerable small hills, dales and valleys; streams are crossed and recrossed by one-lane stone bridges, and cows graze in their neat pastures, creating a Constable landscape at every turn of the road.

The 1979 Dartington Craft Camp convened May 25 on the grounds of the Dartington Hall Trust, three miles north of Totnes. Modeled closely on the 1977 event at the same location, the biennial three-and-a-half day gathering featured demonstrations in a variety of media including ironwork and violin making; but the emphasis was on pottery. Demonstrators, their families and guests brought attendance to about 700; most camped in the large field adjoining the circus-style tents which contained the demonstration, workshop and dining facilities.

Pottery demonstrations were scheduled throughout most of the days and into the evenings. From 9 P.M. to midnight on two nights master classes in throwing were available with David Leach, Mick Casson and others, helping students on a one-to-one basis while inviting questions and comments from the audience.

John Pollex, who produces slip-decorated domestic earthenware in the tradition of 17th century Staffordshire potters, threw and decorated several large platters, and provided information about his work processes. Among the recipes employed in his studio near Plymouth, Devon, are the following:

### Black Slip

<table>
<thead>
<tr>
<th>Component</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potash Feldspar</td>
<td>8</td>
</tr>
<tr>
<td>Red Earthenware Clay</td>
<td>64</td>
</tr>
<tr>
<td>Ball Clay</td>
<td>4</td>
</tr>
<tr>
<td>Kaolin</td>
<td>4</td>
</tr>
<tr>
<td>Manganese Dioxide</td>
<td>4</td>
</tr>
<tr>
<td>Red Iron Oxide</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>96</td>
</tr>
</tbody>
</table>

### Green Slip

<table>
<thead>
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<th>Component</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Potash Feldspar</td>
<td>1.00</td>
</tr>
<tr>
<td>Red Earthenware Clay</td>
<td>2.00</td>
</tr>
<tr>
<td>Ball Clay</td>
<td>3.50</td>
</tr>
<tr>
<td>Kaolin</td>
<td>3.50</td>
</tr>
<tr>
<td>Cobalt Oxide</td>
<td>0.05</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10.05</td>
</tr>
</tbody>
</table>

### Brown Slip

<table>
<thead>
<tr>
<th>Component</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potash Feldspar</td>
<td>8</td>
</tr>
<tr>
<td>Red Earthenware Clay</td>
<td>64</td>
</tr>
<tr>
<td>Ball Clay</td>
<td>4</td>
</tr>
<tr>
<td>Kaolin</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>80</td>
</tr>
</tbody>
</table>

All John’s slips are mixed dry, added to water, then passed twice through a 120-mesh sieve. A coating of one of the above is applied to a leather-hard pot by dipping or pouring, then slip trailers are used to create a design in one or more colors on this wet and receptive surface. John sometimes combines feathering and sgraffito techniques with the slip trailing.

After bisquing, the pots are glazed with a transparent iron-bearing, lead sesquisilicate base, then fired to 2000°F (1100°C) in an electric kiln.

Jane Hamlyn, who produces functional and decorative salt-glazed ware in South Yorkshire, made lidded boxes by throwing enclosed forms, then cut each into a lid and base with inset flange.

In demonstrating decorative brushwork, David Eeles, of Mosterton, Dorset, talked about the importance of becoming familiar with the particular mark that any given brush will make and then using this to advantage. He said that practice, as well as an understanding of basic design principles, is the key to success. He also provided his recipes for Cone 9 on-glaze decorating pigments:

#### Blue Pigment (Cone 9)

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talc</td>
<td>12.50%</td>
</tr>
<tr>
<td>Kaolin</td>
<td>25.00%</td>
</tr>
<tr>
<td>Red Plastic Clay (or Bentonite)</td>
<td>18.75%</td>
</tr>
<tr>
<td>Cobalt Carbonate</td>
<td>25.00%</td>
</tr>
<tr>
<td>Manganese Dioxide</td>
<td>12.50%</td>
</tr>
<tr>
<td>Red Iron Oxide</td>
<td>6.25%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100.00%</td>
</tr>
</tbody>
</table>

In all recipes, the ingredients are dry mixed and ground for four hours in a ball mill, then mixed with water to a suitable consistency for brushing.

#### Brown Pigment (Cone 9)

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whiting</td>
<td>7%</td>
</tr>
<tr>
<td>Potash Feldspar</td>
<td>30%</td>
</tr>
<tr>
<td>Ball Clay</td>
<td>10%</td>
</tr>
<tr>
<td>Flint</td>
<td>3%</td>
</tr>
<tr>
<td>Red Iron Oxide</td>
<td>50%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

#### Green Pigment (Cone 9)

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fluorspar</td>
<td>20%</td>
</tr>
<tr>
<td>Potash Feldspar</td>
<td>30%</td>
</tr>
<tr>
<td>Red Earthenware Clay</td>
<td>10%</td>
</tr>
<tr>
<td>Flint</td>
<td>20%</td>
</tr>
<tr>
<td>Chrome Oxide</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

The green pigment gives a jade/olive green if applied thinly or a stable black if applied thickly. Fluorspar helps flux the chrome. If any of the colors appear too harsh, they may be tempered by diluting evenly with glaze. David uses a basalt iron glaze for this purpose, but says nearly any glaze would suffice.

Top English potters camp out and pitch circus-style tents in order to get together for a few days of demonstrations and camaraderie at the Dartington Craft Camp in South Devon.

Right Studio potter David Leach, of Lowerdown Pottery, begins to foot porcelain forms under the bigtop.
Throughout the multiple demonstrations, Mick Casson’s officiating drew the audience’s attention to each potter with comments and questions. It was a role he obviously enjoyed a great deal. His stamina and enthusiasm were infectious, providing a good bit of banter and laughter among the demonstrators and the audience, who really were participants in the proceedings rather than observers. Mick did some demonstrating as well, making a number of large pitchers with "excessive" pinched-out lips. This designation, it became clear, was a joke of long standing between Mick and his colleagues.

In response to some questions asked during one of her demonstrations, American potter Karen Karnes made some observations comparing British and American situations in contemporary studio pottery. She noted that it seems easier to make a living producing pots in the United States than in England, as the cost of living in England is generally higher and the prices for pots somewhat lower. She also spoke about what she felt to be the positive and negative aspects of the strong sense of tradition in British pottery, including the tremendous influence of Bernard Leach.

Among principal features of this year’s camp was rain—nearly the entire time, turning the field into a sea of mud and necessitating the removal of many vehicles by tractor. During the only extended sunny period of the weekend, about twenty-five pots were auctioned off; included were pieces by Harry Davis, David Leach and Geoffrey Whiting.

So much was happening most of the time that it was nearly impossible to take it all in. One tent was a shop with pots for sale by many of the camp demonstrators, and another was an activity center for the children who attended with their parents. A trade show with exhibits by many of the pottery suppliers in the United Kingdom sold tools and supplies in yet another tent. A salt kiln was built and fired and two three-hour workshops were conducted jointly by Alan Caiger-Smith, Peter Starkey and David Eeles.

Despite the sometimes hectic pace of demonstrations and activities, overall the event was relaxed and congenial. Information and knowledge were freely exchanged and many old stories were retold with relish in a general air of camaraderie. The strong emphasis on production methods for functional pottery made the camp one of real value for the student or journeyman potter.

The next Dartington Craft Camp is tentatively scheduled for the spring of 1981, and probably will take place on the grounds of the Dartington Hall Trust again.

About the author Joseph Mayshark is a studio potter in Penn Yan, New York. During the summer of 1979 he worked at the Angel’s Farm Pottery in southern England and attended the Dartington Craft Camp during his sojourn.

Above, right Harry Horlock Stringer auctions pots.

Right Earthenware platter, 16 inches in diameter, executed by John Pollex who demonstrated the 17th century slipware tradition in which he works.
A Dartington Technique

Jane Hamlyn (shown above in her studio) demonstrated the production of lidded boxes (right) from a single form. An enclosed shape is thrown and the top ribbed smooth. By pushing a wooden tool into a rotating pot, a "gallery" is formed, then the pot is removed to dry. When leather hard it is reattached to the wheel, undercut with a metal tool (A), and the lid is "pinned off." The gallery then serves as a chuck for the inverted lid, which is trimmed with a loop tool. A wooden or plastic ruler aids in reshaping the gallery to fit the lid. A final trimming with lid in place exactly aligns top and bottom.
1979 Beaux Arts Exhibition

Contemporary crafts created in the past two years by artists residing in eleven midwestern and adjacent states were presented in “Beaux Arts Designer/Craftsman ’79” at the Columbus Museum of Art (Ohio) through November 4. Jurors Val Cushing, ceramist, Alfred, New York; Lenore Davis, fiber artist, Newport, Kentucky; and Albert Paley, metals artist, Rochester, New York, selected 581 objects for review from 1300 slide entries. Final jurying resulted in 338 objects; of these 146 were ceramics.

According to the jurors: “Presently, exhibitions have been the primary vehicle for exposure in the crafts. During the past ten years, however, the open competition has been replaced by various invitational exhibitions. The value of this particular competition is that of documenting and of allowing visibility that could not be gleaned by other means.

“More fundamental entries were expected rather than the object-oriented item. For example, in ceramics, the ‘metaphorical or symbolic’ vessel was much in evidence. Within this exhibition format, that is the mainstream.

“By and large, the show did not reflect extremism. Authority is not being attacked today; people want security and stability. This is the cause of the apparent traditionalism the entries expressed—reasserting fundamental values, materials and processes. Today is a time to re-establish stability in an otherwise unstable and insecure time.

“Many good functional potters never send to shows. In this eleven-state area, there is a whole other river of pottery never seen, never submitted to shows. The established craftsmen do not compete. Is this romantic retreatism?"

Below “Each in Our Beds Conceived of Islands ” slab and handbuilt sculpture of soft-paste porcelain, 10 inches square, by David Vargo, Cleveland.


Far right Stoneware tea set, teapot 11 inches in height, reduction fired with rust-colored ash glaze, by John Glick, Farmington, Michigan.
“I Might” thrown, altered cylinder, 17 inches in height, by Jan Richardson, Grand Rapids, Michigan.

Bowl, 18 inches in diameter, covered jar, plate, all porcelain with incising, ash glaze, by Marie Woo, Birmingham, Michigan.
Martha Holt: Perceptual Ambiguities

Ceramic sculpture incorporating photographic images was exhibited by Martha Holt in “Perceptual Ambiguities” earlier last year at Theo Portnoy Gallery, New York City. Wall pieces combined slip-cast forms with hand-colored black-and-white photographs; floor sculptures utilized casting plus press molding, and measured to 4 feet in length.

The artist refers to the objects she makes as “found images” since they are taken from her surroundings (studio floor, clay bags, packing material). “A ceramist who makes a mold of an object is selecting images the same way a photographer does with a camera,” she said. “Consequently I have combined photographic techniques with clay objects in a variety of formats to explore how the two techniques can work together.”

Martha Holt currently maintains a 5000-square-foot studio in Cambridge Springs, Pennsylvania.
Above, left “Fragmentary Trick ” hand-colored photo and clay, 38 inches in width, by Martha Holt.

Left “Magician’s Trick Tea Set ” 20 inches in width, hand-colored photo plus broken and reassembled ceramic cups.

Below “Soft Brick—Hard Brick ” hand-colored photo and cast clay, 38 inches in height.
For some time I have attempted in my work to achieve a harmony between the markedly physical character of ceramic form and the intangible suggestiveness of a mental image transmitted to the viewer. The colored, two-dimensional porcelain slabs of my present work are an outgrowth of earlier three-dimensional, monochromatic, sculptural objects. Both groups have been collectively entitled “Gardens of the Mind”—reflecting my longtime attraction to the Japanese garden as a physical environment designed to evoke a state of mind.

In creating each group I have selected images suggested by my private feelings and understandings, and attempted to present them in such a manner as to establish a moment of experience accessible to the viewer. Whereas I chose in the earlier, sculptural “Gardens of the Mind” to present this imagery by means of molded forms and the real space enveloping them, my present “Gardens” rely upon the illusion of space and/or depth on a flat surface and forms born of color to heighten the suggestive force of the images presented.

From the outset of the first series porcelain was employed exclusively; its translucent whiteness permits colored glazes to assume their full intensity and tone. Further, the porcelain surface, as opposed to some other clay surfaces, conveys an equal sense of both fragility and strength.

The Cone 9-11 porcelain body I use is half Grolleg kaolin with equal parts of flint and Custer feldspar. To
this volume I add another 20-40 percent of a sand-perlite-sawdust mixture (1:2:2) in order to open the body and obtain the desired texture. Recently I have concentrated on the flat, rectangular slab because it functions much as a window does, allowing a glimpse of something greater than its frame. To suggest this “something greater” I employ a number of universal dualities including male and female, land and air, mass and atmosphere. Glazes are dictated by a conviction that color, too, expands the viewer’s horizon, capturing and passing on much of the intuitive or subjective implication of what is portrayed. Thus, I arrange a composition on the surface and select colors with the intention of making each piece compelling, not only visually but emotionally.

For a wider and more evocative palette, I take advantage of the entire spectrum of possible effects to be gained from each glaze, purposely selecting those which could be termed sensitive rather than predictable in effect. These are glazes which offer a number of colors and surfaces depending upon the exploitation of the variables such as thickness of glaze, manner of application, firing temperature and atmosphere.

We as ceramists frequently attempt to control and standardize the effects of the fired surface in accordance with preconceived notions of how specific glazes should appear. This standardization offers consistency but limits the variety of attainable results. Effects which are quite startling and beautiful are often considered mistakes. But by deliberately courting them, we can explore the full potential of the material with which we are working. Variations from the norm should be considered for their possibilities rather than as a source of limitation or disappointment. For instance, a pitted surface may often be as desirable and beautiful as a smooth flawless one. And soft, diffused areas of color can equal in impact those of a sharper, more pronounced character.

Glazes containing copper are especially attractive for the diversity and elusive quality of colors produced. A good example is Shaner Green:

**Shaner Green Glaze** (Cone 9-11, reduction)
- Bone Ash: 9.1%
- Tale: 3.5
- Whiting: 18.8
- Custer Feldspar: 46.5
- Kaolin: 22.1

**Add:** Copper Carbonate: 2.9%

Under customary conditions this particular recipe will yield a medium shade of green with a soft matt finish. But it will also yield, depending upon manipulation, shades of pale green, deep green, pink or lavender; and a surface finish varying from dry matt through soft, buttery matt to glossy.

Another glaze containing copper and affording a variety of effects from a glossy, semi-transparent, light blue to an intense red in heavier reduction, is the following:

**Half-Half Glaze** (Cone 9-11, reduction)
- Barium Carbonate: 50%
- Custer Feldspar: 50%

**Add:** Copper Carbonate: 2%

A glaze I call “dry-dry” yields an extremely matt surface. With thin application, a whitish surface tending toward a powder-blue color is achieved. When licked by flame, the surface will turn pink; with thicker application, a deep, intense blue may be obtained.

**Dry-Dry Glaze** (Cone 9-11, reduction)
- Barium Carbonate: 33.3%
- Nepheline Syenite: 50.0
- Edgar Plastic Kaolin: 16.7

**Add:** Copper Carbonate: 3.0%

The following glaze gives a soft, buttery, semi-matt surface when fired at Cone 9. If applied thinly it will produce a pale blue color; and when thick, a bright blue. This glaze will also turn pink in those areas hit by flame.

**Barium Blue Glaze** (Cone 9-11, reduction)
- Barium Carbonate: 27.0%
- Lithium Carbonate: 0.5
- Nepheline Syenite: 59.0
- Kaolin: 6.2
- Flint: 7.3

**Add:** Copper Carbonate: 1.0%

The recipes and suggestions for manipulation provided here are merely a few arrived at in a search for those color and textural effects which are right for my present work. Others may adapt them to their own needs. Whereas these glazes have been selected for the colors produced by copper, the substitution of other colorants in the same glaze base would broaden the possibilities accordingly. A pink other than copper pink could be achieved with the substitution of 2% manganese, a blue other than copper blue with 0.5% cobalt.

As always, one must retain an open and honest respect for the fertile nature of the medium in which we create. The experimentation and playfulness which go into my pieces are an expression of that respect, as well as of my delight in the very process of transformation—of becoming—which is fundamental to ceramics—an art of metamorphosis.
A Boston Exhibition

The fourteen members of Clay Dragon Studios, a Cambridge, Massachusetts, cooperative, exhibited work at Sans Regret Gallery, Boston, through October 6. The co-op organization was formed three years ago by potters who renovated part of an historic furniture factory. Members produce both functional ware and sculpture in a variety of techniques.

Right Thrown, incised porcelain vase, 16 inches in height, salt glazed, by Dick Studley.

Below Handbuilt box with jour covers, 11 inches in height, unglazed earthenware with incising and inlaid slip, by Ritvaliisa Morris.
Ceramics and other examples of visual art from 400 years of Chinese history were recently displayed in New York City at China House Gallery’s show, “Art of the Han.” According to F. Richard Hsu, director of the gallery and president of the China Institute in America, the exhibit is of particular significance for the China Institute since the Chinese refer to themselves as the people of the Han (the dynasty stretched from 206 B.C. to A.D. 220 and “was China’s first great empire.”)

In an introductory statement, Ezekiel Schloss, who developed the exhibition and authored its catalog, commented that since a major exhibition of Han dynasty art in 1961 “our knowledge of Chinese art in general and of Han art in particular, deepened and expanded. . . . due to the archaeological excavations which have been taking place since the establishment of the People’s Republic of China. Innumerable Han tombs and pits have been opened since the early fifties. . . . in most of the provinces of China. Aside from celebrated finds such as the pottery figures of 2500 warriors which were excavated in 1965 from Yachiawan, Shensi province; the funeral jade suit of Princess Tou Wan which was found in a Western Han tomb in 1968; there were also open tombs containing not only \textit{ming-ch’i} in all media, but articles of daily usage which shed a new light not only on the artistic legacy of this great epoch, but also on the mainly economic, cultural and technical achievements of this imperial period.”

Ceramists might be interested in the prices Han dynasty ware has commanded on the recent market. According to Rebecca Jones, assistant to the director of the Chinese Works of Art Department at Sotheby Park Bernet, New York City, in a sale on November 4, 1978, a green glazed jar brought $1800, a 6-inch pottery scoop sold for $800 and two unglazed gray pottery figures sold for $4200 each.

Left “Lady Walking ” eastern Han dynasty sculpture, 12 inches in height, unglazed clay with slip, paint; thick earth encrustations partially cover the form.
Above, left Glazed hill jar, 10 inches in height.

Above Funerary candlesticks, 11 inches in height, press-molded red clay with green glaze.

Above, near right Gymnasts, 4 and 5 inches in height, gray clay with white slip and traces of orange pigment.

Above, right Female dancer, 11 inches in height, gray clay, white slip, red and black pigments. Figurines with cut-off arms were frequently found in Han tombs.

Below Handbuilt jars, 13 inches in height, from a traditional bronze shape rarely found in clay. Freely swirling brushwork was began in the Han dynasty.
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NCECA CONFERENCE

The 1980 annual meeting of the National Council on Education for the Ceramic Arts (NCECA) will be held March 6-8 at the University of Michigan campus, Ann Arbor. While the group mainly consists of college ceramic art teachers and students, interested ceramists and those in associated fields are welcome to attend. Early registration begins on March 5.

Tentatively scheduled are: lectures on African, Canadian and South American ceramics; a studio potters’ panel; three sessions on yoga for the potter; and a presentation by former students of Maija Grotell. The keynote speaker is to be glass artist Harvey Littleton; English potter Michael Cardew is scheduled to present the closing lecture.

Plans for conference exhibitions include works by artists in residence at the Kohler Company factory, Kohler, Wisconsin; wheel-thrown pottery; glass; an invitational exhibition of student work from selected universities and schools; and a show of ceramics from collections within the University of Michigan. Also planned are related exhibitions at galleries in the university area.

Registration and accommodation information may be obtained by writing: Jack Mcllroy, Project Director, University of Michigan Extension Service, Conference Department, 412 Maynard Street, Ann Arbor, Michigan 48109, or by calling: (313) 764-5304.

PHYLLIS IHRMAN

Single-fired, crystalline-glazed porcelain by Phyllis Ihrman was featured in a recent solo exhibition at Synopsis Gallery, Winnetka, Illinois. Most of this potter’s wheel-thrown forms were accented with either macrocrystalline or microcrystalline glazes developed for application to single-fired ware. (See “Single Fire Glazes” in the October and November 1976 issues.)

Macrocrystals grow snowflake or sunburst-like shapes which often differ in color from the background; microcrystals produce numerous needle-like forms which reflect the light in all directions, sometimes resulting in a very tactile satin matt surface. Shown from the exhibition is a carved porcelain jar, approximately 11 inches in height, glazed in a microcrystalline alkaline matt and oxidation fired to Cone 10.

In discussing her works, Phyllis emphasized, “I want them to compel people to touch, not only with their eyes, but with their hands.”

While glaze composition and firing schedules are varied to control the size, shape and color of the crystals, controlled application is essential to allow depth for the crystals to grow. “It has to be applied thick enough,” Phyllis explained. “Often there is glaze flow beyond the foot of the pot. Therefore a clay pedestal is made for each to sit on. Then that is placed in a clay saucer to catch excess glaze during firing.

“My firing schedules are about 28 hours long. A peak temperature of 2360°F allows all the glaze components to dissolve. For the macrocrystals, the temperature is dropped several hundred degrees and held steady for two to three hours, allowing the crystals to form. The temperature range in which they grow is only a few degrees. If the proper temperature is not maintained for just the correct amount of time, the glaze can flow off the pot or the crystals may not form. When firing microcrystals, the schedule requires a slow, evenly controlled drop in temperature from the peak to about 1500°F. The kiln is then allowed to cool naturally.”

ROBERT FORMAN

Burnished earthenware vessels by Robert Forman were displayed in a one-man show at Exhibit A, Chicago, through December 21. The artist has evolved a series of works which use the vehicle of the archetypal pot to deal with line, edge, volume, repetition, geometry, color and activated surfaces. Shown is a burnished, handbuilt vessel, 21 inches in width, by the artist, currently on the faculty of the Rhode Island School of Design, Providence.

SECCA ANNUAL CRAFT SHOW

The Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina, presented its 12th “Annual Craft Show” through November. This regional exhibition included the work of 37 craftsmen (12 clay artists) from 10 Southeastern states plus Iowa and Arkansas. Shown below, from the exhibition, are two views of “Opposites,” 14 inches in height, a salt-glazed porcelain bottle by Norm Schulman, Penland, North Carolina.

MICHAEL SHERRILL

Salt-glazed functional pottery by Michael Sherrill was recently displayed in a solo exhibition at the Mint Museum of Art, Charlotte, North Carolina. The artist maintains a studio in the mountains of North Carolina (Hendersonville); his comments follow:

“I produce all salt-fired ware, mostly stoneware, with perhaps twenty percent of my work in porcelain. I generally use six different slips—Albany for all interior glazing. Most of my work is wheel thrown. I acquired a slab roller about two years ago and now do quite a bit of slab work, including a variety of boxes, trays, serving dishes and tiles. Some of these pieces are made using a template for sides, others using slump molds. I often combine techniques, creating diversions from traditional thrown forms; the sides of many pots are carved to make faceted bottles, teapots and vases. One production item is a four-sided wine decanter made from slabs, with a thrown neck and stopper. Some lids are thrown, the rim measured off with calipers and cut with a wire into a hexagon. I make a lot of hand-carved wooden stamps for surface decoration, and have a set of old printer’s type for lettering kitchen ware. Sgraffito, slip-trailing, painting, combing and spackling are all techniques used in my decoration. To employ surface treatments, I prefer a wide variety of tools, some standard and many improvised to meet the immediate need. I have made

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Continued
NEWS & RETROSPECT

steel, wooden, plastic and rubber ribs, and have also made a number of brushes. Sometimes I cut a plastic template for a special lip or base when throwing.

“My kiln is a 60-cubic-foot sprung arch type, fired by two oil furnace burners. I used an all-steel frame; the exterior wall construction consists of 4½ inches of K-26 insulating brick. A 4 ½-inch-thick sidewall interior liner was cast from Babcock and Wilcox LI-28 castable, and casting keys tie into the outside frame. The cast arch is 8 inches thick, and the hinged door has 4½ inches of insulating brick and 3 inches of castable. I have used LI-28 in two other kilns; to date, the kiln shows very little wear and has been dependable. I do not suggest, however, use of a steel frame on a salt kiln because of problems with corrosion. I built my kiln to last at least five years, and engineered it for portability, knowing that a move to a new studio was in the near future.

“When firing, I keep a clean atmosphere until Cone 06, at which time I close the damper and all secondary air, and heavily reduce three to five minutes. The damper and secondary ports are then reopened and the temperature held about one hour at 1650°F, with a neutral atmosphere to avoid bloating. The kiln is then allowed to climb until Cone 10 is down on top and in the middle, and almost down on the bottom. At this time salting is begun. I cut back on the fuel, close the damper all but one inch and salt at approximately ten-minute intervals for one and a half hours. I use a total of 40 pounds of salt, although it will take more to season a new kiln for the first few firings. I also mix five pounds of borax with the salt and sprinkle it with water to make it stick together. The atmosphere during salting is a heavy reduction. After salting I do something I call carbonization: the damper is closed, secondary air cut off, and the kiln allowed to heavily reduce. Sometimes I add wood or inner tubes to the firebox to add to this heavy reduction. After five or ten minutes, the fuel is cut off, allowing a one-hour soak. I believe this carbonization process adds to the luster and intensity of the pots as in some wood-fired ware. The soaking period allows trapped gases to escape from the glaze while it is still molten; some titanium crystals are also formed at this time. Then the damper is opened three-fourths of the way, peeps removed, and the door cracked. The kiln supercools to approximately 1300°F, then the damper is pushed in to allow slow cooling during quartz inversion. It is important during this time not to push the damper in so fast as to cause the kiln to reheat and make the pots take on a dull, frosty appearance.”

Shown, left, is a salt-glazed teapot, 11 inches in height, with slip decoration and cane handle. Above is a salt-glazed porcelain bottle, 10 inches in height, of slab constructed and thrown elements, with brushed slip decoration, by Michael Sherrill.

BRITISH EXHIBITION

“Contemporary Pots,” an exhibition at Leicestershire Museums and Art Galleries, England, was held last year to display recent purchases from British ceramic artists. The acquisitions had been commissioned and purchased within the last two years in an effort to update the permanent collection, composed largely of work from several decades past. Pam Inder, Keeper of Decorative Arts at Leicestershire Museums, commented about the acquisition procedure:

“During the 1930s, ’40s and ’50s, Leicestershire Museums acquired various examples of studio pottery, including pieces by Bernard Leach, his son David, Michael
Few items were bought in the 1960s and some useful but rather haphazard purchases were made in the early 1970s. Consequently, by 1977 the collection consisted mainly of stoneware in the St. Ives tradition. Over the last few years many potters have broken away from this tradition, and our studio pottery collections were beginning to look rather old-fashioned.

We decided to try to update the collection and approached the Crafts Advisory Committee to see whether they would grant aid to such a project. They agreed, on condition that they help us to select the list of potters from whom we were to buy. In April 1978 a grant of [about $2100] was approved.

We had agreed that certain categories of studio wares were almost entirely missing from our collections—fine porcelains (with some notable exceptions by Lucy Rie), sculptural wares and wares with painted decoration. We also felt that we should buy from local potters and that we should buy pieces from some important potters already represented in our collections to enable us to show a wider selection of their work.

With these criteria in mind, we met Victor Margrie from the Crafts Advisory Committee, and Tarquin Cole, an adviser appointed by the C.A.C., and agreed on a list of people to approach. We planned to buy several pieces from many of the potters, as a single piece can often give a misleading impression and can also be difficult to display. Consequently, our list was fairly short.

For fine porcelains we approached Jacqueline Poncelet, Geoffrey Swindell and Mary Rogers.

Jacqueline Poncelet is no longer working in porcelain, but we were fortunate in being able to buy three pieces of her 1976-77 work in white unglazed bone china—a pair of finely balanced cups and a small footed vessel. We also bought a single example of her current work—a slab-built earthenware pot with geometric decoration.

From Geoffrey Swindell we bought a range of small porcelains illustrating his work from 1973 to 1978. He helped to select these and they are meant to be shown as two groups. The first consists of four pieces of press-molded porcelain, made between 1973 and 1975. The potter was at this stage particularly interested in working on a very small scale, making tiny mysterious landscapes on pinnacles and minute organic forms applied to larger ones, all very delicate and precariously balanced to encourage people to handle them carefully and examine them closely.

The next group dates from 1977-78. They are equally fragile but of turned and thrown porcelain, one with press-molded additions. The shapes are therefore simpler and it is the surface decoration which is important.

Unusual techniques are used to give
Continued from Page 15

approximately 90 ceramic works; at the Baltimore Museum of Art, Art Museum Drive.

Massachusetts, Boston through January 10 "Impressions in Clay," an exhibition of ceramics by David Davison, Jane Ford, Walter Hall, Mags Harries, Richard Hirsch and William Wyman; at Impressions Gallery, 275 Dartmouth St.

Massachusetts, Worcester through January 4 "Mac Open ’79," a multimedia exhibition by members of the Massachusetts Association for the Crafts; at the Worcester Craft Center, 25 Sagamore Road.

Michigan, Detroit through January 5 "Christmas and New Year’s Show"; at Pewabic Pottery, 10125 East Jefferson Avenue.

Minneapolis, Rochester through January 27 An exhibition of works by Midwest craftsmen, includes ceramics; at Rochester Art Center, 320 East Center St.

Missouri, St. Louis through January 2 "15th Anniversary Holiday Exhibition," includes ceramics; at Craft Alliance Gallery, 6640 Delmar Boulevard.

Missouri, St. Louis through January 31 "Oriental Export Porcelain," a selection of Japanese and Chinese export ware; at the St. Louis Art Museum, Forest Park.

Nebraska, Omaha through January 20 "The First 4000 Years: The Ratner Collection of Judaean Antiquities"; at Joslyn Art Museum, 2200 Dodge Street.


New Mexico, Taos through January 12 Porcelains by Jenny Lind; at Clay and Fiber Gallery, North Pueblo Rd.

New York, Flushing through January 6 "Clay Attitudes," an exhibition of works by 18 ceramic artists; at the Queens Museum, New York City Building, Flushing Meadow, Corona Park.

New York, Great Neck January 5-February 15 A multimedia exhibition, includes ceramics and glass; at the Artisans Gallery, Ltd., 6 Bond Street.

New York, Hastings-on-Hudson through January 27 "Design for Use," a multimedia exhibition; at the Gallery at Hastings-on-Hudson, Municipal Building, Maple Avenue.

New York, New York through January 6 A multimedia exhibition by 15 artists, includes glass and clay; at 14 Sculptors Gallery, 75 Thompson Street.

through February 29 "The Adult Toy Show," includes ceramics; at BFM Gallery

Continued
this decoration—sandblasting, the use of gold to form a purple crackle and the use of washing-up liquid in lustre to create an oil spot effect.

The third potter in this group, Mary Rogers, works at Nanpantan near Loughborough and so was on our list both as a worker in porcelain and as a local potter. Her work consists of delicate forms inspired by various aspects of nature. We commissioned four pieces from her—a bowl with a cut-out border design of trees and landscapes, a wrapped form and one made of overlapping layers, like unfurling leaves or Kids, and a sliced stone bowl.

“Our next category of wares was sculptural forms. We contacted Graham Burr, Jill Crowley and Glenys Barton.

“From Graham Burr we bought two sculptural pieces, produced between 1975 and 1978, and a large bowl, one of a series. The pieces are all large and concerned with the effects of space and light around and within. One is a multi-part sculpture exploring the sense of depth and reducing size.

“From Jill Crowley we bought a bust of a man [shown], typical of her recent work, in a very heavily grogged stoneware, a strange balance between realism in the faithful depiction of clothing and unreality in the texture and misshapen form. We also bought a raku goldfish bowl, one of a series, inspired by a painting of the potter—who wears large spectacles—looking into a goldfish bowl, and embellished with three-dimensional goldfish taken from casts of two fish she had owned which died.

“We commissioned a sculpture from Glenys Barton, which turned out to be a large white porcelain head with small figures emerging from one eye, and imprinted on the side of the face and neck, a development of her current preoccupation with the stylized human form and face.

“On the fringe of this group of sculptural pieces were a series of figures made by Hilary Brock, another local potter, who works at Husbands Bosworth, and bought from an exhibition of his work at the Peter Dingley Gallery at Stratford. He makes humorous figures in ash-glazed stoneware of Edwardian ladies and gentlemen in faintly risque poses.

“For painted wares, our third missing category, we approached Alison Britton and Elizabeth Fritsch, and commissioned works from them.

“Alison Britton produced three of her typically quirky, irregularly-shaped jugs, one painted with fish, the other two with birds, and Elizabeth Fritsch made a pair of pots about music, harmonious and complementary in shape and decoration.

“We also bought two pieces by Colin Pearson, to complement our single winged pot and a bright yellow bowl by Lucy Rie to add to our more austere colored examples of her work.”

BAY AREA EXHIBITION

The Elizabeth Fortner Gallery, Santa Barbara, presented “Company’s Coming,” a show of clay works by 14 women artists from the Bay Area, through September 23. Among works displayed by Beth Fein was a duck cup (below), 11 inches in width, low-fire whiteware. The Oakland artist’s construction methods include a combination of handbuilding, wheel-throwing and slip-casting. To decorate, Beth utilizes underglazes, pencil and low-fire glazes with China paints and lusters. “My work passes from the real to the imaginary,” said Beth. “I blend the images of my daily life with fantasies. Movement plays an important part in both forms and the transition from two to three dimensional.”

Berkeley artist Mary Law exhibited pots, including the covered stoneware jar, below, 2 feet in height, wheel-thrown in two sections, then joined and decorated with slip. The artist commented about her work, “The large pots are important to me as vehicles for painting, but they are also definitely containers, vessels, and that is significant. I continue to enjoy being a

Continued
ITINERARY

at Philip Daniel, 150 East 58th Street.


**New York, Schenectady through January 6** "Seventh Regional Craft Show," sponsored by Designer Crafts Council; at Schenectady Museum, Nott Terrace Heights.

**Ohio, Painesville January 4-February 2** "WomenArt '79," includes ceramics; at Lake Erie College, B. K. Smith Gallery.

**Ohio, Toledo January 27-March 2** "Treasures from Chatsworth: The Devonshire Inheritance," 200 works of art from the home of the Duke of Devonshire, includes Meissen and Derby porcelain; at the Toledo Museum of Art, Monroe Street at Scottwood Avenue.

**Ohio, Youngstown January 6-February 24** "32nd Annual Ohio Ceramic Sculpture and Craft Show"; at Butler Institute of American Art, 524 Wick Avenue.

**Oregon, Portland January 16-February 24** "The Campbell Collection," includes 18th and 19th century porcelain from over 23 countries; at Portland Art Museum, 1219 Southwest Park Avenue.

**Pennsylvania, Philadelphia January 20-March 2** "Light Work" includes ceramics; at the Sign of the Swan, 8433 Germantown Avenue.

**Tennessee, Cookeville through January 15** "Appalachian Crafts/Thirteen States," an exhibition of crafts produced in the Appalachian region; at Appalachian Center for Crafts, Tennessee Technological University.

**Virginia, Alexandria January 3-27** "Expressions in Clay: Ceramic Guild Annual Show"; at Scope Gallery, Torpedo Factory Art Center, King and Union Streets.

**Washington, Seattle through January 13** "5000 Years of Korean Art," comprised of 345 Korean works of art, includes Koryo celadon porcelains, stoneware and Buddhist sculptures; at Seattle Art Museum, 14th and East Prospect.

**Wisconsin, Madison through January 6** "Chinese Export Porcelain," an exhibition of 200 pieces of 18th century porcelain which was manufactured in China for the Western market; at Elvehjem Museum of Art, 800 University Ave.

**Wisconsin, Racine January 6-Feb ruary 10** "The Studio Potter: An Invitational Exhibition of Six Midwestern Potters," includes work by Sandra and Win Byers, Patrick Dresser, Yosuke Haruta, Rosalyn Tyge and Mary Weisgram; and photographs of the artists in their studios; at Charles A. Wustum Museum of Fine Arts, 2519 Northwestern Avenue.

**Maryland, Baltimore February 16-17** The fourth annual "Winter Market of American Crafts"; at the Baltimore Convention Center, Pratt Street.

FAIRS, FESTIVALS AND SALES

**Arizona, Scottsdale January 26-27** "National Culinary Festival '80," includes ceramics; at Scottsdale Center for the Arts, Civic Center Plaza.

**Florida, Ft. Pierce January 26-27** "On the Green" is sponsored by the Ft. Pierce Art Club, includes ceramics; at Lawnwood Center.

**Florida, Miami Beach February 9-10** "Miami Beach Festival of the Arts"; at Jackie Gleason and Convention Center Drives.

**California, Victorville February 7-8** A workshop with Rudy Autio of the University of Wisconsin at Madison, includes slides and demonstrations. Sponsored by San Jose State University Potters' Guild. Fee: $8. Write: Dave Landau, 871 Rose Avenue, Pleasanton, Calif. 94566, or call (408) 277-2574.

WORKSHOPS

**Arizona, Parker March 30-April 5** Primitive pottery workshop with Hal Riegger. Fee: $65. Reservation deadline: January 15. Contact: Barbara Lippert, 8785 Long Lane, Cincinnati, Ohio 45231, or call: (513) 522-6567.

**California, San Jose April 11-12** A session with ceramist Don Reitz of the University of Wisconsin at Madison, includes slides and demonstrations. Sponsored by San Jose State University Potters' Guild. Fee: $8. Write: Dave Landau, 871 Rose Avenue, Pleasanton, Calif. 94566, or call (408) 277-2574.

Continued
vessel maker, whether the pot will ever actually be used or simply retain the potential for use.”

Coille Hooven, Berkeley, displayed Cone 10 porcelain. Shown from the exhibition is one of her works, 6 inches in width, wheel-thrown and altered, with clear underglaze and cobalt accents. Coille works with porcelain because she “can capture motion, movement and gesture.” Photos: Gary Sinick, Lee Fatherree.

ART IN ALASKA

Bill Kimura and Ric Swenson, Anchorage, were awarded a $500 prize for their joint effort in the “Collaborative Works of Art Competition” sponsored by the Alaska State Council on the Arts. Juror Katherine Kuh, former art editor of “The Saturday Review,” looked for ideas that “carried through and represented real collaboration.”

Ric made the piece and wrote the haiku poem that goes with it; Bill applied calligraphy. Shown from the exhibition is their “Zen Banquet: A Feast for the Mind,” slab-built tables of unglazed local clay, 8 inches in height; wheel-thrown porcelain plates with underglaze decoration, 10 inches in width; stoneware tea bowls and cast hands, fired to Cone 10 in reduction. The entry was one of ten works selected for inclusion in a program of slides and tapes that will be available for loan to art groups in Alaska. Contact: Visual Director, Alaska State Council on the Arts, 619 Warehouse Avenue, Number 220, Anchorage, Alaska 99501. Or call: (907) 279-1558. Photo: Chris Arend.

ROBERT ENGLE PHOTO-CERAMIC WORKSHOP

Photographic silk-screen techniques were demonstrated by ceramist Robert Engle in a recent two-day workshop at the Cultural Arts Center, Columbus, Ohio. A pioneer in the development of silk-screen techniques for the studio artist, Bob emphasized using temporary darkroom space, non-darkroom techniques, working without an enlarger, and a minimum of professional equipment to convey the accessibility of photo-ceramic methods.

As introductory background, the artist recalled studying in Japan during the early 1960s, then returning to California and discovering clay artists were producing the same sort of abstract expressionist pots he had traveled so far to make in the East. Disillusioned, he determined to make “bad” pots and break rules. His first attempts involved gluing badges, postcards and other objects onto ceramic works, but the process and its impermanence proved unsatisfactory.

Remembering commercial china, and decals on commemorative cups, he gathered information on photographic silk-screen production from commercial serigraphers, photographers and printers, then proceeded to adapt the process to a studio situation.

Bob began his demonstration by describing the construction of silk-screen frames, which he always makes from one 8-foot length of 2x2-inch lumber and inorganic fabric (nylon or polyester) to resist disintegration from cleanout in undiluted chlorine bleach. Images for photographic silk-screen production should be high contrast, with no gray tones. Suitable results may be acquired by projecting or contact printing a continuous-tone (standard black-and-white photograph) negative on lith film, such as Kodalith, Ilford lith or GAF. Ink drawings or press type on acetate, even found

Collaborative work by Bill Kimura and Ric Swenson

Continued
Georgia, Atlanta February 16-17 A two-day workshop with Penland, North Carolina ceramist Cynthia Bringle. Contact: Rick Berman, Callanwolde Art Center, 980 Briarcliff Road Northeast, Atlanta 30306, or call: (404) 872-5338.

Georgia, Mount Berry February 7-8 A pottery workshop with Ken Ferguson. Contact: W. Rufus Massey, Jr., Krannert Center, Berry College, Mount Berry 30149, or call: (404) 232-5374.

Kentucky, Anchorage April 10-11 A workshop in clay processes with Mike Cindric of the University of North Carolina. Write: David Keator, Louisville School of Art, 100 Park Road, Anchorage 40223, or call: (502) 245-8836.

Minnesota, Minneapolis January 5-6 A session on handbuilding and pressmolding using majolica and other low-fire glazes, with Andrea Gill. Write: M. C. Anderson, Jewish Community Center, 4330 South Cedar Lake Road, Minneapolis 55416, or call: (612) 377-8330.


New York, Albany February 9 A session in handbuilding with Bruno LaVerdiere, includes slide lecture and discussion. Contact: Jayne Shatz, State University of New York, College of Continuing Education, Draper 107, Ceramics Department, 135 Western Avenue, Albany 12222.

North Dakota, Grand Forks February 22-24 “Painter, Potter Workshop,” a collaborative effort of painters decorating potters’ work, with artist/potter Carol Levitov of Rockville, Maryland. Open to potters and painters. Fee: $10. Accommodations available. Write: Nancy Monsebroten, University of North Dakota, University Craft Center, Box 8136, Grand Forks 58202, or call: (701) 777-4195.

Tennessee, Cookeville February 18-May 9 The Appalachian Center for Crafts is offering the following workshops: February 18-22, 25-29, “Production Techniques in Clay” with Lewis Snyder; March 10-14, “Production Techniques in Blown Glass” with Fritz Dreisbach; March 10-21, “Local Clays—Simple Glazes” with Hal Riegger; April 3-5, “The Glass Studio—Business and Lifestyle” with George Thiexew; April 12-13, “Hot and Cold Glass Processes” with John Meyer; April 14-23, “Photo Screening, Multi-firing and Surface Enrichment in Clay” with Jerry Chappelle; At ay 5-9, “Porcelain Techniques” with Gerry Williams. Write: Appalachian Center for Crafts, Box 5106, Tennessee Technological University, Cookeville 38501, or call: (615) 597-6801.

Texas, El Paso January 19 A workshop with Stephen Kilborn on “Once Fired Oxidized Medium Temperature Slipware”; at the University of Texas. Contact: Clay Club, c/o University of Texas, El Paso 79968.

Vermont, Middlebury February 21-23 “Throwing on the Wheel for Advanced Studio Potters,” a workshop with Karen Karnes. Fee: $50. March 21-22 Coil building and wheel-throwing demonstration for professional or advanced students with ceramist Bruno LaVerdiere. For both workshops contact: Vermont State Craft Center at Frog Hollow, Middlebury 05753, or call: (802) 388-4871.

INTERNATIONAL

England, London through January 12 Ceramics by Alison Britton; at Crafts Council Gallery, 12 Waterloo Place.
NEWS & RETROSPECT

objects such as lace, leaves and other natural materials, offer non-photographic substitutions for contact-printed images on lith film. Bob placed photo negatives emulsion-to-emulsion on Kodalith film and laid plate glass on top to ensure optimum contact. Exposure usually ranges from 2–9 seconds at 24 inches from a 5-watt refrigerator bulb. Exact time for each image may be determined by exposing a test strip of film in time increments. Lith film is developed in its own developer, which normally comes in two parts and must be mixed just prior to use. (Compound developer emits a gas and should never be stored.) Developing time is approximately two minutes, after which the film is immersed in water, then placed in fix or rapid fix solution until the unexposed areas are completely clear—indicating the emulsion has washed away. Again the film is rinsed, and when it is dry, the image is ready for transfer to a sensitized silk-screen.

Although Bob has tried commercial photo-sensitive silk-screen films such as Ulano Poly Blue or Hi-Fi Green, he prefers a liquid emulsion which is applied directly onto the fabric. One quart costs about $11, lasts about six months stored in the refrig-
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NEWS & RETROSPECT

black. Bob exposed the screen for 20 minutes with a 650-watt movie lamp at 36 inches (a 500-watt photo flood is also effective). He advised establishing constants of distance and developing time and keeping exposure time as a variable.

Following exposure, the screen was washed with a gentle spray of warm water. In his studio, Bob uses a bathtub shower hose, gradually increasing water pressure to clear unexposed areas from the screen. As a last resort, stubborn images may be cleared at a car wash, where water is under extreme pressure. (Overexposure of the emulsion usually results in an image which is hard to clear, while an under-exposed emulsion may wash completely away.) When water will pass through the screen where ink is to penetrate, it is flooded with cold water before allowing it to dry.

When the exposed screen is completely dry (a fan may assist this process), it may be used to print directly on clay, to print decals, or to print photo transfer images. Though he discussed the first two methods, Bob demonstrated the direct transfer process he has employed in recent work. (For information on the production of ceramic decals, see “Making Ceramic Decals,” by Jonathan Kaplan, April and May 1975.)

With a palette knife, the artist mixed ceramic stain and Karo syrup on plate glass to a consistency slightly thicker than sour cream before placing it in a small jar. Hand lotion was added to retard drying; small additions of water adjusted the mixture to the consistency of serigrapher’s ink. On newsprint, Bob printed an edition of about six (the normal amount for his work) which dried quickly. Stored prints should be protected from changes in humidity because the syrup may soften and the newsprint stick together; if the images are to be kept for any length of time, Bob suggested dusting the surfaces with flint.

The direct transfer prints were applied pigment down to damp clay slabs and rubbed gently by hand until the paper felt moist, indicating the image had transferred. After removing the newsprint, Bob said the slab may be distorted from behind or used as a component in a larger object, but care should be taken to avoid touching the image, as it may smear—even after bisquing. A final firing to a higher temperature will fix the stain. Bob normally fires forms with photo transfers in a reduction stone ware kiln, with the image area unglazed. For those preferring an overall glazed surface, the artist suggested a thin application of any transparent recipe.

PAT SWYLER

Handbuilt clay bottles and jars were recently exhibited by Pat Swyler at Gallery North in Setauket, New York. The spheroid forms were embellished with repeated patterns including stamped, carved or stenciled images accented with slip or glaze. Most of the artist’s work was constructed...
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News & Retrospect

from leather-hard slabs formed in shallow oval and circular plaster molds. "I find that using press molds facilitates the production of pieces which have a totally different look from thrown work, even when the forms created are nearly round," she commented.

Cedar Heights Redart clay was used as the earthenware body; white slip was poured over the forms before bisque firing.

Dots of brown slip and a transparent glaze were added for the final Cone 03 firing. Color variations were achieved through thick and thin applications of slip and glaze. Shown are bottles from the exhibition—top, 16 inches in height with white and brown slips; and above, 11 inches in height, both with handbuilt foot and neck.

Pat Swyler holds an M.F.A. degree from the School for American Craftsmen, and

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CERAMICS IN THE NORTHWEST

Two recent Seattle exhibitions, both curated by LaMar Harrington, documented the creative energy that has gone into Northwest ceramics during the past 40 years. The show at the University of Washington’s Henry Gallery, “Functional Forms of Clay: Four Decades in the Northwest,” featured 72 objects by 50 artists.

Among the earliest works in the exhibition were small bowls by Victoria Avakian Ross and Lydia Herrick Hodge in the 1940s. Like most early Northwest ceramists, Ross and Hodge, both teachers in Oregon, were limited to earthenware clay bodies and low-temperature firings in small oil- and wood-burning or electric kilns.

As improved technology became available, artists experimented with larger wheel-thrown vessels and a variety of glazes and decorative techniques. Berkeley artist Peter Voulkos got his start in pottery at Montana State University, Bozeman, under Frances Senska, who believed that sculptural form wasn’t the only thing, that “sur-face could also be personalized.” Shown, above, from the exhibition, is “Babe the Blue Ox,” 15 inches in height, wheel-thrown stoneware with wax resist and sgraffito decoration, cobalt and iron glazes, by Peter Voulkos, circa 1952.

Oriental influences became increasingly important in ceramics after Bernard Leach, Shoji Hamada and Soetsu Yanagi gave a week-long workshop in 1952 at the Archie Bray Foundation in Helena. Many works in the Henry Gallery show were inspired by Japanese techniques.

In contrast, the show at the Seattle Art Museum’s Modern Art Pavilion, “Another Side to Art: Ceramic Sculpture in the Northwest, 1959-1979,” caught the spirit of artistic rebellion felt in many quarters during the ’60s and ’70s. Most of the 56
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ceramists, represented by 129 works, rejected traditional shapes, materials and concepts of beauty. Satirical social commentary characterized much of the style from that earlier decade; in the last few years many of the artists have been creating work that is more personal. Frustration with the tensions of modern life might be seen in “Tarred and Tethered,” 17 inches in height, a cast stoneware figure covered with strips of tire tubing, by Linda Wachtmeister. Text: Ann Strosnider, photos: Murry Godeon and Linda Wachtmeister.

RICHARD HIRSCH

Richard Hirsch, ceramics professor at Boston University, recently exhibited raku-fired work at the Yamato House Gallery in Lenox, Massachusetts. Included in the show were large baskets, small ceremonial vessels and tripod forms. Shown from the

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exhibition is “Aged Vessel,” 11 inches in height. Some of the raku-fired surfaces were air brushed; post-fire reduction with raw cotton formed “dynamic color ranges.”

Photos: Carol Long.

CALVERT BARRON

Ceramic wall pieces and small sculptures were recently shown by Calvert Barron in her first solo exhibition at Quay Gallery, San Francisco. Fishing equipment, salmon steaks and other camping paraphernalia are incorporated in the work, which documents a summer camping trip through western Canada. According to the artist, the wall pieces resemble old-fashioned cuckoo clocks, and represent the passage of time. Shown, below, from the exhibition is a handbuilt porcelain wall sculpture, 14 inches in height. Calvert Barron studied at the San Francisco Art Institute, and is currently working toward an advanced

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degree at San Francisco State University.
Photo: Courtesy of Quay Gallery.

DIANE FLYR
San Francisco artist Diane Flyr recently presented a solo exhibition of sculptural porcelain at the Following Sea Gallery in Honolulu. Much of her work incorporates Japanese-related imagery, such as paired

Samurai warrior cup

cups in the form of samurai warriors or torsos clad in kimonos which combine actual fabric and china-painted clay. Other works in the show consisted of cups with

China-painted porcelain

handbuilt clay kimonos. Shown, above, from the exhibition is an unglazed, handbuilt porcelain sculpture, 20 inches in height, with cobalt oxide and commercial luster surface decoration; actual fabric lines the sleeves, neck and base. The multiple porcelain hands and heads were attached after firing.

In conjunction with the exhibition, Diane presented a two-day workshop at the University of Hawaii, where she demonstrated handbuilding and surface decoration. Explaining how the addition of nylon fibers to her porcelain clay body enables forming everything from slender fingers to flowing drapes of clay fabric, she further guided the group through the use of lustres, overglazes and stains. Photo: Peter Magnani.

AUSTRALIAN ARTS TRAIN
The Arts Train brings mobile studios to teach ceramics and other crafts in remote rural communities in the state of Victoria, Australia. The Council of Adult Education hired the diesel locomotive and four...
COMMENT
Continued from Page 29

use of metal is not to be despised. We value the introduction of bright gold in an illuminated manuscript; why then should we deny the ceramic artist the use of that which will enable him to add force and brilliancy to his work?

The value of pure design is an important element of beauty in ceramics; it enters largely into the production of form and the arrangement of decoration. But it often happens that the designer is not highly educated in the mechanical arts and that the craftsman is not skillful in design. Division of labor may be carried to a point where it destroys all artistic feeling, but there is, I think, much to be said for collaboration.

The human hand is undoubtedly the most satisfactory medium for the execution of any art work, not because there is any actual advantage in the hand itself, but because by its means the artist and the craftsman can impress life upon their work. At the same time there is nothing more objectionable than bad hand work. If we are to have inferior work let it be relegated to the machine; the reason for using the hand is that its capabilities are greater than those of any mechanical contrivance.

To conclude, let me express once more my conviction that the elements of beauty in ceramics are to be found mainly in pure design and accurate execution, and I refuse to admit that defects constitute merit. In criticizing a painting we do not look for imperfections in technique as evidence that the artist's hand has alone been employed. But the reverse is the case. We demand, and rightly, that hand work shall supersede every other means in artistic production. It cannot, then, be in decorative art that we look upon imperfect execution in hand labor as an advantage. I am forced to believe, from the examples I constantly see exhibited by so-called "art" dealers, that there are some who differ from me, and who prefer a brilliant dash of color or an abnormal shape to anything that may be called skillful. It was not by such as these that the ceramic reputation of ancient Greece was made or the gems of the Chinese kilns produced.
NEWS & RETROSPECT

railroad cars outfitted as a pottery workshop and studios from the Victorian Railways. During the past 10 years the train has made two tours annually to various parts of the state, usually visiting a dozen towns each week. Children’s classes are held in the morning as part of their school courses, and adults work in the train during the afternoon and evening. Charles Rocco, C.A.E.’s coordinator of creative arts for country areas, said that the train was no longer able to visit as many areas because of the closure of branch railway lines (in much the same manner as they are closing here in the United States). The C.A.E. was examining proposals to have the train remain at country centers for longer periods as an art materials library from which communities could borrow equipment. Photo: Eric Wadsworth.

ART POTTERY AND GLASS

Featuring approximately 30 examples of turn-of-the-century American and European craftsmanship, the exhibition “Art Pottery and Glass” was shown through October 25 in Fountain Elms at the Munson-Williams-Proctor Institute, Utica, New York. Many of the objects presented were from the household furnishing of the Proctor families, while others were acquired as gifts. Shown, right, from the exhibition is a cylindrical porcelain vase, 13 inches in height, decorated with peacocks in a grape arbor and signed in 1918 by Jessie Roemer, an amateur china painter of Utica. Also included were ceramics from Rookwood, Jugtown and Marblehead Potteries.

The exhibition was designed to complement “The Arts and Crafts Ideal: The Ward House,” a show which featured ceramic tiles by Henry Chapman Mercer, who owned and operated the Moravian Pottery and Tile Works, Doylestown, Pennsylvania (see the Ceramics Monthly portfolio in the December 1978 issue); and stained glass by Henry Keck of Syracuse, New York.

CLAUDIA REESE

Seventeen clay works by Claudia Reese were featured in a two-artist show at the Laguna Gloria Art Museum in Austin, Texas, through November 29. Representing “frozen moments in my thought processes—connected threads and severed ties of consciousness,” Claudia described the source of imagery in her work as “bits and pieces of life: the random stuff of which every day is made.” Shown from the exhi-

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bition is “Hours Before Sleep,” 18 inches square, of whiteware cast from actual objects.
Claudia Reese is currently a visiting artist at the Chicago Art Institute. Photo: Ellen Wallenstern.

EILEEN AND WILL RICHARDSON

Thrown and pinched porcelain forms with underglaze paintings were presented by California artists Eileen and Will Richardson in “Images,” a group exhibition at the Del Mano Gallery, Los Angeles, through October 6. Eileen produces the functional forms on which both artists depict fantasy images of their home life. Guided by pencil drawings, oxides are applied to bisqueware, then glazed and fired to Cone 10. Shown from the exhibition is “Rose of Trollee,” approximately 6 inches in height, by Eileen. Photo: Janice Sheldon.

KAREN KOBLITZ

A solo exhibition at the Lawrence (Kansas) Arts Center earlier last year featured mixed media works in a rural theme. Among the objects displayed in “Karen Koblitz in Kansas: Works in Clay and Paper,” were “Tornado Series,” wheel-thrown plates, 12 inches in diameter, of low-fire clay, with air-brushed underglaze and ceramic pencil decoration.
The gallery installation included a grouping of press-molded bales of hay, such as the one below, approximately 18 inches in height, fired and painted with acrylics. (The cow is real.) Karen also exhibited hay-like cast paper panels suspended from clay hayhooks.
Commented the artist, “Clay has been my medium since I took my first ceramics course, but I don’t feel that clay is always the solution and am open to incorporating other materials into my work.
Karen Koblitz received an M.F.A. degree from the University of Wisconsin, Madison, and is currently on the art faculty at Baker University, Baldwin, Kansas.

THE ELEMENTS GALLERY

Three ceramic artists were featured in a mixed-media exhibition at The Elements Gallery in New York City through November 17.
Having worked together since 1965, Warren Hullow and Isabel Parks presented thrown and handbuilt forms in porcelain and stoneware, glazed in a matt white recipe. Many of the artists’ shapes were reminiscent of sea fans and coral, such as that shown, “Sea Form I,” approximately 10 inches in height.
Slip-cast porcelain components assembled into functional objects represented the work of James Rothrock. He feels “function is important primarily because it invites a tactile appreciation of the form.” Before firing to Cone 10, his bisqueware was accented with oxides and covered on the interior with a glossy glaze; exteriors were wet-sanded to yield a satiny surface.

OHIO DESIGNER CRAFTSMEN

Members of Ohio’s guild of professional artisans, Ohio Designer Craftsmen, held an exhibition earlier last year at the

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Columbus Cultural Arts Center. Entitled "Ohio Crafts to Use and Enjoy," the show featured 137 works, 49 of which were ceramics.

Shown, above, from the exhibition is a stoneware vase, with cobalt blue decoration, 32 inches in height, by Gary Hart, Beachwood.

Also from the exhibition, below, is "Desertscape Lidded Jar," reduction-fired stoneware with matt glaze, 15 inches in height, by Michael Hieber, Middletown.

LINDA THERN SMITH

"Combinations," a solo exhibition of clay assemblage relief—modular sculpture involving clay and collage by Linda Them Smith—was presented at the Studio Gallery in Washington, D.C., from November 8 through December 1.

Rolls of porcelain, terra cotta and black stoneware were assembled with wood, roofing slate, bone, copper wire, rag paper, stone, metal and some industrial construction materials, to form images alluding to opposites or paradoxical personal experiences.

Designed to be experienced as a unit, the exhibition repeats geometric shapes, with twisted copper wire often providing a sense of line. For unity, Linda selected muted colors—grays, beiges and rusts, with black and white.

Shown, above, is "Racked," 38 inches in width, a wallpiece composed of rolled stoneware mounted on wood with square nails. Also shown from the exhibition (below) is "Showcased Pots," a molded rag paper construction, 14 inches in height, with terra cotta slip-cast pots on a balsa wood ladder.

"Certain pieces are strictly for this installation," Linda observed, adding that they "do not embody any feeling of 'the precious art object' and could be dismantled after this particular exhibition to enable their modular components to be reused in a different manner in a different piece. In the suite their presence conspicuously provides a sympathetic environment for the smaller more intricate pieces."

Photos: Claudia Smigrod.
Several years ago I became fascinated with the idea of applying colored slips as flat patterns to the surface of pottery. The process, though promising, involved certain problems. Direct painting of the slips was unsatisfactory because I was never able to completely rid the design of brush strokes. Wax resist, while allowing the desired surface decoration, was difficult to control and resulted in imprecise patterns. The answer was liquid latex; it fills the need for a resist medium, is controllable, and eases the correction of mistakes.

In the examples shown, a leather-hard pot was placed on the wheel and banded with lines of water-soluble ink; alternating vertical lines were applied to create a grid on the surface of the pot, enabling duplication of a design previously developed on graph paper. (The ink completely disappears in the bisque firing.) Using the grid as a guide, the pattern was repeated in ink on the pot. Following the ink outline, liquid latex was applied and allowed to dry (approximately fifteen minutes) before returning the form to the wheel for the first coat of slip—in this case, a light green.

The liquid latex does not resist slip as liquid wax does. Instead, it acts as masking—the outlined pattern can be seen only as raised areas underneath. Using this raised outline and the graph paper pattern as a reference, I applied a second layer in another complementary pattern of latex to the dried, light-green slip. A second layer of colored slip followed—in this instance a dark green. The process was repeated with a third layer of latex and a subsequent layer of blue slip.

When complete, a needle tool was used to lift the latex at a corner, and the resist was pulled from the pot, revealing a complex pattern of colored slips. Bisquing and refiring with a transparent glaze completed the form.

About the author Skip Allen is a graduate of the Memphis Academy of Arts, and has worked for the Mississippi Art Association. Currently he is a full time potter at Springwood Pottery, Inc., Florence, Mississippi.
4. An ink pattern is superimposed on the grid guide.

5. Liquid latex is applied over the ink pattern.

6. A layer of colored slip is brushed over the latex.

7. After the slip dries, another latex pattern may be applied.

8. A second color of slip is brushed on the pot.

9. A third layer of latex may be applied on the dried slip.

10. A final coat of colored slip is brushed over the latex.

11. After the slip dries, the latex is lifted and peeled off the pot.

12. The finished surface reveals a complex pattern.
WHERE TO SHOW
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Massachusetts, Worcester May 16-18
Tenth annual “Worcester Craft Center Fair” is open to craftsmen. Juried by 5 slides. Entry fee: $5; booth fee: $40-$75, depending on space. Entry deadline: February 1. Contact: Registrar, Worcester Craft Center Fair, 25 Sagamore Road, Worcester 01605, or call: (617) 753-8183.


Pennsylvania, Pittsburgh June 6-15 “Three Rivers Arts Festival” is open to artists and craftsmen 18 years or older who live within a 150-mile radius of Pittsburgh. Juried by slides. Entry fee: $3. Entry deadline: March 19. For application, send two first class stamps, name and address to: Three Rivers Arts Festival, 4400 Forbes Avenue, Pittsburgh 15213.

Pennsylvania, State College July 10-13
14th annual “Central Pennsylvania Festival of the Arts Sidewalk Sale” is open to all media. Juried by slides. Entry deadline: March 10. For application send self-addressed, stamped envelope to: Michael T. Straley, 824 Fairway Road, State College 16801.


Texas, Houston March 22-23, 25-30 “1980 Houston Festival” is open to craftsmen. Juried by slides. Fee: $3. Entry deadline: January 15. Contact: Houston Festival of Craft Exposition, Craft and Folk Arts Advisory Committee, 3815 Montrose, Suite 211, Houston 77006, or call: Anne Cooper (713) 522-3736; or Barbara Metyko 529-7126.

Vermont, Stowe August 1-3 Eighth annual “Stowe Craft Show” juried by slides. Entry deadline: March 15. Write: Stowe Craft Show, Box 1084, Stowe 05672.

Wisconsin, Milwaukee March 8-9 “4th Craft Fair U.S.A. Indoor Spring Show” is open to artists 18 years or older. Juried by 5 slides accompanied by current resume and self-addressed, stamped envelope. Entry fee: $40 for 10x10-foot space. No commission. Entry deadline: March 1. May 3-4 “Seventeenth Wisconsin Festival of Arts” is open to artists 18 years or older. Juried by 5 slides accompanied by current resume and self-addressed, stamped envelope. Entry fee: $65 for 10x10-foot space. No commission. Awards. Entry deadline: April 1. For both, write: Dennis R. Hill, 1655 So. 68 St., West Allis, Wis. 53213, or call: (414) 475-1213.

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15 reasons to buy the Amaco/Brent Model 15.
We meet all the competition's features and more:

1. Origin: Manufactured in the U.S.A. Theirs isn't.
4. Head bearing: Durable, permanently lubricated, waterproof.
5. Drive belt: Self-tensioning, no adjustment necessary. Theirs isn't.
6. Small pulley: Positioned so belt can be removed without tools. Theirs isn't.
8. Drive ring: Easily replaced without tools. Theirs can't be.
11. Motor: 1/3 HP. Theirs is only 1/4 HP on similar models.
12. Footpedal: Constant tension, designed for comfort. Has been cycled 1 million times for durability.
13. Handlever: Designed for comfort. Has been cycled 1 million times for durability.
14. Large pulley: Precision formed, steel.
15. Hand grip: Molded into non-rusting, cast aluminum top (which has raised edges to contain excess water). Theirs isn't.
The Easiest-To-Fire Kilns in the World

- FX23 Model: New Cone 10-2400°F, rating. Full 22½” deep by 17” wide.
- Locking, non-wobble lid support for sturdy, full-opening lid.
- Premium, hand-selected, insulating firebrick for maximum heat storage.
- New Coating between lid and Kiln for longer wear.
- Ventilated panel for increased wiring life.
- Coated tapered peepholes for wide view and less heat loss.
- Mirror finish, stainless jacket, form-fitted for strength.
- Chrome-plated, full-size handles for easy lifting.
- Quality 392°F plated SF-2 wiring.
- Pilot lights.

- 3-Coat baked process to finish lid; beveled to reduce chance of chipping.
- Heavy duty fixed hinge with automatic lid venting system. No need to return to close lid on most bisque and glaze loads.
- Fall-away, non-pinching, adjustable lid venting prop for decals, gold and lustres.
- Permanently attached operating instructions always ready for use.
- MOTORIZED FIREMATE POWER CONTROL (Exclusive patent pending, a Cress 1st!) not necessary to come back to turn kiln up! It turns itself up automatically.
- Dawson Kiln Sitter and limit timer standard built-in extra safeguard.
- Exclusive push-to-turn safety knob (a Cress 1st!)
- Exclusive Firemate electric speed control (Patent pending, a Cress 1st!)
- Less heat shock on ware, due to gradual increase—not step power increase.
- New UL & CSA approved extra heavy duty cord.
- The easiest kiln to fire manually with one dial control.
- Tuned elements and exclusive electric circuitry to distribute power evenly and precisely where required for the most accurate temperature uniformly available. Better than any other hobby kiln in the world! Another Cress exclusive.

- Preprogrammed automatic minimum soaking for better red and firing excellence—another exclusive Cress feature—patent pending feedback circuitry.
- Firemate automatically compensates for voltage fluctuations (within design limits) during operating.

Galvanized steel base-plate for safety.

Patents pending in the U.S.A., Canada, Mexico, Venezuela, Japan, Australia, Great Britain, etc.

The Cress FX23 — Its exclusive features, quality and new firing excellence make it the best firing, longest-lasting kiln you can buy—also the easiest. We are excited most that FX kiln users will find the enjoyment of perfect firing results from the very top to the very bottom, better porcelain, better bisque, better ceramics. We figure that’s exactly what you expect from a Cress.

Contact us (at our California plant shown below) for a free catalogue and your nearest stocking Cress dealer.

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