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LETTERS

ADAIR PLAQUES

In your January 1972 issue you carried an article, "Adair Plaques Adorn New Rockford Library." One of the pictures illustrated Adair in front of his kiln in which the slabs were lying flat on the kiln. Now, it is almost impossible to fire this way without warping. How does he do it?

T. Gibb
Chicago, Illinois

Very short and extremely interesting question: How does the author successfully dry his ware without cracking or curling edges? I have tried several suggested methods and different clay bodies without success.

IN REPLY

The clay plaques used on the Rockford College Library were dried slowly on asbestos sheets before firing, which allowed the moisture to be slowly absorbed into the asbestos so that the plaques dried evenly from both sides. The plaques were then placed into the kiln on shelves that were sprinkled with silica sand so that when they shrank in the kiln, the plaques did not adhere to the shelves, but rather slid on the granules of sand. Arthur Adair
Rockford, Illinois

KRIWANEK AND BEHRENS

I'm so glad to see a book out by Richard Behrens—bless him! I'm an "uneducated" potter and his articles have helped and encouraged me. Also, I got a lot of help from Kriwaneck's "Keramik." Thank heaven for these dedicated men and all like them.

Ann B. Johnson
Gouverneur, New York

APPROVAL

I continue to find your magazine most helpful through the years I have subscribed, with features such as "Itinerary" being especially useful, as well as articles I enjoy and can often recommend to students.

Roy O. Burke
DeKalb, Ill.

CHALLENGING, ENLIGHTENING

For nearly nine years now I have enjoyed your magazine, though "enjoyed" is not quite the term. Articles in it I have found challenging, enlightening— and sometimes frustrating, when facilities and/or equipment and supplies give me only limited possibilities of following through on suggested projects and techniques.

Carolyn A. Rowe
Miami, Fla.

SELF-TAUGHT

Many thanks for the greatest magazine ever. All the success I have today is due to the great articles and information that comes from CERAMICS MONTHLY. I started out as a rank amateur and taught myself the art of potting through the help I got from your magazine. I now have a business that has grown beyond my wildest dreams. I must give great credit to Mr. Behrens for the wonderful glaze formulas which I have used with considerable success.

Clarence Attridge
Rochester, N.Y.

FROM THOSE WHO ENJOY

I enjoy CM because it is the way it is! I wouldn't presume to suggest changes. Keep up the good work with something for everyone!

Liz Demienos
W. Mifflin, Pa.

As a matter of interest, your magazine is highly appreciated at the college.

N. J. Flood
Melbourne Teacher's College
Melbourne, Australia

READERS SOLVE MYSTERY

The appeal for help in identifying the "mystery pot" which appeared in our Letters column of the February 1972 issue produced a heavy response. A photo of the pot with a sampling of the answers follows. —Ed.

The "mystery" pot pictured on page 41 of your February issue is a hot water jug. While not so common anymore, I have experienced their use in Scotland. Before bedtime it is filled with boiling water, corked, then placed between the bed covers, upright, in the middle of the bed thus making a tent of the covers with the warmth radiating the area. Later, the jug can be placed on its flat side and put at the foot of the bed to speed warming the feet.

Carolyn Anderson
Painesville, Ohio

It is a foot warmer, flattened so as not to roll in bed. I saw one some 40 years ago that had a pair of foot prints impressed in the flat side, so no one would ever question its use!

A. J. Hitz
Aptos, Calif.

... the piece is undoubtedly a hot water bottle. We bought one in England many years ago that had a pair of foot prints impressed in the flat side, so no one would ever question its use!

A. J. Hitz
Aptos, Calif.

... it is a foot warmer, flattened so as not to roll in bed. I saw one some 40 years ago that had a pair of foot prints impressed in the flat side, so no one would ever question its use!

A. J. Hitz
Aptos, Calif.

... you show a piece of pottery we used to call a stone pig to be filled with hot water for a bedwarmer; also used in the winter under a carriage robe to keep feet warm in a sleigh or carriage.

Edwin Kendall
Clowne, Ont.

I read with interest the two letters on the Pennsylvania Dutch Pottery. As an antique collector and a native of Pennsylvania, I think I can answer the question—It is a foot warmer!

Jane Borsodi
Chassel, Mich.

... some years ago when it was thought best for TB patients to be kept in the open air, the TB sanatoriums had wards with open perches. I saw several of these jug-type bottles there in use as bed or footwarmers.

Kay Mays
Muncie, Ind.

... I have a similar item. Its solid stopper screws into place and the threading is all ceramic. It is tan and brown stoneware, the size of a loaf of bread.

Continued on Page 42
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WHERE TO SHOW

CALIFORNIA, SAN JOSE
May 21-July 9 The Third Annual Regional Competitive Art Show is open to artists and craftsmen 17 years and older. Media include crafts. Fee; Cash awards. Entries due May 5-6. Write: San Jose Art League, 110 S. Market St., San Jose.

CALIFORNIA, SAN LUIS OBISPO
April 23-May 5 "Pottery Two," sponsored by the Pottery Club of California State Polytechnic College, is open to all ceramic potters in the United States, both student and professional. Entries due April 10-15. Awards; Juror, Paul Soldner. For prospectus, write: Roger Bailey, Art Department, California State Polytechnic College, San Luis Obispo 93401.

ILLINOIS, CARBONDALE
October 1-27 "Small Environments," an exhibition of three-dimensional work in any media, is open to artists and craftsmen in North America. Size limited to 6 cubic feet. Slides due May 15. Purchases; No fee. Write: Ernest Graubner, Assistant Curator, University Galleries, Southern Illinois University, Carbondale.

NEW YORK, CORNING
May 10-14 The Ninth Annual Southern Tier Arts and Crafts Show is sponsored by the Corning branch of AAUW and is open to all professional and amateur artists in the United States. Media include crafts. Jurors: Paul J. Smith, Wendell Castle, Daniel Robbins. Entry fee; Limit 3 entries; Entry cards due April 17. For information, write: Southern Tier Arts and Crafts Show, Box 470, Corning 14830.

OHIO, MASSILLON
July 9-August 27 The 35th Ohio Artists and Craftsmen Show is open to all Ohio artists and craftsmen or former residents of Ohio. Media include all crafts and sculpture. Fee; Jury; Awards and prizes. Entries due by June 11. For information, write: Mary Merwin, The Massillon Museum, Massillon 44646.

RHODE ISLAND, BRISTOL
April 23-29 The Southern New England Potters Festival is open to all students attending colleges in the New England area (Limit: 15 entries per college). Entries accepted April 17-21. Cash awards. Award juries: Otto and Vivika Heino. For information and forms, write: Pottery Festival, Art Department, Roger Williams College, Bristol 02809.

SPECIAL FOR HOBBISTS

ALABAMA, BIRMINGHAM
April 14-16 The Fifth Annual Ceramic Show, sponsored by the Ceramic Hobbyists Guild of Greater Birmingham, will be held in the Main Exhibition Building, State Fairgrounds. For information, write: Gay R. House, 1600 31st St. W., Birmingham.

ALABAMA, HUNTSVILLE
April 14-16 A competitive ceramic show, sponsored by the Huntsville Ceramic Arts Guild, will be held at The Heart of Huntsville Mall. For information, write: Mrs. J. Spalding, 195 Club View Drive, N.W., Huntsville 35810.

ALABAMA, MONTGOMERY
April 22-23 "17 Springs Art, Craft and Hobby Fair" is open for all media. For information, write: Mrs. J. Spalding, 2019 Club View Drive, N.W., Huntsville 35810.
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Continued from Page 9

formation, write: 17 Springs Director, P.O. Box 134, Montgomery 36101.

FLORIDA, JACKSONVILLE
April 21-23 The 12th Annual North Florida Ceramic Show, sponsored by The Ceramic Art Guild of Jacksonville, will be held at the Civic Auditorium. For information, write: Louise Mitchell, 1034 South Shores Road, Jacksonville 32207.

IOWA, CLINTON
May 13-14 The Second Art Festival sponsored by the Clinton Art Association and the Lyons Retail Bureau, features “Art in the Park” and is open to all artists and craftsmen. Fee. Write: Clinton Art Association, Box 132, Clinton 52732.

LOUISIANA, SLIDELL
April 15-16 The 1972 Ceramic Arts and Crafts Show, “Americana,” sponsored by the Slidell Ceramic Club, will be held at the Municipal Auditorium. For information, write: Mrs. Karen Faciane, Show Chairman, P.O. Box 1065, Slidell 70458.

MICHIGAN, MIDLAND
May 5-7 The Seventh Annual Ceramic Show, sponsored by the Michigan Professional Ceramics Association, will be held at the Midland Armory, 2847 Airport Rd. For registration for teaching seminars, or information, write: M.P.C.A. 1972 Show, Box 125, Carrollton, Michigan.

OHIO, MASSILLON
June 8-10 Annual Sidewalk Show. Media include all crafts and sculpture. Fee. For information, write: Mary Merwln, The Massillon Museum, 212 Lincoln Way E., Massillon 44646.

WHERE TO GO
Because listings are subject to change, dates can be verified by writing to the sponsoring groups or galleries.

ARIZONA, PHOENIX
April “Reflections on Glass” Exhibition at the Phoenix Art Museum.

B.C., VANCOUVER
April 4-21 The British Columbia Crafts Exhibition; at the Simon Fraser Gallery.

CALIFORNIA, CHICO
April 2-14 The Second Ceramic Invitational, sponsored by the Chico State College Art Department; at Chico State College.

CALIFORNIA, FRESNO
April 4-23 “The Design in Crafts Biennial”; at the Fresno Arts Center.

CALIFORNIA, LOS ANGELES
through April 30 “Ceramics of Southeast Asia” includes objects from Cambodia, Thailand and Annam; at the Los Angeles County Museum of Art.

Continued on Page 39
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SUGGESTIONS
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CLEANING PLASTER BATS

I would like to suggest to your readers that to smooth off plaster bats or molds, the use of a "surforn" tool (available in hardware stores) is really good for fast, smooth work, then only fine sandpaper is needed for a good smooth finish. A word of caution: I would not advise using it on wet plaster bats. This tool is also useful for removing scale from kiln shelves.

—Edwin Kendall, Cloyne, Ont.

USE Q-TIPS

Here is a suggestion to solve the problem of slip and moisture collecting in the narrow neck area when making tall-necked bottle shapes. I use long surgical Q-tips, or, for shorter necks, regular Q-tips.

Also, cotton balls are good for applying glaze in a "dab" method—the finished glaze looks fluffly and light. Both Q-tips and cotton are handy in the studio because they act like disposable sponges.

—S. Scher, N. Hollywood, Calif.

SUPPORT WITH NEWSPAPER

Of possible interest to readers is something I stumbled onto in teaching a small class in handbuilding. The assignment was to experiment with ways of using a single slab of clay. One student wanted to try a bowl with high sides, but couldn’t make them stay up. So, I crumpled up a wad of newspaper, packed it fairly firm and flipped her bowl over the subsequent hump and it worked beautifully, even when she beat the outside with a cord-wrapped stick for texture. I also found that twisted lengths of newspaper make excellent supports around the sides of "folded-up" shallow bowls or ashtrays. In making slab sculpture, animal forms, banks, etc., wadded-up newspaper stuffed inside keeps pieces from collapsing — and readily burns out in bisque firing. Perhaps none of these are new ideas, but I have found them most useful!

—Carolyn A. Rose, Miami, Fla.

MORE ON LEVELING FOOTRIMS

I read with interest the suggestion in the May 1971 issue regarding leveling footrims using a piece of marble. I have been using a piece of formica for the same purpose with equally good results, and thought the readers of GM would like to know this since marble is sometimes an uncommon commodity to have.

—F. M. Kelly, La Grange, Ill.

FAST AND EASY

I have found a fast and easy way to make ashtrays, fruit bowls, candy dishes, etc., with a minimum amount of effort. I flatten a ball of clay on my wheelhead, texture the surface, and throw a short cylinder base from the middle—approximately two to three inches in height. I then remove the clay, using fishing line, and drape the clay over a bowl (any size) which has been covered with paper toweling to prevent sticking. The clay will form beautifully to whatever shaped bowl one has chosen. If a fairly high bowl is used, a few pats on the clay to encourage shaping may be needed.

—Wanda Fickeria, Buena Park, Calif.

DOLLARS FOR YOUR IDEAS

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The good potter or the observant pottery user acquires a degree of sensitivity to the weight of a clay object by noting its thickness at the lip or rim before he lifts it in his hands.

What is this good weight? I would define it as a comparative thing that an individual becomes aware of as he responds to inner reactions as well as external conditions; it is a special pulsation that occurs when he picks up a piece of pottery. The object may feel heavy in some varying degree or it may seem too light, either of which brings about a feeling of disappointment. If the pot's weight is good, it justifies exactly his response before he lifts it.

Perhaps this sensitivity to weight is something that develops from years of association with ceramic dishes at the dining table. The size of a plate, plus its thickness at the rim, tell an individual approximately how much is to be lifted when the plate is handled. When the weight is exactly as he expects, he registers a satisfactory reaction.

Reaction to weight is of particular importance to the ceramist, but he will not have much time for its consideration until he reaches that stage of competency at which the clay responds readily to his control. In fact, the potter very likely may be aware of, and achieve, good simple form long before he realizes that the pot also must have good weight.

In these early stages of pottery making the student may consider the foot and lip of a piece as little more than the beginning and ending of a pot. And if the student throws a pot with a lower wall section that is much thicker than the lip, then no matter how handsome the finished piece may be, it will always be a disappointment to those who handle it and find it too heavy.

Thus, to improve the weight of a pot the maker must first acquire the ability to pull up walls that are nearly equal in thickness from bottom to top. If he thickens the lip area slightly as he finishes the wall, he suggests just

1. A wet strip of chamois is held across the lip and pressed down to add thickness to the rim.

2. The lip also can be thickened by pushing out and down on the clay from the top.
a hint more weight than actually will be there when the pot finally is handled by the user, and this generally creates a very gratifying reaction.

The lip can be thickened in either of two ways. A wet strip of chamois can be held across the lip and drawn down both sides in order to thicken the clay at the lip, or the lip can be "rolled" by pushing outward and down with the left-hand fingers to give the lip area a double thickness. Either of these techniques is quite useful if the potter has inadvertently thinned the lip more than the wall area below it—and this does happen occasionally.

Some potters regularly rely on thinning the wall toward the top of the pot during the throwing process and then trimming away any excess thickness left toward the bottom wall when the foot is turned. I feel that this is the time to analyze one's actions and ask, "Do I want to be a good potter and throw my pots, or will I be content with turned ones?"

The foot is another important area of the pot and must be in harmony with the whole. It is interesting to note that early pottery had no need for a foot or ring; it was not until man became civilized enough to use tables or other hard flat surfaces that some kind of foot treatment was necessary for his pottery.

The form and placement of the foot or ring are of primary concern. Without the foot, a cross section of a well-thrown pot would show the inside and outside lines of the wall running parallel. The diameter of the foot must give stability to the pot; its placement should provide the piece with an added measure of elegance. Many potters tend to make the foot too wide in diameter, at least in their early work. I have found it to be a good rule to ask, "Would the foot function just as well if it were smaller?"

Another question that arises in relation to the foot is its thickness, and this is easily answered if the potter keeps in mind that to be in harmony with the rest of the pot, the foot thickness should be the same as that at the lip.

Turning or cutting the foot might be compared to throwing, in that the condition of the clay—its softness or stiffness—makes considerable difference in the speed and ease of working it. After the inverted pot is centered on the wheelhead, it may only be necessary to hold it in place with a finger while turning is done. This does away with the necessity for the clay lugs or keys generally used to fasten the pot to the wheel.

Turning should be kept to a minimum; certainly one should never spend more time on the foot than he used to throw the pot. When the desired amount of excess clay has been removed and the foot is as you want it, press down on the cut surfaces with a finger in order to round and soften the sharp edges and to condense the clay particles. This simple procedure seems to prevent the formation of cracks during the drying of the clay.

All potters have goals that assume more importance than others; some ceramists dream of becoming so excellent at their art that no signature is necessary to identify their work. Until—and if—that time comes, it is best to inscribe one's name on the area inside the foot, and do this in as neat a manner as was used to make the pot.
5. Sometimes a pot may be inverted, centered, then held in place with the finger during foot trimming.

7. The potter's signature is added inside the foot area; perhaps the date may be added.

The year of its making might be added, as this could be of interest to you in just a few years. It might even interest the archaeologist ten thousand years from now!

If the inside area of the footrim proper is left just slightly higher than the outside, this portion (which might be about one-third of the rim) supports the pot during the firing. The purpose of this is to prevent the possibility of a chipped rim showing on the outside of the pot in case the foot is exposed to any glaze from the kiln shelf or that which might flow from the pot itself.

6. After trimming is complete, the cut edges are softened and clay particles compressed by finger pressure.

8. Cross section view shows proportion of foot to outer wall and to added thickness at the lip.

J. SHELDON CAREY received his B.S. degree in ceramic art at Alfred and a master's at Columbia University. After teaching ceramics at Columbia and at the Rhode Island School of Design, he went on to head the Ceramic Division of the Design Department at the University of Kansas at Lawrence, where he still teaches. Mr. Carey was one of CM’s first contributors with his “Innovations on the Wheel,” in April 1953, and in March 1954 with a how-to article on his technique of making a very tall pot, titled “Upside Down Throwing.”
Eastern Michigan Invitational

The Fourth Ceramic Invitational at Ypsilanti's Eastern Michigan University presented 186 works by 28 potters in a completely white setting that allowed the pots themselves to furnish all of the color and drama. According to John Loree, who organized the show, the exhibited work fell into three categories: the functional pieces (113); the "object"—frequently low temperature and with much luster (53); and the sculptural work (20). He went on to report that "Funk or pop or whatever-you seems to be showing a decline. Color, whether high or low temperature, and glaze are much in evidence, and the quietly tasteful matt glaze on reduced stoneware is still evident but no longer the ideal of everyone. The variety is most welcome."

The show opened November 17 at Sill Hall Art Gallery on the Ypsilanti campus and continued through December 15. Purchase prize winners were John Glick, John Stephenson, and Georgette Zirbes Stull.

Above: Stoneware vase, 14 inches high, thrown body, handbuilt top, celadon glaze decorated in browns and blues, by John Loree.

Above, right: Stoneware Covered Jar, 14 inches high, by Marc Hansen.

Below, right: Stoneware cylinder construction, 12 inches high, unglazed, by Gordon Orear.
Summer Workshops offer CM readers an opportunity to enjoy a unique learning experience under the stimulating leadership of some of the world's most accomplished potter-teachers in a relaxed, informal atmosphere. A casual inspection of this year's offerings reveals the high quality of instruction and the variety of courses that cover every facet of the potter's art.

This summer of 1972 marks the fourteenth year Ceramics Monthly has compiled its special listing of workshops for ceramics and related crafts. We hope its timely appearance will be of help to those of our readers who are planning their summer vacation activities. Because enrollments are limited in many cases, we suggest you make reservations early!
Pottery workshop at the Craft Students League YWCA, New York City.


April 1972 21
Center, Brookfield 06804.

June-July-August

Connecticut, Middletown

Wesleyan Pottery offers 4-week courses in all phases of ceramics for adults and teenagers. Write: Registrar, Wesleyan Pottery, 350 S. Main Street, Middletown.

Connecticut, New Canaan

July 24-28

Silvermine Guild School of the Arts plans a 5-day workshop for intermediate and advanced students to include handbuilding, throwing and kiln construction. Instructor: Tom Shafer. Write: Registrar, Silvermine Guild School of Arts, 1037 Silvermine Road, New Canaan 06840.

Connecticut, New Haven

June 26-August 4

Southern Connecticut State College offers four 6-week ceramic courses: Introductory ceramics; Pottery I; Graduate pottery; Ceramic sculpture. Credit offered. Instructors: David Crespi and James Purtee. Write: Director of Summer Sessions, Southern Connecticut State College, New Haven 06513.

D.C., Washington

June 12-July 21

The Corcoran School of Art is planning two 6-week courses in beginning and advanced ceramics. Instructors: William Lombardo, Robert Epstein. Write: Registrar, The Corcoran School of Art, 17th and New York Ave., N.W., Washington.

Florida, Sarasota

July 10-August 18

Colson School of Art Summer Clay Workshop will conduct two 6-week sessions in wheelthrowing. Instructor: Boots Culbertson. Write: Colson Studio, 1666 Hillview, Sarasota 33579.

Florida, Tallahassee

June 19-August 10

The Florida State University plans an 8-week ceramic workshop in construction of kilns and wheels, and development of innovative clay use. Instructor: George R. Boz. Write: George Boz, Department of Constructive Design, Florida State University, Tallahassee 32306.

Georgia, Rising Fawn

June 12-July 14

Workshop in Pottery plans a 6-week session with basic instruction in pottery techniques, clay bodies, glazes and firing. Instructor: Charles Counts. Write: The Pottery Shop, R. #2, Rising Fawn 30738.

Illinois, Charlotte

June 20-August 8

The University of Illinois offers courses in ceramics at all levels. Instructors: Don Pilcher, Kim Newcomb. Write: Department of Art, University of Illinois, Champaign 61820.

Indiana, Bloomington

June 22-August 17

Indiana University is planning an 8-week undergraduate ceramics course. Instructor to be announced. Write: John Goodheart or Karl Martz, Department of Fine Arts, Indiana University, Bloomington 47401.

Indiana, Indianapolis

June 19-August 18

1972 Amaco-Indiana Central College Workshops include three 2-week ceramic sessions for undergraduates, three 5-week ceramic sessions for graduates, and two 1-week metal enameling classes for undergraduates only. Workshops are designed especially for teachers and occupational therapists. Credit offered by Indiana Central College where classes will be held. Write: Summer Session Office, Indiana Central College, 4001 Otterbein Ave., Indianapolis 46227.

Indiana, Notre Dame

May 17-June 23

Saint Mary's College is offering two 9-day "Earth Structure" workshops with intensified instruction of varied wheel techniques. Objective is to learn a variety of processes and skills with emphasis on throwing, form and construction; therefore, no firing will be done. Instructor: H. James Paradis. Write: Sr. M. Rose Ellen Morrissey, Department of Art, Saint Mary's College, Notre Dame 46556.

Iowa, Ames

June 12-July 22

The Octagon Center for the Arts schedules a 6-week course in beginning, intermediate and advanced levels for grade school and junior high students. High school students welcome in adult classes. Classes include instruction in stoneware mixing, glaze preparation, firing and studio maintenance. Instructors: Robert Anderson, Paula Branscom, Doreen Topork and Ingemai Winkler. Write: The Octagon, 2322 1/2 Main, Ames 50010.

Iowa, Des Moines

June 5-July 14

The Education Department of the Des Moines Art Center offers a 6-week session in beginning and advanced ceramics, in addition to a class for teens. Instructor: Mary Weigram. Write: Education Department, Des Moines Art Center, Greenwood Park, Des Moines 50312.

Iowa, Highlandville

June 19-August 11

South Bear Creek Pottery School offers an 8-week pottery course. Instructors: Dean Schwartz, and invited artist from Korea, Kim Pok Yo. Write: Dean Schwartz, Lutheran College, Decorah, Iowa.

Kansas, Manhattan

June 5-July 29

Kansas State University offers an 8-week
course in beginning and advanced ceramics. Instructor: Lee Davis. Write: Art Department, Kansas State University, Manhattan 66502.

KENTUCKY, ANCHORAGE
June 23-July 28
Louisville School of Art schedules a 6-week ceramics course for beginning, intermediate and advanced students. Instructor: Robert Lochhart, Jr. Write: Louisville School of Art, 100 Park Rd., Anchorage.

MAINE, DEER ISLE
June 26-September 15
Haystack Mountain School of Crafts will conduct four 3-week sessions in ceramics. Each session will offer instruction in hand-building and wheelthrowing, with emphasis on creative use of materials in addition to kiln practices and production procedures. Instructors: Roy Cartwright, Erik Gronborg, Kenneth Vavrek. Write: Haystack Mountain School of Crafts, Deer Isle 04627.

MARYLAND, BALTIMORE
June 19-August 31
Towson State College offers two 5-week courses in Ceramics I, Ceramics II (graduate ceramics). Instructor: David Guillaume. Also offered is a 3-week course (July 24-August 23) in enameling. Instructor: John F. Write: Evening and Summer Office, Towson State College, Baltimore 21204.

MARYLAND, ROCKVILLE
June 12-August 4
Montgomery College schedules an 8-week course in Ceramics I, handbuilding and introduction to wheelthrowing, credit optional. Instructors: Richard Mower and Don Montano. Write: Art Department, Montgomery College, Rockville 20850.

MASSACHUSETTS, TRURO
June 5-September 9
Castle Hill—A Center for the Arts will offer seven 2-week workshops in arts and crafts, including ceramics. Write: Castle Hill, Castle Road, Truro 02666.

MASSACHUSETTS, WORCESTER
July 3-21
Worcester Craft Center offers 2- or 3-week courses in ceramics and enameling in addition to other craft courses. Write: Craft Center, 25 Sagamore Road, Worcester 01605.

MICHIGAN, BIRMINGHAM
July 10-August 12
Bloomfield Art Association will conduct 5-week courses (twice a week) in glassblowing with Richard Ritter, and ceramics. Write: Bloomfield Art Association, 1516 S. Cranbrook Road, Birmingham 48009.

MICHIGAN, DETROIT
May 22-July 7

MICHIGAN, INTERLOCHEN
June 25-August 21
National Music Camp Art Department offers an 8-week course in Ceramics I and II for Junior High, High School and University divisions. Instructors to be announced. Write: National Music Camp, Interlochen 49649.

MICHIGAN, MOUNT PLEASANT
June 18-August 10
Central Michigan University Art Department presents a six-week summer session in ceramics with Jay Shurtilf. The 2-week post session (July 30-August 10) presents a raku workshop emphasizing firing and kiln building at graduate and undergraduate levels with Esther Kraus. Write: Robert Kiley, Art Department, Central Michigan University, Mt. Pleasant 48858.

MINNESOTA, BEMIDJI
June 11-July 14
Bemidji State College offers two 5-week courses in ceramics: Construction and firing of raku ware with Allen Sprat; Ceramic sculpture, with Westy James. Write: Westy James, Division of Fine Arts, Bemidji State College, Bemidji.

MINNESOTA, DENNISON
June 12-August 25
Sogn Valley Pottery plans three 3-week workshops emphasizing traditional wheel throwing (beginning and advanced). Instructor: Peter Leach. Write: Sogn Valley Pottery, R.R. 1, Dennison 555018.

NEVADA, TUSCARORA
July 1-31
Tuscarora Retreat and Summer Pottery School is offering a 4-week pottery workshop in all phases of ceramics. Instructors: Joe Sotolade and Dennis Parks. Write: Dennis Parks, 545 Indian Hill Blvd., Claremont, California 91711.

NEW BRUNSWICK, ST. ANDREWS
August 21-September 2
Sunbury Shores Arts and Nature Centre plans a 2-week raku pottery session with English and French spoken. Instructor: Charles Dubocquet. Write: Sunbury Shores Arts and Nature Centre, Box 100, St. Andrews.

Glassblowing studio at The School of the Art Institute of Chicago, Illinois.
sessions. They will be continuous to accommodate students who wish to continue from one session to another. July 10-July 28 with Fritz Dreisbach; July 31-August 10 with Audrey Handler. College credit offered. Write: Maria Chandoha, Hunterdon Art Center, Clinton 08809.

NEW JERSEY, NEWARK
June 5-September 1
Peters Valley Craft School will conduct one 4-week and two 3-week courses in introductory and advanced ceramics, including clay mixing, wheel throwing, handbuilding, glaze calculations and firing. Instructors: Paula Steuner, Frank Ros, Michael Callaghan. A 2-week course in enameling (July 10-21) includes introductory and advanced instruction. Instructor: Avrich Shepp. Write: Peters Valley Craft School, Layton 07831.

NEW JERSEY, LOVELADIES
July 3-August 31
The Long Beach Island Foundation of Arts and Sciences offers a 9-week program in basic and advanced ceramics featuring handbuilding and wheel work, firing at stoneware temperatures, and raku. Instructors: James Makers and Joan Greenhouse. Two additional workshops are offered: 'The Latest in Throwing Techniques' will be demonstrated by Richard LaPeon on July 10; handbuilding workshop conducted by Paulus Berensohn on August 14-15. Write: Long Beach Island Foundation of Arts and Sciences, Loveladies.

NEW JERSEY, NEWARK
June 27-August 3
Newark Museum Adult Arts Workshop will conduct a 6-week session in ceramics (one day a week). Write: Newark Museum, 49 Washington Street, Newark.

NEW JERSEY, UNION
July 3-September 4
The Salem Craftsmen Guild is offering a 10-week session in pottery and sculpture, in addition to instruction in weaving and batik. Instructors: Salvatore DiGerlando, George Lalak, Louis Venturi. Write: The Salem Craftsmen Guild, 1042 Salem Road, Union 07083.

NEW YORK, ALFRED
June 26-August 4
Alfred University Summer School offers the following ceramic courses: Ceramic sculpture with William Fairly; Designing and molding for ceramic reproduction with Wallace Higgins; Ceramic design and pottery production, instructor to be announced. Write: Director, Summer School, Alfred University, Box 514 R, Alfred.

NEW YORK, BRANT LAKE
July 3-August 25
Brant Lake Arts Center offers four 2-week courses in ceramics, including raku, firing in a wood-burning kiln, and salt glazing. Instructor: Bill Knoble. Bruno LaVerdier teaches a handbuilding course, July 3-14. Write: Brant Lake Arts Center, 3083 May Road, Wantagh, N.Y. until June 15; Brant Lake, New York after June 15.

NEW YORK, CHAUTAUQUA
July 3-August 25
Chautauqua Institution Summer School offers an 8-week course in ceramics. General crafts are also offered. Instructor: James T. Achuff. Write: Summer School Office, Chautauqua Institution, Chautauqua 14722.

NEW YORK, CLAYTON
June 26-August 25
Thousand Islands Museum and Crafts School is scheduling workshops in enameling techniques, June 26-30; design for enamels, July 3-8, both with Charles B. Jeffery. Also planned are four 2-week pottery workshops. Instructors: Steven Edwards, Penelope Fleming, Richard Butz and John Smolenak. In addition, a 1-week course (July 24-28) will be given in painting on glass with William Hilton. Write: Until June 1, Emily Post, Director, 10 Boudinot Street, Princeton, New Jersey; after June 1, Thousand Islands Museum and Crafts School, Clayton 13624.

NEW YORK, GREENVALE
June 26-September 2
C. W. Post College offers two 3-week sessions in beginning ceramics, June 26-July 29; advanced ceramics, July 31-September 2. Instructors: Mrs. Krebs and Mr. Heinrich. Write: C. W. Post College, North Boulevard, Greenvale 11548.

NEW YORK, NEW YORK
June-July-August
Baldwin Pottery will conduct three 4-week (day and evening) sessions in all phases of ceramics, including beginning and advanced levels. Instructors: Elizabeth Nields, Bill Johnson and others to be announced. Write: Baldwin Pottery, 540 LaGuardia Place, New York 10012.

NEW YORK, NEW YORK
June 5-August 1
Craft Students League YWGA is planning 8-week sessions in advanced wheel work, instructors: Roberta Leber and Gertrud Engslander; enameling workshops: Ada H. Anderson and Hede Howaldt. Write: Craft Students League YWCA, 840 Eighth Avenue, New York.

NEW YORK, NORTHPORT
June-August
Workshop Five is planning sessions in raku, salt glazing, weaving, jewelry, stitching and silk screening. Instructors: Nancy Baldwin, Mary Anne Mauro, John Dukasz, Veronica Abbott and Wanda Patterson. Write: Workshop Five, 100 Wells Road, Northport 11768.

NEW YORK, SARATOGA SPRINGS
June 26-August 4
SIX Summer Art 1972 offers a 6-week course in ceramics. Instructor: Regis Brodie. Also offered are other art related courses. Write: Regis C. Brodie, Director, SIX Summer Art 1972, Skidmore College, Saratoga Springs 12366.

NEW YORK, STAR LAKE
July 9-30
Art Workshop '72 presents a 3-week session for high school students in pottery emphasizing wheelthrowing, handbuilding, kiln, pit and raku firing. Workshop also offers painting and sculpture courses. Write: Chairman, Art Department, State University College, Potsdam, N.Y. 13676.

NEW YORK, WHITE PLAINS
June 26-August 4
Westchester Art Workshop schedules a 6-week course in ceramics and enameling in addition to other crafts. Ceramic instructors: Estelle Halper, Phyllis Hammond, James Howard; Enameling instructor: Mildred Downey. Write: Westchester Art Workshop, County Center, White Plains 10606.

NORTH CAROLINA, CULLOWHEE
June 5-August 18
Western Carolina University plans four 2-week ceramic workshops: Creative freeform and wheelthrown ceramics with visits...
to local highland potters, June 12-23 and July 17-28; Kiln design, construction and operation, July 3-14; Raku pottery workshop, August 7-18. Instructor: William Reitz. Also offered is a travel seminar, “Mayan Mexico,” with Robert Moore, June 5-July 14. Write: Art Department, Western Carolina University, Cullowhee.

**North Carolina, Greenville**

*June 14-August 18*

East Carolina University School of Art is scheduling a 6-week ceramic course, including handbuilding, wheel work, glaze technology, kiln design and firing. Instructor: Paul R. Minnis. Write: Dean Wellington Gray, Box 2704, Greenville.

**North Carolina, Penland**

*May 29-September 15*


**Ohio, Ashland**

*July 16-August 3*

Ashland College will conduct a 4-week ceramics workshop to include all phases of work in stoneware. Instructor: Alan Myers. Write: Dean Gorschuch, Ashland College, Ashland 44805.

**Ohio, Dayton**

*June 18-July 27*

School of the Dayton Art Institute schedules a 6-week summer session in beginning and advanced ceramics. Instructor: Gary P. McCloy. Write: School of the Dayton Art Institute, Dayton 45405.

**Oklahoma, Tulsa**

*June 2-July 28*

Tulsa University plans an 8-week course in beginning, intermediate and advanced ceramics, including handbuilding and throwing. Instructor: Tom Manhart. Write: Tulsa University, 600 S. College, Tulsa.

**Ontario, Haliburton**

*July 17-August 11*

Haliburton School of Fine Arts plans a ceramic workshop to include hand and wheel work in addition to raku. Instructor: Tony Tudin. Write: Haliburton School of Fine Arts, Box 339, Haliburton.

**Ontario, Mississauga**

*June 11-August 11*

Sheridan College School of Design plans three 3-week courses in ceramics: Beginners with Donn Zver, June 11-30; Advanced with Don Reitz, July 2-21; Advanced with John Clink, July 25-August 11. Three 3-week courses in glass also offered: Beginners with graduate students, June 11-30; Advanced with Mark Peiser, July 2-21; Intermediate with Robert Held, July 23-August 11. Write: Sheridan College School of Design, 1460 S. Sheridan Way, Mississauga.

**Oregon, Cannon Beach**

*June 19-30*

Cannon Beach Summer Workshop plans a 2-week raku and kiln building session, including all aspects of primitive low-fire pottery and construction of both wood and oil-fired kilns. Included also will be a brief study of glass. Instructor: Raymond Grim. Write: L.R. Pierson, PO Box 1491, Portland 97207.

**Oregon, Corvallis**

*June 20-August 10*

Oregon State University schedules an 8-week summer class in ceramics and includes handbuilding, wheelthrowing and glazing procedures. Instructor: Ted F. Wiprud. Write: Art Department, Oregon State University, Corvallis 97330.

**Oregon, La Grande**

*June 15-July 14*

Eastern Oregon College will conduct a 4-week workshop in ceramics designed for beginning and advanced students using native materials and simple firing techniques. Construction of kilns for raku-firing and salt-glazing offered. Instructor: Judd Koehn. Write: Dr. Carlos Easley, Director Summer Session, Eastern Oregon College, La Grande.

**Oregon, Sunriver**

*July 3-September 1*

Sunriver Summer Art Workshops offer a 9-week course in ceramics in addition to other craft courses. Instructor in ceramics: Jerry Parks. Write: Sunriver Art Workshops, Sunriver 97701.

**Pennsylvania, Allentown**

*June 12-July 7*

Cedar Crest College plans a 4-week session in ceramics. Visiting instructor Jack Troy will conduct the first week with a salt workshop and kiln construction. Other visiting instructors to be announced. Instructor: Bill Clark. Credit offered. Write: Director, Summer Session, Cedar Crest College, Allentown 18104.

**Pennsylvania, Huntingdon**

*July 24-August 30*

Juniata College is scheduling a workshop in salt-glazed ceramics, investigating a variety of clay bodies, slips and glazes, and experimenting with luster fusing. Also offered is a beginning course in Ceramic Design I. Instructor: Jack Troy. Write: Dr. Earl Kaylor, Director of Summer Sessions, Juniata College, Huntingdon.

**Pennsylvania, Philadelphia**

*June 26-August 4*

Moore College of Art plans a 6-week college session ceramic course. Write: Director of Summer Sessions, Moore College of Art, 20th and Race, Philadelphia 19106.

**Pennsylvania, Pittsburgh**

*May 8-16*

Cross Creek Ceramics plans two workshops in enameling: Varied techniques with Gwen Anderson (May 8-12), and Enameling on Rig—Large panels with Laura Dunn (May 14-16). Write: Laura Dunn, Cross Creek Ceramics, Inc., 3396 Brownsville Road, Pittsburgh 15227.

**Quebec, North Hatley**

*June 26-August 26*

The Pottery plans three 3-week sessions in pottery. Instructor: Dean Mullavey. Write: The Pottery, Box 181, North Hatley.

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*Thano A. Johnson, instructor at Marble, Colorado, demonstrating on handwheel.*
CERAMIC ART STUDIOS AND CLASSES - SUMMER 1972

TENNESSEE, MEMPHIS
June 5-July 14
Memphis Academy of Arts will conduct a salt-glaze workshop including kiln building and firing. Instructor: Robert Schengen. Write: Memphis Academy of Arts, Overton Park, Memphis 38112.

TENNESSEE, NASHVILLE
June 1-July 16
The Nashville Potter's Guild plans four 1-week workshops in ceramics, one to eight weeks, in pottery, sculpture and technology. Instructors: Patricia O'Connor, Nancy Jones, Carol Rudder, and Dorothy Mattox. Write: Nashville Potter's Guild, 105 13th Avenue South, Nashville 37203.

TENNESSEE, NASHVILLE
July 17-August 4
Virginia Commonwealth University plans three 3-week ceramic workshops for undergraduate and graduate students with F. Carlton Ball and Kenneth Stevens; continuing education courses in kiln building and primitive firing. Write: Virginia Commonwealth University, Richmond 23200.

TEXAS, AUSTIN
June 19-August 12
University of Texas plans a 6-week ceramic workshop in handbuilding, wheelthrowing and raku. Instructor: Charles R. F. St. John. Write: Office of Continuing Education, University of Texas, Austin 78712.

TEXAS, DALLAS
June 1-July 16
Southern Methodist University plans a 6-week ceramic workshop in handbuilding, wheelthrowing and raku. Instructor: John R. Williams. Instructions: John R. Williams. Write: Office of Admissions, Southern Methodist University, Dallas 75205.

TEXAS, TYLER
June 1-July 4
Sam Houston State College plans a 3-week ceramics workshop with Bruce B. Young. Write:办公室 of Continuing Education, Sam Houston State College, Huntsville 77320.

WASHINGTON, SEATTLE
June 1-July 1
Pacific Northwest Summer Art Festival plans a 2-week workshop in raku and primitive pottery with Raymond Ho; continuing education courses in ceramics with Kenneth Stevens; advanced pottery for undergraduate and graduate students with F. Carlton Ball and Kenneth Stevens; merchandise for craftsmen with Hal Fromhold. Write: Office of Continuing Education, University of Washington, Seattle 98105.

WISCONSIN, MECOMONIE
June 12-August 4
Stout State University plans two 6-week courses in pottery, raku and enamelning. Instructor: Mike Barisl. Write: The Hand Work Shop, 316 N. 24th, Richmond 23223.

WISCONSIN, ERISE
July 3-August 4
The Strasbourg Museum will offer introductory wheelthrowing and ceramic crafts in classes for children and adults. Instructors: Lahnna Neely, Box 113, Middletown, Virginia 22643.

WISCONSIN, SUPERIOR
June 12-August 4
The University of Wisconsin at Superior schedules an 8-week ceramics course in undergradute and graduate courses in all phases of clay work and fanning. Instructor: James Grittner. Write: James Grittner, University of Wisconsin, Superior 54880.

Stoneware Glazes for Cone 7

by Richard Behrens

The beauty and utility of stoneware have made it a favorite with potters everywhere. The following formulary of Cone 7 glazes may be of interest to the home potter who has an electric kiln capable of firing in this range.

**STONEWARE GLAZE I (Cone 7)**
Volcanic Ash ................ 80%
Whiting ..................... 12
Zinc Oxide .................. 8

100%
Add: Bentonite .............. 2%

This gives a bright opaque glaze.

**STONEWARE GLAZE II (Cone 7)**
Frit 3134 (Ferro) .......... 8.8%
Lithium Carbonate ......... 3.2
Magnesium Carbonate ...... 2.0
Calcium Carbonate ......... 16.8
Kaolin .................... 14.4
Calced Kaolin .............. 12.4
Flint ...................... 42.4

100.0%

This is a bright, somewhat-clouded glaze.

**STONEWARE GLAZE III (Cone 7)**
Gerstley Borate ............ 47.0%
Kaolin .................... 12.8
Calcined Kaolin ............ 6.8
Flint ...................... 35.4

100.0%

This gives a bright, somewhat-clouded glaze.

**STONEWARE GLAZE IV (Cone 7)**
Potash Feldspar ............. 49.2%
Lithium Carbonate .......... 3.4
Zinc Oxide ................ 10.7
Whiting ................... 4.5
Kaolin .................... 16.1
Flint ...................... 16.1

100.0%

This formula gives a bright glaze.

**STONEWARE GLAZE V (Cone 7)**
Albany Slip ................. 90%
Wollastonite ............... 10

100%
Add: Bentonite .............. 2%

**STONEWARE GLAZE VI (Cone 7)**
Lithium Carbonate .......... 9.0%
Magnesium Carbonate ...... 10.0
Whiting ................... 10.3
Kaolin ..................... 17.8
Calced Kaolin .............. 7.6
Flint ...................... 45.5

100.0%

Glaze VI gives a good matt.

**STONEWARE GLAZE VII (Cone 7)**
Zinc Oxide ................. 18.8%
Whiting ................... 3.9
Lithium Carbonate .......... 8.6
Kaolin ..................... 21.1
Flint ...................... 41.5
Titanium Oxide ............. 6.1

100.0%

This is a satin matt glaze.

**STONEWARE GLAZE VIII (Cone 7)**
Potash Feldspar ............. 75.0%
Zinc Oxide ................ 12
Kaolin ..................... 13

100.0%

Glaze VIII gives a stony matt.

**STONEWARE GLAZE IX (Cone 7)**
Albany Slip ................. 90%
Wollastonite ............... 10

100%
Add: Bentonite .............. 2%

**STONEWARE GLAZE X (Cone 7)**
Albany Slip ................. 90%
Cryolite ................... 10

100%
Add: Bentonite .............. 2%

This gives a strongly patterned glaze.

**STONEWARE GLAZE XI (Cone 7)**
Barnard Clay ............... 90%
Cryolite ................... 10

100%
Add: Bentonite .............. 2%

This final formula results in a rugged black glaze.

**STONEWARE GLAZE XII (Cone 7)**
Albany Slip ................. 90%
Cryolite ................... 10

100%
Add: Bentonite .............. 2%

A bright crackle glaze results here.

**STONEWARE GLAZE XIII (Cone 7)**
Albany Slip ................. 77%
Kaolin ..................... 8
Manganese Dioxide .......... 15

100%

This gives a bright cordovan brown glaze.

**STONEWARE GLAZE XIV (Cone 7)**
Albany Slip ................. 90%
Potash Feldspar ............ 3
Cobalt Oxide ............... 1
Manganese Dioxide .......... 2
Green Chromium Oxide ...... 2
Red Iron Oxide ............. 2

100%

This is a bright anthracite black glaze.

**STONEWARE GLAZE XV (Cone 7)**
Barnard Clay ............... 90%
Cryolite ................... 10

100%
Add: Bentonite .............. 2%

MR. BEHRENS is a graduate chemist who has worked in various industrial and research fields and has taught pure and applied chemistry at the adult and secondary levels. Pottery is his major avocation and he spends much of his time exploring the field of glaze technology in his workshop.

In the new CM handbook, "Glaze Projects," by Richard Behrens, there are several chapters on the subject of stoneware: stoneware-type bodies and glazes for use at Cones 04, 1 and 4; stoneware for Cone 6; and stoneware bodies and glazes for Cone 9. The 15 stoneware glazes presented in this article were formulated by Mr. Behrens for those who want the widest range of effects with a kiln that will not fire beyond the Cone 7 range. — Ed.
Weekend Workshop at the Art Barn

by Clementine Skipper

At a time when I had a shelf full of bisqued ware ready for glaze firing, and when I was ready for experimentation and new experiences, this announcement caught my eye: “Bring your bisque pots to the Art Barn, Middle Tennessee State University. We’re going to build raku and salt kilns and fire them.”

Well and good, but then I looked at my pots. There were plenty for the salt kiln that would be built, but since I realized that raku demands heavily-grogged clay, I decided to make some pieces and dry and bisque them in the two days that remained before the workshop was to take place. With an assortment of pots that surely must suffice, I went to my first workshop. Being an adult student, I expected to find only experienced school teachers, college professors, and professionals; happily, there were many college students, some of my age, but all with the same eagerness for new experiences.

When I arrived at the Art Barn, I found one end of the structure occupied by a talented glassblower, Mike Taylor, and his assistant. The red-hot glass and the skill of the instructors were irresistible to nearly all observers who stopped to watch and remained to try for themselves to get that breath of air down the long tube and into the molten glass.

At the other end of the Barn was a large kiln room with stacks of firebrick, gas lines being laid, and a chimney under construction. Now a rather quiet place, this soon would be the center of exciting activity. The space between the glass area and the kiln room had been converted into a ceramics studio. Word spread that raku clay was available and soon all wheels and work tables were occupied by potters making pieces that would dry quickly and be ready for a bisque firing. In addition, the regular stoneware clay was there for anyone who needed to make last-minute pots for salt firing. Here was an opportunity to work with different clays, different wheels, and borrowed tools; to observe the handiwork of others; to share skills and techniques; and finally to fast-dry the pots made at this time. Suddenly I realized what was happening: art students and artists have a sharing kind of life that erases economic and ethnic barriers, the generation gap, and language barriers, all through a common creative effort—in this case, clay and glass and their fascinating possibilities.

When Lewis Snyder, host for the workshop from the Department of Art, arrived at the studio with news that the salt kiln builders should report to the kiln room and raku kiln builders meet just outside that area, we knew that things were finally getting under way and would continue far into the evening. Since the two kiln-building activities were taking place so closely together, we found it easy to participate in the building of both kilns and keep up with the progress of each construction. During the course of these activities we met the two visiting craftsmen, Bob Freigan and Howard Shapiro. Freigan, an experienced potter and salt kiln expert from Peabody College, guided the meticulous building of that kiln with the students laying brick with mortar in certain areas, and with professionals building the chimney. The “bucket brigade” line passed firebricks to those stacking them on the walls of the kiln—bricks laid in a double wall without mortar.

Outside the kiln room, Mr. Shapiro, of Knoxville College, was directing the building of the raku kiln out of...
large oil drums, insulating wool, and insulating paper glued to the inside of the cans. This was a meticulous process also, as sections of insulation had to be cut exactly and handled as gently as if they were thin-shelled eggs, and the glue applied carefully as the insulation was made to fit perfectly inside the drums. All of this was done at a quiet, steady pace under the direction of a leader who was very much a perfectionist.

The following morning we reported early, ready to learn how to use those silent, empty kilns. First, each potter talked about his specialty. We were given formulas for glazes we would use—exact recipes, openly and freely shared with the potters. After all, the same clay, glazes, and firing processes used by an experienced, creative potter will result in a product superior to that of an individual with less talent and experience. I learned that Shapiro fires any kind of clay for raku simply by pre-warming the pots; this made it possible to use a much greater variety than the heavily-grogged pots made specifically for raku. We learned to apply salt slip thinly and sparingly so that it could have its maximum effect. Raku slips and glazes were applied heavily knowing that smoke would affect the colors.

During the afternoon we formed a pinchpot circle on the grass, with Shapiro in the center as he sought to instill in us a new dimension of awareness with which to respond to clay. In addition to the usual tactile and visual ones we encounter as potters, we acquired an insight into the quietness of making pottery. He also demonstrated his method of making shoulder-high pots by the pinching technique. A sense of stillness, rhythm, and being one with nature came over us as we formed our pots and dried them on the grass in the sunshine.

When the raku fire was ready and the pots were placed inside, we watched as they turned red hot; the glaze bubbled, then turned to a glowing sheen. One of the potters donned the asbestos gloves, grabbed the long-handled tongs to reach into the kiln and extract his pot, then placed it gently into a waiting can of straw. Next, he quickly covered the can and allowed a few minutes for the creation of the smoky atmosphere, opened the can again and used the tongs to bring out his soot-covered object and cool it on a bed of sand. After this the pot was scrubbed with the sand to reveal the color beneath the black, and finally it was washed clean.

The instructor had warned us that there would be two kinds of raku firing: the “circus,” as described in the paragraph above, where everyone was anxious to get his own pieces in and out of the firing as quickly as possible; and the “quiet firing,” when only a few would wait and watch. A few of us tried the latter approach that night, working steadily and unhurriedly, trying to get each process just right. Eventually we were rewarded as we turned the pots in the light to savor the colors and effects we had achieved. The next day I remained for a short time at the “circus,” but again waited until late evening when I could get the most from the experience.

The salt firing was no less exciting but it was not as
spontaneous. It was best appreciated by those who saw the whole process, from loading the kiln and firing into the evening, until the ceremony of throwing rock salt inside late at night. Fire glowed at night through the seams of those bricks stacked without mortar, and the furnace belched flames up the chimney and into the sky. We could not only see, but smell, the difference when the salt was introduced; as we hoped it was having its proper effect in glazing the pieces inside the kiln.

When we met again to unload the kiln, we discovered that beauty had touched even the inside surfaces of the firebrick as it had been changed by heat and salt. Mr. Snyder examined each piece as it came from the kiln to determine how the heat had circulated and how the salt had affected the firing in each location. Of course, each workshop participant waited impatiently to see if his pot had been in a “lucky” spot to receive the best firing. There was no less interest in the products here than there had been at the raku firing; it was simply a different sort of admiration.

I came away from the workshop with many new skills, new ideas, and new goals. I had gained much respect for fire and heat under controlled circumstances, enough so that I feel I could have joined those who worked for the first time with the molten glass. And not least of all, I had come in contact with four dedicated craftsmen and learned from each about his approach to his art.
CERAMACTIVITIES
people, places and things

CERAMICS OF SOUTHEAST ASIA
An exhibition of 75 ceramic pieces from Thailand, Cambodia and Annam (Vietnam) are currently on display at the Los Angeles County Museum of Art. The works, borrowed from outstanding public and private collections, show the versatility and artistry of Southeast Asian potters of the past. The objects may be seen through April 30 on the first level of the Ahmanson Gallery.

"Within the last decade, there has been a burgeoning of interest in the ceramics of Southeast Asia. Sturdily built pieces, notable for their unaffected simplicity, verve and elegance, have entered the hands of collectors, and recent excavations have sparked new scholarly interest," said George Kuwayama, the Museum's Senior Curator of Far Eastern Art. Vast quantities of ceramics have been preserved in the Indonesian Archipelago and in the Philippines as the result of the practice of burying objects and furniture with the dead, according to Kuwayama. A rich array of wares originating in Annam, Thailand, China and even Japan have been unearthed. Kila sites, accidental finds and heirloom treasures have augmented the available masterpieces.

The great variety of shapes and styles and the stylistic relationships between various ceramic centers is intriguing, Kuwayama said. The brown-glazed Cambodian wares of the 10th-13th centuries, for example, are particularly appealing with austere shapes and rough, uneven glazes.

Thailand, influenced by China, developed a striking ceramic tradition of its own. The Sukhothai (14th century) and Sawankholok (14th-15th centuries) celadons and underglaze wares of Thailand are highly distinctive. Figured from the latter period is a Building Ornament in Lion Guardian (Simba) Form, incised and glazed stoneware painted with iron; it is 23 inches high. It was loaned by Mr. and Mrs. Hans Ries for the "Ceramics of Southeast Asia" exhibit.

AT THE OCTAGON CENTER
Over 300 Items were submitted by 120 artists from six mid-western states for the Third Annual Clay and Paper Show at the Octagon Center for the Arts in Ames, Iowa, writes Martha Benson, director of the Center. Artists within a 300-mile radius of Ames submitted work in ceramics, drawing and watercolor, printmaking and photography. Don Reitz was juror for the show. He chose 80 pieces for inclusion in the exhibit and selected five for awards. The ceramics award went to Sharon Martin of Des Moines for her multi-figured "The World is Really Square." On the opening day of the exhibit, Mr. Reitz gave a critique of the show, in addition to announcing the awards.

INDIANA ARTIST-CRAFTSMEN MEET
On January 15 the Indiana Artist-Craftsmen convened for their mid-winter meeting and at an all-ceramics program in the new Indianapolis Art Museum. Six Indiana master potters participated in a "judge-in," during which the evaluations of the audience were compared and contrasted with those of the guest judges. The program was conducted by Dr. Stanley Lee, Head of the Art Department of Indiana-Purdue Universities at Fort Wayne, and was designed to replicate research findings observed by professors K. R. Beittel, R. C. Burkhardt, H. E. Hoffa, S. H. Lee, E. W. Linderman, and W. B. Webb, all of whom have reported on art evaluation. The program involved audience participation, for the members were given ballots on which to vote for the ceramic objects of their choice. After the balloting, the judges gave their selections along with critiques and rationale for their choices. About 50 craftspeople and judges participated in the judging, and discussions on evaluation carried over to the afternoon session at which time Clyde Burt, instructor at the Fort Wayne Art School, gave a demonstration on the fabrication of large ceramic wall plaques. A professional studio potter, Burt maintained a high level of interest with his methods and techniques for creating a relief wall plaque that measured about six feet square. Pictured is Burt with the completed plaque.

Those interested in other Indiana Artist-Craftsmen programs may contact the program chairman, Blanche Hutto, 3416 South Clinton Street, or Marjorie Bell, secretary, 901 Grace Avenue, both of Fort Wayne.

SCANDINAVIAN SUMMER SEMINARS 1972
Information has come from Folmer Wiisti, Director General of The Danish Institute for Information about Denmark. Continued on Page 34.
Easy Engobes

by Stanley H. Lee

Most experienced ceramists delight in the subtle nuances and variations they are able to obtain through the use of unusual engobes and glazes. There are many times, however, when both beginner and veteran potters realize that the simplest materials produce some of the best results. The engobe, or colored slip, is one of the most easy-to-use materials the potter has at his disposal to control color in his ceramic design, and it probably is the oldest colored decorating medium that is still available to him.

When we read some of the modern-day requirements for engobe preparation, however, we may wonder how the early potters managed as well as they did to produce polychrome decoration. We are advised to calcine the clay content in order to reduce shrinkage, and reminded to include a certain number of necessary ingredients. Many authorities point out that good slip fit is largely dependent upon the engobe having slightly less shrinkage than the clay body on which it is being applied. They also warn that there should be enough fusible ingredients to provide a firm weld and that a compatibility of glaze fit for both body and engobe is highly important.

Now, such information is important, particularly for the experimenter, since it suggests pitfalls that can be avoided and solutions for problems that may arise. No one wants an engobe that may crack, shiver away from the pot, or curl into razor-thin slivers, but there are simple engobes that will not produce these defects if they are correctly applied. In addition, they can provide a varied palette of colors for decoration that are easily made and quite serviceable.

One such “easy engobe” for use at earthenware temperatures can be made from a commercial dry white casting clay body. When mixed with about 50% water by weight, the casting clay powder develops into an engobe that may be brushed, dipped, trailed, dabbed, or spattered for decorative effects. In addition, it may be safely applied to the ware in its moist, leather hard, dry, or bisque stage. Some slight dampening with a moist sponge may be needed if the engobe is used directly on dry greenware, and bisque ware should be dipped in water before it is decorated in order to facilitate application.

In addition to the fact that it is easily made, the commercial casting slip engobe has another advantage that makes it valuable to ceramists using commercially-prepared glazes: the manufacturer’s glazes have already been tested on the clay and thus provide a wide range of glaze textures and colors that are compatible with it and are ready for use.

When a variety of colored engobes is needed, the engobe made from a white casting slip is ideal. Fixed percentages of dry colorants can be mixed with dry casting clay, labeled, and set aside until ready for testing. These “stock” blends may then be diluted for use by adding them to certain proportions of dry white clay and then mixing them with water. For example, a 2.0% cobalt oxide stock blend could be made by combining 100 grams of dry white clay with 2 grams of cobalt oxide and mixing or screening the two materials together. Some of this mix could then be tested at full strength (2.0%), at a one-to-one dilution (1.0%), or at a one-half dilution (0.5%). Such blends can be made quite easily since level spoon or scoop measurement is sufficiently accurate for the dilutions. Small samples of the blends can be mixed with water with a spatula on a piece of glass or slab of marble, then painted on a test tile and fired. Finished tests of the blends should be kept with the dry-mixed stocks in order to eliminate confusion later on.

Most engobes reveal their maximum chroma strength and appear darker when covered with a transparent glaze. If the engobe-coated tile has been fired to maturity without glazing, a glaze firing may be avoided and an approximation obtained by dipping the test tile in liquid floor wax a few times. I prefer to glaze or wax just half of the tile so that both results may be compared and evaluated.

If the potter has a supply of small bisque test “cookies” on hand, along with a good stock of powdered engobe mixtures, he will find it easy to spatula-mix a spoonful or two of any chosen blends, coat the cookies, and slip them into the next kiln for some quick tests. If the potter intends to make more extensive use of engobes, he may wish to make line or triaxial blend tests of his engobes in order to provide visual examples of the variety of color modifications possible.

Fired test “cookies” show results of glazed (left sides) and unglazed (right sides) engobes.
Thrown earthenware vase has casual decoration of polychrome slip trailing.

Some of the stock mixtures I have found to be most useful are made from the following oxides:
- 2% Cobalt Oxide for blues
- 4% Copper Oxide for greens
- 8% Iron Oxide for browns
- 4% Iron Chromate for grays
- 8% Manganese Dioxide for purple-browns
- 8% Powdered Rutile for tans
- 16% Varadium Stain for yellows

I have also found it convenient to have an 8% granular manganese mix to provide brown speckled effects; granular ilmenite is a good substitute for this. Granular rutile may be used for streaks and crystallines. If the potter doesn’t want to bother using the oxides, he can substitute prepared glaze or body stains, which are obtainable from commercial ceramic supply companies. These prepared materials are somewhat easier to use, but require a higher percentage of stain to produce a specific intensity of color.

Potters working in stoneware do not have quite the same advantage when working with commercially-available casting slips because most of these products fire to a gray, buff, or tan color and therefore do not adapt as successfully to coloring with oxides or stains. For potters working in the higher temperature range, I would like to offer this basic engobe recipe that works very well at Cone 6 or 7 firing in an electric kiln and should also do very well in fuel-burning kilns. The engobe is easily-made and may be colored with the stock oxides mentioned already for low-fire work.

**ENGobe #20 (E. E. Lee)**
- Kaolin (Calcined) .................... 30%
- Ball Clay ............................ 30
- Flint ..................................... 20
- Nepheline Syenite .................... 20

\[
\text{100%}
\]

A small amount of dry powdered gum (about 0.25%) may be added to the dry mix as a binder, or 1.00% of sugar, Karo syrup, or molasses may be added to the wet slip for the same purpose.

Once the beginner discovers the number of effects that can be made with easy engobes, he usually becomes less dependent on glazes alone for decoration. When he has achieved some mastery over the decorating techniques, a great number of variations in line, shape, color, texture, and pattern are placed at his disposal.
CERAMACTIVITIES
Continued from Page 31

and Cultural Cooperation with other Nations, regarding the Scandinavian Summer Seminars 1972 arranged by The Danish Institute. CM readers will be interested particularly in knowing about the seminars on art and crafts, Danish Design, to be held August 6-19 at the Folk High School of Holbæk near the town of Holbaek in North-West Zealand, about 40 miles from Copenhagen. Workshops in ceramics, weaving, and free textile techniques, batik and jewelry will be conducted. The seminar is open to professional people or people seriously engaged in the subjects concerned, as well as to advanced students over 18. The language of the seminar is English. Participation is limited. Persons interested may write to Det Danske Skikkab, 2, Kulturvet, DK-1175 Copenhagen K, Denmark.

The Danish Institute is a non-profit institution for cultural exchange with other countries. The activities of the Institute are based on mutuality — as a comparative study of cultural development at home and abroad.

APPALACHIAN EXHIBITION

"Appalachian Corridors: Exhibition 3," a biennial competitive exhibition of Appalachian fine art and crafts organized by the Craft Alliance, Inc., National Council of Jewish Women, opens at the Charleston Art Gallery of Syntrice in Charleston, West Virginia on April 2 and continues through April 30. The purpose of this major regional competition is to present a comprehensive exhibition which includes primitive, traditional and avant-garde arts and crafts made by Appalachian artists and craftsmen who reside in the region of Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Virginia and West Virginia. Katherine Kuh served as juror of fine art; Joel Philip Myers judged the craft entries.

The exhibition is scheduled to tour, beginning in June, and will be on view in galleries and at college campuses throughout the United States.

INVITATIONAL AT SPRING VALLEY

The Fourth Annual Green Meadow Invitational Pottery Show and Sale will take place on April 22 and 23 at the Green Meadow School on Hungry Hollow Road, Spring Valley, New York. Twenty-four potters have already accepted the invitation, including Victor Babu, Ken Ferguson, Wayne Higby, Karen Karnez, Don Reitz, Norman Schulman, David Shaffer and Toshiro Takaea. Wayne Higby of the Rhode Island School of Design faculty will demonstrate raku during the show.

EARTH, AIR, FIRE, WATER

As an outgrowth of the six-day experiment that was held near Nevada City, California in the spring of 1970 (reported in the May 1971 CM article, "Primitive Pottery at Red Dog"), a workshop entitled "Earth, Air, Fire, Water" was offered for the first time in the summer of 1971. Rimas VisGirda of Washington State University announces that this year the workshop will again be conducted at the John Woolman School in Nevada City from July 20-September 1. The course is planned to be an experience for the serious student of ceramics in the seldom-explored utilization of the raw materials of pottery in a natural environment, with field trips into ancient river beds and gold rush mines for clay and glaze prospecting. Included will be formal instruction in stoneware production, raku, salt firing and kiln construction. In addition, the potential of the six-chamber climbing kiln built by the 50 students participating in the 1971 workshop will be explored.

AT CRAFT ALLIANCE

A show of more than 50 works by enamelist William Harper, held in November and December at Craft Alliance Gallery in St. Louis, demonstrated his ability to coordinate enamels with other materials. Pictured from the exhibit is his "Geography Summery," a cloisonné and plexiglas object. Also included in the exhibition was a series of boxes of utilitarian nature. Jack Cannon, Chairman of Ceramics at Southern Illinois University, exhibited his "Country Pottery" at Craft Alliance during the month of February. About his exhibition, he says in part: "In seeking impressive skill in a craft, one frequently overlooks some of the simpler and basic values to be obtained. An example of this would be the heightened appeal with which some pottery lends itself through frequent and everyday usage. Other might be the accomplishment of a form not overly fraught with complicity. I hope these and other values will be evident in my work."

CERAMIC EXHIBITS WANTED

J. R. Walker, who is Adult Services Coordinator of the Choctaw Nation Multi-County Library in Poteau, Oklahoma, writes: "The Library is a cooperative public system having 12 branches. As part of our library service we try to maintain a program of exhibits relating to art, crafts, and hobbies. This is done to give patrons of the library an opportunity to view actual examples of craft work which will hopefully provide motivation for reading in a particular subject area. We have..."
being able to schedule several exhibits relating to art; however, we have had difficulty in obtaining sources for exhibits on crafts. I was wondering if your magazine might be able to put us in touch with craft organizations or craftsmen who would be willing to exhibit examples of their ceramics in libraries. Any information you might be able to provide us will be appreciated.

Individuals or groups wishing to contact Mr. Walker can write to him at 401 North 2nd Street, McAlester, Oklahoma 74501.

SKIDMORE STUDENTS IN JAPAN

A four-week course, “Arts of Japan,” opened in Japan during the first week in January for 24 Skidmore College students. The winter term was created by Prescott Wintersteen, Jr., of the history department, and Regis Brodie of the art department, and was devoted to study in Tokyo, Kyoto, and Okayama, with work principally devoted to three main areas of Japanese art heritage. Studies of folk culture centered in Okayama, aristocratic art in Kyoto, and post-17th century Japanese art in Tokyo and included tours of museums, potteries, ceramic factories, Buddhist temples and Shinto shrines.

CAROLINA DESIGNER-CRAFTSMEN SHOW

Governor Robert W. Scott of North Carolina recently designated April 23-29 as “North Carolina Craftsmen’s Week.” In conjunction with this event, the Carolina Designer-Craftsmen will hold their Third Annual Craft Fair on April 28 and 29 in the Dorton Arena, Raleigh. Sixty craftsmen from North Carolina, South Carolina, Virginia and New York will exhibit in the Fair. Kate Dantre, Chairman of the Fair, writes that the highlights will be a Craftsmen’s Choice Booth, craft demonstrations and a children’s booth.

PHILADELPHIA ART ALLIANCE

An American Indian Crafts Exhibit is being held at the Philadelphia Art Alliance, March 23 to May 1. Harriet Eldredge, executive director of Art Alliance, reports the exhibit was assembled in the Southwest by Mrs. Inger L. Garrison, and comes from two nations, the Hopi and Navajo.

In addition to the traditional crafts, silver jewelry, weaving and basketry, ceramics from two sources will be included. Being exhibited are the ceramics of Elizabeth White of New Oravish; these are contemporary with touches of the folklore of the Hopi. Miss White is the first Hopi woman to work for and receive a college degree. In addition to writing a book and articles, she has taught for many years and has lectured at universities on the Hopi culture and language. Most of her pottery is purchased by private collectors or museums. Other pots in the show are the traditional ceramics of Hano Village on the First Mesa near Walpi, handbuilt by mother and daughter Etcel and Verna Youcella.

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CONTEMPORARY CRAFTS EXHIBITION
The Fifteenth Annual Contemporary Crafts Exhibition was held at the Delaware Art Center in Wilmington during November and December. This was an exhibition of interest, its purpose being to present excellent examples of contemporary crafts for the community, thereby setting standards for the increasing numbers of craft events taking place in the area. Shown is a Totem Vase by John Nickerson. A total of 106 craftsmen submitted 466 objects; accepted were 115 pieces by a total of 49 craftsmen.

TENNESSEE ARTIST-CRAFTSMEN
The First Annual Tennessee Crafts Fair, organized by the Tennessee Artist-Craftsmen's Association, will be held in Nashville's Centennial Park on April 28-30. The event is co-sponsored by the Nashville Chapter of the American Association of University Women with the support of the Tennessee Arts Commission. Craftsmen of Tennessee who produce original contemporary work and those whose work is of the traditional folk genre will gather to exchange ideas, demonstrate their craft techniques and exhibit and sell their work. An attraction during the three-day event will be demonstrations on April 29 by two African potters, Ladi Kwali of Nigeria and C. Kofi Athey of Ghana. Michael Cardew will act as their interpreter. Michael Cardew was the subject of an article in the March issue of CM.

SHAFER AT SILVERMINE
Ceramist Tom Shafer of Guilford, Connecticut, has been named head of ceramics at Silvermine Guild School of the Arts, it was announced by School Director Robert Piazzo. Mr. Shafer will conduct both beginning and advanced courses. Joan Cannon, Ridgefield, will also instruct in the department, teaching a children's pottery course, and others for teenagers and adults.

Shafar will join 24 other well-known artists and craftsmen who form the faculty of the 33-year-old school, which is offering more than 50 courses at the facility, located at 1037 Silvermine Road in New Canaan, Connecticut.

ADDITIONAL DUTIES FOR MAVROS
Donald Mavros, who maintains his workshop and outlet at 49 West 28th Street in New York City, is currently teaching an advanced class in wheelwork at the Westchester County Art Workshop in White Plains. Mr. Mavros also conducts classes for the New School for Social Research. Continued on Page 38

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April 1972
CERAMACTIVITIES

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TOLEDO MUSEUM OF ART

In describing acquisitions of the Later Art of Egypt at the Toledo Museum, the curator of Egyptian Art has this to say: "The pottery of Ptolemaic Egypt exhibits a greater degree of Hellenization. Entire vase shapes were borrowed from Greece. The hydria pictured, made at Hadra in the 2nd century B.C., is an Egyptian rendition of a typically Greek vessel used for carrying water. Although compared to its 6th century B.C. Athenian predecessors, this vase seems provincial in form, the twisted handle, grapevine decoration in brown slip on a buff ground and high foot give it a character of its own. In short, this is a Greek vase in Egyptian dress... Much of the Ptolemaic ceramic revival can be attributed to the fact that Egyptian potters were coming in contact with Greek vases entering through the port of Alexandria. "With the end of the Ptolemaic Period, Egypt became a Roman province... Under Rome, works of art of fine quality were still produced."

AMERICAN COUNTRY POTTERY

A selection of almost a hundred examples of the country pottery of the 19th century — jugs, crocks, bowls and mugs — was on view at the Cedar Rapids Art Center in January and February. The show included low-fire earthenware, redware, and stoneware produced from Maine to Iowa from 1790 to 1890. Dorothy McCune of Marengo, Gary Eige of Mare-shalltown, and Mr. and Mrs. Donn Young of Cedar Rapids, contributed examples from their collections to illustrate the wide range of forms and surface decoration achieved during this period. In conjunction with the exhibition, Mr. Eige, Director of the Central Iowa Art Association, in a gallery talk discussed decorative methods used in relationship to their effect on basic pottery forms. Pictured is a section of the exhibition.

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CALIFORNIA, MARIN
April 15-16 Association of San Francisco Potters Exhibit and Sale; at Marin Civic Center.

CALIFORNIA, SAN LUIS OBISPO
April 23-May 5 “Pottery Two” sponsored by the Pottery Club of California; at California State Polytechnic College.

CALIFORNIA, SANTA BARBARA
through April 26 Show of ceramics by Erick Cronberg; at Galeria del Sol.

CALIFORNIA, WALNUT CREEK
April 14-May 21 “Media 72”; at the Civic Arts Gallery.

COLORADO, BOULDER
April 2-30 The Third Annual Colorado Designer/Craftsman Exhibition; at the Boulder National Bank.

COLORADO, CENTRAL CITY
May 28-September 4 An “All-Invitational” show celebrates the 25th anniversary of the Gilpin County Arts Association; at the Gilpin County Art Gallery.

CONNECTICUT, NEW BRITAIN
April 1-30 Society of Connecticut Craftsmen Exhibit; Museum of American Art.

DELAWARE, WILMINGTON
April 7-May 14 Faculty Exhibition of Art Department of University of Delaware; at the Delaware Art Museum.

GEORGIA, ATLANTA
April 26-28 An exhibition of contemporary arts and crafts related to religious architecture; at the Regency Hyatt House.

ILLINOIS, EVANSTON
through April 16 The Third National Evanston Ceramic Exhibit, an invitational, will include contemporary work of ten ceramic artists; at the Evanston Art Center.

INDIANA, BLOOMINGTON
April 7-25 Ceramic Exhibition of work by John Goodheart, visiting associate professor of art at Indiana University, Bloomington; at The Gallery, 102 North Grant Street.

INDIANA, FORT WAYNE
April 14-May 13 Exhibition of Contemporary Indian Crafts, sponsored by the Designer-Craftsman Guild of Fort Wayne; at the Public Library.

IOWA, AMES
through April 26 Ceramics and Drawings by Charles Dale Frederick; at The Octagon Art Center.

IOWA, IOWA CITY
April 5-26 “Student Clay Today”; at the University of Iowa Museum of Art.

continued on page 40
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**ITINERARY**

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**KENTUCKY, ANCHORAGE**
April 3-30 The Third Biennial for Crafts; at the Louisville School of Art.

**KENTUCKY, BREA**
May 25-28 Kentucky Guild of Artists and Craftsmen’s Fair; Indian Fort Theater.

**LOUISIANA, NEW ORLEANS**
April 18-29 The Fifth Annual Juried Competition and Exhibition, sponsored by the Louisiana Crafts Council; at the Louisiana Crafts Gallery.

**MANITOBA, WINNIPEG**
April 22-May 21 “Contemporary Finnish Design by Tapio Wirkkala,” a Traveling Exhibition of the Smithsonian Institution; at the Winnipeg Art Gallery.

**MASSACHUSETTS, BOSTON**
through May 29 “Ancient Art of the Americas,” an exhibition of 145 objects from 23 collections in Boston and New England; at the Museum of Fine Arts.

**LOUISIANA, NEW ORLEANS**
April 18-29 The Fifth Annual Juried Competition and Exhibition, sponsored by the Louisiana Crafts Council; at the Louisiana Crafts Gallery.

**MANITOBA, WINNIPEG**
April 22-May 21 “Contemporary Finnish Design by Tapio Wirkkala,” a Traveling Exhibition of the Smithsonian Institution; at the Winnipeg Art Gallery.

**MASSACHUSETTS, BROCKTON**
April 13-May 21 “Things,” a juried exhibition of New England and New York State craftsmen; at the Brockton Art Center.

**MICHIGAN, DETROIT**
April 9-May 19 Michigan Potters Association Members’ Annual Juried Show; at the Pewabic Pottery.

**MICHIGAN, KALAMAZOO**
April 15-May 14 “Toledo Glass National III,” Smithsonian Traveling Exhibition; at the Kalamazoo Institute of Arts.

**MICHIGAN, SAULT STE. MARIE**
April 29 Upper Peninsula Craft Council Conference and Exhibit; at the Sault Area High School.

**MINNESOTA, MINNEAPOLIS**
April 6-29 Ceramics and Enameling on Copper by Gail Kriitensen; at International Design Center.

**MINNESOTA, ST. PAUL**
April 4-May 14 The 15th Annual “Best 100,” an exhibition of work by junior and senior art students; at the Minnesota Museum of Art.

**MISSOURI, ST. LOUIS**
April 2-May 3 The Eighth Annual Spring Show of Crafts for Home and Garden; at Craft Alliance Gallery.

**NEW JERSEY, SHORT HILLS**
May 4-6 First Mountain Crafters of New Jersey “Spring Event” Exhibition; in the Exhibition Hall, Short Hills Shopping Mall.

**NEW YORK, ALBANY**
through April 16 Invitational Craft Exhibition; At Craft Alliance Gallery.
ITINERARY
Continued from Page 40

NEW YORK, KENMORE
April 30 The 22nd Annual Exhibit of the Kenmore Ceramic Guild; at the Buffalo Savings Bank.

NEW YORK, LAKE GROVE
April 23 and 30 Smith-Haven Mall Merchants Association Spring Long Island Art Fair Craft Corner; at the Mall.

NEW YORK, NEW YORK
April 6-22 Sculpture Exhibit in the Little Gallery. Margaret Mellingen-Sylvia Netzer Exhibits; both at Greenwich House.
April 27-May 6 Teenagers' Show and Children's Show; at Greenwich House.
through May 28 "Dragons in Chinese Art" includes ceramics; at the China Institute in America.

NEW YORK, ROCHESTER
April "Five Owners' Show"; at Shop One, Inc.
April 16-26 The Rochester Festival of Religious Arts; at 50 N. Plymouth Ave.

NEW YORK, SPRING VALLEY
April 22-23 The Fourth Annual Green Meadow Invitational Pottery Show and Sale; at Green Meadow School, Hungry Hollow Road.

NEW YORK, SYRACUSE
April 15 All-day demonstration by Daniel Rhodes, sponsored by the Syracuse Ceramic Guild; at the Syracuse University Ceramic Studio.

NORTH CAROLINA, RALEIGH
April 28-29 The Carolina Designer Craftsmen 1972 Fair will include demonstrations by craftsmen; in the Dorton Arena, State Fair Grounds.

OHIO, CINCINNATI
April 18-20 The Appalachian Festival; at the Music Hall Ballroom.
through June 4 Decorative Arts in Review; at the Cincinnati Art Museum.

OHIO, COLUMBUS
April 2-29 Crystalline Porcelains by Marc Hansen; at Helen Winnemore's.
through April 8 "Designer/Craftsmen '72" sponsored by Beaux Arts.
April 19-May 21 "Chinese Gold, Silver and Porcelain: The Kempe Collection"; both at The Columbus Gallery.

OHIO, LIMA
April Ohio University Invitational Alumni Exhibition; Lima Art Association.

ONTARIO, OTTAWA
April "Canadian Ceramics '71," spon.
Continued on Page 42
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sored by the Canadian Guild of Potters;
at The National Art Centre.

PENNSYLVANIA, PHILADELPHIA
through May 1 American Indian Crafts
Exhibit; Philadelphia Art Alliance.

RHODE ISLAND, BRISTOL
April 23-29 The Southern New England
Potters Festival; at Roger Williams
College.

SOUTH CAROLINA, COLUMBIA
April 30-May 28 Annual Juried Show
includes crafts; at The Columbia Museum.

TENNESSEE, CLEVELAND
April 21-May 21 "Tennessee Crafts";
at the Cleveland Women's Club.

TENNESSEE, NASHVILLE
April 28-30 The First Annual Tennessee
Crafts Fair; at Centennial Park.

TEXAS, HOUSTON
April 16-May 6 Houston Designer Crafts-
men Juried Show of Crafts; at Hand-

WASHINGTON, SEATTLE
through May 14 "Seattle Art Museum
Asian Art," includes decorative arts;
at the Seattle Art Museum.

WEST VIRGINIA, CHARLESTON
April "Appalachian Corridors: Exhibition
3"; at the Charleston Art Museum.

WISCONSIN, MILWAUKEE
April 28-May 31 The 51st Annual Wis-
consin Designer/Craftsmen Exhibition; at
the Milwaukee Art Center.

LETTERS
Continued from Page 7
and has "England V" stamped on the
un-glazed end.

Eucaline Penzrae
Pacific Grove, Calif.

That curious jug was called a "pig."
It would be filled with boiling water and
thrust into the icy bed. The knob at the
end helped to handle the hot jug and, I
suppose, if they were handthrown, closed
the top of the jug as well. We used and
loved them because the warmth lasted.
Ann Merrill
Greenbank, Wash.

The salt glazed mystery item is a "Foot
Warmer." I have seen many examples of
these foot warmers in antique shops in
western New York.
Angelo Rendace

It is a footwarmer. I acquired a similar
piece with the same dimensions. It is
marked as follows: "Doulton's Improved
Foot Warmer, Lambeth Pottery, London,
Elaine Finkelstein
New York, N.Y.

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