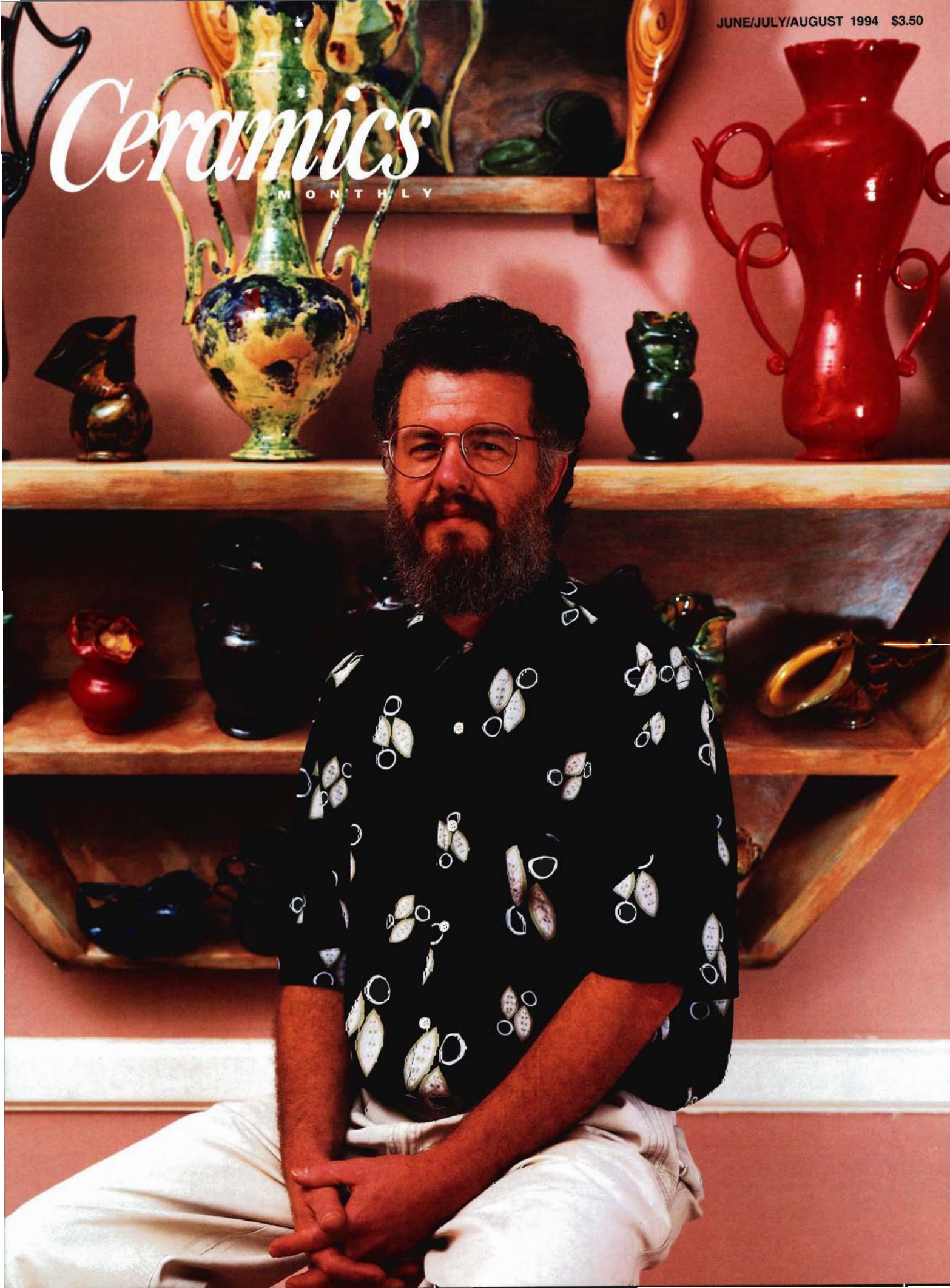


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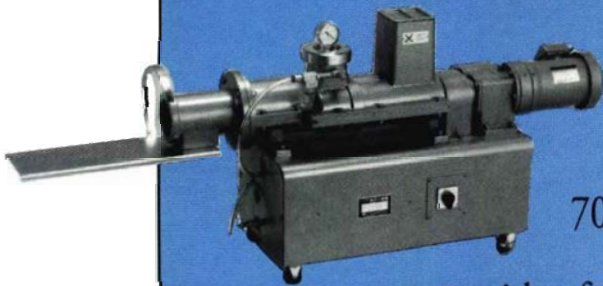
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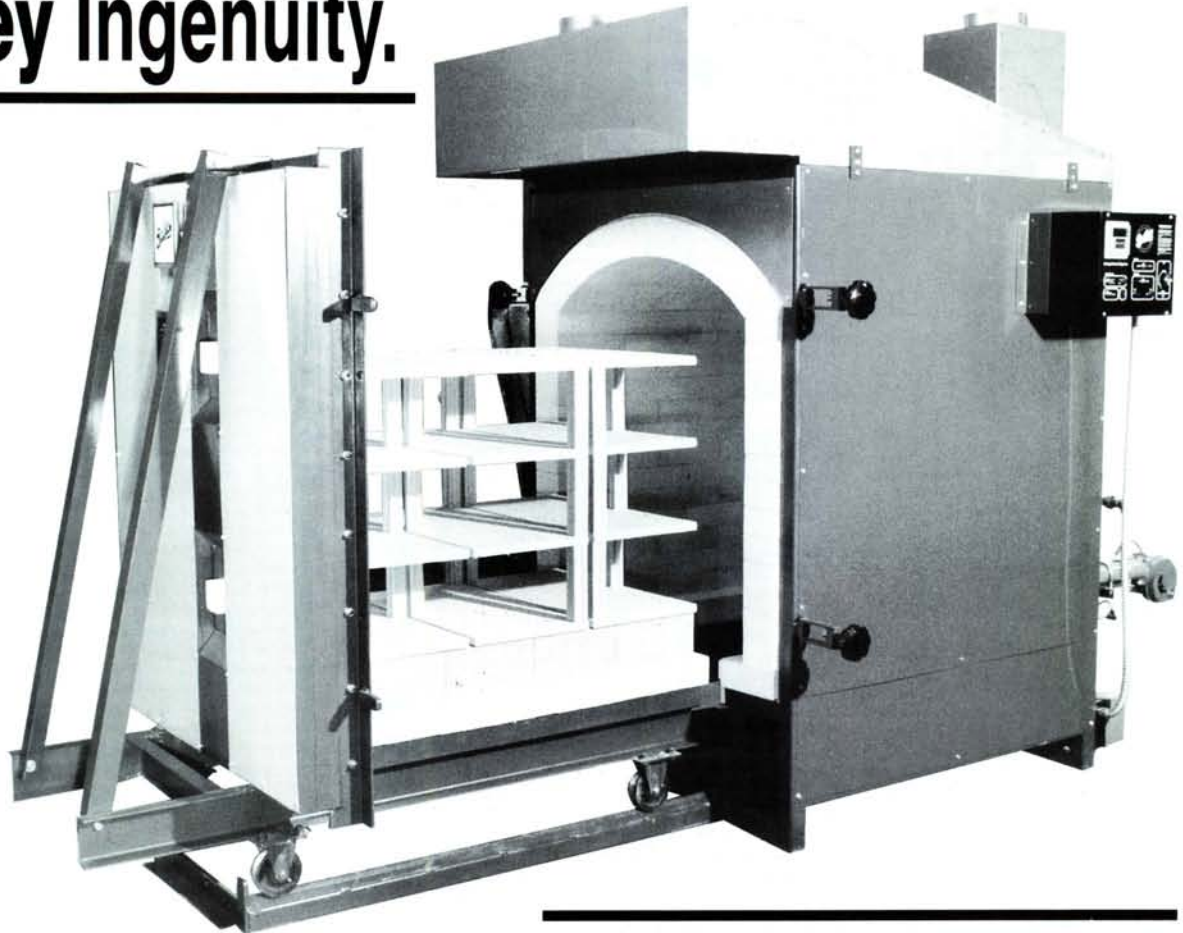
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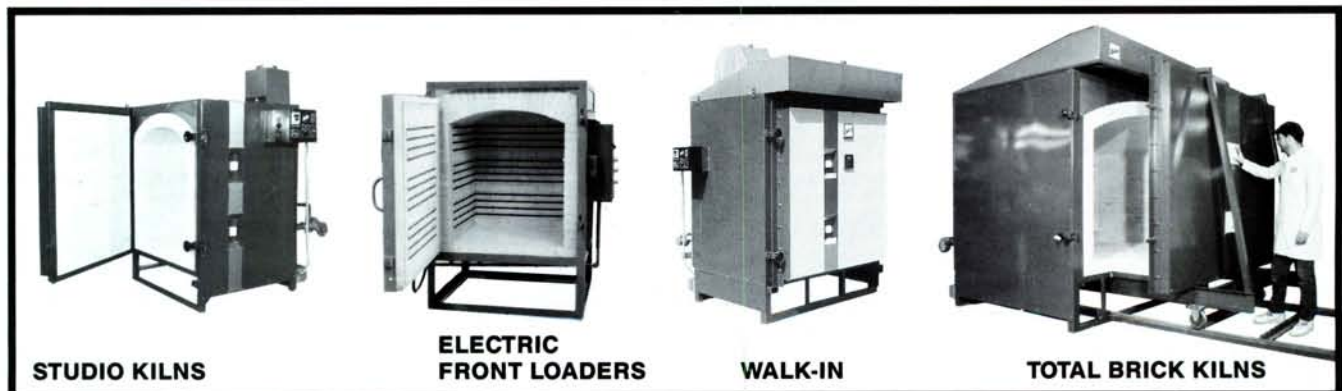


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Jindra Vikova The Iron Curtain is down, but freedom has brought new problems and new pressures to this Czech artist. In part, “it means not becoming a slave of coarse commercialism, fads and unproductive paper shuffling”; see page 60.

The Overbeck Studio Incising and sgraffito were combined to create complex imagery on art pottery produced by the Overbeck sisters in southeastern Indiana; their story begins on page 48.

Ron Roy’s Ole Black Magic The buying public is not usually fond of temmoku-glazed ware, but this black glaze breaking to rust has cast its spell on many a potter. The recipe given in the article (see page 52) comes with an appropriate warning.



Animals & Co., 1983-1992 Eventhough Jenny Lind and Allan Walter straightened out all the production kinks, the recession tied their business into financial knots. Walter (shown above with slip caster Kalvin Tenorio) shares the pluses and minuses of their experience in the article beginning on page 62.

The cover Mississippi artist Ron Dale with his tongue-in-cheek shrine to George Ohr, the “mad potter of Biloxi”; a review of Dale’s “disorienting” work begins on page 65. *Photo: Tom Rankin.*

Ceramics

MONTHLY

VOLUME 42, NUMBER 6 • JUNE/JULY/AUGUST 1994

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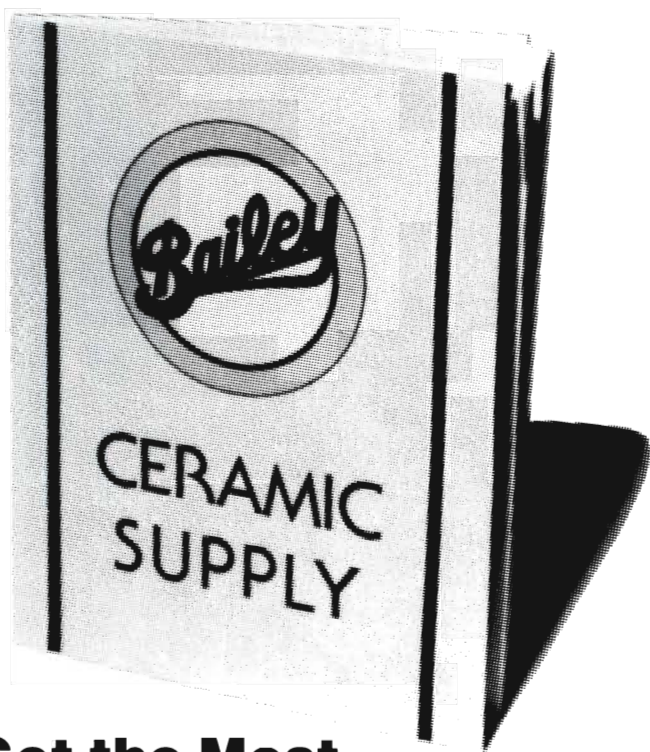
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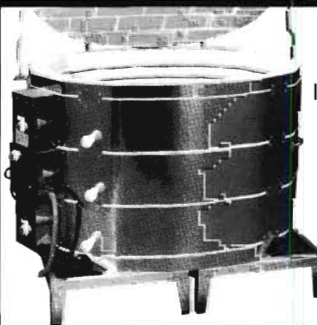
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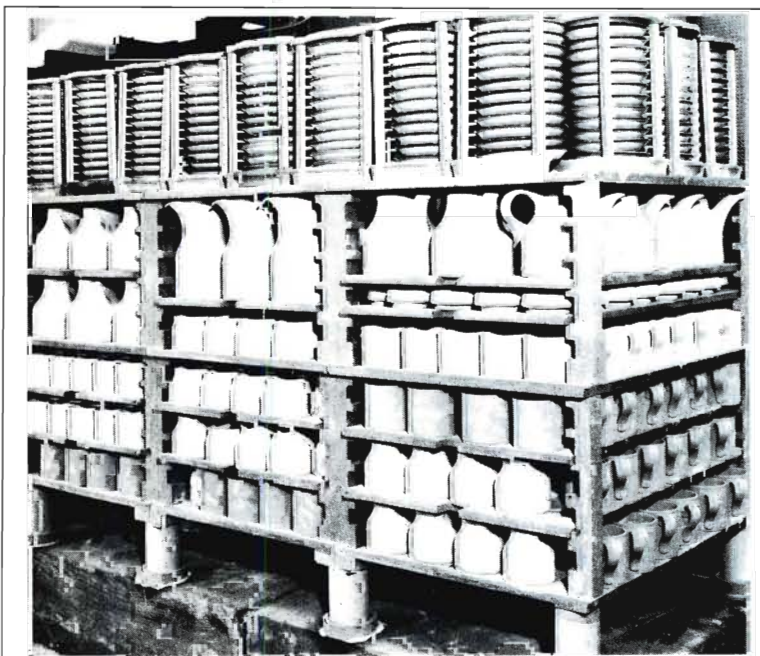


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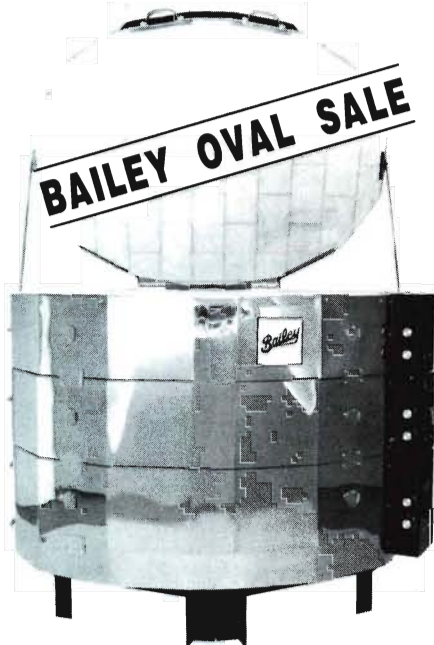
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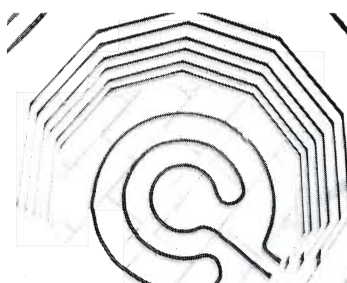
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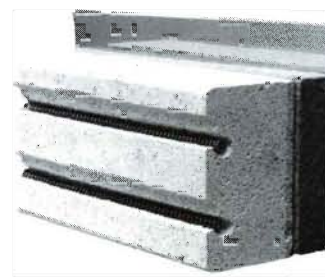
7 cu. ft.



10 cu. ft.

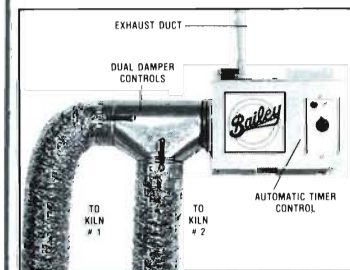


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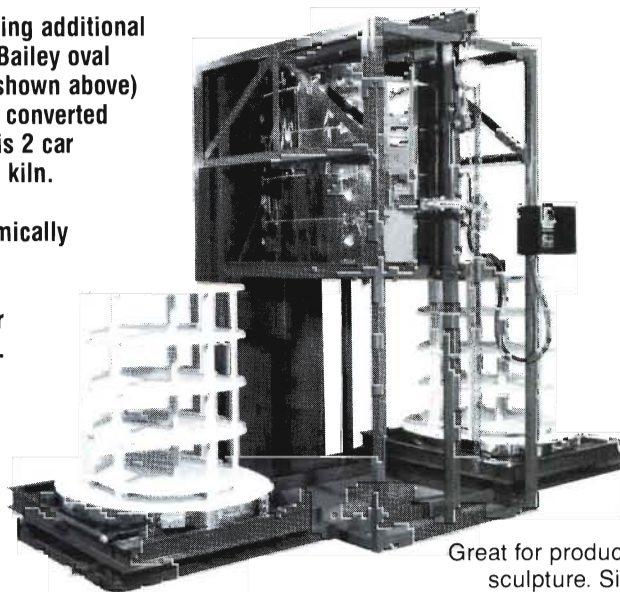
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Letters

Destiny of the Unsold

Can someone please explain what happens to the countless pieces (the small, the medium, the large) shown in exhibitions worldwide? Not all are purchased or find homes. What do the makers of those pieces that never sell do with all that ceramic art?

Patricia Bobrosky, Temecula, Calif.

Hluch Misunderstood Yanagi

The world of [Soetsu] Yanagi is not dead, but perhaps too complex to be understood at first glance. Not only has Kevin Hluch [in his April Comment] failed to understand even the most transparent layers of [Yanagi's philosophy], but through his envy he has also spread his venom on one of the most unique potters of the modern day, John Gill.

First, as regards the "unknown craftsman": It is the height of errors to compare [this concept] to the "craft legends" of today. In fact, they are the antithesis of the unknown craftsman. If anything, [today's legends] are the victims of their own objects. They are the "slaves of artistry," as Yanagi would put it, held hostage by their success. For example, Wayne Higby cannot stop making his canyon bowls—the fame and fortune will not let him. Even the derivative jars were unacceptable. It is a sad state of affairs when galleries can enslave great and oftentimes brilliant talents. As Yanagi would put it, "Without freedom, there is no beauty."

Yet, the "unknown craftsman" is alive and working; you just have never heard of her/him. The "unknown craftsman" is a phrase best described by Hamada: "I will make things to be used without question of who has made them."

In spite of the state of art and craft in America, and "economic anxiety," people are keeping up the tradition of utilitarian wares. Art and especially craft are in many ways a reflection of culture, and that changes. So, the fact that we no longer embrace "brown" utilitarian pottery is nothing more than the ebb and flow of changing times.

In regard to the deeper points made by Yanagi: Perhaps, in some way, John Gill may be one who produces work "free from the conflict between the beautiful and the ugly." (Although Gill may not be the purest example because of the constraints of his [teaching] position.) Yet, if anyone works with "easygoing naturalness," where "man-

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made rules become meaningless," and where "a new freedom of intuition and the joy of making" couple with "enthusiasm and free play of imagination," it is John Gill. His work does not "cease to serve a functional need," and become "art for art's sake." Rather, it revels in the glory of its own nature, whether it be a wine ewer, cup, creamer or eggplant dish.

And, finally, anyone who attacks David Shaner, the consummate Zen craftsman, philosopher and the living archetype of Yanagi's vision, should certainly be banned from the "Kingdom of Beauty" forever.

John Britt, Dayton, Ohio

Tony Hepburn

In reference to the article called "Do Not Think About the Blue Door," CM's April issue: I wondered, what size pot has Mr. Hepburn been inside of before?

Hjordis Olson, ColfaK, Wis.

Enhancing Creativity

When a pot fails miserably, I tell myself, "It's just dirt. I can make another." Each adventure with "the dirt"—whether I have something for all my efforts or not—always teaches me excitingly new things, challenges me to do it better and reminds me that I still know next to nothing. I enjoy the creative process and the research that it took to make that piece happen. And I know that it will be many years before I can say with any certainty, "I'm beginning to understand clay."

I look forward to each issue of *Ceramics Monthly* knowing that inside are the experiences of others. Perhaps it's because I am still new to ceramics or maybe it's because I see a broader spectrum that I have to shake my head as I read some of the comments from the readers. Have some of these potters forgotten their earlier struggles and how they had to search for answers? Did they ever make something and end up saying to themselves, "I wish I had known that before I started this piece"? Or "this would have turned out better if..." Has it occurred to the know-it-alls and the snobs that the experiences of others—who are not creating as they would, whose work seems trite, a waste of time, boring or something they would never do—might possibly contain: glaze, colors, shapes, ideas, techniques that could enhance the work of even a snob or a know-it-all?

Celedon Saalsaa, Whitewater, Wis.

Criticism Is Essential

I have read an occasional letter or article in CM that was, in my mind, absurd. There have also been articles that have championed issues I have found to be superficial. Although often angered, I have resisted writing. However, I felt compelled to reply to "Poisonous Pedagogy," the preposterous and vitriolic attack on art schools and their pro-

grams by Beth Randall in the March issue. First, I must say that I do not know Beth Randall, her friend that she claims "bought into the system," or the school and teachers referenced in her article. I therefore cannot judge whether the conditions she refers to were real or imagined, or whether she is using a perceived condition as a scapegoat for failure or disappointment. For Ms. Randall to categorize as the same all art programs, teachers and "big-shot artists," suggests a serious deficiency in judgment and a rather immature attitude, which might also explain her disappointing art-school experience.

The B.F.A./M.F.A. sequence is but one alternative to acquiring the training necessary to become a serious professional artist; and, if chosen, it comes with its academic requirements, its system of evaluation and its philosophical assumptions.

Apprenticing with a professional artist might be another alternative. There are no prescribed requirements in apprenticeships, and the attributes will vary with the quality, sensibility and work habits of the master. If, however, this method of training omits critical reviews of the apprentices' work, artistic and intellectual development will be very slow, if at all.

Ms. Randall may also meander through workshops and summer programs to gain some degree of training, but she must not choose the B.F.A./M.F.A. sequence and then complain of the discipline required or that it lacks the freedom of a commune. If the training is legitimate, it will not be painless, and requires commitment.

I found Ms. Randall's strong objections to criticism and her assumption that young art students are too fragile to endure such criticisms troubling. There may be teachers and programs that are too abusive and insensitive, and a rather delicate student may be discouraged. But in my 31 years of teaching, I find this to be a rare exception, not the rule.

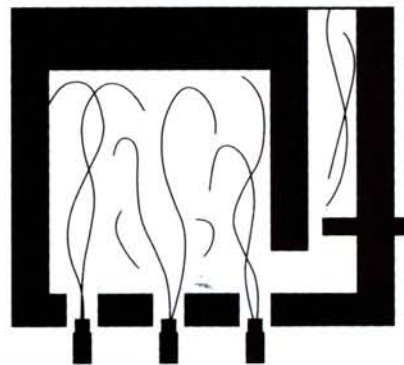
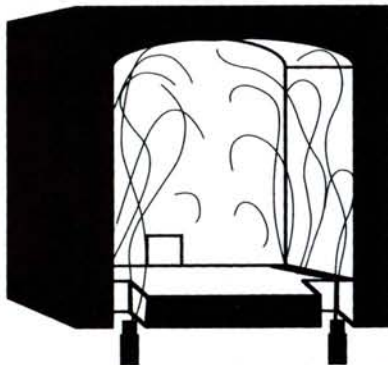
Criticism is an essential part of training; it must be direct, honest and delivered in a sensible and responsible manner. To complain that this is subjective is a reflection of Ms. Randall's lack of awareness of the art field in general. I would suggest that if she wants a career free of subjectivity, she should train to become an accountant.

While reading Ms. Randall's article complaining of the injustices of art schools, I could not help but think of my own art-school experiences. I recalled a seminar class with Ted Randall, which at the time was not well appreciated. Most of us wanted to get back to the studios and on with our work. This unappreciated course has throughout my career caused me to look at social and political roots, and examine current issues; as a youth from a small rural town who lacked intellectual self-confidence, it also gave me the ability to freely engage other faculty and

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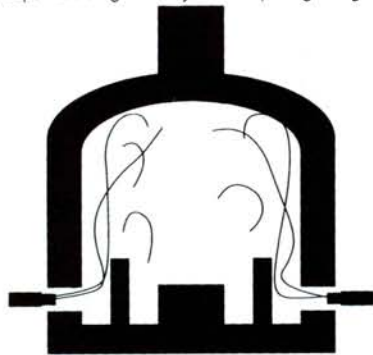
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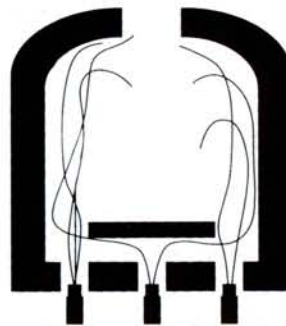
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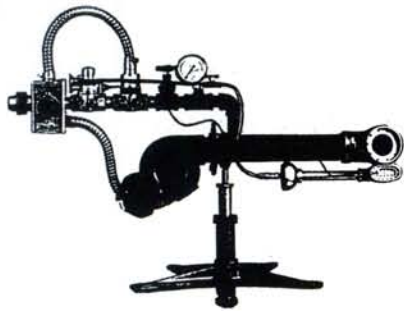
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Letters

students in argument. I recalled the often painful criticisms of Dan Rhodes; they were always thought provoking, but never destructive. I recalled Bob Turner and his ability to see in my work character and qualities that I had not anticipated. I recalled working as a teaching assistant to Val Cushing, one of the most dedicated, patient and adroit artists! teachers I have ever had the privilege of knowing. I also recalled the often heated critiques and discussions with my fellow students. These grad-school experiences were very formative, but I must admit that at age 21 were not fully appreciated.

Finally, in choosing an art school, a prospective student should seek counsel from current teachers, and present and former students. Prospective students should also visit the school in question and witness the attitudes of students and the philosophical attitudes being promoted. The student must enter this experience with some degree of self-confidence, maturity and commitment, as education in the arts as well as life as an artist exposes one to constant critical review.

John Jessiman, Cortland, N.Y.

Window to the World

Ceramics Monthly has been my window to the world of clay for 35 years. I love it all—even the stuff I hate—because it gives me a view of the whole world. I wouldn't want to see it skewed to the business aspect, though. There are other publications for that.

Gerry Turner, Westfield, Wis.

Fooling Critics

There are times I feel so in tune with articles in *Ceramics Monthly*, but at other times I feel the featured works are an insult to a good potter. How can so-called art critics be fooled by such primary-school crafts? *Audrey Uzwyshyn, Edmonton, Alta., Canada*

Historical Record

I use *Ceramics Monthly* to stay current with my craft, and especially appreciate the international coverage. The time has passed for basic "how-to" information. There are many excellent books, classes, workshops available for that now. The CM copies (even the very old ones) go to my classes.

Helen Beswick, Dundas, Ont., Canada

Outside Academia and Competitions

I would like to see CM look outside of the world of colleges/universities and competitive art shows for coverage and exposure. There is a lot of very interesting and beautiful work out there; it is produced by independent working potters who would never dream of entering competitions or exhibitions. The awards most of us are content

with—the kind with pictures of dead presidents on the front—allow us to continue doing the work we love and to pay the rent.

Ray West, Springville, Calif.

Fewer Words, More Photos

Ceramics is a three-dimensional visual art form. Why so many words? Who has time to read? Let's see ten times more pictures of various types of work with a balance of practical to the avant-garde. We need to see the work, not a bunch of dry typography. Hire photographers instead of writers, please!

Frank Wandell, Honolulu

Continue Balance

Please continue to keep a balance among all areas of ceramics interest. Don't succumb to the ceramics police.

Tom Maxjield, Catasauqua, Pa.

A Collector Responds

From time to time I see questions arise in the Letters section that address issues directed to my end of the industry—the collecting end. Specifically, I refer to the April letter by Susan Lerner ("Dating Pots Versus Sales").

I go to a lot of shows and buy a lot of pots over the course of a year. I collect all kinds, all techniques—raku, stoneware, porcelain, glazed and unglazed, functional and non-functional—as they appeal to me. On every piece, I prefer to see the date and a signature or studio mark, so that I can place the piece in context if I buy a subsequent piece from the same potter. (Usually, if I like the work enough to buy a piece, I will select additional pieces over time.) Sometimes, I will hunt through a display just to find an older piece.

I'm only one collector, but I can assure you that for me the date is an important part of the hallmark. Additionally, I usually will buy only from the artist—at a show or at the studio—not from a gallery. Galleries are wonderful places to visit, but the sales staff cannot talk with the same excitement about the pot's travel through the "turning and burning."

And to respond to another April letter (James Monk, "Color Plates and Political Statements"): thank you. I thought no one was ever again going to comment on the Soldner ads. I've missed the controversy.

Bill Hurley, Gaithersburg, Md.

Respect the Qualities of Clay

It would make me very happy if CM would stay away from lauding the efforts of potters who would be sculptors, especially those who do not respect the qualities of clay, let alone my own aesthetic sensibilities.

Victor Lieber, Big Bear Lake, Calif.

Good Forum

I find the mix of articles interesting and (usually) informative. The letters to the

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Letters

editor amuse me. CM kept me going during some dry spells in my life. It keeps me up to date, in on suppliers and generally is a good forum for those of us who create in (mostly) the isolation of our studios.

Jo-Ann Brody, Crompond, N.Y.

More Criticism Needed

I have enjoyed *Ceramics Monthly* for several years. Although the articles on potters, sculptors and exhibitions are quite descriptive in regard to process and philosophical meaning, I feel that more criticism is needed. It is always interesting to hear others' criticism of artwork—not necessarily in the readers' comments section, but a critic's section perhaps?

Patti Olberding, Cincinnati

Open for Debate

I use *Ceramics Monthly* in the classroom as an excellent teaching text. The students are required weekly to select works they like and a work they dislike. They do presentations to the class, followed by discussion. Hearing students prepare an art criticism of works they dislike often leads to a lively debate, where many reexamine their attitudes about styles in pottery. I find this widens their

understanding of what artists try to say or say with their work. Old attitudes and preconceptions on the part of each student change, and it opens up a whole new criterion for judgment and the acceptance of diverse objects.

Leah Pierce, Dallas

More on Firing Effects

Thanks for the how-to articles. How about expanding upon "Vapor Glazing in a Sagger," CM June 1976, or "Low-Fire Surface Effects," CM May 1984?

Carole Honeycutt, Raleigh, N.C.

Pottery Respect

Too much kinky!funky work is being covered in *Ceramics Monthly*. Maybe I'm a dinosaur, but I respect and am interested in potters who have the Cardew/Leach/Hamada philosophy as their inspiration and who build on this.

And, do we have to have potters on the cover? Why not a good photo of a pot or a group of pots such as is done by the U.K. *Ceramic Review*?

Alex Robertson, Lakefield, Ont., Canada

Focus on Craft

I enjoy the publication. However, I find that there often are too many advertisements and not enough about the craft—where it's

going, where it has been and where it is today. Focus brings us to the pinnacle of our craft, and focus must be used in our journals.

Becky Wener, Thornhill, Ont., Canada

Less Mammon

On the whole, I look forward to CM every month. Articles on technical information and innovations are always of interest. From my point of view, I want to see the crafts world renew its commitment to good craftsmanship and to personal and artistic integrity, to stop glamorizing novelty for its own sake, and to stop chasing financial or critical success. Less mammon and more God, please.

Jean Silverman, Newmarket, N.H.

Broad-Minded Coverage


Don't ever narrow the magazine's focus just to accommodate narrow minds.

Roxanna May-Thayer, Tempe, Ariz.

Commitment to Quality

In recent years, I have dropped all subscriptions to other art magazines because of what I consider to be mediocre articles and generally poor content. However, I still value CM and always look forward to the next issue because of the strong commitment to quality publishing.

Jeff Weiland, Knightstown, Ind.

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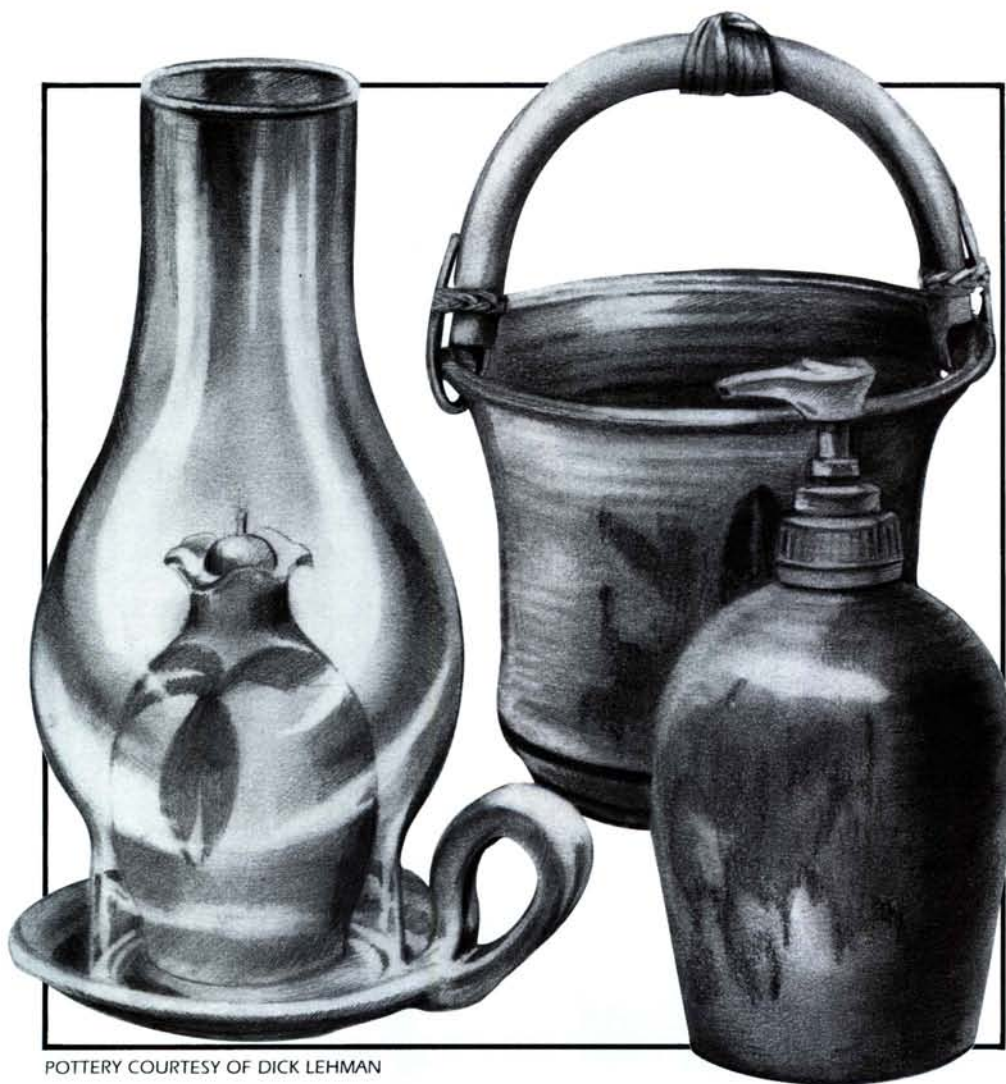
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Up Front

Philadelphia Craft Show

More than 180 craftspeople from across the country participated in the 17th annual "Philadelphia Craft Show" sponsored by the Womens Committee of the Philadelphia Museum of Art. Regarded by exhibitors and buyers alike as one of the best retail fairs in the country, the show drew slide entries from more than 1600 applicants.

While attendance was off about 5% (down to 26,174), sales remained good. Based on reports from 65% of the exhibitors,



D. Hayne Bayless stoneware coffee server, 12 inches in height; shown at the Philadelphia Museum of Art's 17th annual "Philadelphia Craft Show."

ceramics booths averaged \$6437 in sales. The highest reported total for a ceramics exhibitor was \$19,030.

Ten prizewinners were announced at the preview party, including a \$1000 Byers' Choice, Ltd., award for daywork that went to D. Hayne Bayless, Ivoryton, Connecticut.

Korean Arts of the 18th Century

"Korean Arts of the Eighteenth Century: Splendor & Simplicity," a touring exhibition featuring ceramics, furniture, paintings and religious items, was presented through May 15 at the Arthur M. Sadder Gallery of the Smithsonian Institution in Washington, D.C. Among the works on view were approxi-

You are invited to send news and photos about people, places or events of interest. We will be pleased to consider them for publication in this column. Mail submissions to Up Front, Ceramics Monthly, Post Office Box 12788, Columbus, Ohio 43212-0788.



Jar with bamboo decoration, 8 1/8 inches in height, wheel-thrown porcelain with brushed copper under clear glaze, late-18th-century Korea; at Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.

mately a dozen that had been designated national treasures by the Korean government.

A distinctly Korean arts style was established during the 18th century, helped in part by the patronage of three echelons of Korean society—the hereditary elite, the royal court and the religious institutions. These upper classes used art to portray and enhance their everyday lives.

In ceramics, Korean forms and decoration were particularly valued. At the same time, imported religious beliefs were reinterpreted as Korean ideology, thus resulting in distinctive religious imagery.

The exhibition focuses on these three groups and the foundation they laid for modern Korean art and culture. It will appear next at the Los Angeles County Museum of Art from June 16 through August 21.

Susan Maye

a review by Tony Merino

Virginia artist Susan Maye uses mosaic to construct representational sculptures. All the fruits, shoes and portraits that comprised her recent exhibition at Gomez Gallery in Baltimore, Maryland, were constructed by gluing and grouting handmade tiles onto bisqued armatures. Each of these glazed tiles catches

Susan Maye's "Emerald City Shoes," 11 inches in length, mosaic sculpture; at Gomez Gallery, Baltimore, Maryland.



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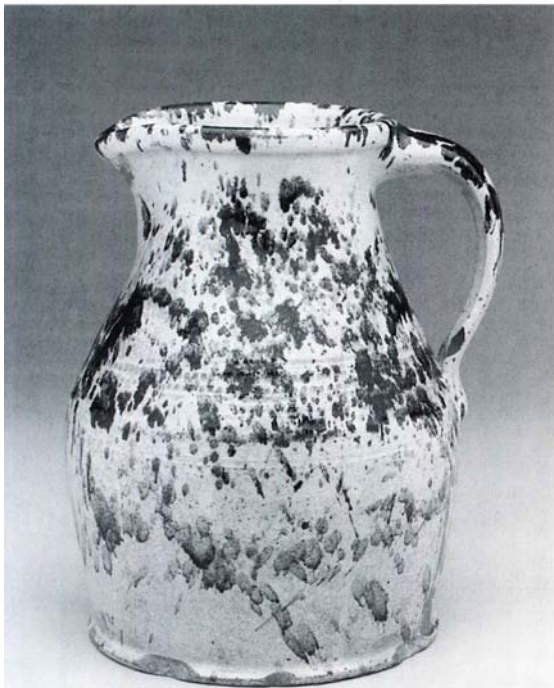
and reflects light at different angles, creating hundreds of individual highlights on a single object.

This surface decoration works to accent the formal strengths of her sculpture. Maye has a good sensitivity for and the ability to re-create the subtly complicated planes in everyday objects.

At the same time, her pieces have a playful quality. Despite the allusion to the ruby slippers Dorothy wore on her way to Oz, works such as “Emerald City Shoes” refer more to mirrored disco balls than to gems. The tiles are essential for this effect.

Canadian Heritage Gallery Opens

The Royal Ontario Museum in Toronto recently opened the Sigmund Samuel Canadiana Gallery, which features decorative



Spatterware pitcher, 8 inches in height, wheel-thrown buff earthenware with pulled handle, brown on white slip, and clear lead glaze, made in western Ontario circa 1860-80; at the Sigmund Samuel Canadiana Gallery in Toronto.

arts and historical paintings that reveal roles played by various people in the settlement and development of Canada from the late 1600s to the early 1900s.

Three of the new gallery’s exhibits focus on ceramics: “Imported Ceramics, 1700-1840,” “British Ceramics for the Canadian Market, 1840-1890,” and “Early Canadian Factory-Made Ceramics, 1880-1920.” Handmade Canadian ware is also featured in period room settings and in displays depicting food preparation and preservation.

Estelle Levy

“Scream Bloody Murder,” a clay and mixed-media sculpture from a series entitled “Whistleblowers: Trumpeters of Conscience” by Estelle Levy, was exhibited recently at Ceres Gallery in New York City. While working on this series, Levy investigated current local, state and federal laws, as well as societal

reaction to “this act called whistleblowing. Society has downgraded so much, including values, ethics and integrity,” she explained. “As a result, much more is tolerated that is hurtful to society.

“The consequences of truth are borne by those who expose improper practices known to violate city, state and federal



Estelle Levy’s “Scream Bloody Murder,” from the “Whistleblowers: Trumpeters of Conscience” series, 49 inches in height, glazed clay, metal and wood; at Ceres Gallery in New York City.

laws....Individuals who dare speak up from within about wrongdoing in the workplace suffer the slings and arrows hurled by outraged bosses.

“It is rare that a person is thanked’ for ethical exposure of wrongdoing, even when it is done quietly from within. It takes courage, awareness and a set of bottom-line values to speak out against wrongdoing that hurts people in a collective sense and, in turn, the quality of life in a society. Those who dare to should be protected and honored,” Levy noted.

Peter King/Marni Jaime

Florida ceramists Peter King and Marni Jaime recently installed three architectural works at the entrance to the Farrell Collection Gallery in Washington, D.C. Intent on producing works that were both nontraditional and completely different from one another, they began with the building’s facade, designing a brightly colored tile mural based on the theme “the evolution of a building.”

“Architectural styles change over time and older buildings often develop layers of facades as one style supersedes another,”

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Warren MacKenzie — June 1991



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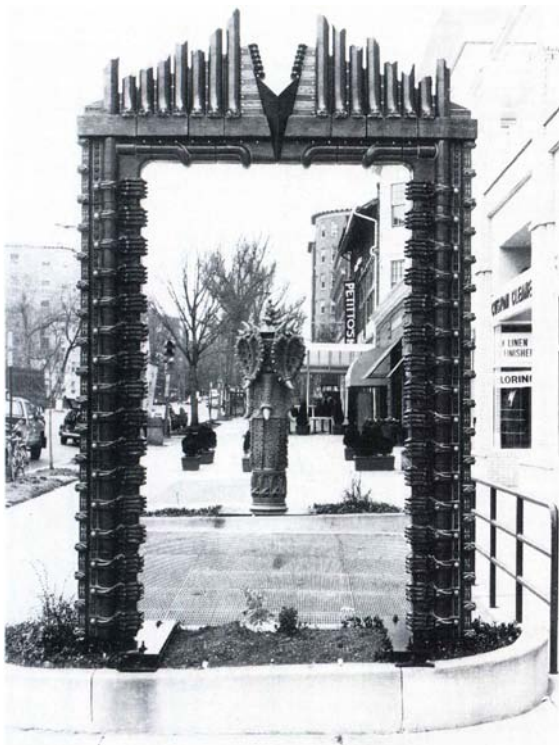
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Up Front

they noted. “As in geology when earlier layers of rock become exposed by erosion, older building facades are revealed as a building decomposes. This process is graphically represented by the 17x5¹/₂-foot relief panel created for the Farrell Collection. This mural holds references that are not only historical, but multicultural as well. There are fragments of a classical Greek



Peter King and Mami Jaime architectural sculptures; installed in front of the Farrell Collection Gallery in Washington, D.C.

cornice alongside Australian Aborigine icons, Renaissance fabric patterns next to art nouveau tile relief and American Indian border patterns frame a postmodern keystone. All this is woven together by a brilliantly colored background representing the original facade.”

Directly in front of the building are two free-standing sculptures: “Industrial Disease,” a 12-foot-high arch; and “Farosaur,” a 9¹/₄-foot-high lamppost. “The ornamentation of the arch was drawn from the machine age—in counterpoint to decorative styles of the past based on plant forms,” King and Jaime explained. However, “Farosaur” refers to nature, “but the design source is extinct.”

All three pieces were handbuilt from clay King and Jaime mine and process themselves.

Neil Patterson

Functional ware by resident artist Neil Patterson was presented recently at the Clay Studio in Philadelphia. Thrown and altered, Pattersons pots are at their best, he says, “when they seem to ‘breathe,’” when the fluid nature of the moist clay shows in the finished work.

Influenced by ceramics from ancient Mediterranean cultures, particularly Cyprus, Patterson strives for forms that have histori-



Neil Patterson oval container, 13 inches in length, thrown-and-altered stoneware, wood fired; at the Clay Studio in Philadelphia.

cal resonance within a modern rhythm. Surfaces are activated by texture rather than color, and he prefers wood firing “because of the timelessness that it lends to the work.”

Flat oval forms (trays, plates and lids) begin as thickly thrown disks that are textured on the wheel, then stretched by flinging onto a canvas-covered table. Lidded forms begin as cylinders that are thrown without bottoms, removed from the wheel, stretched by hand, then attached to slab bases. While still



Thrown-and-stretched platter, 13 inches in length, wood fired, by Neil Patterson, Philadelphia.

on the wheel, the interior of the cylinder is measured with calipers so that a properly sized flange can be thrown and, later, attached to a thrown-and-stretched lid.

As a resident artist, he produces his work at the Clay Studio, but wood fires at the Chester Springs (Pennsylvania) Studio. Patterson also teaches at the Second Street Art Building in Philadelphia.

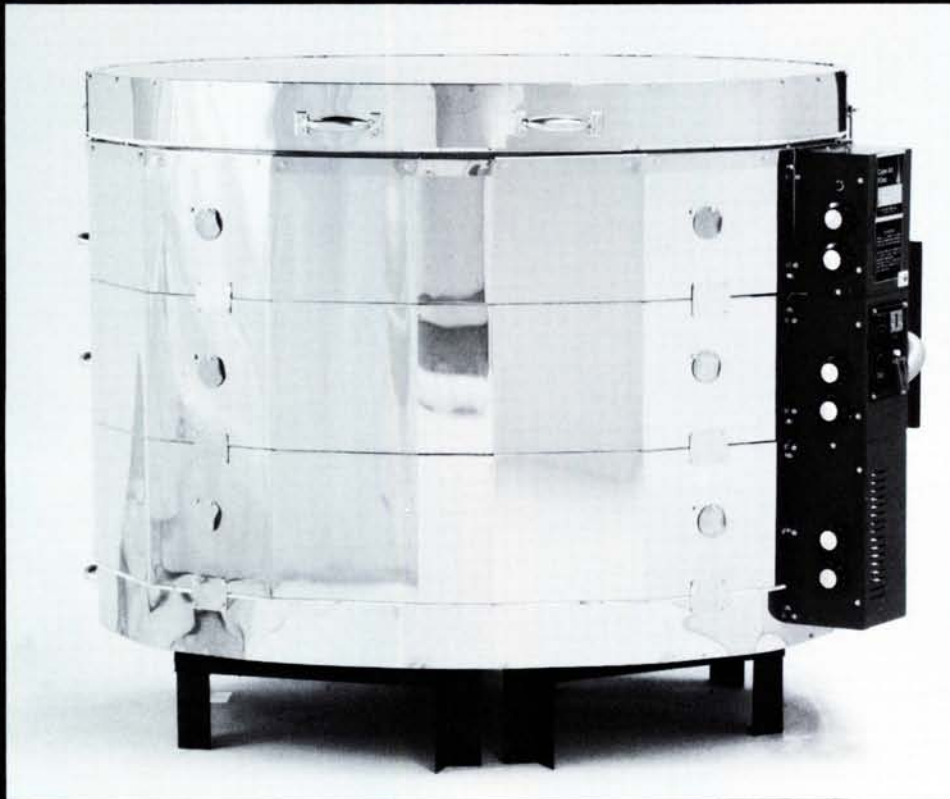
Jill Solomon

Sculpted vessels by Massachusetts artist Jill Solomon were on view recently at Alianza in Boston. Inspired primarily by the rock formations on Cape Breton, Solomon’s work has also been influenced by the death of a close friend.

In dedicating this show to her friend, Solomon stated: “In 1990, my dear friend Francis, recently diagnosed with AIDS, asked me if I would consider making the urn to hold his ashes. Without hesitation, I said I would consider it an honor, but I didn’t fully understand what I was agreeing to.

“It was several months after Francis died before I could bring myself to begin. To confront his loss in that way was too pain-

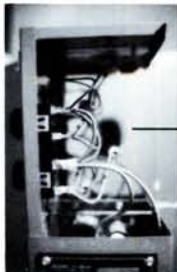
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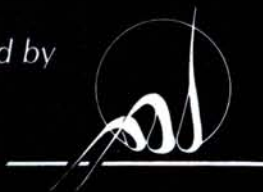


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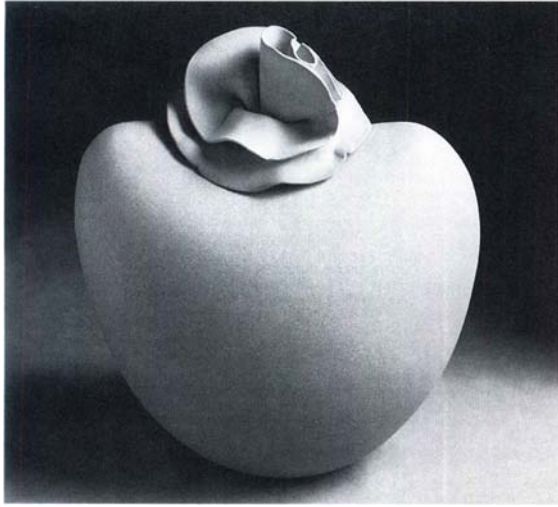
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Up Front



Jill Solomon "Sculpted Vessel," approximately 15 inches in height, cast-and-altered whiteware, airbrushed with underglazes, \$450; at Alianza, Boston.

ful," she continued. "I had taken a long break from working in clay and the last pieces I had made were simple, closed organic forms airbrushed to highlight their inner space. When I did start, I [produced] a heart-shaped vessel for holding things dear [with] a flowerlike lid, suggesting new life. The process was peaceful, soothing; and when I finished, I Imew he liked it."

Russell Biles

Large-scale figurative sculptures by Greenville, South Carolina, ceramist Russell Biles were featured recently at Center of the Earth Gallery in Charlotte, North Carolina. Among the works on view was "Spare the Rod vs. You Can't Beat 'Em," an 8½-foot-tall commentary on the changes in child-rearing philosophies over the years—the spare-the-rod-and-spoil-the-child adage of his own youth as opposed to today's antispanking doctrine.



The ½-inch-thick stoneware figure was coil built in three sections (with internal ribbing added for strength), fired, brushed with a thin coat of plastic, then painted with yellow, purple and silver latex. It tells the story of the day his 3-year-old son threw a tantrum at a Kmart store, hitting Biles (in this case with a silver spoon, signifying a spoiled child) as he held his crying 1-year-old son.

Russell Biles' "Spare the Rod vs. You Can't Beat 'Em," 8½ feet in height, coil-built stoneware with plastic coating and latex paints; at Center of the Earth Gallery in Charlotte, North Carolina.

Ceramics Undervalued

During a recent slide lecture on "Appraising Undervalued Areas of the Art Market" presented to the Appraisers Association of America, Kathleen Guzman pointed out that ceramics is among four categories that are undervalued in the art world today. As

chief auctioneer and president of Christie's East, Guzman is in a prime position to assess current prices in secondary sales (the reselling) of artworks.

In fact, her belief that contemporary ceramics is of growing interest to art collectors resulted in a ground-breaking auction at Christie's in New York five years ago; see "Contemporary Ceramics at Christie's" in the April 1989 CM. Since then, contemporary clayworks have been a major part of several Christie's auctions.

Barbara Sorensen

Wheel-thrown and handbuilt vessels by Barbara Sorensen were exhibited recently at Stetson University's Duncan Gallery of Art in DeLand, Florida. Though "rooted in historical references," most of the works were nonfunctional, as Sorensen was prima-



Barbara Sorensen's "Purse with Yellow," 15 inches in height, wheel-thrown and handbuilt stoneware, low-fire salted; at Duncan Gallery of Art, Stetson University, DeLand, Florida.

rily interested in exploring glazing and firing techniques "for varying results from the serendipitous effect of the low-fire-salt process to the slick gunmetal of high-fire-reduction stoneware."

She also recognizes the influence of time spent in Colorado, "where the massive mountain peaks stand solid and stoic. I wonder if the fluted ridges, suggestions of movement and nature in my work come from twisting down the sld slopes in winter or hiking craggy ridges in summer."

British Tea and Coffee

Galerie Besson in London recently presented an exhibition of works by 20th-century British ceramists who make (made),

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



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Up Front



Geoffrey Whiting celadon-glazed stoneware teapot and Bernard Leach temmoku-glazed stoneware coffeepot, approximately 6 inches high; at Galerie Besson in London.

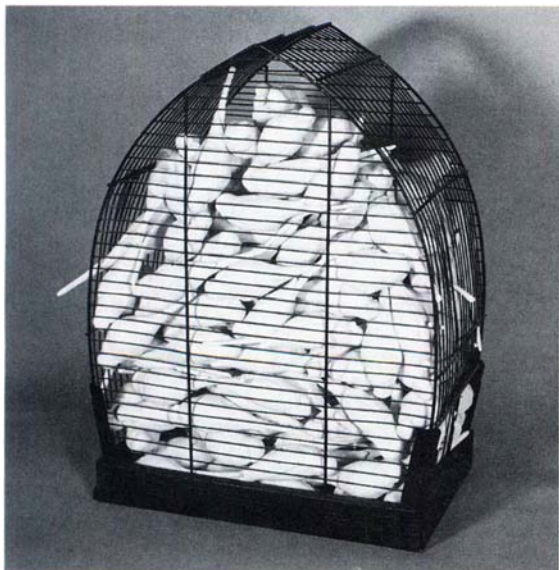
among other things, functional coffee- and teapots. Dating from the 1950s to the present, the pots on view ranged from the classic simplicity of Lucie Rie and Hans Coper, to the Japanese-inspired ware of three generations of Leaches (Bernard, David and John).

Shown from the exhibition is a wheel-thrown and incised stoneware teapot with celadon glaze by Geoffrey Whiting (1919-1988); plus a wheel-thrown and incised stoneware coffeepot with temmoku glaze, stamped St. Ives and BL, by Bernard Leach (1887-1979).

Cindi Morrison

Mixed-media sculptures by Cindi Morrison, Pleasant Gap, Pennsylvania, were featured in two recent group shows: “One Dozen Glazed: New Clay Art from the Region” at the Erie Art Museum; and “The Triennial Exhibition” at Southern Alleghenies Museum in Loretto, Pennsylvania.

For the past 13 years, Morrison’s work has incorporated Cone 04 slip-cast and handbuilt forms, which are painted with acrylics or oils, then assembled. The cast forms are produced in plaster molds taken from objects that she uses every day or that are part of her environment—frying pans, locks, fruit, fish,

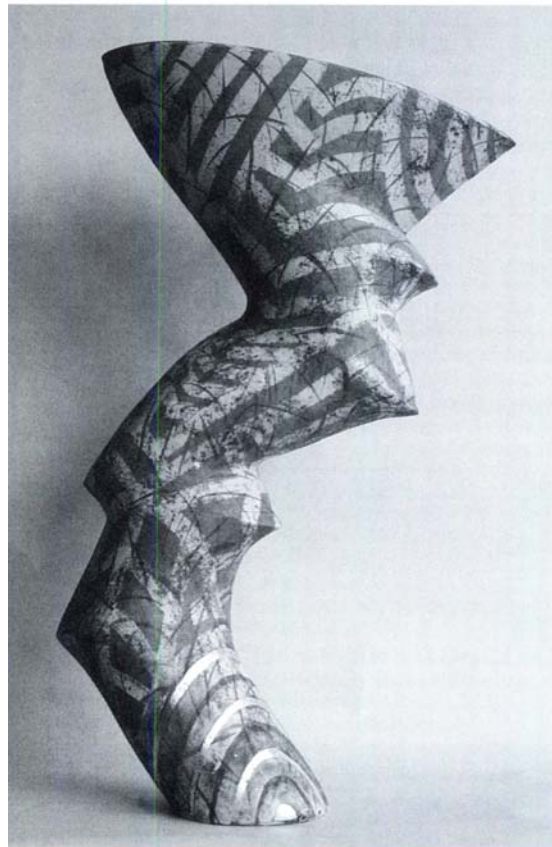


Cindi Morrison’s “Parakeet Condo,” 28 inches high, slip-cast, low-fire birds, and metal cage; at Erie Art Museum and at Southern Alleghenies Museum in Loretto, Pennsylvania.

birds, etc. Morrison explains that her sculptures are actually stories or relay events in her life, and almost always contain humor or sarcastic commentary.

Jennie Bireline

A solo exhibition of slab- and coil-built vessels by Jennie Bireline was presented at Somerhill Gallery in Chapel Hill, North Carolina, through April 18. Paddling shapes and com-



Jennie Bireline’s “Antelope Dancer Pot,” 35 inches in height, coil-built red earthenware with copper oxide and terra sigillatas, once fired, accented with burnished metal leaf; at Somerhill Gallery, Chapel Hill, North Carolina.

presses the form, while scraping with ribs or knives refines the surface, Bireline explains. Then (when bone dry), the surface is brushed with terra-sigillata patterns, and a loose-brick kiln is built up around the pot for a single firing.

Bireline wants these vessels “to exist within the historic context of large pottery vessels whose function is more ritualistic or celebratory than utilitarian. They are designed to reflect/evoke those ancient pots while affirming, by their particular shapes and decorations, a strong sense of their own time.

“For example, my intent with the coil-built pots is to express—as abstractly as possible—the implied tension of a body about to move or just coming to rest. The coil process is slow and allows the latitude to go ‘off balance’ and back again as the wall rises from its base, leaning and twisting, making its patient way to the rim. I am particularly intrigued with the fact that I never know what the final configuration will be—just that I must get back to the balance point at the top.

“The drawing often does not integrate with the form in a traditional manner, but instead may disassemble, activate or disturb it. The metal leaf, because it is reflective, tends to hover above the surface, suggesting yet another matrix.”

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by Rosemarie Atencio

Written by a holistic health practitioner for anyone whose job requires repetitive motions, this handbook describes how to care for hands, wrists and forearms—first through stress prevention, then through treatment. Unfortunately, people often wait until carpal tunnel pain is severe before trying to do anything about it. Few realize the danger of repeatedly overworking muscles.

"When the muscles and tendons that pass through the carpal tunnel become inflamed from overuse or misuse, they pinch the nerve," explains the author. "Muscles need time to rest and regenerate. Not only do you need to get sufficient sleep, but you also need to build enough variety into your routine to keep the muscles from becoming overly fatigued."

After identifying probable causes and resulting symptoms, the author suggests several preventative and relief techniques: eliminating stressors, implementing stretching and strengthening exercises, establishing good

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posture, improving nutrition (including adequate water and vitamins B-6 and B-2 in the diet), and undergoing massage or trigger-point therapy. 128 pages, including glossary and index. 75 line drawings. \$ 16.95 (softcover), includes postage. *HWD Publishing, Post Office Box 220, Veneta, Oregon 97487; (800) 935-7323.*

Thai Ceramics

The James and Elaine Connell Collection

Published in conjunction with an exhibition at the Asian Art Museum of San Francisco, this catalog/book documents the 183 ceramic objects from Thailand that were given to the museum in 1989–90 by James and Elaine Connell. Dating from the second millennium B.C. to the 17th century, they range from miniature jars to large-scale architectural ornaments.

Much of what is included in collections outside Thailand is trade ware made for a foreign marketplace; however, the Connells concentrated on acquiring examples of domestic Thai pottery, particularly from northern kiln sites. Until the 20th century, Thai ware made between the 14th and 17th centu-

ries was often wrongly attributed to China. But with the discovery of kiln sites in northern and central Thailand, it became clear that Thai potters had their own tradition.

In addition to responding to requests for ceremonial vessels, "all the northern kilns catered to the day-to-day needs of the ordinary people," explains John Shaw (a lecturer at Chiang Mai University, Thailand) in his essay on Northern Thai Ceramics. "Fish sauce, field-crab paste, sauces, oil, wine, honey, palm-sugar and many other seasonings would



have been stored (and perhaps sold) in ceramic vessels. Ants, by the millions and in all sizes and colors, are a plague in the north of Thailand; this might account for the 'honey' jars with water-filled double lips as a barricade, and for the strong, functional handles found on other containers to enable them to be suspended." 180 pages. 186 color and 42 black-and-white illustrations; 1 map. \$65, softcover. *Oxford University Press, 200 Madison Avenue, New York, New York 10016.*

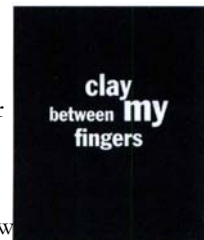
Clay Between My Fingers

"It is often argued that the meaning of ceramic art is shaped by a historical relationship to function, which in turn has been associated with housewares. As a result of this long-standing and enduring association, the subject matter of much ceramic work remains the vessel," notes curator Sylvie Gilbert in her introduction to this catalog for an exhibition featuring sculptural works by Canadian artists Millie Chen, Jamelie Hassan, Baco Omaha and Garry Williams.

"Assumptions about the historical, cultural, social and economic roles of clay," says Gilbert, "are questioned by these artists as they challenge the history of class status, modernist aesthetic or cultural functions of the objects they produce. Through this process, they offer new metaphors for understanding function that address the social ramifications of clay in everyday life."

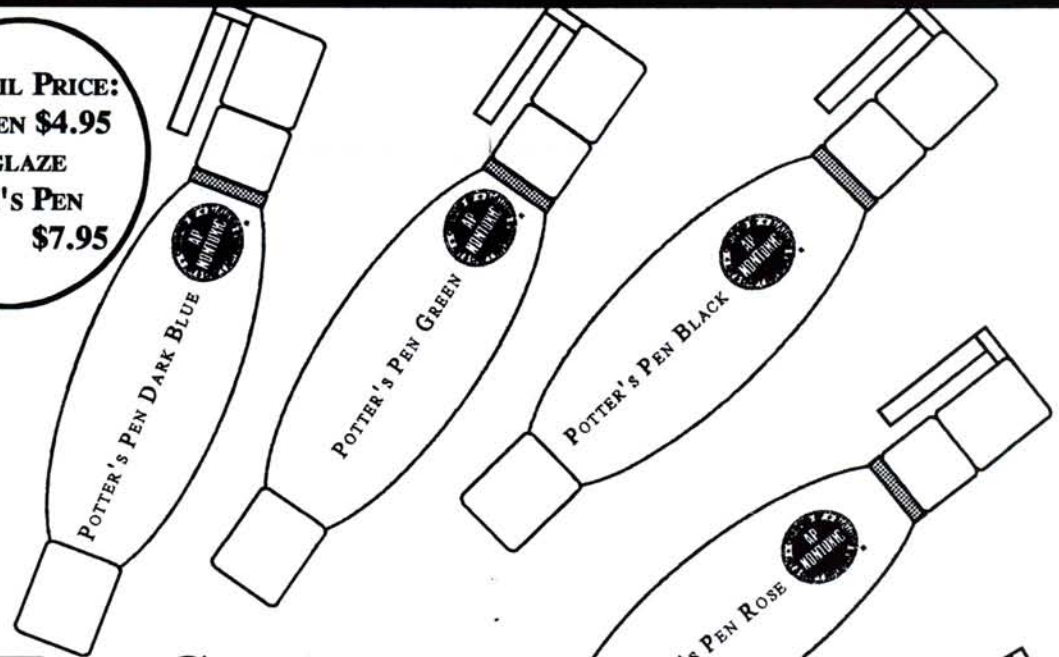
Each of the artists is represented by one color and two or three black-and-white photographs of the exhibited work. Accompanying the illustrations are appraisals by reviewers Reginald Woolery, Sandra Buckley, D. L. Pughe and Amy Gogarty.

Also included in the catalog is an essay by

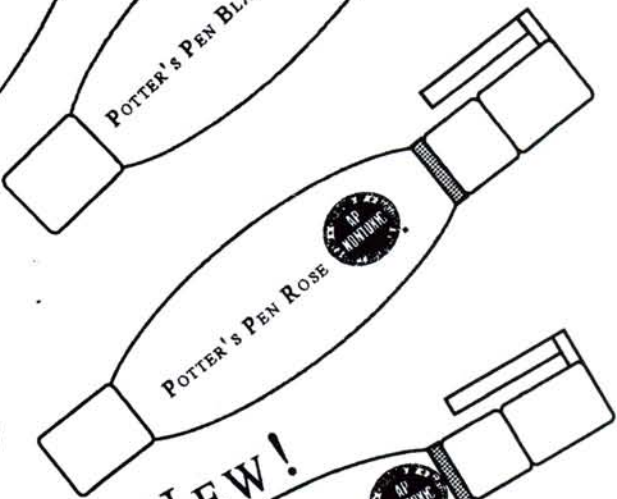


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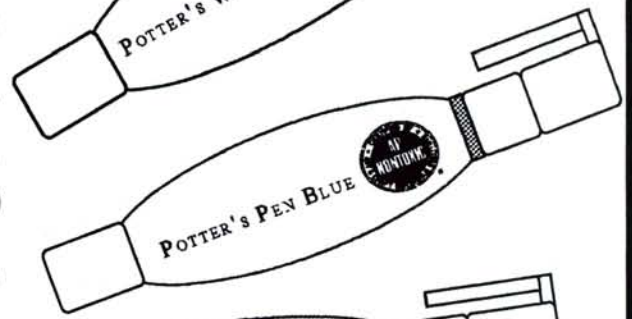
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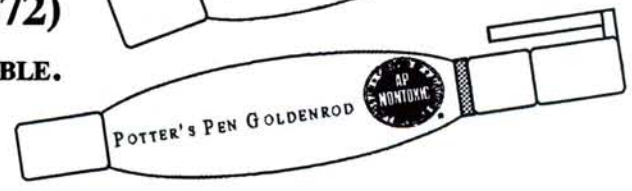
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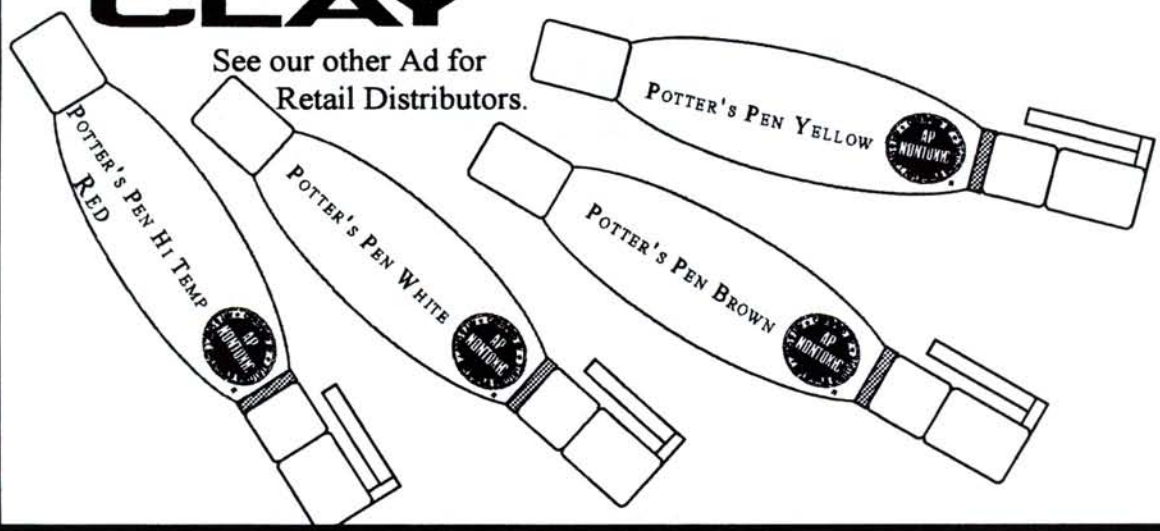
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Peter White that investigates "aspects of the history of ceramics within cultural modernism—mostly from a North American perspective—in order to consider the nature of the impasse confronting contemporary ceramics, one represented at the outset by the nonfunctional vessel." 44 pages, including biographical notes. 4 color and 10 black-and-white photographs. \$10, softcover. *Walter Phillips Gallery, The Banff Centre for the Arts, Box 1020-14, Banff, Alberta T0L 0C0, Canada; (403) 762-6697.*

Western Decorative Arts, Part I Medieval, Renaissance and Historicizing Styles including Metalwork, Enamels and Ceramics

by Rudolf Distelberger, Alison Luchs,
Philippe Verdier and Timothy H. Wilson

Even though the collecting interest of the National Gallery of Art remains focused on painting, sculpture and works on paper, a number of decorative arts objects have been acquired over the years through gifts or bequests. The majority of the latter, documented in this systematic catalog, are ceramic. Of particular note are examples of Renaissance maiolica and three pieces of the rare French pottery known as Saint-Porchaire.

Each entry in the catalog includes a description of the work, plus notes on process and provenance, but the Saint-Porchaire ware was also the subject of extensive historical and technical research. In an introductory essay, Timothy Wilson (keeper of Western art at the Ashmolean Museum of Art and Archaeology, Oxford) notes that it is "the rarest and certainly the most mysterious of all types of Renaissance pottery. Over 70 recorded examples exist, mainly in collections in France, Great Britain and the United States.... The commonest forms are salts, cups, spouted and unspouted ewers, and candlesticks; the designs are more or less bizarre and fantastic."



Technical analyses of the Saint-Porchaire pots appear in an appendix by Shelley Sturm (conservator and head of the department of ceramic art by 1986 that we often discussed the possibility that photography had begun to determine the look of the ceramic product even before the clay was out of the mixer. Clearly, we were not going to deny our

microscopic samples for thermoluminescence dating, X-ray diffraction, electron beam microprobe, scanning electron microscopy with energy dispersive X-ray analysis and refining tests.

"From the number of elements and the complexity of construction," they concluded, "it is obvious that a great deal of advance planning and hand labor went into each of the Saint-Porchaire vessels.... The kaolinitic clay used... is a very coarse, white clay that is poorly plastic and difficult to form. It appears to have been carefully and intentionally selected because it shrinks little in drying, which made possible the assembling of complex structures. However, the fired products are very fragile. The bodies are easily scratched with a fingernail; they are held together by a thin cladding of lead glaze.

"The methods of decoration... appear similar in concept, though very complex. Decorative motifs... were created by using a thin applied slab or 'skin,' sometimes colored, into which a design had been stamped and filled with colored pastes. Other surfaces were decorated by stamping directly into the body, drawing freehand or tracing. Three-dimensional decorative or structural adornments were molded, sometimes enhanced freehand and attached. Decorative attachments and stamped designs repeatedly reappear, not only on the three Washington pieces but throughout the Saint-Porchaire repertoire in general, suggesting that a limited number of molds and stamps were used.

"The fabrication of these wares was likewise intricate. Some sections were thrown on a wheel and others were cut from larger slabs or formed in open-face molds. Often sections were made from multiple pieces. Coils and brackets were carefully manipulated to mask joints while serving as structural supports." 333 pages, including index. 64 color and 249 black-and-white illustrations. \$ 160. *National Gallery of Art, Fourth Street at Constitution Avenue, Northwest, Washington, D. C. 20565.*

5X7

Seven Ceramic Artists Each Acknowledge Five Sources of Inspiration

In the mid 1980s, the ceramics faculty at Alfred University discussed the need to expose students to work "in the flesh" rather than "referring to photographic simulacra," ceramicist Wayne Higby recalls in his introduction to this catalog/book. "Glossy reproductions of objects in books and magazines had become so prevalent in the field of ceramic art by 1986 that we often discussed the possibility that photography had begun to determine the look of the ceramic product even before the clay was out of the mixer. Clearly, we were not going to deny our

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students access to our wonderful library or recent publications. Rather, we hoped to focus the creative process around the actual experience of real objects and remind students that results are pursued, not imposed from assumed standards of excellence lifted from two-dimensional images of three-dimensional conditions.”

What followed was Alfred’s first “5x7” exhibition, which featured exemplary works selected by faculty and visiting artists. This was so well received by the students that the concept was revived several years later when funding became available for another show.



This time “artists who were exceptionally influential players in recent ceramic history” were asked to participate. Robert Arneson, Karen Karnes, Warren MacKenzie, James Melchert, Ken Price, Robert Turner and Betty Woodman each selected five works that they felt had been pivotal to the development of their own work.

In addition to illustrating the invited art-

ists’ choices, the catalog includes their thoughts on when, why and how these works had such a significant impact. 64 pages, including biographies and bibliography. 7 color and 39 black-and-white photographs. \$16.95 (soft-cover), plus \$2.50-\$4.00 shipping (depending on carrier). *University of Pennsylvania Press, Post Office Box 4836, Hampton Station, Baltimore, Maryland 21211; (800) 445-9880.*

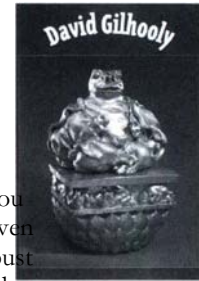
David Gilhooly

by Terry Ann Tajoja

“If you make things out of clay, and if you are interested in the history of clay, art or even just the world, it is hard to escape doing a bust of a hero. You’re worshipping him and, at the same time, controlling him by cutting him off at the chest and mounting him on a base. The best form of base just happens to be a thrown, ridged cylinder. After you have that to build on, then you are free to build on the limits of your imagination,” explains sculptor David Gilhooly, whose “heroes always turn out to be frogs.”

Frog imagery has remained a recurring theme in his work throughout the past three decades: from frog busts of historical and contemporary figures, to frogs traveling in arks and froggy food. In this well-illustrated monograph, the author begins with a biographical chapter on Gilhooly’s formative

years, including studies with Robert Arneson at the University of California, Davis. As Arneson’s teaching assistant for four years, Gilhooly “was able to hone his ceramic skills, as well as imaginatively experiment and explore the potential, the freedom and the limits of his medium.”



The next chapter takes a closer look at the development of Gilhooly’s “Frog-World” work. “The early busts clearly allowed Gilhooly to use the absurd to explore as imaginatively as possible many different intellectual, spiritual and social issues.”

While he has continued making frog busts into the 1990s, Gilhooly has also explored several other parallel themes in his daywork—most notably the arks that often were “peopled” with frogs and the food replicas that sometimes featured frog fillings.

The final chapters document Gilhooly’s work in plastics and paper. 117 pages, including chronology, bibliography and index. 35 color and 88 black-and-white photographs. \$40. *University of Washington Press, Post Office Box 50096, Seattle, Washington 98145; (206) 543-4050.*

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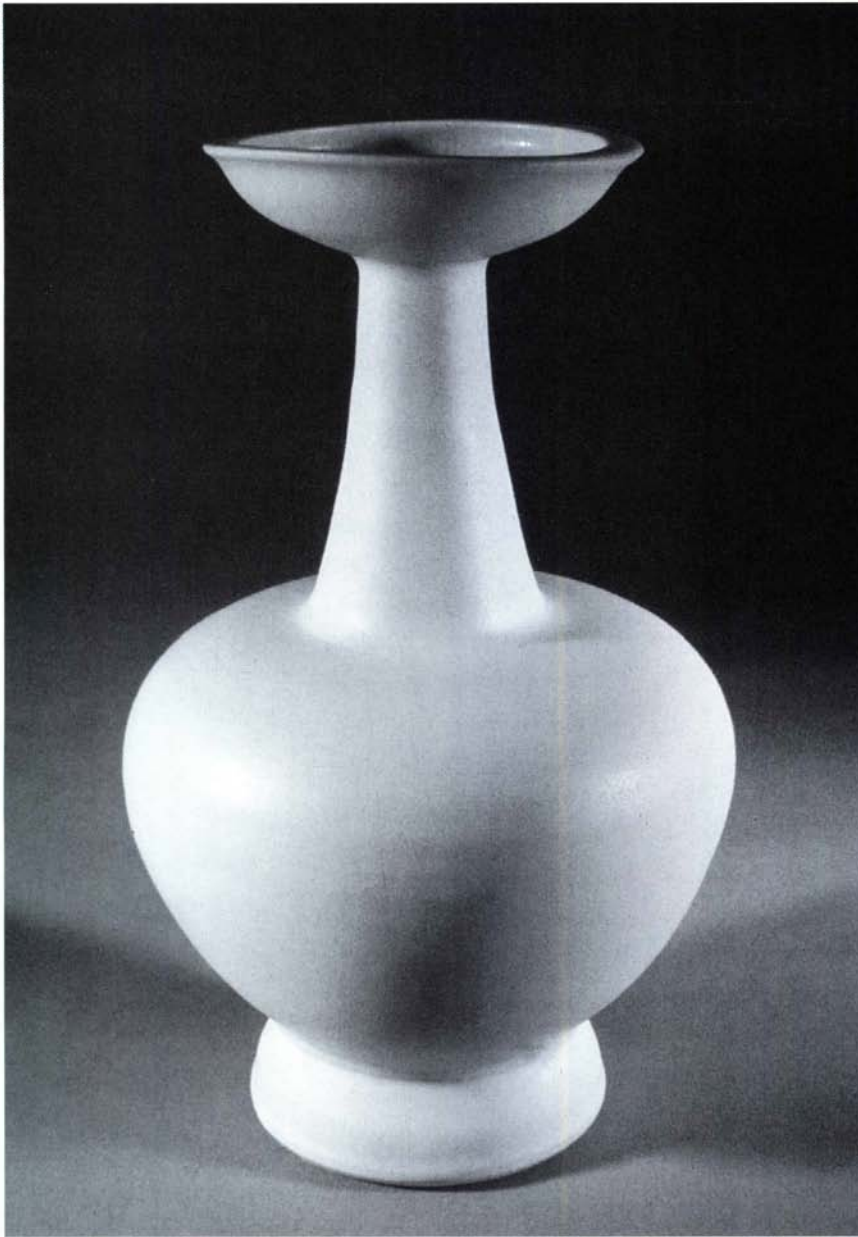
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Penn State National

“Clay National,” an exhibition featuring 56 works by 49 ceramists, was presented recently at Pennsylvania State University’s Zoller Gallery in University Park. Selections were made from a field of 759 entries by Wayne Higby, faculty artist at New York State College of Ceramics at Alfred University.

“Presently, control over ceramic material and process is at an all-time high, [which was] evident in the overall context of the entries submitted for inclusion in the Penn State ‘Clay National/’” Higby commented. “Paradoxically, however, this level reached in command of the medium is in large measure responsible for the weakness of much of the work.”

He believes that “aspiring ceramics artists seem to often mistake a reliance on skill or an elaborate demonstration

“Vase #3,” 12 inches in height, wheel-thrown porcelain, by Mary Louise Carter, Middlebury, Vermont.



“New Beginnings,” 21 inches wide, handbuilt stoneware tile with glazes, overglazes and lusters, by Rosalind Meieran, Phoenix, Arizona.



"Flattened Vase with Handles," 11½ inches high, thrown-and-altered stoneware, with ash glaze over heavy slip, by Robert Briscoe, Harris, Minnesota.

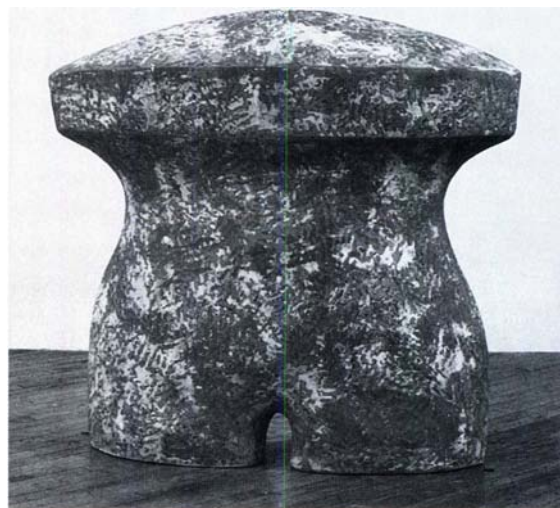
of skill and labor-intensive manipulation for the ultimate solution to the complex dilemma of making art. Currently, many individuals who work in clay are overreaching in an embarrassing, desperate attempt to impress.

"Perhaps the best thing that can be said about the resulting work is that it is, in fact, impressive. It takes a master to convert a ton of clay into an illusion of papier-mache. On the other hand, an ingenious, tour de force of skill is just a lump of stuff without the touch of an artist willing to risk revealing personal vulnerability by embracing doubt as a guide.

"The consecration of skill is nothing new. The fact that ceramic art gets its

"Currently, many individuals who work in clay are overreaching in an embarrassing, desperate attempt to impress."

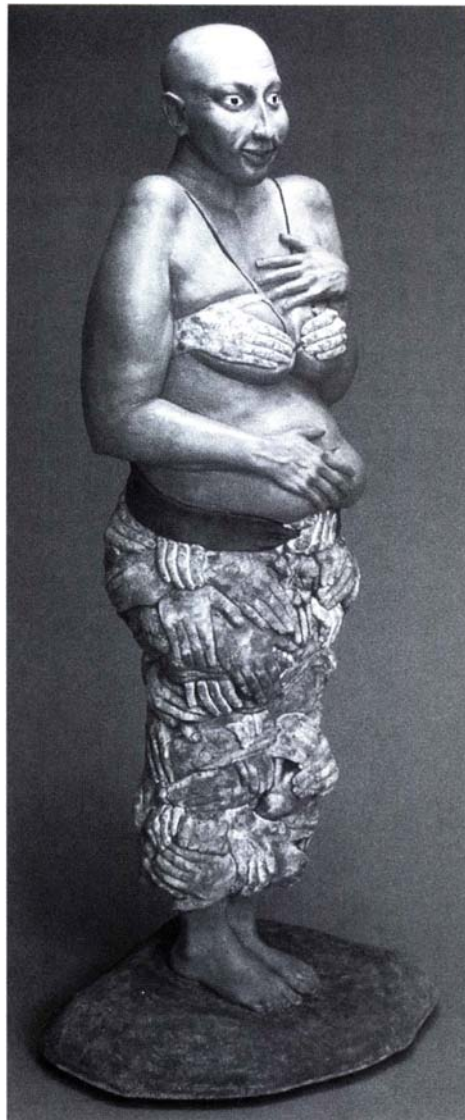
aesthetic authority from material and process is, at least in part, responsible for much of the problem. It seems that either demonstrations of skill become the de facto basis for work, or a self-conscious lack thereof becomes the ra-



"Mock," 4 feet in height, adobe with pigments, by Nicholas Kripal, Elkins Park, Pennsylvania.

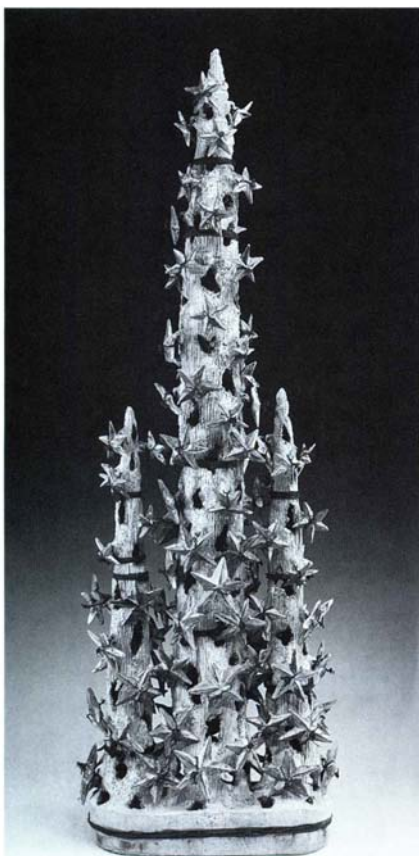
tionale for an emphasis on idea—the assumed a priori principle of art. In the latter case, the misunderstanding is based on the premise that ideas for some very obscure reason cannot be germinated in material or process, but must be born immaculately from a celibate brain. This, no doubt, is the reason that an idea is frequently little more than a naive encounter with the ‘inner self’ exhibited in banal, codified images of anxiety and sexuality.”

For the Penn State national, Higby looked for “work that bows to no easy assumptions,...work in which skill is in the service of transforming touch and vision, as well as work in which the seed of ideas has grown forth from ground sensitively cultivated regardless of where that ground is located.” A



“Voodooed and Oblivious,” 66 inches in height, handbuilt earthenware, by Dana Groeminger, Edinboro, Pennsylvania.

“Tureen with Tray,” 11 inches high, wheel-thrown, salt-glazed stoneware, by Josh DeWeese, Helena, Montana.



“Fragmented Heaven,” 55 inches high, glazed clay, paint and wire, by Thomas McCanna, Provincetown, Massachusetts.



Old and New in Jingdezhen

by Ed Me Enderfer

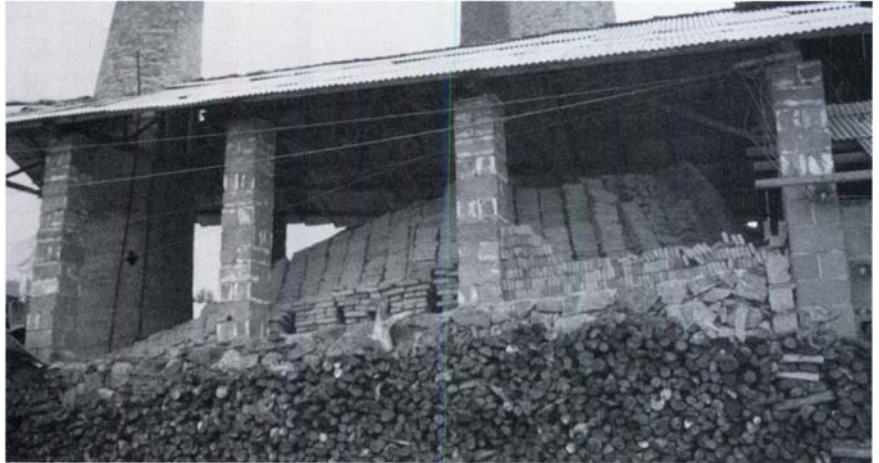
It cannot be said for certain, but it is quite probable that the first true porcelain was made in the Jingdezhen area of China. In the West, porcelain usually refers to high-fired translucent white-ware, but the Chinese define porcelain as whiteware that has a high ring and that cannot be scratched with a knife. Using this definition, porcelain was produced in Jingdezhen before the 11th century. During the Yuan dynasty (1279-1368 A.D.), underglaze blue decoration was also developed there. By the 14th century, 80%-90% of porcelain production came from the region.

A wealth of raw materials occurs in Northern Jiangxi Province, where Jingdezhen is located. The two ingredients of Chinese porcelain are found there: China stone or "petuntze"; and kaolin, which was named for the mountain region where it was found. Fireclay and cobalt are also found there. Although the native forests are largely depleted, firewood is now grown in tree farms, and the mountain streams provide water power.

Over the centuries, Jingdezhen has had several names, so historical references to pottery from the area can be confusing. The modern name came from Emperor Jing De, who so admired the porcelain made there that he gave the city his name during the first decade of the 11th century.

Although pottery was made there for Emperor Wu Ti (141-87 B.C.), export from the region was not prominent until the Tang dynasty (A.D. 618-906). At that time, pottery production was a seasonal activity. Full-time potters and the private ownership of kilns began in the Song dynasty (A.D. 960-1279).

The design and manufacture of export porcelain began on a large scale by order of the second Qing emperor,



This replica of a Ming dynasty "egg" kiln, approximately 36 feet in length, is wood fired to 1300°C (2370°F) in about 24 hours.



A new wood-burning kiln nearing completion; the arch over the doorway will be left open to serve as a firebox door.



Porcelain teabowls dry to trimming consistency on ware boards stored in the rafters of the clay preparation area; the clay is aged in old saggars.



Throwing in this Jingdezhen pottery is still done on stick-turned wheels.



Wedging on a surface that slants downward has been suggested as a Carpal Tunnel Syndrome preventative measure.



Footed porcelain teabowls dry on ware boards spanning a wooden framework set into the earthen floor.

Kangxi (A.D. 1662-1722). In spite of interruptions due to rebellion, war and political upheaval, porcelain production in Jingdezhen has survived to the present day. With a population of 1.3 million people, the area has over 90 formal factories and many small private factories. Approximately US\$300 million in porcelain is exported from the area every year, making up 25% of China's ceramics export total.

Most Jingdezhen porcelain is now produced by modern manufacturing methods; however, the Jiangxi Province Research Institute of Ceramics was established in 1911 to revive the ancient art and technology of porcelain, as well as experiment with new techniques and forms. The Jingdezhen Ceramics Institute, founded in 1958, is also interested in preserving historical techniques. It is largely due to these institutions that underglaze blue, celadon, copper red and overglaze-decorated porcelain is still produced by traditional methods.

In 1980, recognizing the uniqueness and value of these production methods, the Ministry of Light Industry sponsored the building of a kiln following an ancient design. Kilns of this type were used during the Song dynasty; however, the ministry's kiln duplicates one that dates from the Ming dynasty (A.D. 1368-1644). It has been called an "egg" kiln, but looks instead like a whale in both shape and size.

A pottery shop at the site of the old kiln is devoted to traditional production techniques. Clay and glaze are processed on the site, and throwing is done on a hand-powered wheel. The only intrusion of modern technology in evidence is the use of printed transfers for underglaze decoration. Here, as elsewhere in the area, elaborate decoration is sometimes traced or transferred as a guide for the artisan who later applies blue slip with a brush.

The kiln, which is approximately 36 feet long and 22 feet wide, is housed in



Traditional glazes are applied by dipping and/or pouring with a ladle.



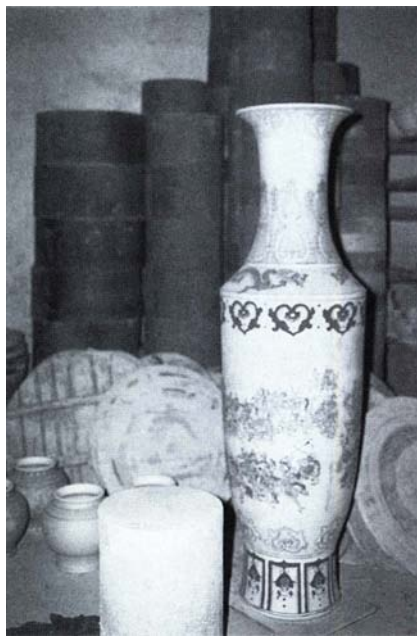
At a sculpture factory, raw clay is pounded into powder by a water-powered hammer mill.



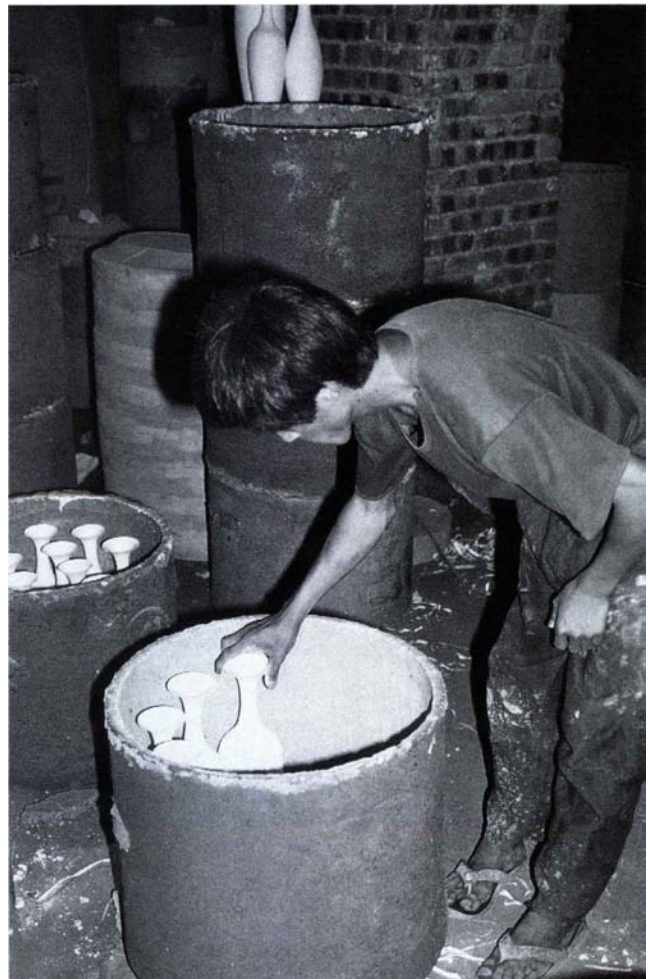
The powdered clay is then shoveled onto a suspended screen to sift out any remaining chunks and organic debris.



Some works are decorated with underglaze images transferred from tissue-paper cutouts.



This unfired porcelain vase was decorated with transfer prints and blue slip brushwork.



Eggshell-thin porcelain is loaded in saggars; after a high-fired bisque, these vases will be decorated with low-fire glazes.



A new downdraft kiln is fired with coal to 1400°C (2552°F); the door is on the side opposite the firebox shown.

a barn twice that long. The dark ground floor of the open end is usually filled with work ready to be loaded, along with the saggars that will protect pots from direct contact with fire. Half of the second floor not occupied by the kiln is a loft heaped with chopped and split firewood. Men carry the wood up in two slings of split bamboo on a bamboo shoulder yoke; 150 loads are required per firing.

It is cool and dark inside the empty kiln. Coarse material crunches underfoot as workers walk up the sloping center aisle. Tripod ladders with 6-inch-diameter logs for legs are used in stacking saggars up to 12 feet high. The back wall, a 6-foot arch, is perforated in checkerboard fashion between nearly square bricks. Looking through this wall, one can see the base of the chimney; it is about 10 feet in diameter and is filled loosely with empty saggars stacked over 6 feet high—apparently to help distribute flame. The evidence of many firings—a buildup of glaze in varied orange, brown and green colors—can be seen around the flues.

The kiln is fired monthly to above 1300°C (2370°F). Each firing takes about 24 hours. Wood is stoked into an arched hole left at the top of the door at the large end of the kiln, which is situated in the center of the barn, convenient to the wood loft.

Even though high priority is now given to the introduction of modern industrial technology in China, traditional technology for high-temperature wood firing is still respected. In Jingdezhen, the old ways are maintained as a living tribute to the cultural heritage of the ceramic arts.

The author Ed Me Enderfer is an associate professor of fine arts at Northeast Missouri State University in Kirkersville.



Foot-wedged fireclay is used for saggars, thrown while standing at the wheel in the background on the right.



This Jingdezhen potter works on an electric wheel; though light brown when thrown, the porcelain will fire pure white.



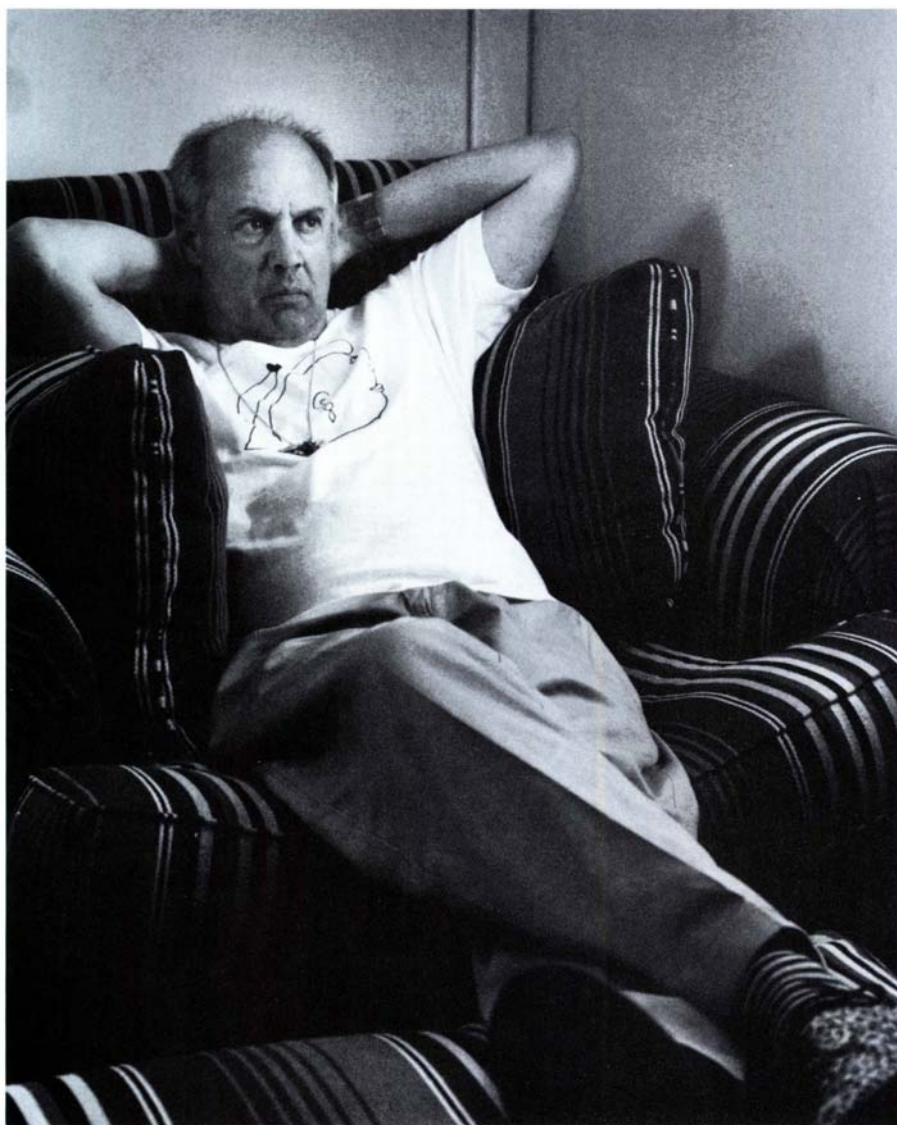
Porcelain bowls dry in the sun as wood is stockpiled for the first firing of a new kiln.



This stainless-steel and refractory-fiber car kiln is used to fire figurative porcelain sculpture.

Ron Nagle: Recent Work

a review by Charlotte Moser



California artist/teacher Ron Nagle.

The first decal Ron Nagle ever transferred to one of his rough stoneware cups was an American Legion logo. That was in 1958, in the early days of pop art when borrowing from everyday life was a cardinal rule for hip young artists everywhere, and especially in San Francisco. The California funk movement would soon be stampeding through the

area, with Nagle's fellow ceramists clamoring onto the pop art bandwagon into the '60s and 70s.

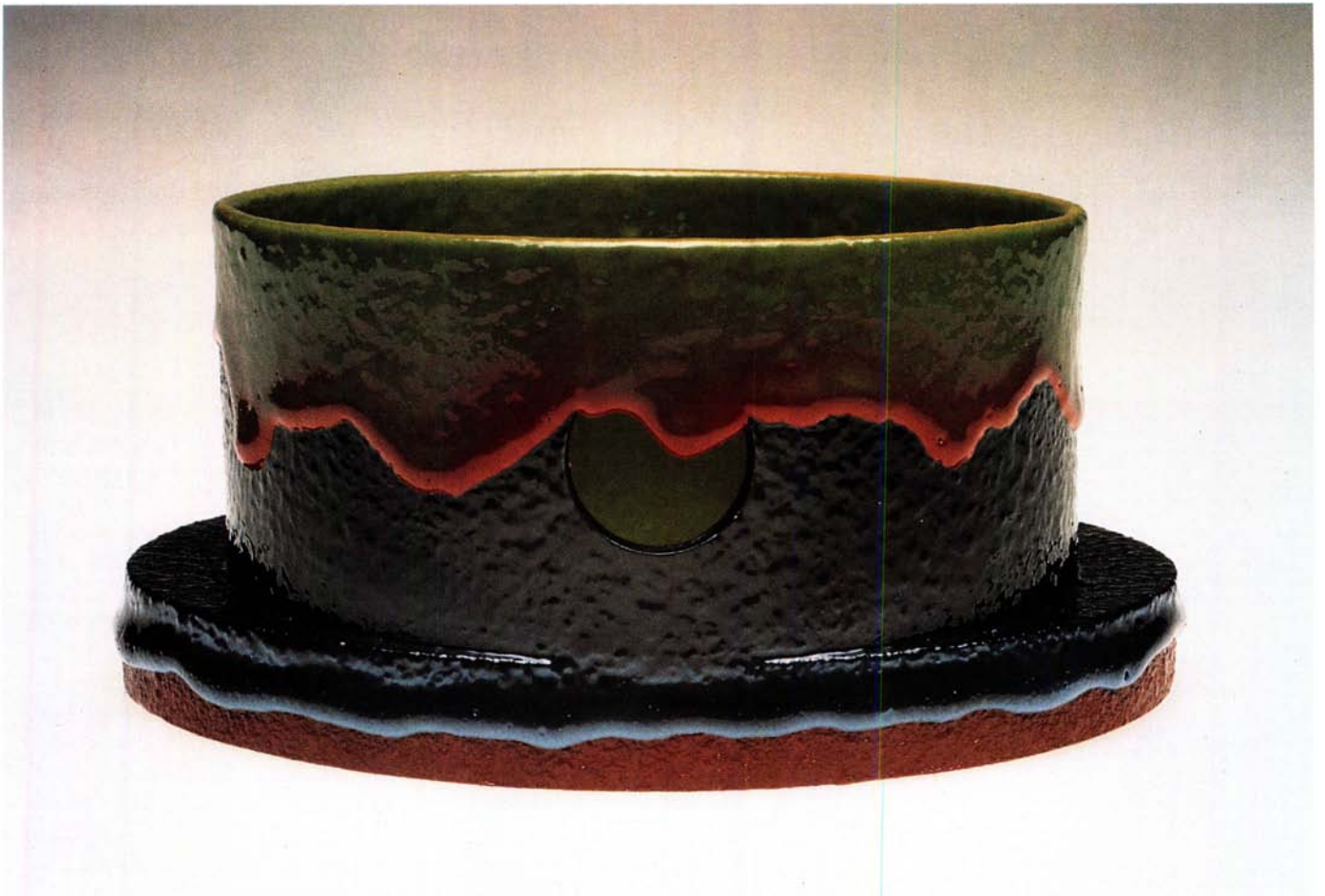
However, despite his early foray into popular imagery, Nagle largely stepped aside to become that California clay artist anomaly: a modernism purist. Eventually, his little minimalist sculptures—with the coyest of references to

bud vases or incense holders—would be to clay what the color field paintings of Jules Olitski or Larry Poons were to canvas.

Through all those intervening modernist years, the memory of that misplaced American Legion decal stayed with Nagle. In 1991, as the death knell of modernism was still tolling, decals returned to his work. The once sculptural pots had been transformed into perfect miniature porcelain cups now sedately colored and quaintly decorated with commercial decals or ones transferred from his daughter's drawings and from children's books. Gone was the grandiose heroic posturing required by post-World War II modernism. Even more striking was the absence of any effort to disguise the traditional function of ceramics.

The recent retrospective at Mills College in Oakland (where Nagle has taught since 1978) chronicled more than this artist's stylistic juggernaut to postmodernism, via pop art and the long interlude in modernism. It demonstrated once again the perennially precarious position of ceramics within the art world. In 1939, when Clement Greenberg drew the line between avant-garde art and kitsch in his famous *Partisan Review* essay, he pointed to the artifacts of rudimentary culture, or kitsch, as a pernicious fascist influence. Examples of ceramic cups and saucers illustrated one version of the celebrated article. Within the art world, the status of crafts, folk art and decoration plummeted from their lofty regard in the early days of modern art.

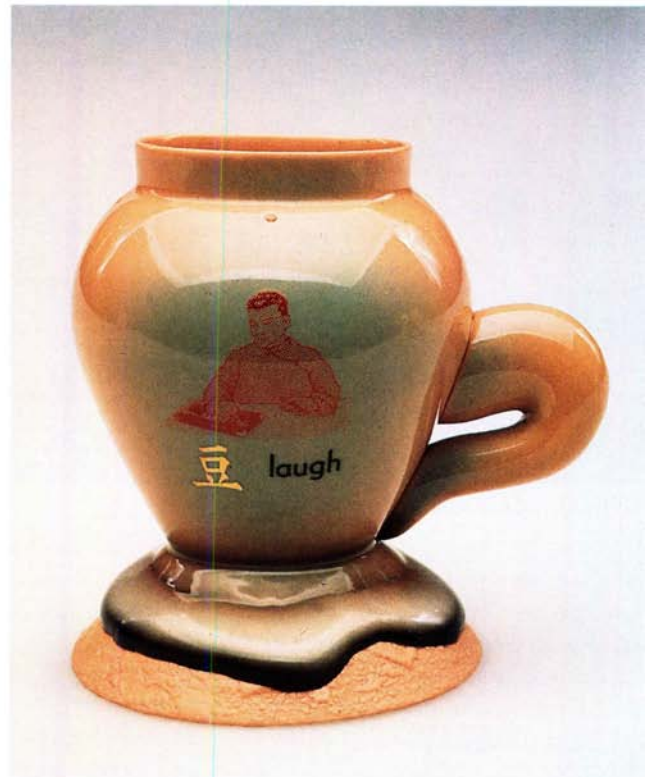
Today, the postmodern rush to dance on modernism's grave and all it decreed has reversed attitudes toward kitschy ceramics, putting ceramic artists once again back into a state of limbo. Having worked for more than a generation to



"Afroburner," 7 inches wide, cast earthenware incense burner, with glaze and china paints, multifired, 1993.



"UFO Cup," 3 3/4 inches high, cast colored porcelain, glazed and china painted, with decal from a drawing by Lucy Nagle.



"Merchant Cup," 2 1/2 inches in height, cast porcelain, with Cone 4 glaze, china paint and fired decal.

divest themselves of associations with the “decorative” and the merely functional, ceramists found their domain suddenly the subject of art-world whimsy. Canvases encrusted with broken crockery cups and plates by Julian Schnabel in the 1980s epitomized the art world’s attraction to “bad” art. A brash new breed of artists—Jeff Koons and Haim Steinbach among them—skyrocketed to attention by exploiting decorative art traditions that were once the purview of ceramists and other craftspeople.

For Nagle, the relaxation of modernist dogma has unleashed a flood of ideas related to his own personal history as well as the tradition of ceramics. An artist who has traditionally preferred the intimacy of small scale, he is now making miniature cups inspired to some degree by memories of growing up in San Francisco in the ’40s and ’50s: his mother’s ceramics club producing Santa mugs and ballerina figures in the family basement, his father’s knack for gadgetry and fascination with UFOs. A decal made from a drawing by his eight-year-old daughter Lucy for “UFO Cup” com-

bines his own childhood with his daughter’s in a kind of multiple-generation reference to a personal past.

Nagle also turns to make-believe to recreate the innocence of childhood. Two pieces—the “Rabbit Shadow Sake Set” and “Elephant Shadow Cup”—are decorated with decals of images appropriated from a book on how to make finger shadow puppets. Now associated with child’s play, these images represent one of the most fundamental expressions of the dramatic imagination. Simple and using an extreme economy of means, they evoke a longing for innocent, pre-technical entertainment as much as a nostalgia for the anonymous pleasures of childhood.

The return to a simpler time is also suggested in his new work (shown concurrently with the Mills College retrospective at Rena Bransten Gallery in San Francisco) through its associations with revered social rituals like high tea or the Japanese tea ceremony. Nagle is well versed in the history of ceramics, particularly 17th-century Japanese ceramics, and with its anthropological significance for human cultures. Standing

alone, unadorned as minimal production pottery, his tea and sake cups are symbols of how society evolves tools to sustain itself physically and spiritually over time. More specifically, his new cups pay homage to the tradition of porcelain vessels, particularly to Japan’s Momoyama period. True to that style, the glazes have been allowed in some cases to drip heavily over a cast porcelain base.

Onto these surfaces, Nagle has fired images selected from sheets of hobbyist ceramic decals, the height of kitsch in Greenbergian terms, as well as the decals he made from other sources (his daughter’s drawings, children’s books, Chinese language cards, etc.). In every case, this juxtaposition of the sacred with the profane results in the elevation of the commonplace.

Such narrative interplays with kitsch images have appeared for years in the work of language-based conceptual artists. Nagle’s application of them to the functional objects for which they were intended, however, brings full-circle the historical juggling act that post-modernism has brought to art. ▲

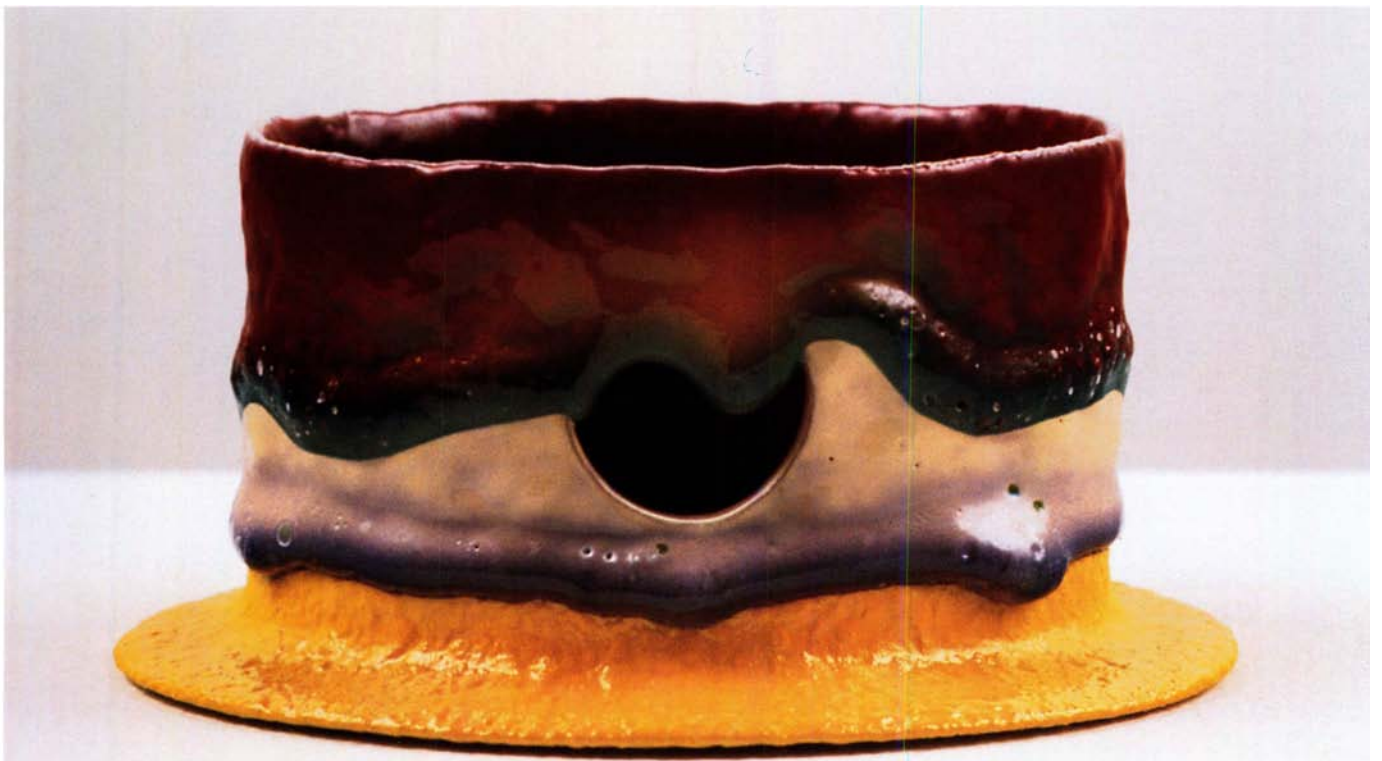
“Rabbit Shadow Sake Set,” cast porcelain cups and bottle (5½ inches in height), with glaze, china paint and decals, 1993.

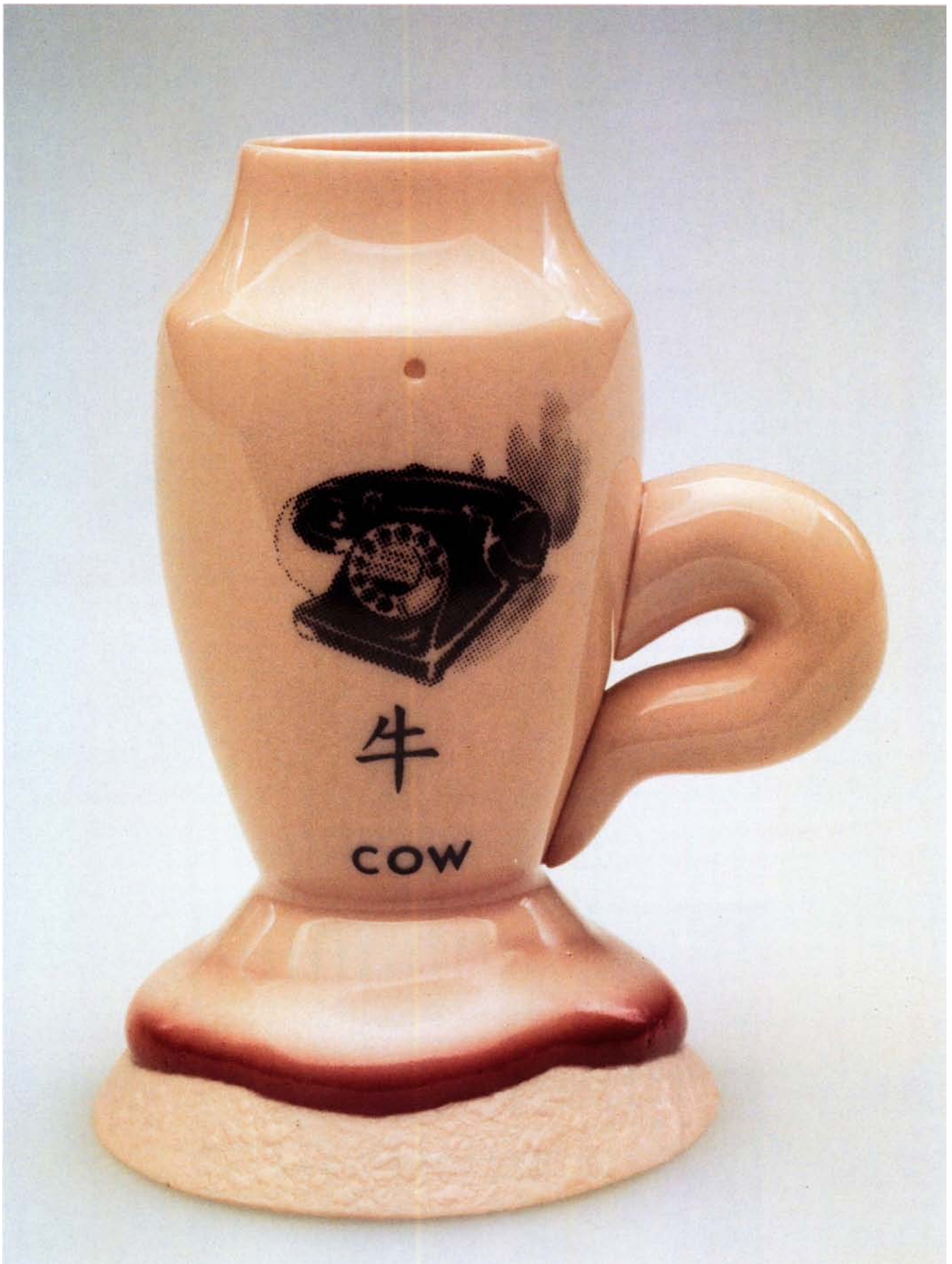




Above: "Shorty 140A," 7¹⁵/₁₆ inches wide, handbuilt earthenware, with multifired china paints, 1993.

Below: "Baby 240," 4¹/₂ inches wide, earthenware incense burner, handbuilt, with multifired glazes and china paints, 1993.





"Cow Phone Cup," 3¹/₁₆ inches in height, slip-cast porcelain, with Cone 4 glaze, china paints and decal, multifired, 1993.



"H.O.," 6 inches wide, handbuilt earthenware, with low-fire glaze and china paints, multifired, 1991.

The recent retrospective at Mills College in Oakland (where Nagle has taught since 1978) chronicled more than this artist's stylistic juggernaut to postmodernism, via pop art and the long interlude in modernism. It demonstrated once again the perennially precarious position of ceramics within the art world.



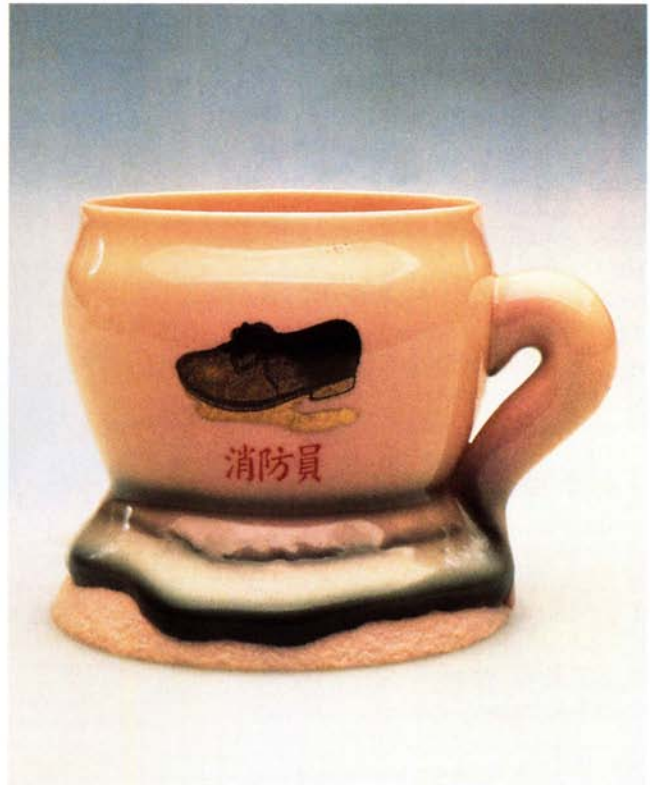
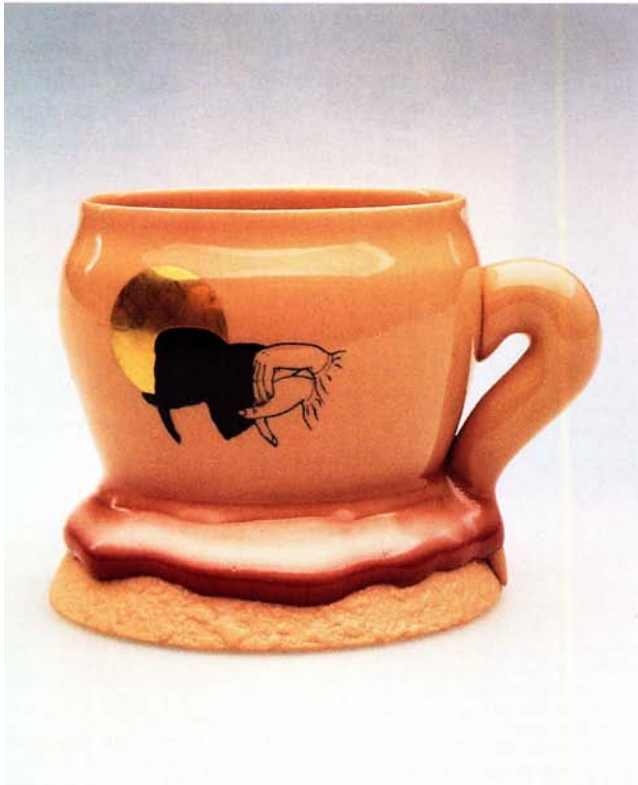
Ron Nagle's home studio.

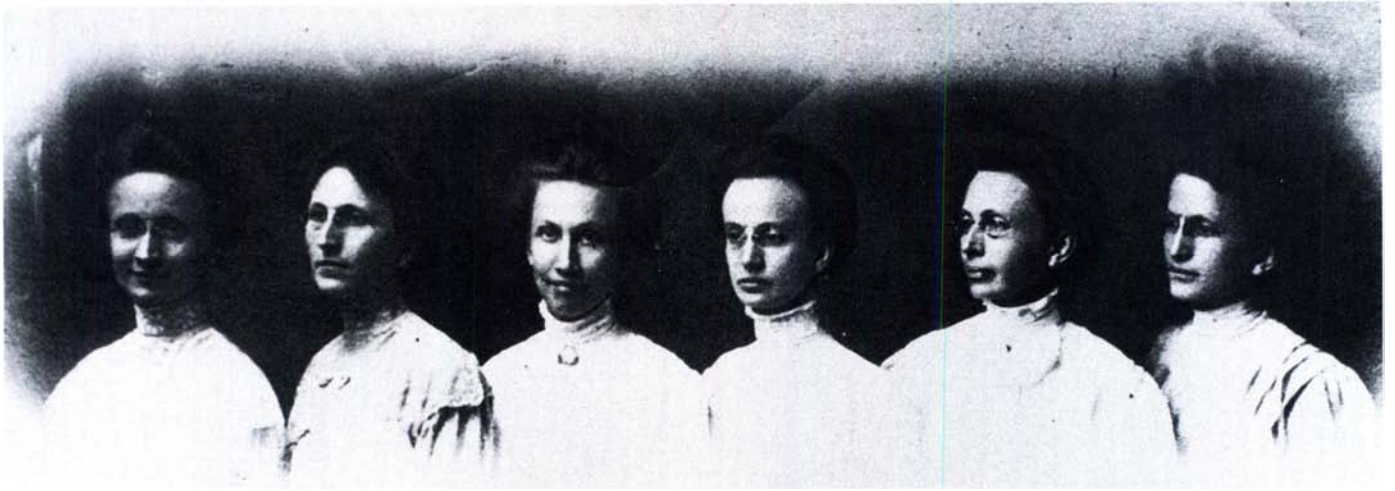


"Shorty 240A," 12 $\frac{1}{4}$ inches wide, handbuilt earthenware incense burner, with multifired china paints, 1993.

"Elephant Shadow Cup," 2 $\frac{1}{2}$ inches in height, with decal of an image appropriated from a children's book, 1993.

Untitled cup, 2 $\frac{1}{2}$ inches high, cast porcelain, with Cone 4 glaze, china paint and fired decal, 1993, by Ron Nagle.





The Overbeck Studio

by Richard Zakin

I first saw a piece from the Overbeck Studio in the early 1980s. Its rich ornamental imagery and sober form affected me deeply. The photos I had seen simply did not communicate the quality of this work. I soon resolved to learn as much as possible about the production of Overbeck pots.

The history of the studio and the sisters who ran it are, perhaps, as interesting as the work itself. The Overbeck sisters were born in Cambridge City, a farming town in southeastern Indiana. The three who operated the pottery were Hannah (1870-1931), Elizabeth (1875-1937) and Mary Francis (1878-1955). A fourth sister, Margaret (1863—1911), played an important role in the creation of the studio, but died the year it was founded. Harriet (1872-1951), who was not a potter, served as the groups housekeeper, allowing them to concentrate on potting.

Hannah Overbeck attended Indiana State Normal School (now Indiana State University) in Terre Haute. She was a victim of chronic neuritis (inflammation of the nerves, causing pain, loss of reflexes and muscular atrophy), yet she greatly contributed to the life of the studio, as many of her drawings were transferred to the surfaces of Overbeck pots. She also contributed a number of drawings to *Keramic Studio Magazine*



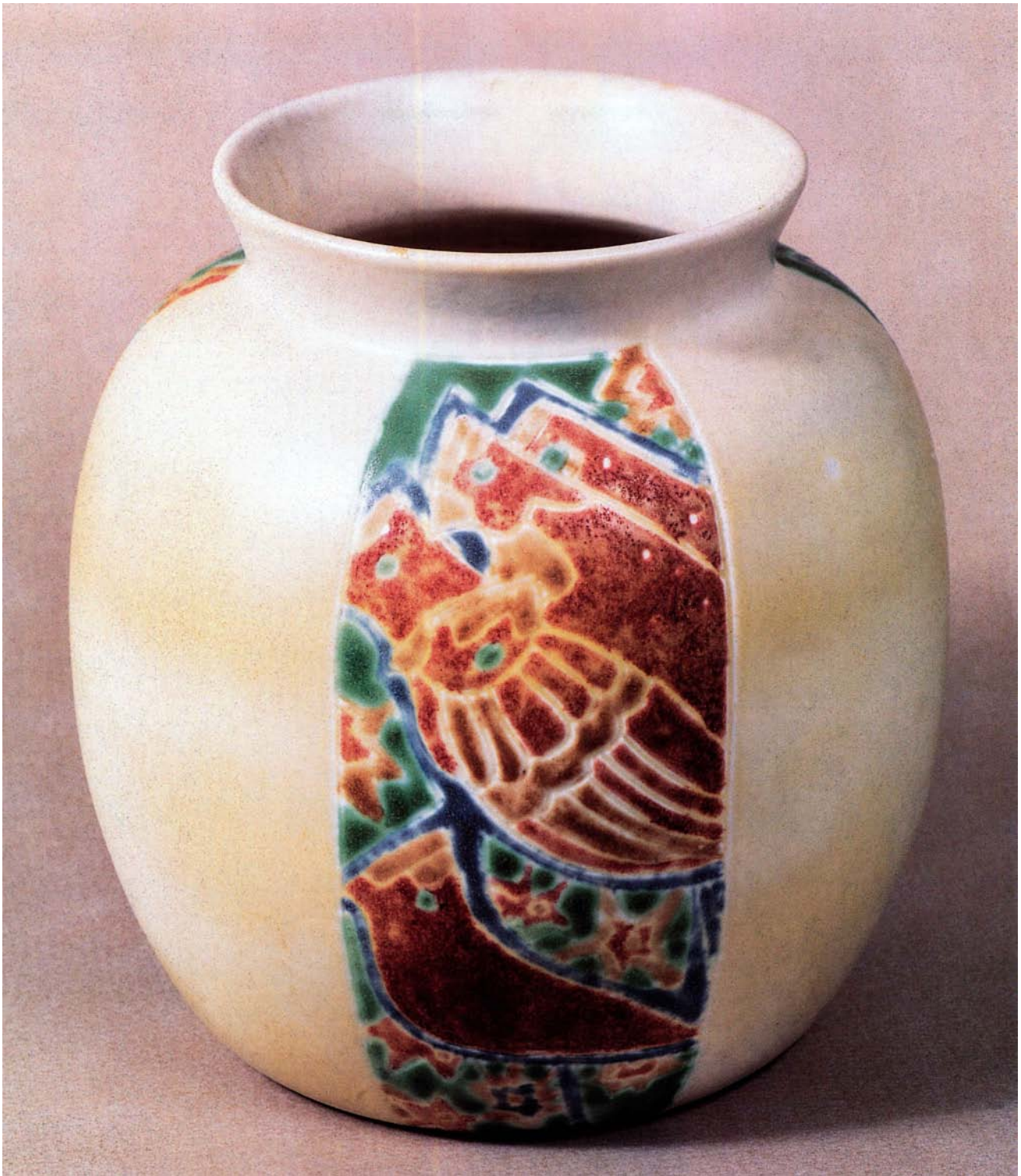
Vase thrown by Elizabeth, with incised and brushed slip decoration by Hannah, 8½ inches in height.

Top: The Overbeck sisters (from left, Harriet, Margaret, Hannah, Elizabeth, Ida and Mary Francis); Ida married and was not involved in the art pottery established in southern Indiana in 1911.

from 1904 to 1916. The evidence of her published drawings and paintings indicates that Hannah had a very strong sense of design and that her drawing style was a powerful influence on all of the work that came from the studio.

Elizabeth took a special one-year course under the direction of Charles Fergus Binns at the New York State School of Ceramics at Alfred University in 1909-1910. She became the pottery's ceramics technician. Elizabeth said of her role: "My work includes the making of bodies and glazes, the continual adjustments necessary to their experimental work leading to new bodies and glaze formulae and new processes: the throwing and firing, certain parts of the glazing and handbuilding and more or less of the other processes, except designing of the decorations."

The youngest sister, Mary, followed her sister Hannah in attending Indiana State Normal School, then supplemented this with study under Arthur Dow at Columbia University. Mary executed decoration on most of the Overbeck pieces; she also designed some of the patterns. Like Hannahs, her designs are highly stylized, but Marys are more strictly geometric. Mary also tended to use human figures, animals and birds in her imagery, while Hannah gravitated to floral imagery.



Transparent-matt-glazed vase with sgraffito through slip or glaze, approximately 15 inches in height, thrown by Elizabeth, decorated by Hannah Overbeck.

The sisters created a true family enterprise—highly dependent upon each other and fiercely independent of the outside world. They took on all the jobs of a pottery studio, each specializing in and mastering an aspect of the potters craft. Therefore, it was not necessary for any one of the sisters to master all of the skills needed to produce the work. It

appears that the sisters planned the pottery's formation very carefully and prepared for this event during a number of years. When Elizabeth completed her training in wheel throwing and glaze chemistry at Alfred, they were ready to activate their plans.

The tasks of the studio were divided in the following manner: Hannah was

responsible for design (she occasionally decorated pieces as well); Mary, decoration, finishing and glazing; and Elizabeth, clay body and glaze formulation and preparation, wheel forming and firing.

The Overbeck clay bodies were dense, sober colored and reticent in character. The colors varied from buff to



Vase with stylized poppy decoration, 18 inches in height, thrown by Elizabeth, then decorated by Mary Francis Overbeck; exhibited in the "Panama Pacific International Exhibition" in 1915 and now on permanent display at the Cambridge City (Indiana) Library.

medium brown; some clays were lightened with kaolin, while others were colored with burnt umber or chrome oxide. There was also a body that combined white clay with local clay. The pots were low fired in oxidation in an updraft, fuel-burning kiln.

The sisters left few descriptions of the techniques they used to create their glaze imagery, but after careful study of the work, I noticed areas of the surface where color faded away while the glaze remained unaffected. I took this to be an indication that the color and the glaze were derived from two separate layers applied at different times. I began to understand that what I was looking

at was a colored slip covered with a transparent glaze. Had this glaze been shiny, this would have been apparent from the beginning. However, unlike most transparent glazes, this one is matt.

When their pots are examined carefully, it can be seen that the Overbecks used this transparent matt glaze with two different (though related) kinds of image-making strategies. The first was sgraffito combined with broadly painted areas of colored slips; in the second, an incised two-color imagery was used.

Incising and sgraffito were combined to create complex imagery:

1. While the piece was dry, but still unfired, line imagery was incised.

2. The piece was covered with a colored slip background.

3. With the lines used as a guide, broad areas of color were applied with a brush over the background color.

4. Lines were then recarved through the slip, revealing the light body color.

5. The piece was covered with clear matt glaze.

For bas-relief imagery, broad areas were incised to a level 1 or 2 millimeters below the level of the surface of the pot, then brushed with polychrome slips:

1. The surface of the piece was incised, using small knives and chisels.

2. The incised areas were smoothed with a sponge.

Carved vase, approximately 9 inches in height, thrown by Elizabeth, decorated by Hannah Overbeck. The lighter slip appears to have been sprayed overall, while the darker slip was brushed into the recessed areas to accent the carved floral pattern.



3. A layer of colored slip was applied (perhaps with a sprayer) to create an appropriate background.

4. A darker slip was applied (probably with a brush) in the carved, incised areas.

5. The piece was covered with a layer of a clear matt glaze.

Transparent matt glazes are not very well known today, but they were very popular during the American art pottery period. While we do not have access to the Overbeck glaze recipes, we do have a transparent matt glaze recipe published by a contemporary of the Overbecks, the Anglo/American potter and technician F. H. Rhead. Rheads

recipe is very valuable, as most of the recipes for this glaze type were proprietary and were not published.

White Transparent Glaze
(Cone 03-01)

White Lead.....	52%
Whiting.....	3
Zinc.....	3
Cornwall Stone.....	16
Feldspar.....	16
Flint.....	JO
	100%

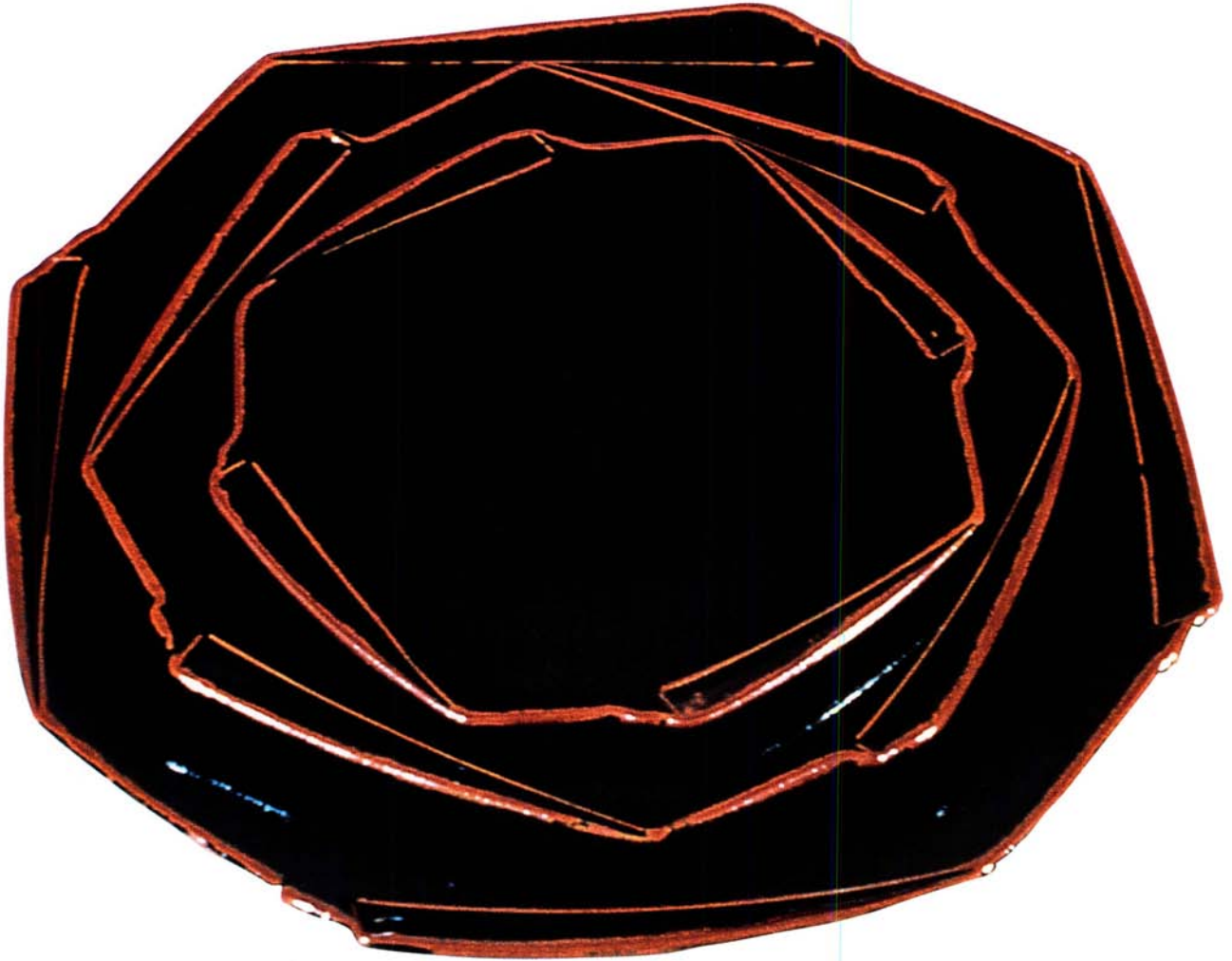
This glaze owes its novel character, a blend of transparency and mattness, to its unusual recipe. It is extremely low in alumina and quite low in silica as well.

The low-alumina content allows transparency, while the low silica encourages mattness. Glazes of this type have a strong tendency toward instability and strong flow, but if properly formulated and fired, they will produce unusual effects. The potentially toxic lead content encourages stability in a recipe that would otherwise be unstable.

The author *A frequent contributor to CM, Richard Zakin is a professor of art at the State University of New York, Oswego. Well known for his articles and workshops on oxidation glazing, he has written two books: Electric Kiln Ceramics and Ceramics: Mastering the Craft.*

Ron Roy's Ole Black Magic

by Tony Clennell



Porcelain dinner plates, to 11 inches in diameter, wheel thrown, trimmed and carved, with Ole Black Magic Glaze, by Ron Roy, Scarborough, Ontario.

When I started making pots over 20 years ago, I bought my clay from a clay supply company owned and operated by Ron Roy. Whenever I would walk into his factory/studio, it was cluttered with clay samples, torn vases and huge planters. Looking up at shelves, I would see these scarred vases and wobbly tea-bowls, and not understand. There was something about these pots that I couldn't dismiss, yet I wasn't far enough into my career to receive what they were offering. Roy still makes those personal pots, and there are still a lot of people (like the younger me) who don't understand what he is saying with them.

After selling his clay business, he took a year to develop the perfect temmoku. Thousands of tests later, his glaze took Ontario's pottery community by storm. Roy was back and he was wearing black!

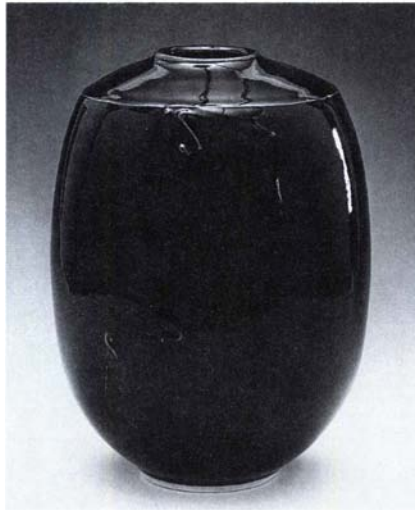
The pots had changed and so had the man. The new pots were very refined, absolutely symmetrical, flawless, black porcelain treasures. Interestingly, the new work has retained the scars. The rust of his glaze breaks perfectly on the cut inflicted by the edge of a knife.

I still have a hard time believing that he would make life difficult for himself by making these black pots, though. Roy thought that if he made his pots

even better, the world would beat a path to his door. The grass is still very healthy in front of his studio and the buying public hardly knows he exists. Sure, the Governor General of Canada awarded him a special design award for his dinnerware; and he was selected by Val Cushing for a jurors award in Mino, Japan—but he still cant make a living from his temmoku-glazed ware.

Meanwhile, many other potters are willing to trade for one of those black plates, bowls or vases. Does the black demon temmoku cast a spell on potters alone? Will we have to take up a collection to hire an exorcist to free Ron Roy of the evil spirit? Has that “Ole Black Magic” completely taken him over?

Even as the pots pile up around him, Roy continues to be excited about black breaking to rust. Most of us would have to change directions to keep the wolf from our doors. However, Roy claims to have been kissed by lady luck. In this case, this happens to be his most dedicated fan, his wife Lucy. She has shared in Roys life’s work. She has also seen him devote considerable time to craft organizations. He has not only will-



Temmoku-glazed vase, 12 inches in height, wheel-thrown porcelain with trailed slip, Cone 10 reduction fired.

ingly helped others, but in fact seems to have a need to. Maybe that’s the reason he’s so lucky.

In the spirit of such generosity, Roy offers you the recipe for his “Ole Black Magic” temmoku. It took a year and thousands of tests to perfect. It’s yours now, along with his porcelain body recipe. The glaze comes with a warning, though. The potter who uses it will not sell many pots; that is, unless you know some bedeviled potters or you can cast a spell on your customers. It is a potter’s glaze and a fine one at that. A

Rons Ole Black Magic Glaze

(Cone 10, reduction)

Whiting.....	12.4%
G-200 Feldspar.....	58.7
Bell Dark Ball Clay.....	7.2
Flint.....	<u>2LZ</u>
	100.0 %

Add: Tin Oxide.....	1.0%
Red Iron Oxide.....	7.7%

Porcelain Clay

(Cone 10)

G-200 Feldspar.....	22.70 %
Bell Dark Ball Clay.....	9.30
Edgar Plastic Kaolin.....	40.80
Flint.....	<u>27.20</u>
	100.00 %

Add: Bentonite.....	3.25%
Epsom Salts.....	0.25%

Ron Roy checking the cones as the kiln nears peak temperature: he reduces from 1050°C (1922°F) on, shutting down when Cone 10 is halfway over.



PHOTOS: JEREMY JONES AND COURTESY OF THE ARTIST

Squared plate, 5 inches in diameter, wheel-thrown and carved porcelain, with Ole Black Magic Glaze, fired to Cone 10 in reduction.



Tiles of Ohio

by Shel Neymark



Don Schreckengost examining tiles from the Williamsburg series he designed for Summitville (Ohio) Tiles in the late 1980s.

“Tiles of Ohio,” the third annual symposium of the Tile Heritage Foundation, was held in Columbus, Zanesville and Greenfield, Ohio. Preconference activities included visits to public and private tile installations, tile exhibitions, and tours of tile studios and factories all over the state.

Ohio was chosen as the conference site because of its past and present contributions to the continuum of tile production. During the late 1800s, this state was the center of tile activity in the U.S. due to its abundant, high-quality clay; coal and natural gas for firing; flint and limestone deposits; and navigable rivers for transportation. Though Ohio production was the focus of the conference, there were also slide lectures on

such topics as tilemaking from the dawn of history to the present, large tile factories, individual tile artists, photographing and conserving tile, and tile made for children.

Tile consultant Christy Stadelmaier explained that the history of domestic tile use is closely tied to the history of plumbing. The earliest known tile fragments were found in Egypt and date to 12,000 B.C. The earliest known bathroom was built around 8000 B.C. in the Orkney Islands off Scotland. About 2600 B.C., Hindus organized the first municipal plumbing systems and almost every house had a bathroom, but for unknown reasons these systems declined about 1900 B.C.

During the third century B.C., the

Romans developed concrete as a building material. This allowed them to build elaborate tiled baths that can still be seen in Pompeii and Herculaneum. (Incidentally, bath-loving Romans used 500 gallons of water a day; in the U.S., we use 50.)

By the Dark Ages, bathing was considered heresy in Europe, and decorating with tile declined. A notable exception was encaustic tile made in monasteries for cathedral floors as well as monks’ baths.

Though the Dutch were making tiles during the 17th century, tile use increased in Europe and North America in the 1800s for many reasons: the “water closet” was invented in the late 1700s; Pasteur discovered germs in the mid

1800s; and in 1870, the U.S. developed its first sewage system. By the 1880s the burgeoning middle class wanted sanitary surfaces, and tiles were advertised as the hygienic choice for kitchens and baths into the 1920s. Concurrent interest in interior decoration, spawned by William Morris and the arts and crafts movement, helped to create a golden age of decorative tile making.

Decorative tile went into decline in the 1930s with the stressing of function over decoration. But by the 1970s that design approach began to be seen as too severe, and decorative tile grew in popularity once again.

Many of the symposium lectures focused on tiles of the arts and crafts period. Tile historian and owner of Country Floors tile showrooms, Norman Karlson showed slides of tiles produced between 1876 and 1940 by some of the hundreds of potteries then active in the U.S. They were

made by women and men, people born in the U.S. and emigres, at small studios and factories, and schools and sanatoriums. Many eastern tiles featured portraits or landscapes in somber colors, while those from the West often had geometric designs in bright colors.

Vance Koehler, curator of the Moravian Pottery and Tile Works in Doylestown, Pennsylvania, talked about some of the more important people to influence tilemaking during the arts and

The earliest known tile fragments were found in Egypt and date to 12,000 B. C. The earliest known bathroom was built around 8000 B. C. in the Orkney Islands off Scotland.

crafts period, starting with William Morris. Dust pressing of tile was invented around 1840 and as a reaction to the mechanization of tilemaking and other crafts, Morris promoted hand-

work. He advised craftspeople to “never forget the material you’re working with; its limitations should be considered a pleasure rather than a hindrance.”

Moravian Pottery and Tileworks founder Henry Chapman Mercer supported the writings of Morris and at one time declared, “Machinery can’t make art; it can only make money for its owner.”

Mercer, in turn, influenced tilemakers William H. Grueby in Boston, Mary Chase Perry in Detroit and Ernest Batchelder in Pasadena. The success of these individual artists and other small studios motivated the larger factories, many of which were in Ohio, to strive for a handmade look to their products.

One of the companies most successful in producing handcrafted art tile was Rookwood Pottery in Cincinnati, according to Kenneth Trapp, curator of decorative arts at the Oakland Museum.



Relief tile produced by American Encaustic Tiling Company of Zanesville, Ohio, circa 1890.



Winking owl relief tile by American Encaustic Tiling Company, the largest tile producer in the United States by the late 1880s.



Rampant lion relief tile designed by Frederick Rhead for American Encaustic Tiling Company, circa 1920.

Actually, Rookwood considered itself to be several potteries under one roof because its production was so diverse. The company started producing pottery in 1880, and tile before 1903. A large catalog featured many stock designs for tile murals and advertised custom work. Single tiles cost between 50¢ and \$11 at a time when the average weekly wage was \$5.

Rookwood was commissioned by hotels across the country to do entire tiled rooms. Their matt glazes were considered appropriate for large installations because they weren't as overpowering as reflective glazes. Unfortunately, all but two of these rooms have been demolished.

Zanesville, Ohio, was undoubtedly the center of tilemaking in the United States, with about ten tile manufacturers doing business between 1876 and 1990, according to teacher/historian Michael Sims. In 1876, when the American Encaustic Tiling Company opened its doors, architects across the U.S. were specifying English tile. But the company persuaded the architects of the Muskingum County courthouse to buy encaustic floor tile from them at \$1.00 per square foot (English tile was going for \$1.25 per square foot). By 1888,

George Stanberry had invented a machine to dust-press encaustic tile, and American Encaustic had become the largest tile company in the country, producing both glazed tile and art pottery.

Herman Mueller was hired as chief modeler at American Encaustic in 1887,

Rookwood...started producing...tile before 1903.

A large catalog featured many stock designs for tile murals and advertised custom work.

Single tiles cost between 50¢ and \$11 at a time when the average weekly wage was \$5.

but left in 1894 to start Mosaic Tile Company, also in Zanesville. Both companies prospered. By the 1920s, each employed over 1000 people. Mosaic Tile was producing 20,000 square feet of tile a day and still couldn't keep up with demand.

Like many other art potteries and tile producers, American Encaustic failed during the Depression. After World War II, Mosaic Tile Company was the largest in the world, but it too was forced to close its doors in 1967.

One of the most influential tile designers of the arts and crafts period, Leon Victor Solon, at various times worked for American Encaustic and

Mosaic Tile Company, said Regina Blaszczyk, a fellow at the Smithsonian's National Museum of American History. Born to a French potter in Stoke-on-Trent, England, Solon worked as a potter and art director for Minton Works from 1895 to 1905. He was strongly influenced by the Greek ware he saw in the British Museum and by his father's extensive ceramics library.

Solon immigrated to the U.S. in 1909 and worked as a potter and watercolorist. He also wrote for the influential *Architectural Record*, where he launched a one-man crusade for color in architecture. During the 1920s when people wanted color in all of their consumer goods, Solon became known as "Mr. Polychrome." He designed the tile for the landmark American Encaustic showroom in New York City and later became best known as the art designer of Rockefeller Center.

Also born to a potter father, Don Schreckengost was honored at the conference for his contributions to the field in a talk on his life's work given by tile historian Sheila Menzies. An industrial design instructor at Alfred University from 1936 to 1945, Schreckengost worked thereafter as a designer for



Tiled fireplace, part of an entire room of Rookwood tiles installed in a private residence in Columbus, Ohio.

Homer Laughlin China until 1960. He then formed his own company, Design for Industry, and took on Summitville Tiles of Summitville, Ohio. As design director, he is actively involved in producing ceramic murals, bas-relief and handpainted tiles.

The symposium ended with an open forum for contemporary tilemakers to air their business concerns. Moderator Christy Stadelmaier started the discussion by pointing out that presently the cultural and economic climate for tile artists is good. The public is looking for creativity, and increasingly considers craft to be the art of our times. Industry is looking to tile artists as trendsetters. Tile sellers are looking for unique products. Experts are predicting a 5% increase in domestic remodeling, and the building of more health care and education facilities is projected. During the 1980s, a new shopping center opened every seven minutes, so there are bound to be remodeling opportunities there as well.

Prior to the symposium, Stadelmaier interviewed several tile sellers and found that they want to show the work of artists and small studios. However, they are concerned about quality control and consistency. Their advice: Finished pieces should look like the samples provided. They want to see a product line and delivery when promised. They don't expect to be given samples for free, but samples need to be discounted from

When she reported that showrooms wanted individual tiles that would sell for \$15 and handmade tile for \$15 per square foot, several tilemakers were outraged. One...said that his tile was selling from showrooms for \$150 to \$200 per square foot, and that dealers need to be educated.

wholesale prices. Though most want exclusivity in their area, Stadelmaier felt that granting it wasn't always necessary.

When she reported that showrooms wanted individual tiles that would sell for \$ 15 and handmade tile for \$ 15 per square foot, several tilemakers were outraged. One audience member said that his tile was selling from showrooms for

\$150 to \$200 per square foot, and that dealers need to be educated in this relatively new relationship.

Stadelmaier suggested it was a good idea to get to know the sales staff wherever your work is being sold. "You have to sell," she said. "Artists don't like that word, but selling is just getting people excited about what you do."

She went on to stress the importance of thinking about where you want to be in two years, how much you want your business to grow, what kinds of commissions you would like to be getting, and whether you would want to affiliate with someone who is more production oriented.

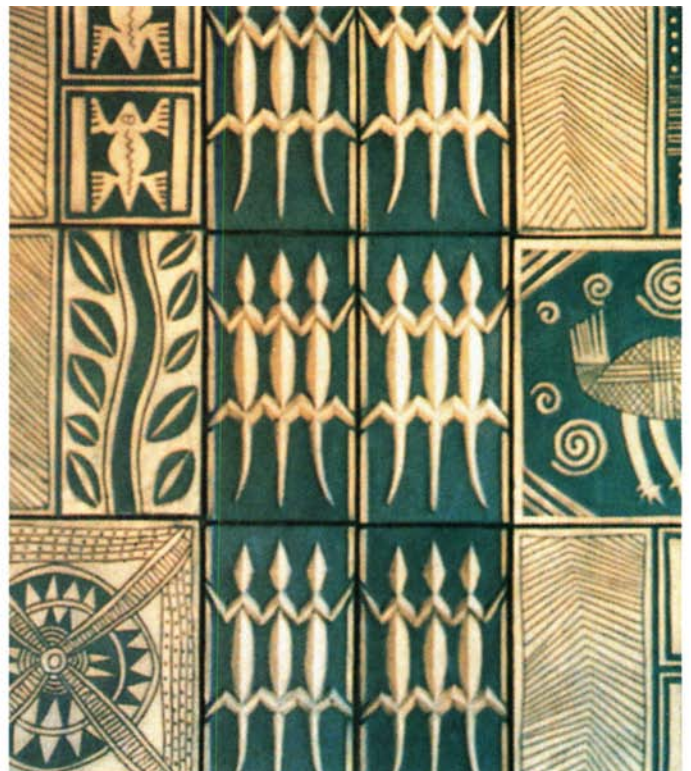
Also on the panel were Jim and Pat Evanko, who started ME Tile in a two-car garage in 1988. They have experienced a minimum of 40% growth per year since starting and now have six full-time employees working in rented factory space.

Jim Evanko emphasized the importance of knowing where you want your

Detail of an Elk's Club tile fireplace designed by Henry Sharstein for American Encaustic Tiling Company in 1912.



Cone 6 "African Tiles," 12 inches square, and "Lizard Tiles," 12x6 inches, 1991, by Frank Giorgini, Freehold, New York.





PHOTOS: COURTESY OF THE TILE HERITAGE FOUNDATION

Detail of a relief tile composition produced in 1992 by ME Tile Company, Harvey, Illinois.

business to go. “You have to decide what you want to be when you grow up. I’m 64 and I decide that again every morning.” He noted that once you have two employees you need a business plan. The plan is not made of rules set in stone but ongoing, evolving guidelines. No bank will give you a loan without one.

He explained that a business plan should include your concept, how your products will be made and marketed, the market needs and potential, and financial and growth projections. All costs must be figured, including material, labor, overhead, design costs, legal and accounting costs, marketing and advertising. Small business development organizations and senior citizen organizations will often help craftspeople with business planning for free.

Mosaic artist George Fishman spoke

about how he communicates with clients when doing one-of-a-kind commissions. He often works with architects and designers, and finds that each has different policies. Some are paid flat fees by their clients and don’t mark up

A contract must stipulate who is responsible for installation, wall preparation, schedule of payments, manner of shipping, installation dates and any other particulars.

the artists work, while others mark it up from 20% to 50%. This figure is usually negotiable. Sometimes he is paid by the client; other times by the designer.

“Don’t be ashamed to talk money,” Fishman said. After the initial discussion and perhaps a site visit, he presents a formal proposal explaining what each party will be responsible for. Though many clients want designs for free, he said that artists must charge for their

time. This is often deductible from the price of the piece.

A contract must stipulate who is responsible for installation, wall preparation, schedule of payments, manner of shipping, installation dates and any other

particulars. He has both the client and designer or architect sign the contract. A memo recommending a maintenance program for the piece is

sent with the final invoice.

By the close of the symposium, the participants agreed that there was sufficient interest in forming an organization for the exchange of information and perhaps to help promote handmade tile. Dale Wiley agreed to send a questionnaire to all of those who attended to determine what they would want in such an organization. Other interested tilemakers may contact her at P. O. Box B, Camp Meeker, California 95419. A



Czech artist Jindra Vikova with bisqued stoneware figure.

Jindra Vikova

by Jimmy Clark

The sculpture of Czech artist Jindra Vikova draws us into her personal, dreamlike world. Silhouette human heads, interconnected vessels and abstract totems suggest a secretive realm of horrible beauty. They imply narrative, but defy simple interpretation.

"I have always felt that creating my own art was what kept me feeling rela-

tively free in an environment that had no use for an individual's dignity and worth," Vikova commented.

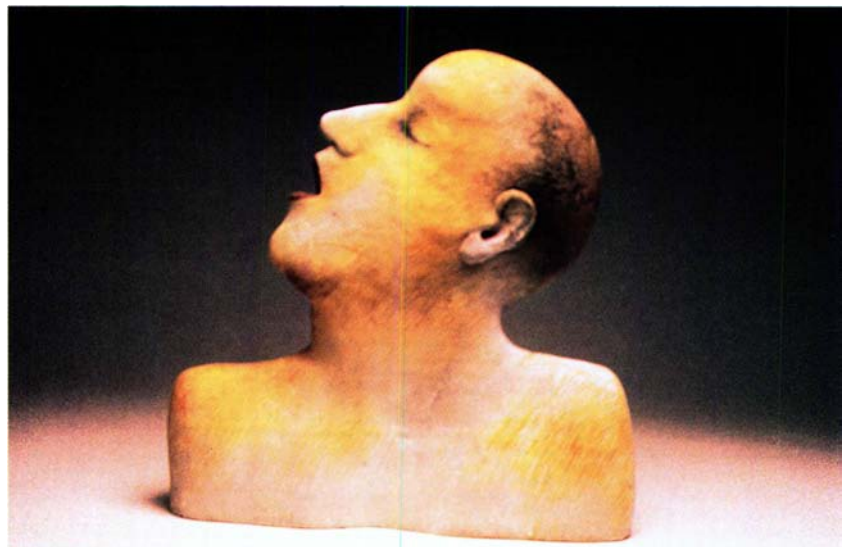
"My country is free now, but what is this new freedom? We are discovering new problems and new pressures that impose limitations on humans striving for liberty. To live as free people means to be able to spend time doing ones

own creative work, and devoting some to family and friends; it means not becoming a slave of coarse commercialism, fads and unproductive paper shuffling."

Though based in Prague, Vikova is no stranger to the U.S., having completed residencies at the University of Michigan in Ann Arbor and at Middle-



"Talking," 21½ inches in height, white stoneware with stains and glazes, \$2500.



"Head," 16½ inches in height, handbuilt white stoneware, with washes of commercial stains and thin clear glaze, \$1800.

sex County College in New Jersey during the 1980s, and most recently at Ohio University in Athens, where she served as a visiting lecturer.

The resiliency of certain East European bone china bodies is ideally suited to her work, but after some frustration and numerous cracked pieces experienced while working with American porcelain bodies in Athens, Vikova switched to white stoneware at the suggestion of fellow teacher Brad Schwieger. The new material proved friendly, and allowed her to create a significant amount of work, which was shown in a solo exhibition at the Works Gallery in Philadelphia.

These sculptures could justly be declared a synthesis of the predominant

themes and images of Vikova's previous work. She has always been a master of surface application, and her recent creations reflect her keen sense for color and graphics. The silhouette heads from earlier in her career have evolved into three-dimensional busts and assumed animalistic features.

During the semester she spent in Ohio, Vikova says she "found a great new source of inspiration on the Discovery Channel nature programs I watched daily. I became interested in the shapes of animals and began modeling them in an effort to identify with them or gain a better understanding of the relationship between the two worlds—the world of humans and the world of animals.

"I realize that this direction might appear to some as naive realism or an attempt to escape reality. Still, I trust that my modest experiments will mean something to those who share with me an interest in all forms of life."

The resulting amorphic creatures possess a timeless, archaic quality while simultaneously alluding to deeper psychological complexities.

The author Jimmy Clark is executive director of the Clay Studio in Philadelphia and curator of the touring exhibition "Contemporary East European Ceramics" in which Jindra Vikova's work is featured; the show will appear this fall at the Maui Arts & Cultural Center and at Hui No'eu Visual Arts Center in Makawao, Hawaii.



PHOTOS: PAVEL BANKA AND COURTESY OF THE WORKS GALLERY

"Talk," 12½ inches in height, handbuilt stoneware, fired in oxidation to Cone 6-10, then low-fired for stain, glaze and china-paint applications, \$1800, by Jindra Vikova, Prague, Czech Republic.

Animals & Co., 1983-1992

by Allan Walter

It was a lonely, depressing, return flight from the Netherlands. I couldn't sleep and so spent the time deciding how to dismantle our ceramics business of nine years. I had left the previous week for Utrecht, a city near Amsterdam, to participate in my first European trade show.

Business had been very slow—two January shows, in Atlanta and New York, had been disappointing—but I was optimistic. Animals & Co. had been in crisis before and survived.

Early on, in 1983, my wife (Jenny Lind) and I had set out to build a business “manufacturing” and selling animal teapots.

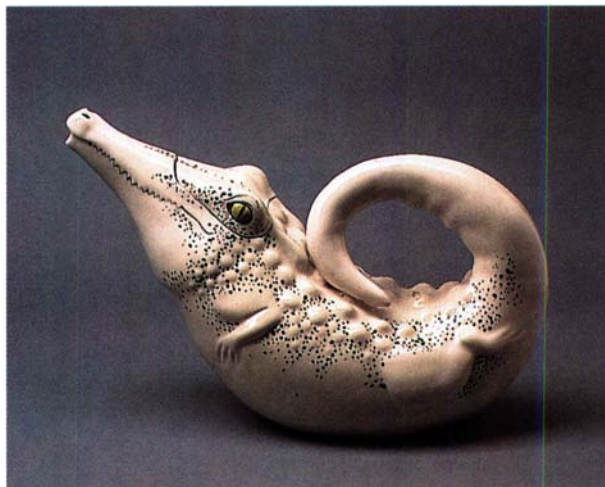
It began with the idea that we should be able to earn more money from production ware. Our children were getting older, things were more expensive, I was bored with the repetition and loneliness of studio potting, and felt I needed another challenge in my life.

Jenny had been experiencing success with animal teapots that were thrown on the wheel, altered and assembled, and marketed as one-of-a-kind pieces. They would often be sold before an exhibition opened, and she had many requests for more. These teapot designs seemed ideal for the new business, as they were popular and lent themselves to a process in which we could employ nonskilled labor. We thought that, based on past sales, they would sell at reasonable prices and we could make a good profit.

At the start, Jenny made it very clear that she wanted no part of production. Her own work was doing well and, like most artists, she was adamant about continuing her studio career. She would design the teapots; I was to run the business.

Our first piece was a rabbit teapot. Jenny modeled it in clay. I bisqued it, then set out to make a mold from it. The result was a crude five-piece mold, excluding the lid. Consequently, we decided to employ a professional mold maker in Colorado. When he returned the finished *three*-piece mold, we were quite impressed. We ordered ten more.

On a return trip to La Cienega, New



“Crocodile Teapot,” 7½ inches in height, slip-cast porcelain with underglazes and clear glaze, wholesaled for \$50.

Mexico, from Boulder, Colorado (where Jenny had delivered some work for a show), we stopped by to pick up the molds for “La Cienega Productions.” It seemed our dream was actually beginning to take shape.

At the outset, we had determined to make the most unique and well-crafted teapots that could be made. Even though this work was to be done in multiples, it was never to look like production work. Over the years, we went to great lengths to hide the fact it wasn't a completely handmade object created by a single artist in a small studio somewhere. One of our goals was for anyone to be able to pick up the work and not find evidence of the casting process.

Neither one of us was particularly fond of whiteware or, for that matter, any low-



Greenware “Pig Pitchers” and “Crocodile Teapots,” cleaned of casting seams, awaiting bisque firing.

temperature body, and we decided that porcelain would be the best clay to use. After much research and experimentation, we ended up with a strong porcelainous casting body. However, it was difficult to deflocculate and seams were often visible beneath the transparent glaze.

We began to realize just how important the mold design was when we started noticing annoying seam lines on our rabbit teapot. Eventually, I learned to make our own molds in order to control the quality of the work. What became apparent was that most mold makers do

not have experience in slip pouring, which could help them make the right choices when designing a mold.

During the summer of 1983, Jenny produced the prototype for our second teapot, a chicken. I was busy trying to find markets for the rabbit and the new chicken, but had little success. After a few months of no response, it occurred to us that what we really needed was a whole line of animal teapots, not just one or two. Very quickly we added a cat, a dog, and our first nonteapot, a guinea hen candle holder.

About this time, we changed the name of our business from La Cienega Productions (because we were told it sounded like a movie outfit) to the most novel name we could think of: Animals & Co. Things began to click. By that fall, we had three employees in training; five, counting Jenny and myself.

All the pieces were fired three times: a bisque, a glaze and a final overglaze firing for color. We had two glazes: a highly unstable matt white for the rabbit, and a clear glaze for everything else. Overglaze painting was our solution to putting on color, even though we were not completely happy with the surface finish and all the additional firing. Jenny later experimented with commercial slips on greenware, which led to almost exclusive use of underglaze decoration. We felt poised to make our move. But the holiday season was past and there wasn't much

At the outset, we had determined to make the most unique and well-crafted teapots that could be made. Even though this work was to be done in multiples, it was never to look like production work.

money left to keep going. We needed some decent orders.

Brainstorming, we came up with an outrageous strategy: we would find the premier department store in the country and present our work to it. In February, I called Neiman-Marcus in Dallas and asked to speak with the giftware buyer. To my amazement, I was put through and quickly went into my prepared spiel: I was the manufacturer of some colorful and whimsical animal teapots and would be in Dallas the following week on business. Would he mind if I dropped by and showed him some of our work? Even more amazing was that he agreed. Up to this time, I had been led to believe that an individual couldn't approach a buyer, that only a sales rep could.

I flew to Dallas in my new coat and tie, carrying two brand-new sample cases containing our "line" of work. My daughter had sewn a velvet bag for each piece. I had been schooled by a friend experienced in business, so I knew a little about what to expect and what some of the terms meant. We had brochures and price lists printed in an effort to give the impression that we were an established business. On the plane ride, I felt like an actor who's had almost enough rehearsal time. I was nervous.

The meeting was a great success; the buyer loved the work. He expressed interest in having the cat for that year's Christmas catalog, but first placed a small order for the rabbits for the upcoming Easter season to evaluate our reliability.

Another of our initial goals was to be dependable and to keep our word. If we made a commitment, then no matter the cost, we would honor it. Of course, this first test with Neiman's wasn't difficult; we had no other work to do. We easily made it over that hurdle; although, in the years that followed, we would be severely tested from time to time.

Because of that purchase order from Neiman's, we were able to go to the bank and establish a



David Panosh at the casting table, and Anna Masterson cleaning a "Guinea Hen Centerpiece."

line of credit. It was a small one, \$ 15,000, but it began to feel like we were a real business. We hired some new help; Jenny designed some more teapots, and I began to do some serious marketing. Receiving word that our cat teapot was accepted for Neiman's Christmas catalog made it easy to call prospective clients, mention the catalog account, and ask if they were interested in seeing our work.

That fall we arranged to do two shows: a tabletop one in New York and a Goodfellows catalog show in California. It was obvious that, even with selling to Neiman-Marcus and the few accounts we had, we were going to need a lot more business if we were to survive. The New York show was in early November; it was held on the Piers, east of the Javits Center, by the harbor. The turnout was small, but I was encouraged. We had about

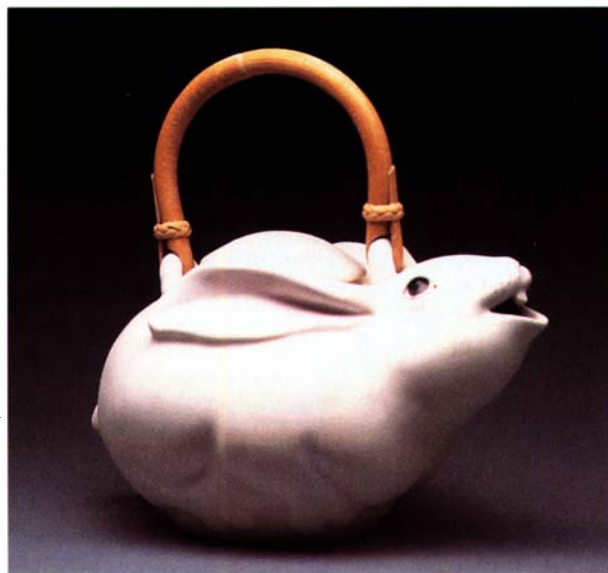
\$12,000 in sales. Next was a miserable show in California with about \$1200 in sales. These shows barely got us through Christmas and into a Los Angeles gift show in January. It was another disappointment. Our booth was among the imports in an area derisively called the "bubbles," an inflated air bag of a tunnel set up in the parking lot. We picked up a few more accounts and only did about \$6000 in sales.

Again we were in trouble. Unless a miracle happened, we were out of money. Fortunately, we were on a waiting list for the American Craft show in Baltimore and, at the last moment, were offered a space because of a cancellation. Animals & Co. was a big hit there. Buyers lined up in the booth to place orders. Sales figures for the show were over \$50,000; but, more importantly, we now had a large customer base.

Our original intent, to make money, became a secondary goal as the business evolved. It quickly became apparent that, similar to a friendship or marriage, the business was about relationships. What we produced took so much cooperation and consideration that we had to have the support of everyone involved. We couldn't just assign a task and expect the result to be as if we had done it ourselves.

Relating to the work was what being a craftsman was all about. We realized that we couldn't pay employees an hourly wage and expect them to care much about the result; we had to find a way to promote pride in the product. We found that people responded well to having responsibility; that they, then, were willing to be responsible for the craftsmanship and care involved, and began to treat the work and the business as if it were their own.

I delegated as much responsibility as possible. A successful measure of this would have been, theoretically, that I would never have to show up for work and the business would function perfectly without me. In actual fact, I almost always came to work



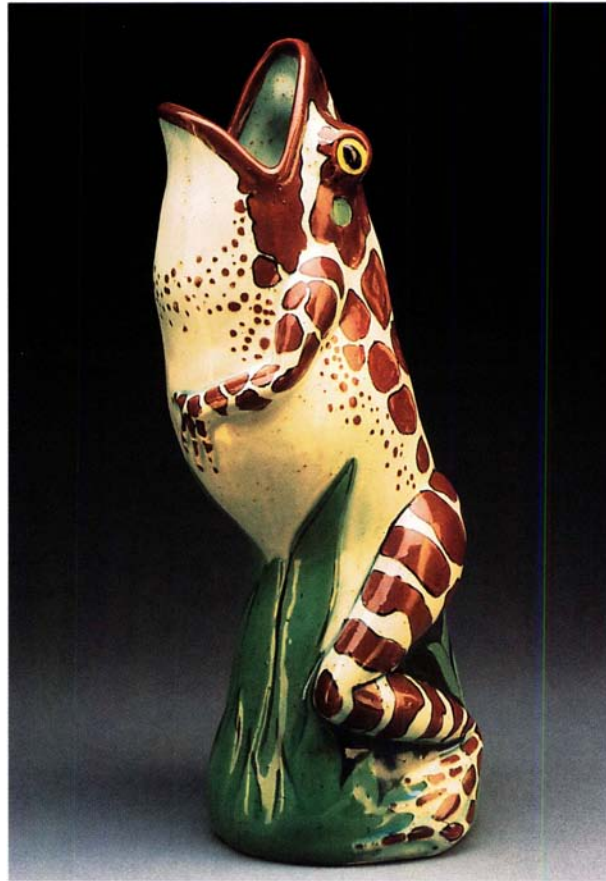
The first item designed for the business was a "Rabbit Teapot," 5½ inches in height, slip-cast porcelain, with white matt glaze; it wholesaled for \$45.

Even though we had smoothed out the pace of production, the economy faltered.... I realized that we would be unable to continue without more capital, [but] we were unwilling to put ourselves at risk by increasing our debt.

every day, but seldom dealt with daily production. I was responsible for problem solving and general overseeing. I did the shows, designed the molds, brought new prototypes into production, handled the finances, and so forth. Usually, I would only have to say what needed to be done, how much should comfortably be made in a particular period of time, then suggest a way to do it. At the same time, I would explain that if a better or easier way could be figured out, then we should do it that way. The fact that Animals & Co. was able to consistently produce such complicated work for a moderate amount of money is testimony to the fact that the full, willing, participation of everyone involved can make almost anything possible.

Early on, by trial and error, I set up a structure within the business so I could monitor the flow of production from task to task. From my early training in electronics, I knew that problems are easier to locate when the individual components are compartmentalized. I divided production into five areas: casting, carving, painting, glazing/kilns and packing/office. Each area had a manager, and the painting manager was also my production manager, responsible not only for the underglaze painting area, but overall production as well. If there was a problem, we could usually isolate it to a specific area. I would then meet with that area's manager to discuss the problem. More often than not, the solution was arrived at within the department, independent of my participation. Eventually, the managers dealt with most of their own problems and my involvement was unnecessary.

My role also involved hiring and, on a few occasions, I had to handle firing. Letting someone go proved to be very difficult. Because I had delegated so much responsibility, everyone who worked with us had to be able and willing to shoulder a share of the load. Whenever someone



"Frog Vase," 12 inches in height, slip-cast porcelain, with brushed underglazes and clear glaze, wholesaled for \$65.

didn't, it made things more difficult for everyone else and I felt obligated to prevent that, as much as possible, from happening. In almost every case, those who had to be let go were wonderful people, but they couldn't adapt to our work situation. As with other problems, firing decisions were made with the input and agreement of the managers.

Another notion we operated with was that no one's job was any more important than anyone else's. What this meant was, with the exception of the managers who were rewarded for taking on extra responsibility, every position was paid the same; raises were given for longevity. A person packing pots for shipment was paid as much as our best painter. Our feeling was that every element was necessary for a successful, finished piece, including the care and attention paid to the packing. If we brought someone in to pack and only paid minimum wage—as was suggested

by an account irate over our 12% packing and freight charge—and we lost a few pieces here and there, we would have to remake and reship those pieces, disrupting the flow. But, more importantly, we felt that employees should always do their best, no matter what the chore, out of personal integrity. We hoped that setting an equal pay basis for all positions would help promote that attitude.

Unfortunately, even though we had smoothed out the pace of production, the economy faltered. After the Utrecht disappointment, I realized that we would be unable to continue without more capital. Animals & Co. closed shop on April 1, 1992. We were unwilling to put ourselves at risk by increasing our debt.

I was also tired of the enormous amount of paperwork. While others in similar businesses would often complain about the constant employee problems that plagued them, the hard part for me was always having to deal with payroll taxes and unemployment forms, Workers' Compensation, insurance audits, gross receipts tax and nontaxable transaction certificates, and on and on.

It was time to move on to something different in my life. So we filled the last orders, called old accounts with the news of our decision, destroyed all but one of each type of mold, and shut the door. Shortly afterward, we moved into the mountains of Pecos and sold our La Cienega home.

Upon reflection, Jenny and I agreed that it had been worth it. Speaking for myself, the experience helped me grow as an individual, and enriched my life in many ways. It also confirmed my suspicion that, in business, without the support of employees, almost nothing of value and integrity is possible. Now, as I speak with the friends who worked with us, there is a sense that what we did and had together was a special time in our lives. A



"The Last Family Heirloom," 88 inches in height, whiteware with low-fire glazes, and painted wood, \$3500, by Ron Dale.

Ron Dale

a review by
Lisa Neumann Howorth

Seeing Ron Dale's work, you can get the feeling that you have just slipped down the old rabbit hole or through the looking glass. Wonderfully disorienting and challenging on a literal level (Does that drawer really open? Can that teapot really pour?), his glazed-clay and painted-wood sculpture pushes and pulls at the limits of our perceptions.

With each piece, he creates a spatial environment in which there is interaction between the viewer and two- and three-dimensional images. Drawn in, we are confronted by real objects, along with the illusion of their reflections. Furniture of unexpected proportions looms out at us, as if lurching and staggering under the skewed weight of contorted vessels.

Dale's sculpture also explores contrasts: the hard-edged reality of building versus the more instinctive processes of creativity; object and reflection; symmetry and distortion; light and dark; broad humor and limited seriousness; sexual and cerebral.

The works on view recently at Schneider Gallery in Chicago and at McIntosh Gallery in Atlanta attest to this complexity. In "The Last Family Heirloom," a Rookwood-style vase graces a homely, boardinghouse chest of drawers. Pale pink roses on the vase

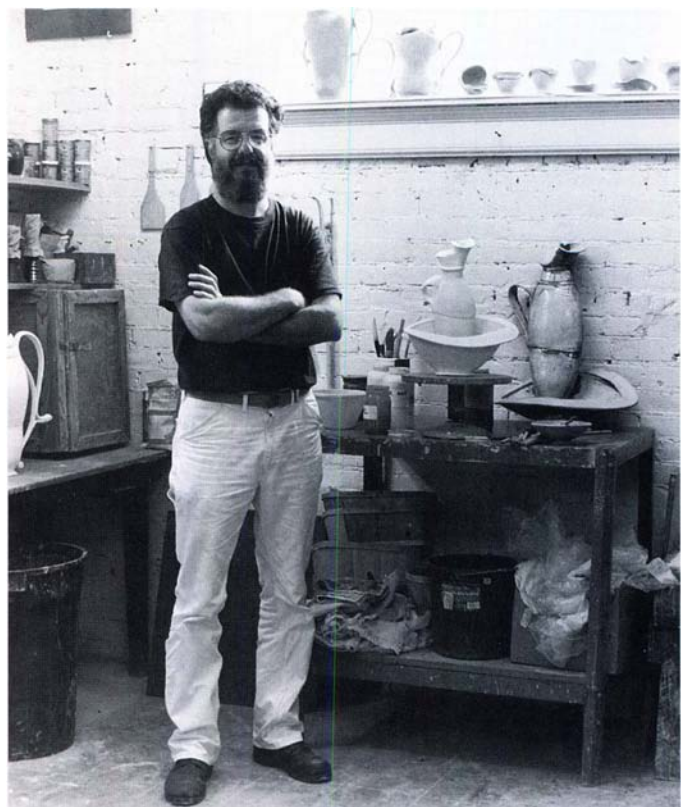


"Is This My Graceland?" 88 inches in height;
a tongue-in-cheek clay and wood shrine
to George Ohr, \$5000.

contrast sharply with the roughly textured chest and the austere space reflected in the small mirror. We assume, because of the positioning on the wall behind the chest, that this is a mirror. But is it? Could it be a painting of a bedroom? A "Bedroom at Arles"? The scene's poignancy is heightened by the only hint of human presence—a slightly opened drawer. This is a work about things/no things, about poverty and loneliness, about assumptions.

Concern with the actual and the illusory is also evident in "Ain't Life Great (In the Big House)." Two orange amphorae refer to classical black-figure ware, but these are not Greeks; they are African-Americans—one burdened with a bale, one with pregnancy. Reflected in the green mirror is an elegant, carpeted room opening out onto an airy balcony; beyond that is the relentless infinity of cotton fields. The imposing scale heightens the irony of experiencing material wealth and the dubious system of acquiring it.

The evolution to these new multidimensional sculptures began in the mid 1970s while Dale was a student at Goddard College in Vermont, and at Louisiana State University. By the early 1980s, he was working with constraint, intent on formal problems and not so concerned with content. This starkly monochromatic (black-and-white) earlier work focused on problems of illusion and space as they are presented by traditional vessel forms. There are many



Ron Dale with clayworks in progress
in his Oxford, Mississippi, studio.



"Ain't Life Great (In the Big House)," 12 feet in height, low-fired clay vases, and wood table and "mirror," \$5000.

actual teacups and teapots, but there are also their shadows, cut-out duplicates.

By the mid 1980s, Dale was working with both form and content. In the overlarge cups and saucers, and the small, one-legged pier tables, there is the beginning of experimentation with distortion, and movement toward two-dimensional perception imposed on three-dimensional conception. These pieces are not meant for flat tabletops or flush walls, although they pretend that their context is both.

Personal ideology and influence also concerned Dale more at this point. He mentions Franz Kline not so much as an influence on his black-and-white work, but as an abstract expressionist whose painting impressed him with its monumentality and newness. A fascination with Edward Hoppers glaring colors, evocative lighting and naked interiors is evident in several pieces of the late 1980s. And from sculptor George Segal, Dale learned the power of implied form and understatement.

When asked how curating a 1983 exhibition of pots by George Ohr affected his own work (which certainly shows a turn toward the bizarre around that time), Dale says that he consciously resisted any overt influence. However, he did acknowledge the master in his tongue-in-cheek shrine "Is This My Graceland?" in which many pots (some exact copies, some only in the spirit of Ohr) rest in a cupboard similar to one in Ohr's home. The famous trick photo-

tographs of the “mad potter of Biloxi” are reflected in the cupboards mirror. Dale explains: “I have few ceramics heroes. This is not to say that there aren’t ceramics artists I admire. But painting has always had a greater influence on my work.”

One of the most potent aspects of Dale’s work is the childish fascination they inspire. You want this drawer to open or shut; you want to be able to sit on that chair, but you’re delighted to realize that you can’t. Part of this comes from the animation that pervades his sculpture. In fact, animation is an old *modus operandi*. “Cartooning was the only way I could draw when I was young,” Dale says, and he still relies on it to give his work whimsical, irreverent humor. Dining-room chairs are crowned with Mickey Mouse ears; a mirror is framed by ruby red lips; and some tables have ostrich legs for that same sense of a large, ungainly, flightless body poised atop absurdly delicate legs.

While we can enjoy his work for its facetious ambiguities, Dale’s intent is to confront the viewer with different kinds of truth—visual and otherwise. His concerns are universal and accessible, but his personal and puckish sculptural statements will always ask us to question whether or not the answers are easy or comfortable.

The author *Lisa Neumann Howorth is an assistant professor of art history at the University of Mississippi.*



“Family Reunion,” 80 inches in height, glazed whiteware vase, and painted wood furniture, \$3000, by Ron Dale.

PLASTER & MOLD SUPPLIES TOOLS REFRACTORIES EQUIPMENT CLAYS GLAZES RAW MATERIALS PLASTER & MOLD SUPPLIES TOOLS REFRACTORIES EQUIPMENT CLAYS GLAZES RAW MATERIALS



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Video

Rudy Autio

Montana Artist

In this video visit to his Montana studio, Rudy Autio is shown constructing and decorating a large "winged" vessel. He begins with 1/2-inch-thick slabs that are gently folded and joined at the seams by pinching. The resulting wings are scored and slipped, then attached (with the help of an assistant) to a large, slab-built cylinder. Once adjustments have been made to the form, and the surface smoothed with a trowel (Autio's favorite tool), he's ready to "paint."

At this point in his career, Autio admits he is more interested in the "painting than the sculptural effort." Although images may suggest themselves as he is building the form, he prefers to work intuitively. "I think intuition plays a key role in any kind of creative activity," he says. "No matter how much someone tries to analyze something, intuition is by far the best key to managing an aesthetic problem. When you're excited and the intuitive juices flow, there's no logic, there's no analysis. The right thing seems to come out automatically. Things fit into place. Problem areas are glossed over. Maybe you have to deal with them later, but for the moment it's important to follow through with the leads you have at hand."

After wide brushstrokes of neutral-colored slips are used to flesh out reclining figures, Autio defines arms, fingers, hair, eyes etc., by incising with the point of the trowel. A high firing in a gas kiln is followed by firing (as many as it takes) in an electric kiln for colorful glaze accents.

"Every time you do something that's just a little bit experimental, that's away from the norm, something you can't handle very well," Autio notes, "it's kind of a what if question. What if I do this? What if I try this glaze? Then I think you're starting to move into a very creative process that...offers a lot of possibilities. You might fall flat on your face, or you might discover something...If you keep doing the same old thing you know how it's going to turn out. You begin to lose life... and you get further and further away from the art." 40 minutes. Available as VHS (standard format in the U.S. and Japan) or PAL (European and Asia) videocassette. \$45, plus \$4.50 shipping and handling. *Montana Art Works, 576 Third Street, Helena, Montana 59601; (406) 442-6331.*

Clay in Motion

Of interest to potters looking for ways to augment their own publicity materials, this professionally produced promotional video

is intended to pique the interest of potential customers. Bob and Corina Neher established their studio in 1981; they now market more than 100 wheel-thrown stoneware and porcelain items, plus hydraulically pressed ovenware. In the video, as they demonstrate the necessary production steps, voice-over narration explains what's happening. When shown at wholesale gift shows and retail craft fairs, it has proven to be "a tremendous aid in promoting our products." 15 minutes. Available as VHS videocassette. \$9.95, plus \$2.50 shipping and handling. *Clay in Motion, Inc., Route 3, Box 120-A, Walla Walla, Washington 99362; (509) 529-6146.*

Innovative Ideas

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It takes Spokane, Washington, potter Shirley Johnson only two days to throw, decorate and glaze functional porcelain casseroles, bottles, quiche plates, bowls, etc. How? By avoiding trimming, using a hair dryer to facilitate throwing, and raw glazing. In this how-to video, she demonstrates making a large casserole, plus the key steps involved in the production of several other forms.

Johnson begins the casserole by throwing a basic bowl shape, compressing the bottom, then aiming a hair dryer at the bowl's wall to dry it enough for final shaping with ribs. To decorate, she bands the bowl with brushed oxides and trailed slips, then creates a scalloped effect by drawing a tool through the still-moist slip. A flange for the lid is then slipped around the inner rim, and additional bands of oxide are brushed around the body. After undercutting with a darning needle held at the appropriate angle with pliers, she leaves the pot on the plaster bat to dry (as it rotates slowly on an old record player) under a hair dryer.

A domed lid (looking something like a wide-bottomed, narrow-necked bottle) is then thrown right side up on a Masonite bat. Similar oxide and slip decoration is applied; then, to close the opening at the neck/knob, Johnson presses a medallion between two bisque molds and inserts it gently. The next day, the dry bowl and lid are glazed with a clear recipe made from 70% (by volume) Mount Saint Helens ash, 25% colemanite and 5% dolomite, then loaded in an electric kiln for a Cone 11 firing.

Because the video includes so many throwing, decorating and glazing tips, it's easy to overlook the mediocre taping and choppy editing. 54 minutes. Available as VHS videocassette. \$29.95, plus \$4.00 shipping and handling. *Shirley M. Johnson, N. 7135 Audubon Dr., Spokane, Washington 99208; (509) 328-3920.*

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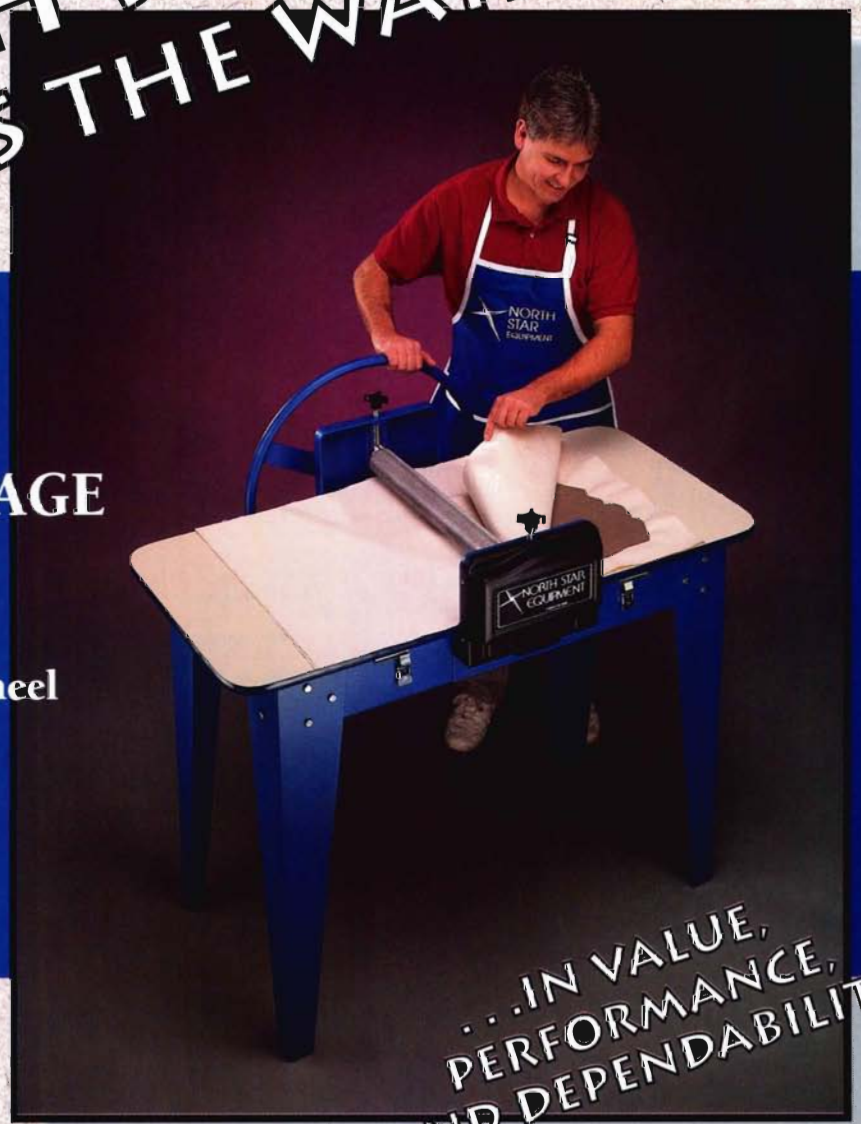
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Application Deadline for Exhibitions,
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International Exhibitions

July 15 entry deadline

Chicago, Illinois "Currents 94" (October 20-23); an all-media competition organized in conjunction with "SOFA: The New International Exhibition of Sculpture, Objects and Functional Art." Juried from slides; maximum 3 slides per entrant. Fee: \$20. Awards: \$2500. For prospectus, contact Currents 94, do Lill Street Learning Center, 1021 West Lill Street, Chicago 60614; or call (312) 477-0484.

July 28 entry deadline

New York, New York "ART '95" July 20-August 6, 1995). Juried from slides. Awards: \$55,000 in prizes and awards. For application, contact ART '95, Craft Department, Room P, 275 Route 304, Bardonia, New York 10954; or telephone (914) 623-0599 or (800) 278-7000, or fax (914) 623-0611.

National Exhibitions

June 13 entry deadline

West Chester, Pennsylvania "Down by the Sea" (July 1-August 2), open to ceramic art with sea-related themes. Juried from slides. Entry fee: \$ 12. For prospectus, send SASE to the Potter's Gallery at Something for All Seasons, 39 South High Street, West Chester 19382; or telephone (610) 429-4542 or (610) 692-4581.

June 15 entry deadline

Denton, Texas "Materials: Hard and Soft" (September 18—October 28). Juried from a maximum of 3 slides per entry; up to 3 entries. Entry fee: \$20. Juror: Lois Moran, editor/publisher of *American Craft* magazine. Awards: \$3000. Contact Materials: Hard and Soft, Greater Denton Arts Council, 207 South Bell Avenue, Denton 76201.

June 20 entry deadline

New York, New York "Workspace Program" (1995: January 4-March 31, April 4-June 30 or September 27—December 23), residency/exhibition program open to artists who have worked professionally for a minimum of 3 years. Juried from up to 10 slides (with identification sheet), statement of intent and resume. For further information, send SASE to Greenwich House Pottery, Attention: Workspace Program, 16 Jones Street, New York 10014.

June 27 entry deadline

Mesa, Arizona "Going Home-less" (October 11-November 5), open to works dealing with homelessness. Juried from slides. Entry fee: \$20 for up to 4 works. Awards: \$ 1500. For prospectus, contact Going Homeless, Galeria Mesa, Box 1466, Mesa 85211; or telephone (602) 644-2242.

July 1 entry deadline

Queensland, Australia "13th National Gold Coast Ceramic Award" (October 8-November 6), open to Australian ceramists. Juried from 3 slides. Fee: Aus\$20 per entry; up to 2 entries.

Send announcements of juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August) to Call for Entries, *Ceramics Monthly*, P. O. Box 12788, Columbus, Ohio 43212-0788; or telephone (614) 488-8236. Fax (614) 488-4561. Regional exhibitions must be open to more than one state.

Juror: Len Castle. For further information, contact Gold Coast Ceramic Art Award, Gold Coast City Art Gallery, Box 6615, Gold Coast Mail Center, Queensland 4217; or telephone (75) 81 61 54.

New Haven, Connecticut "The Celebration of American Crafts" (November 12-December 24). Juried from slides. For prospectus, send SASE to The Celebration, Creative Arts Workshop, 80 Audubon Street, New Haven 06510.

Manchester, Vermont "The Ubiquitous Bowl II" (September 23-October 31), open to all media. Juried from slides. For further information, send SASE to Frog Hollow at the Equinox, Box 816, Manchester 05254; or telephone (802) 362-3321.

Middlebury, Vermont "Patterns, Patterns, Patterns" (September 9—October 17), open to all media. Juried from slides. Send SASE to Frog Hollow, 1 Mill Street, Middlebury 05753; or telephone (802) 388-3177.

July 2 entry deadline

West Chester, Pennsylvania "Is It 'T' Yet?" (August 5-27), open to all ceramic serving dishes, mugs, teapots, cups and saucers. Juried from slides. Entry fee: \$12. For prospectus, send SASE to the Potter's Gallery at Something for All Seasons, 39 South High Street, West Chester 19382; or telephone (610) 429-4542 or (610) 692-4581.

July 13 entry deadline

Coeur d'Alene, Idaho "Art on the Green Juried Show" (August 5-7). Juried from works shipped by July 13 or hand delivered on July 20-22. Contact the Citizens' Council for the Arts, Box 901, Coeur d'Alene 83816; or telephone (208) 667-9346.

August 1 entry deadline

Daytona Beach, Florida "Intuition: The Direction in Craft" (September 4-October 2), open to crafts artists living in the United States, Canada, Central and South America. Juried from 3 slides per work; up to 3 entries. Entry fee: \$20. Cash awards. For prospectus, send #10 SASE to Gallery of Artifacts and Treasures, 222 South Beach Street, Daytona Beach 32114.

Northampton, Massachusetts "New and Emerging Artists Tea Party" (September 10-October 30). Juried from 5 slides and resume. For further information, send SASE to Ferrin Gallery, 179 Main, Northampton 01060; or telephone (413) 586-4509.

August 5 entry deadline

Mesa, Arizona "ParticipArt" (November 15—December 17), open to works encouraging audience participation. Juried from slides. Entry fee: \$20 for up to 4 works. Awards: \$1500. For prospectus, contact ParticipArt, Galeria Mesa, Box 1466, Mesa 85211; or telephone (602) 644-2242.

August 16 entry deadline

West Chester, Pennsylvania "May We Serve You?" (September 2-October 3), open to ceramic serving dishes and place settings. Juried from slides. Entry fee: \$ 12. For prospectus, send SASE to the Potter's Gallery at Something for All Seasons, 39 South High Street, West Chester 19382; or telephone (610) 429-4542 or (610) 692-4581.

September 16 entry deadline

West Chester, Pennsylvania "Black and White" (October 7-30), open to all two-dimensional black-and-white art. Juried from slides. Entry fee: \$12. For prospectus, send SASE to the Potter's Gallery at Something for All Seasons, 39 South High Street, West Chester 19382; or telephone (610) 429-4542 or (610) 692-4581.

September 30 entry deadline

Wilmington, Delaware "A Crumble of Cookies" (November 18—December 17), open to work no larger than 18x8x8 inches. Juried from slides. Contact Delaware Children's Museum, 601 North

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Market Street, Wilmington 19801; or telephone (302) 658-0797.

Eugene, Oregon "Le Petit II" (November 1-December 24). Juried from slides. Fee: \$5 per entry; up to 3 entries. Awards: \$2000. For prospectus, send SASE to Alder Gallery, 160 East Broadway, Eugene 97401; or telephone (503) 342-6411.

October 30 entry deadline

Norman, Oklahoma "Christmas Gift Gallery" (November 26-December 30). Juried from 4 slides or photos, resume and artist's statement. For further information, send SASE to Firehouse Art Center Christmas Committee, 444 South Flood, Norman 73069; or telephone (405) 329-4523.

November 15 entry deadline

New Haven, Connecticut "Women in the Visual Arts—1995 Exhibition" (March 3-25, 1995), open to women artists 18 and over. Juried from slides. Fee: \$15 for 3 slides. For prospectus, send SASE to Women in the Visual Arts 1995, Erector Square Gallery, 315 Peck Street, New Haven 06513; or telephone (203) 865-5055.

Regional Exhibitions

September 17 entry deadline

New Rochelle, New York "The New Rochelle Art Association 80th Annual Open Juried Exhibition" (September 17-October 8). Juried from work hand-delivered on September 17, 10 A.M.—2 P.M. Fee: \$25, 1-2 entries; members, \$20. Awards: over \$2500 in cash and art materials. For prospectus, send #10 SASE to Br. Andrew Lacombe,

148 Main Street, New Rochelle 10802; or telephone (914) 235-4554.

Fairs, Festivals and Sales

June 6 entry deadline

Pittsburgh, Pennsylvania "25th A Fair in the Park" (September 9-11). Juried from 5 slides. Entry fee: \$5. Booth fee: \$125 for a 10x10-foot space. Contact A Fair in the Park, 340 Bigbee Street #2, Pittsburgh 15211.

June 15 entry deadline

Manitou Springs, Colorado "Commonwheel Artists 20th Annual Labor Day Arts and Crafts Festival" (September 3-5). Juried from slides. Jury fee: \$10. Entry fee: \$60. Contact Commonwheel Fairs, Box 42, Manitou Springs 80829; or telephone (719) 685-1008.

Wooster, Ohio "10th Annual Woosterfest" (October 1). Juried from 3 slides or color photos. Contact Woosterfest '94, Wooster Area Chamber of Commerce, 141 North Walnut Street, Suite 110, Wooster 44691.

July 1 entry deadline

Mason City, Iowa "Annual Outdoor Art Market" (August 21). Juried from 5 slides or photos. Booth fee: \$25. No commissions. Cash and purchase awards. For entry form, contact MacNider Art Museum, Art Market, 303 Second St., SE, Mason City 50401; or telephone (515) 421-3666.

Pittsburgh, Pennsylvania "Holiday Market" (October 20-23). Juried from photos. Contact the Pittsburgh Ballet Guild, 3066 Marshall Road, Pittsburgh 15214; or telephone Donna Rae (412) 655-9224.

July 15 entry deadline

Mobile, Alabama "30th Annual Outdoor Arts and Crafts Fair" (September 24-25). Juried from slides. Fee: \$10. Booth fee: \$85. Up to \$6500 in

purchase, distinction and merit awards. Contact Fine Arts Museum of the South, Outdoor Arts and Crafts Fair, Box 8426, Mobile 36698.

July 20 entry deadline

Nashville, Tennessee "16th Fall Crafts Fair" (September 30-October 2). Juried from 5 slides. Entry fee: \$10. Booth fee: \$225 for a 12x12-foot space. No commissions. For prospectus, contact Tennessee Association of Craft Artists Fall Crafts Fair, Alice C. Merritt, Director, Box 120066, Nashville 37212; or telephone (615) 665-0502.

August 1 entry deadline

Augusta, Georgia "Arts in the Heart of Augusta" (September 16-18), jurying for two sections: street fair and art exhibit. Juried from slides. Awards: \$3000. For prospectus, contact the Greater Augusta Arts Council, Box 1776, Augusta 30903; or telephone (706) 826-4702.

Washington Township, New Jersey "Bergen County Crafts Festival" (October 15-16). Current deadline is for second-round entries. Juried from slides. Send SASE to Bergen County Crafts Festival, YM-YWHA of Bergen County, 605 Pascack Road, Washington Township 07675; or telephone (201) 666-6610 or (201) 825-7048.

September 15 entry deadline

Coconut Grove (Miami), Florida "32nd Annual Coconut Grove Arts Festival" (February 18-20, 1995). Juried from 4 slides of work; 1 of display. Awards: \$17,250 cash; \$80,000 purchase. Contact Coconut Grove Arts Festival, Box 330757, Coconut Grove 33233; telephone (305) 447-0401.

October 30 entry deadline

Norman, Oklahoma "A Christmas Fair" (December 2-4). Juried from 4 slides or photos, resume and artist's statement. Booth fee: \$50 for an 8x10-foot space. Send SASE to Firehouse Art Center Christmas Committee, 444 South Flood, Norman 73069; or telephone (405) 329-4523.

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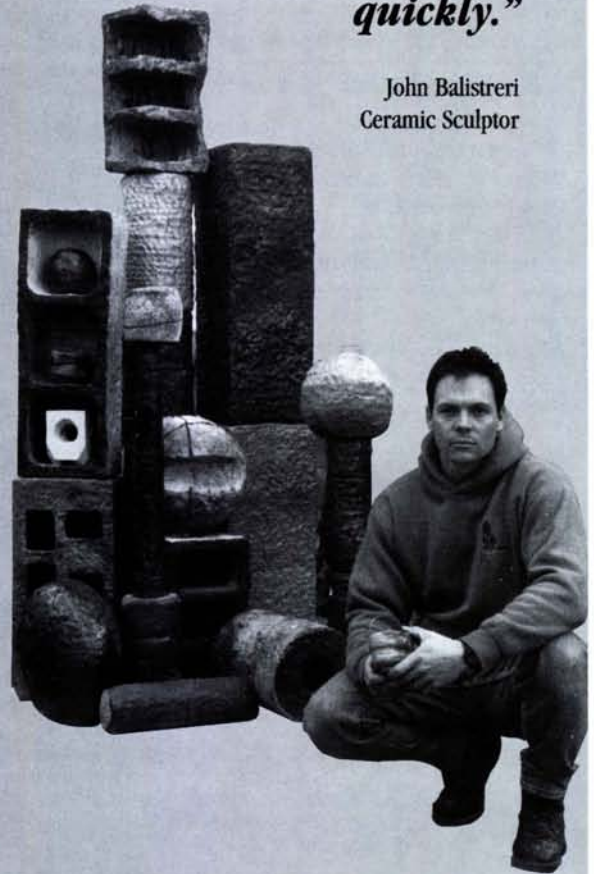
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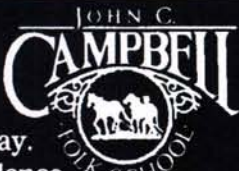
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Suggestions

From Readers

Randy's Red to the Rescue

Although once-fired ware is encouraged as a way of saving fuel, I think multifiring makes sense as a way of saving a pot with a disastrous glaze. The more ceramics we rescue from the dumps, the better for our personal economics and the world's ecology.

Randy's Red Glaze is good for this purpose because when applied over a previously fired glaze, it produces a surface with visual depth and interesting colors:

Randy's Red Glaze

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Add: Spanish Red Iron Oxide..... 15.00%

Warm the pot first to help the glaze adhere, then apply Randy's Red by dipping or pouring. The best results are achieved on the inside of bowls and plates, where coverage may vary in thickness.—*Elizabeth Drachman, Bethesda, Md.*

Homemade Sieve

To make your own sieve, use a saber saw attaching handles to mugs. The foam is to cut a 6-inch ring from the top of a 5-gallon bucket (section A), then cut off a 3-inch ring

original bucket was tapered, section B holds the screen in place, and the more material pushed through the screen, the tighter it holds. This sieve also fits perfectly on another 5-gallon bucket, so there's no mess when screening.

To replace the screen with a different mesh size, simply push up from the bottom on section B.—*Gale Greenwood, Ulster Park, N.Y.*

Edge Smoothing

When throwing, I use a soft, flat, 1/2-inch-wide watercolor brush to wipe slip off and smooth rims. It works particularly well on narrow-necked forms, such as bottles and teapot spouts. Also, I like it better than a chamois because it has a handle that can be quickly seized with one hand, and it doesn't get lost as easily when I put it down.—*Susanne Farrington, Hamilton, N. Y.*

Handy Water Bucket

A camper's plastic wash basin with a built-in soap holder is quite handy as a water bucket when throwing on the wheel. The soap holder is great for sponges, ribs, etc.—*Ira Merrill Wrangell Alaska*

Smooth Handle Attachments

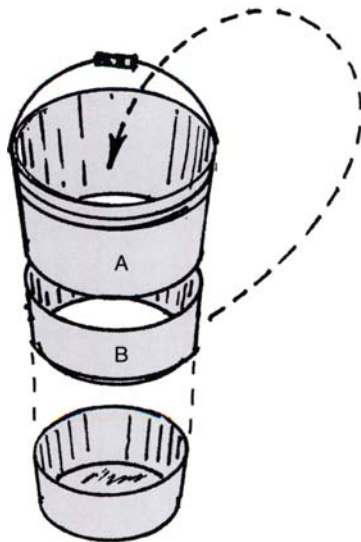
The foam paint brushes available at paint and hardware stores are not only excellent for banding slip (they hold more than most paint brushes) and removing water from the bottom of a thrown pot, they also are great for mounted on thin plastic, which allows you to smooth areas a finger can't reach.—*Ted Vander Roest, Bellefontaine, Ohio*

Plastic Bats

I was in need of some new bats, but didn't want to bother with sealing the edges of circles cut from Masonite, so I did some calling and found an orthopedic manufacturer that uses sheet plastic of various thicknesses. Plastic suppliers were unwilling to sell me the small quantity I needed, but the manufacturer was willing to sell me individual sheets, as well as give me scraps. I simply cut out new bats and was ready to work.—*Katharine Krause, Anderson, S. C.*

Dollars for Your Ideas

Ceramics Monthly pays \$10 for each suggestion published; submissions are welcome individually or in quantity. Include an illustration or photo to accompany your suggestion and we will pay \$10 more if we use it. Mail ideas to *Suggestions, Ceramics Monthly, Post Office Box 12788, Columbus, Ohio 43212-0788*; or fax to (614) 488-4561. Sorry, but we can't acknowledge or return unused items.



(section B). The remaining bottom section can be used for throwing water, sponge storage, etc.

Lay a piece of screen across the rim of A, put B on top and push down. Since the

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A

A. PROFESSIONAL POTTER'S STOOL ST1

Specially designed padded seat for comfort and increased leg circulation.

Unique Ergonomic design.

Wide, high back rest with spring support.

Gas Cylinder adjustable, height seat: 16" to 22".

Swivel motion for versatility.

Seat tilts in three positions.

Five leg base with glides for stability.



B

B. POTTER'S STOOL BACK REST ST2

You may now change the height of the stool as you work up the clay.

Back rest, adjustable for low back support. Firm padded seat for comfort.

Gas Cylinder, finger touch height adjustment from 17" up to 22"

Five leg base with glides for stability.



C

C. POTTER'S STOOL, WITHOUT BACK REST ST3

Has all the features of B above, except the back rest.



D

D. INSTITUTIONAL / STUDENT STOOL ST4

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- TONY MARSH - 6/ 27-7/1
- JANET NEUWALDER - 6/27-7/1
- VIRGINIA CARTWRIGHT - 7/4-15
- KIM W. ROTHMAN - 7/11-15
- BRIAN RANSOM - 7/18-22
- ALLEGHANY MEADOWS - 7/25-29
- GEORGE TIMOCK - 7/25-8/5
- PAUL SOLDNER - 8/6-7
- EVA KWONG - 8/8-19
- KIRK MANGUS - 8/8-19
- KENT ROTHMAN - 8/22-26

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Calendar

Events to Attend—Conferences, Exhibitions, Workshops, Fairs

Conferences

Illinois, Chicago *October 7-9* "Asian Ceramics: Potters, Users and Collectors in Society and History" will examine ceramics as a means of interpreting ancient societies; will include speakers from China, Japan, Korea, Thailand, England, Indonesia and the U.S. Contact the Field Museum, Roosevelt Road at Lake Shore Drive, Chicago 60605; telephone (312) 922-9410.

Kentucky, Louisville *September 25-28* "Ceramic Manufacturers and Suppliers Workshop/Exhibition" will include sessions on drying and firing, materials and equipment, product characterization and behavior, glaze formulation, casting problems, mixing and grinding, environmental and safety issues, etc. Fee: \$125. Contact Bill Douglas, American Ceramic Society, 735 Ceramic Place, Westerville, Ohio 43081; or telephone (614) 890-4700, or fax (614) 899-6109.

North Carolina, Winston-Salem *June 8-12* "Craft and Ethics" will include lectures, workshops, debates and the drafting of challenges, strategies and goals for the American crafts movement. For a prospectus, send business-sized SASE to Craft and Ethics, Sawtooth Center for Visual Art, 226 North Marshall Street, Winston-Salem 27101; or telephone (910) 723-7395.

Solo Exhibitions

Arkansas, Little Rock *through July 4* William Daley, "Inside/Outside"; at the Arkansas Decorative Arts Museum, Seventh and Rock streets.

California, Burbank *August 7-22* Darlene Nguyen-Ely, "The 21st-Century Tribal Series," mixed-media sculptures; at the Creative Arts Center Gallery, 1100 West Clark Avenue.

Hawaii, Honolulu *July 1-30* Handbuilt sculpture by Ruri; at Waimanu Street Gallery, 901 Waimanu Street.

Maryland, Baltimore *June 24-July 8* Adriana Baler, sculpture; at Baltimore Clayworks, 5706 Smith Avenue.

Massachusetts, Williamstown *July 1-31* James Franklin, "Fire and Alchemy," raku; at the Potter's Wheel, 84 Water Street.

Michigan, Detroit *through June 25* Neil Forrest; at Pewabic Pottery, Stratton Gallery, 10125 East Jefferson Avenue.

Michigan, Ferndale *through June 11* Tony Hepburn. Jim Melchert. Robert Turner; at Revolution: A Gallery Project, 23257 Woodward Ave.

Minnesota, Minneapolis *through June 25* Attila Dabasi; at Circa Gallery, 1637 Hennepin Avenue.

Montana, Helena *July 1-August 2* "David Shaner; A Potter's Work: 1963-1993"; at the Holter Museum of Art, 12 East Lawrence.

Montana, Kalispell *through June 24* "David Shaner; A Potter's Work: 1963-1993"; at Hockaday Center for the Arts, Second Avenue and Third Street.

New Jersey, Millburn *June 11-July 9* Margaret Ford, "Branches of Allegory"; at Sheila Nussbaum Gallery, 341 Millburn Avenue.

Send announcements of conferences, exhibitions, juried fairs, workshops and other events at least two months before the month of opening (add one month for listings in July; two months for those in August) to Calendar, Ceramics Monthly, Post Office Box 12788, Columbus, Ohio 43212-0788; or telephone (614) 488-8236. Fax announcements to (614) 488-4561.

New Jersey, Newark *July 14-October 23* Adrian Saxe; at the Newark Museum, 49 Washington St.

New Mexico, Santa Fe *June 3-30* Nita Schwartz, "Figure-Form-Symbol"; at Saint John's College.

July 8-August 8 Karen Karnes; at Okun Gallery, 301 North Guadalupe.

North Carolina, Asheville *through July 4* Mary Dashiell; at the Southern Highlands Handicraft Guild Folk Art Center, Milepost 382, Blue Ridge Parkway.

North Carolina, Raleigh *through July* JtfBurlon Craig, "An Open Window into the Past," over 200 works; at North Carolina State University, Foundations Gallery, Visual Arts Center, Cates Ave.

through August 1 "Vernon Owens: Potter"; at North Carolina State University, South Gallery, Student Center, Cates Avenue.

Pennsylvania, Pittsburgh *through June 8* James Shipman, *through June 29* Lorna Kepes, earthenware; at the Clay Place, 5416 Walnut Street.

through July 17 Ron Nagle, "A Survey Exhibition, 1960-1993"; at the Carnegie Museum of Art, 4400 Forbes Avenue.

Virginia, Richmond *June 2-26* Lizzie Zucker Saltz, mixed-media/ceramic sculptures; at Artspace, 6 East Broad Street.

June 3-August 31 Diane Kempler, larger-than-life figures; at the Hand Workshop, Virginia Center for the Craft Arts, 1812 West Main Street.

Washington, Kirkland *August 4-28* Richard Fairbanks, "Thirty Years: A Selection"; at Foster/White Gallery, 126 Central Way.

Group Ceramics Exhibitions

Alabama, Huntsville *through June 12* "Josiah Wedgwood: Experimental Potter"; at the Huntsville Museum of Art, 700 Monroe St., SW.

Arizona, Scottsdale *June 1-30* "Decoratta"; at Joanne Rapp Gallery/The Hand and the Spirit, 4222 North Marshall Way.

California, Lincoln *through June 18* "Feats of Clay VII"; at Gladding, McBean terra-cotta factory; by appointment only, call (916) 645-9713.

D.C., Washington *through September 5* "Contemporary Porcelain from Japan"; at Arthur M. Sackler Gallery, Smithsonian Institution.

Hawaii, Honolulu *through June 26* "Creative Clays: American Art Pottery from the New Orleans Museum of Art *July 14-August 23* "Modern Japanese Ceramics in American Collections"; at the Honolulu Academy for the Arts, 900 South Beretania Street.

Kentucky, Louisville *through June 10* Exhibition of works by Wayne Ferguson and Sarah Frederick; at the Kentucky Art and Craft Downstairs Gallery, 609 West Main Street.

Massachusetts, Ipswich *June 3-30* "Forms and Forces," work by Ceramics Guild of Lexington and North Shore Clay Works members. *July 2-August 28* "Drinking and Pouring Vessels"; at Ocmulgee Pottery and Gallery, 317 High Street-Route 1A.

Massachusetts, Lexington *June 3-30* "Forms and Forces," works by members of the Ceramics Guild of Lexington and North Shore Clay Works; at Parson Gallery, Lexington Arts and Crafts Society, 130 Waltham Street.

Massachusetts, Northampton *through July 3* "The Mad Hatter Teapot Show"; at Ferrin Gallery, 179 Main.

Michigan, Detroit *through June 25* Works by Robert Briscoe, Stephen Driver, Bill Farrell, Randy Johnston and Brad Tucker. *July 8-August 13* "Student, Faculty and Staff Exhibitions"; at Pewabic Pottery, 10125 East Jefferson Avenue.

Minnesota, Saint Paul *through July 1* "The Language of Abstraction," works by Sally Brogden, Gary Erickson, Amara Geffen, Yih-Wen Kuo,

THE CERAMICS MONTHLY BOOK DEPARTMENT



A POTTER'S COMPANION *Compiled and edited by Ronald Larsen.* In celebration of the handmade and the functional, the author has gathered a fascinating collection of literature exploring the history, aesthetics and philosophy behind making pots by hand. Includes essays, stories, poems and observations by a wide range of potters, writers and philosophers. This book goes far in restoring pottery to its long-standing position of value and importance. **\$17.95**

ILLUSTRATED DICTIONARY OF PRACTICAL POTTERY by Robert Fournier. The new edition of this popular book is exhaustive in scope and detail. Includes definitions, descriptions, formulas, recipes, analyses, charts and more. It will prove to be the most referred-to and useful book in your library. **\$29.95**

SALT-GLAZE CERAMICS: An International Perspective by Janet Mansfield. In this book, the work of 60 ceramists spans the range of salt effects. The author has combined both their technique and intention in her coverage. These artists are leading exponents of ceramic art in their own countries. Beautifully illustrated. **\$39.95**

WARREN MACKENZIE, An American Potter by David Lewis. A magnificent book encompassing the artistic career of a great American potter who has spent his life championing the aesthetics of functional pottery. The author takes us into the inner sanctum of the artist's life, viewing his pottery, processes and environment, learning about his influences and concerns as well as technical data—including glaze recipes. An outstanding gift! **\$65.00**

RAKU, A Practical Approach by Steve Branfman. This is a comprehensive, step-by-step handbook written to serve as a complete source of information on the raku process. The text, with a foreword by Paul Soldner, contains many process photos. Appropriate clay bodies, glazes, kilnbuilding and firing techniques, supplies and materials are covered. **\$26.95**

THE UNKNOWN CRAFTSMAN by Soetsu Yanagi. This has been one of the books most revered by potters for the last two decades. The text

consists of selections from the extensive writings of Soetsu Yanagi (1889–1961), the father of the Japanese folk-craft movement. **\$27.00**

CERAMICS: Mastering the Craft by Richard Zakin. A comprehensive handbook for everyone interested in working in ceramics. The author offers, among other subjects, advice on buying and formulating clays, choosing and applying glazes, firing clay bodies, and setting up a ceramics studio. He also discusses ceramic forms and several methods of decoration. **\$22.95**

THE KILN BOOK by Frederic Olsen. An illustrated guide to the construction, maintenance and repair of electric and fuel-burning kilns. A complete, basic and usable text, it includes principles of design and specifics from refractories to fu-

RECOMMENDED BOOKS FROM THE CERAMICS MONTHLY BOOK DEPARTMENT

els. For the fuel conscious, the author has revised construction methods for burners and firing systems in order to use gas and oil more efficiently. He has also included instructions for building fast-fire wood kilns. Complete plans and instructions are provided for building a kiln of any size, of any type, for any purpose. **\$35.00**

FUNCTIONAL POTTERY: Form and Aesthetic in Pots of Purpose by Robin Hopper. The author offers practical, down-to-earth information gathered during 30 years of pottery making and teaching. His aim is to encourage the search for a personal style, with emphasis on the "why to" rather than just the "how to." The book is illustrated with hundreds of photographs and drawings. **\$50.00**

CLAY BODIES by Robert Tichane. Primarily concerned with high-fire (Cone 8–10) bodies, this book offers, in nontechnical language, a very complete review of information on clay bodies. Includes a

Bibliography, Glossary, Composition of Materials section and Index. **\$30.00**

MOLD MAKING FOR CERAMICS by Donald E. Frith. This is the only book to demonstrate precisely the craft of making and using all types of molds—press and slip casting. Each process is carefully described and abundantly illustrated in exact, detailed photographs. A volume and mix calculator for plaster, plus a shrinkage calculator included. **\$75.00**

SCULPTING CLAY by Leon I. Nigrosh. This text, written for the beginner and intermediate sculptor, is an important source for information on clay-working methods for both student and teacher. Covers handforming, coil building, constructing with slabs, wheel-thrown sculpture, surface treatment, heads and figures, plaster, molds and mold making, and firing. **\$24.95**

The History of AMERICAN CERAMICS by Elaine Levin. Here, for the collector, the scholar and the practicing ceramist, is a complete historical survey of American ceramics, beginning with red earthenware made in 1607. This judicious, carefully researched, and lavishly illustrated volume canvasses the major developments and practitioners of the art. An unprecedented history. **\$65.00**

THE CERAMIC SPECTRUM by Robin Hopper. Well illustrated, with 24 pages in full color, this book provides proven guidelines—without

the usual heavy dependence on chemical formulas and mathematical equations—that all potters can use in developing their own glazes. Includes information on kilns, firing techniques, clay bodies, frits, fluxes, wood ash, defects, crystalline glazes, stains, opacifiers, glaze application and much, much more. A standard in the field. **\$48.00**

CERAMICS by Philip Rawson. A teacher-recommended text that presents complex aesthetic principles in clear, readable form. This is an art appreciation book in which the author outlines what he considers to be the fundamental principles of good pottery. The illustrations encourage a closer examination of pots and show the diversity of objects covered by the term ceramics. No other book can serve as

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well in beginning a critical dialogue with ceramics. **\$17.95**

CLAY AND GLAZES FOR THE POTTER, Revised Edition by Daniel Rhodes. Potters and pottery students will find the new edition of this famous book to be an indispensable reference and text. All the fundamentals of clay and glazes are covered. A glossary and an extensive appendix add to the value of the text. **\$31.95**

CERAMICS: A Potter's Handbook by Glenn Nelson. 5th

edition. A classic handbook and a standard in the field—covering all facets of ceramics. Intended to provide essential information on all aspects of clayworking, this is a quality reference for potters, and is used widely as a college text. **\$34.95**

ELECTRIC KILN CERAMICS, 2nd Edition: A Guide to Clays and Glazes by Richard Zakin. Written for potters working in oxidation, this text covers clays, glazes and decorating techniques, with applications for oxidation firing. The appendix contains equivalency charts for clays/glazes in Canada, Great Britain and the United States. **\$39.95**

HAMADA Potter by Bernard Leach. Although Shoji Hamada's work is internationally famous, his ideas and techniques are still not widely known. In this profile, Leach has captured Hamada the whole man, his friend of over 55 years, and reveals Hamada's ideas on materials and techniques. Illustrated by a large selection of Hamada's best pots. **\$24.95**

THE COMPLETE POTTER'S COMPANION by Tony Birks. This is an all-new, revised and updated edition of Tony Birks' classic book. Contents include •Coil, slab, pinch pots •Starting work on the wheel •Dipping and pouring glaze •Glaze recipes and results •Decorating •Slip casting •Mold making •Kiln firing •Raku and saggar firing •Advice and suggestions for the home potter •And more! **\$22.50**

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Calendar

JoAnn Schnabel and Deborah Sigel. *July 15-September 2** Northern Clay Center Studio Artist Exhibition"; at the Northern Clay Center, 2375 University Avenue, West.

New York, Alfred *through June 20* "Ceramics Just Uncrated"; at the Museum of Ceramic Art at Alfred University, Harder Hall, Fifth Floor.

New York, New York *through June 22* "Annual Student Exhibition"; at Greenwich House Pottery, 16 Jones Street.

North Carolina, Asheville *through July 30* "Clay '94: North Carolina Focus," works by Stanley Mace Andersen, Stephen Forbes-deSoule, Mark Hewitt, Nickjoerling, Ben Owen III, Ken Sedberry and Kathy Triplett; at Blue Spiral 1, 38 Biltmore Avenue.

North Carolina, Charlotte *through July 17* "Containers of Beauty: 18th-Century Ceramic Flower Vessels"; at the Mint Museum of Art, 2730 Randolph Road.

Ohio, Athens *through September 5* "Clay Directions '94: The Figure, the Vessel and the Abstract"; at the Dairy Barn Cultural Arts Center, 8000 Dairy Lane.

Oklahoma, Tulsa *through June 5* "Design and World View: The Politics of Hopi Ceramics"; at the Philbrook Museum of Art, 2727 South Rockford Road.

Pennsylvania, West Chester *June 3-28* "Texture," juried exhibition; at the Potters Gallery at Something for All Seasons, 39 South High Street. Washington, Seattle *July 1-31* "A Northwest Trio," ceramics by Evelyn Knutsen, Matthew Patton and Jim Romberg; at Northwest Crafts Center, Seattle Center.

Ceramics in Multimedia Exhibitions

Alabama, Huntsville *August 29-October 9* "The Red Clay Survey"; at Huntsville Museum of Art, 700 Monroe Street, Southwest.

Arizona, Mesa *through June 11* "Still Life: Redefined." *June 21-July 16* "Purple Haze"; at Mesa Arts Center, 155 N. Center.

Arizona, Tempe *through June 19* "Brooches"; at the Tempe Arts Center, Mill Ave. and First St. California, Berkeley *June 10-July 77* "Complement and Contrast," three-person exhibition with raku vessels and sculpture by Vee Tuteur; at ACCI Gallery, 1652 Shattuck Avenue.

California, La Jolla *through June 11* Exhibition with ceramics by Beverly Saito; at Gallery Eight, 7464 Girard Avenue.

California, Los Angeles *through June 26* "Spanish. Polychrome Sculpture (1500-1800) in United States Collections." *June 16-August 28* "Korean Arts of the Eighteenth Century: Splendor and Simplicity"; at the Los Angeles County Museum of Art, 5905 Wilshire Boulevard.

California, Newport Beach *through June 5* "Contemporary Crafts and the Saxe Collection"; at the Newport Harbor Art Museum, 850 San Clemente Drive.

California, Sacramento *through June 30* "69th Annual Crocker-Kingsley Exhibition"; at Crocker Art Museum, 216 O St.

June 8-July 2 Three-person exhibition with porcelain by Paul Stein; at Michael Himovitz Gallery, 1020 Tenth Street.

July 6-August 5 "North American Works"; at Matrix Gallery, 1725 I Street.

California, San Diego *through July 3* "Images of India—Temple Cloths, Terra Cottas and Ornamental Arts"; at Mingei International Museum of

World Folk Art, University Towne Centre, 4405 La Jolla Drive.

California, San Francisco *June 5-30* "The Tea Party"; at Banaker Gallery, 251 Post Street, #310. California, Santa Barbara *through August 19* "Alchemy of Fire"; at Channing Peake Gallery, 105 East Anapamu Street.

Colorado, Pueblo *August 20-September 5* "Colorado State Fair Fine Art Exhibit"; at the Colorado State Fairgrounds.

D.C., Washington *June 1-October 9* "Beaded Splendor"; at the National Museum of African Art, Smithsonian Institution, 950 Independence Avenue, Southwest.

Florida, Daytona Beach *June 5-July 9* "Tales: The Interpretative Art in Contemporary Craft"; at Gallery of Artifacts and Treasures, 222 South Beach Street.

Florida, Tampa *June 10-July 31* "Hot! Hot! Hot!"; at Artists Unlimited Gallery, 223 N. 12th St.

Georgia, Atlanta *through May 31, 7 p95* "Atlanta's Consummate Collector: Philip Trammell Shutze"; at Atlanta History Center, 3101 Andrews Drive, Northwest.

Illinois, Chicago *through June 19* "Visiones del Pueblo: The Folk Art of Latin America"; at the Field Museum, Roosevelt Rd. at Lake Shore Dr. *June 3-August 31* National juried exhibition of works no larger than 8x8x8 inches; at Schneider Gallery, 230 West Superior Street.

Illinois, Rockford *through July 1* "2x2x2"; at Gallery Ten, 514 East State Street.

Indiana, Indianapolis *through June 12* "American Arts and Crafts: Virtue in Design"; at the Indianapolis Museum of Art, 1200 West 38th Street.

Iowa, Sioux City *through June 12* "52nd Annual Juried Exhibition"; at Sioux City Art Center, 513 Nebraska Street.

Kentucky, Berea *through June 25* "Inspirations from the Garden"; at Contemporary Artifacts Gallery, 128 North Broadway.

Maryland, Rockville *June 9-July 17* "The Crafts Collection 1994"; at Strathmore Hall Arts Center. Massachusetts, Boston *July 1-September 5* "SCENTS and nonSCENTS '94"; at Signature, Dock Square, 24 North Street.

Massachusetts, Cambridge *through June 7j?* "From Pasture to Polis: Art in the Age of Homer"; at Arthur M. Sackler Museum, Harvard University, corner of Quincy Street and Broadway.

Massachusetts, Chestnut Hill *July 1-September 5* "SCENTS and nonSCENTS '94"; at Signature, the Mall at Chestnut Hill, 165 Boylston Street.

Massachusetts, Mashpee *July 1-September 5* "SCENTS and nonSCENTS '94"; at Signature, Mashpee Commons, 10 Steeple Street.

Massachusetts, Northampton *July 9-August 28* "Garden Embellishments"; at Ferrin Gallery, 179 Main.

Massachusetts, Worcester *June 24-July 22* "Groundwork," functional floor coverings; at the Worcester Center for Crafts, 25 Sagamore Road.

New Jersey, Montclair *through June 19* "Physical Objects, Spiritual Inspirations: Native American Women, Their Art and Their Legacy"; at the Montclair Art Museum, 3 S. Mountain Ave.

New Jersey, Newark *through June 30* "Treasures from the Korean Collection"; at the Newark Museum, 49 Washington Street.

New Mexico, Santa Fe *July 8-24* Two-person exhibition with raku by Bob Smith; at Kent Galleries—The Contemporary Craftsman, 130 Lincoln Avenue.

New York, Brookville *June 17-July 29* "NOTORIOUS Long Island"; at Hillwood Art Museum, Long Island University, C. W. Post Campus.

North Carolina, Greensboro *through June 11* "Craft of the Carolinas"; at the Green Hill Art Center, 200 North Davie Street. *Continued*

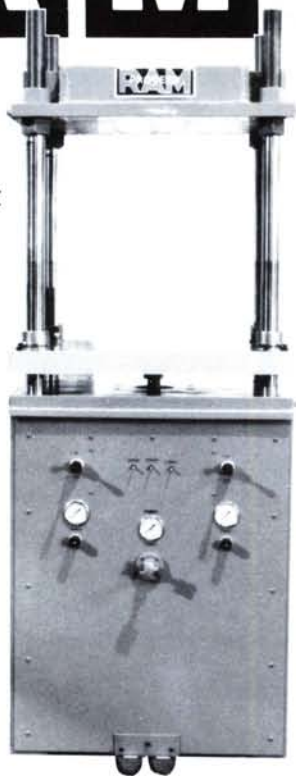
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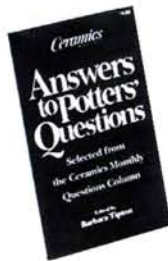
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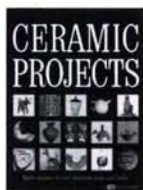
Decorating Pottery by F. Carlton Ball This book explores easy methods of decorating pottery with clay, slip and glaze. An excellent text.

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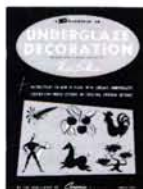
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Calendar

North Carolina, Winston-Salem June 9—July 10 "Spotlight '94: Southeast Crafts"; at Sawtooth Center for Visual Art, 226 North Marshall Street.

Ohio, Cleveland through June 30 "Art in the Garden"; at Sylvia Ullman—American Crafts Gallery, 13010 Larchmere Boulevard.

Ohio, Columbus through June 6 "The Best of 1994"; at the Ohio Craft Museum, 1665 West Fifth Avenue.

Oklahoma, Norman June 9—September 11 "American Indian Art from Oklahoma Collections"; at the University of Oklahoma, Fred Jones Jr. Museum of Art, 410 West Boyd Street.

Oregon, Portland June 12—July 16 "A Courtyard Collection"; at Contemporary Crafts Gallery, 3934 Southwest Corbett Avenue.

Pennsylvania, Philadelphia June 3-26 "1991-1992 Crafts Fellowship Recipients"; at the Clay Studio, 139 North Second Street.

Pennsylvania, University Park June 5—July 24 "Crafts National 28"; at Penn State University, Zoller Gallery, 102 Visual Arts Building.

Tennessee, Johnson City August 19—October 3 "The Best of Tennessee Crafts"; at Carroll Reese Museum, East Tennessee State University.

Texas, Houston through July 24 "Classical Taste in America, 1800-1840"; at the Museum of Fine Arts, 1001 Bissonnet.

Virginia, Martinsville July 9—August 21 "Touch: Beyond the Visual"; at the Piedmont Arts Association, 215 Starling Avenue.

Washington, Bellevue July 28—September 4 "Bellevue Art Museum Pacific Northwest Annual"; at Bellevue Art Museum, 301 Bellevue Sq.

Washington, Seattle August 1—September 30 "Focus on Fire: Art in Architecture in the Pacific Northwest"; at the Washington State Trade and Convention Center, downtown.

Wisconsin, Kohler through June 19 "Artists' Boxes"; at Artspace: A Gallery of the John Michael Kohler Arts Center, Woodlake complex.

Wisconsin, Sheboygan June 19—September 11 "Labor/Leisure"; at John Michael Kohler Arts Center, 608 New York Avenue.

Fairs, Festivals and Sales

California, Laguna Beach July 8—August 29 "Festival of Arts/Pageant of the Masters"; at Irvine Bowl Park, 650 Laguna Canyon Road.

California, San Francisco August 12—14 "ACC Craft Fair"; at Fort Mason Center.

Colorado, Lake City July 1-9 "Lake City Arts and Crafts Festival"; at the City Park.

Colorado, Manitou Springs June 18 "Fourth Annual Clayfest and Mudball"; along Canon Avenue, downtown.

September 3—5 "Commonwheel Artists 20th Annual Labor Day Arts and Crafts Festival"; at Memorial Park.

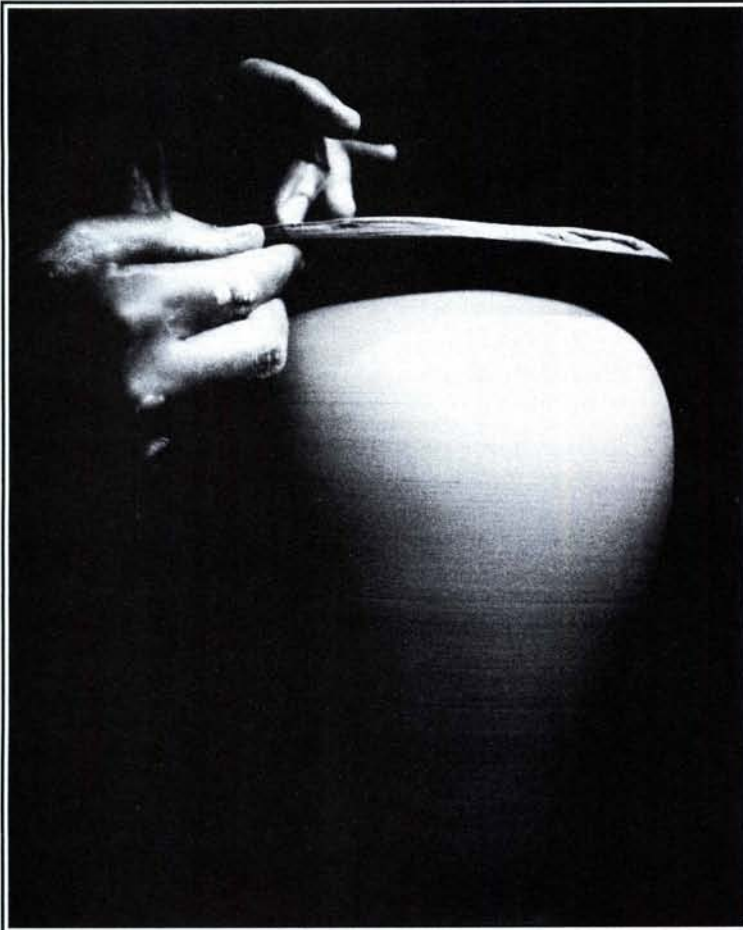
Connecticut, Guilford July 14-16 "37th Annual Guilford Handcrafts Exposition"; at Guilford Handcrafts, 411 Church Street.

Connecticut, West Hartford June 10-12 "Wadsworth Athenium Juried Craft Show"; at the University of Hartford Sports Center, 200 Bloomfield Avenue.

D.C., Washington July 1-4 and 7-10 "The American Folklife Festival"; on the Mall.

Idaho, Sun Valley August 12—14 "The 26th Annual Sun Valley Arts and Crafts Festival"; at the Sun Valley Resort soccer field.

Illinois, Chicago June 11-12 "20th Anniversary



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Calendar

Wells Street Art Festival"; in historic Old Town. Illinois, Evanston *June 25—26* "Art in the Garden"; downtown.

August 26—28 "Tenth Annual American Craft Exposition"; at the Henry Crown Sports Pavilion, Northwestern University, Lincoln Street.

Iowa, Ames *August 27* "Octagon Center for the Arts 24th Annual ART in the PARK Festival"; at the Hilton Coliseum, Iowa State Center.

Iowa, Mason City *August 21* "Annual Outdoor Art Market"; at MacNider Art Museum, 303 Second Street, Southeast.

Maine, Damariscotta *July 23* "Crafts Fair and Outdoor Concert"; at the Round Top Center for the Arts, Business Route 1.

Maryland, Baltimore *August 20-21* "Fell's Point Craft Show"; on the waterfront.

Maryland, Fair Hill *July 9* "Fair Hill Country Music and Crafts Festival"; at the Fair Hill Fairgrounds.

Maryland, Havre de Grace *August 20-21* "31st Annual Havre de Grace Art Show"; at Millard E. Tydings Park.

Massachusetts, Springfield *June 17-19* "ACC Craft Fair"; at Eastern States Exposition, 1305 Memorial Avenue.

Michigan, Ann Arbor *July 20—23* "The Ann Arbor Street Art Fair"; along South/East University avenues and Church Street.

Michigan, Birmingham *June 18—19* "Art Birmingham"; downtown.

Michigan, Muskegon *July 1—3* "Art in the Park"; in historic Hackley Park, downtown.

New Jersey, Vernon *June 11—12* "New England Worlds Fair and Crafts Exposition"; at the Great Gorge Resort, Action Park, Vernon Valley.

New York, Fredonia *July 8-10 and August 12-14* "Chautauqua Crafts Festivals '94"; at the Chautauqua Institution.

New York, New York *July 2-3 and 9—10* "18th Annual American Crafts Festival"; at the Lincoln Center for the Performing Arts.

August 27-28 and September 3-5 "10th Annual Autumn Crafts Festival"; at Lincoln Center's Fordham University Plaza.

New York, Tuxedo *weekends, July 30—September 18* "17th New York Renaissance Festival"; at Sterling Forest.

New York, Valhalla *June 18—19* "Clearwater's 1994 Great Hudson River Revival"; at Westchester Community College.

Ohio, Bay Village *June 25—26* "Victorian Garden Party"; at Cleveland Metroparks Huntington Reservation, 28795 Lake Road.

Ohio, Columbus *July 30—31* "Midsummer Fair"; at Columbus Academy, 4300 Cherry Bottom Rd.

Ohio, Kettering *August 14* "Art on the Commons"; at the Civic Commons.

Ohio, Peninsula *June 23—26 and July 7—8* "Boston Mills Artfest"; at Boston Mills Ski Resort, Riverview at Boston Mills Road.

Ohio, Shaker Heights *June 17-19* "The Craftfair at Hathaway Brown"; at Hathaway Brown School.

Ohio, Worthington *June 25—26* "Worthington ArtFest"; on the Village Green, downtown.

Oregon, Salem *July 15-17* "45th Annual Salem Art Fair and Festival"; at Bush's Pasture Park.

Pennsylvania, Greensburg *July 1—4* "Westmoreland Arts and Heritage Festival"; at Twin Lakes Park, off Route 30.

Pennsylvania, State College *July 74-77* "Central Pennsylvania Festival of the Arts Sidewalk Sale and Exhibition"; downtown and on the campus of Penn State University.

Washington, Bellevue *July 29-31* "1994 Pacific



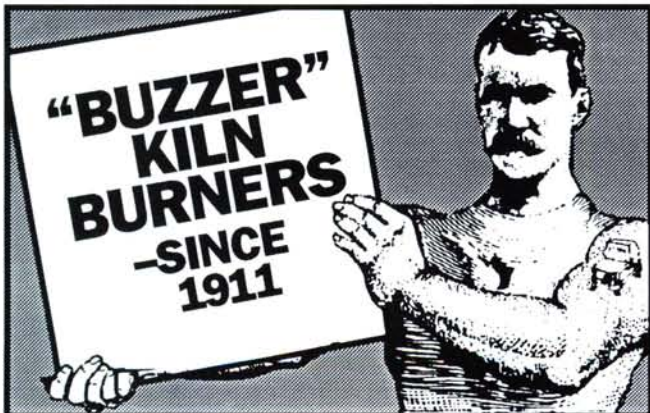
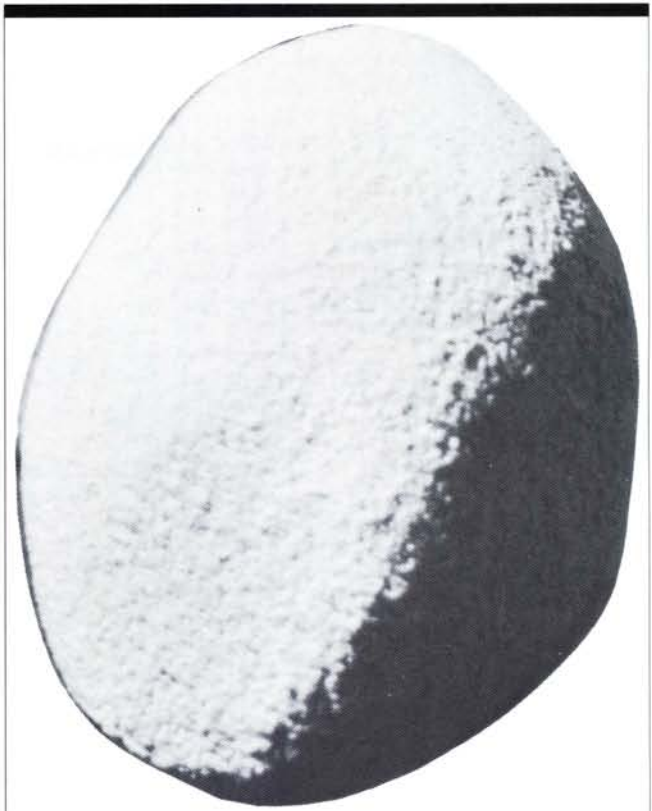
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Calendar

Northwest Arts and Crafts Fair"; at Bellevue Square.

West Virginia, Weston *September 2-5* "The Stonewall Jackson Heritage Arts and Crafts Jubilee"; at Jackson's Mill.

Wisconsin, Cambridge *June 11-12* "Third Annual Cambridge Pottery Festival"; at West Side Park.

Wisconsin, Madison *July 9-10* "Art Fair on the Square"; around the State Capitol building.

Wisconsin, Sheboygan *July 76-77* "24th Annual Outdoor Arts Festival"; on the grounds of the John Michael Kohler Arts Center, 608 New York Avenue.

Wisconsin, Spring Green *June 25-26* "Spring Green Arts and Crafts Fair"; downtown.

Workshops

Arizona, Chinle *July 18-20* "Firing and Horseback Riding Through Canyon de Chelly" with Patrick Crabb. Fee: \$380, includes firing, tour through canyon and ruins, and meals. Limited space. Contact Patrick Crabb, Rancho Santiago College, 17th and Bristol streets, Santa Ana 92706; or telephone (714) 731-0050 or (714) 564-5613. California, Santa Ana *July 7* "Raku/Smoke Etching" with Jerry Caplan. Fee: \$20. Contact Patrick Crabb, Rancho Santiago College, 17th and Bristol streets, Santa Ana 92706; or telephone (714) 564-5613.

Colorado, Pagosa Springs *July 5-9* "Raku in San Juan Mountains" with Gail Hershey. Contact Gail Hershey, Box 2006, Pagosa Springs 81147; or telephone (303) 731-2207.

Colorado, Snowmass Village *July 20-29* "A Radical Public? Towards an Informed, Educated, 'Elitist' Public" with John Roloff, creating artwork that educates the public about contemporary art. Fee: \$400. Limited to 16 participants. Contact Anderson Ranch Arts Center, Box 5598, Snowmass Village 81615; or telephone (303) 923-3181.

Indiana, Indianapolis *June 20-24* "Drawing and Painting on Clay" with David Gamble. Contact American Art Clay Company, 4717 West 16th Street, Indianapolis 46222; or telephone (317) 244-6871 (Indiana) or (800) 374-1600.

Kentucky, Somerset *September 10-11 and 17-18* "Raku" with Meg McClorey, handbuilding, throwing, glazing and raku firing. Beginning. Fee: \$125, includes materials and firing. Contact Meg McClorey, Fire and Clay, 2535 Pumpthouse Road, Somerset 42501; or telephone (606) 679-7897.

Minnesota, Duluth *July 10-August 20* Week-long workshops: "Raku" with Thomas Kerrigan; "Pueblo Pottery" with Nora Naranjo-Morse; and "Terra-cotta Pottery" with Siglinda Scarpa. For further information, contact Split Rock Arts Program, Department CM, University of Minnesota, 306 Westbrook Hall, 77 Pleasant Street, Southeast, Minneapolis, Minnesota 55455; or telephone (612) 624-6800.

New Jersey, Demarest *June 6-7* "Glazing Workshop" with Lana Wilson, focusing on Cone 06 and Cone 6 electric. Fee: \$250. Contact Old Church Cultural Center School of Art, 561 Piermont Road, Demarest 07627; or telephone (201) 767-7160.

New Mexico, Taos *September 4-7 and 10* "Simplicity of Clay" with Soge Track. Contact Taos Institute of Arts, Box 2469, Taos 87571; or telephone (505) 758-2793.

New York, New York *June 6-August 1* "Glaze Properties and Formulas" with Lynn Goodman. Fee: \$145. *June 9-July 28* "Wheel Throwing:



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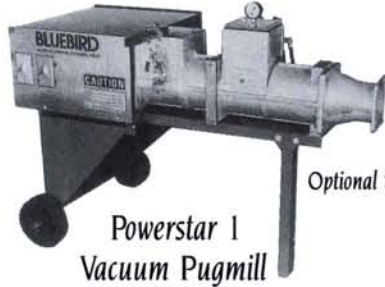
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Intermediate/Advanced" with Neil Tetkowski. Fee: \$145. *June 25-26* "The Vessel: Synthesis of Painting and Sculpture" with Matt Nolan. Fee: \$125; members, \$100. Contact YWCA of the City of New York, 610 Lexington Avenue, New York 10022; or, for information and catalog, telephone (212) 735-9731; or, to register, telephone (212) 751-3335.

July 5-9 "Functional Ceramics" with Michael Simon. *July 11-15* "Altered and Constructed Forms" with Chris Gustin. "Portrait as Container" with Nancy Smith. *July 18-22* "Structure: Form, Surface and Content" with George Bowes. "Handbuilding" with John Gill. Contact Anne Kerr, Programs Coordinator, Greenwich House Pottery, 16 Jones Street, New York 10014; or telephone (212) 242-4106.

Texas, Dallas *June 10-23* "Constructing with Colored Clays, Neriage Processes" with Lisa Ehrich, Michael Haley and Susy Siegele. All skill levels. Fee: \$226, out-of-state; \$164, in-state; \$74, Dallas County residents; includes firing. Contact Lisa Ehrich, Brookhaven College, 3939 Valley View Lane, Farmers Branch, Texas 75244; or telephone (214) 620-4782.

International Events

Belgium, Brussels *through July 2* Exhibition of handbuilt ceramics by Jennifer Lee; at Osiris Gallery, Bortier Gallery 12.

Canada, Alberta, Medicine Hat *June 1-August 31* "The Great Wall of China," exhibition of Medalta pottery and Hycroft china; at the Clay Products Interpretive Centre, 703 Wood Street, Southeast. Canada, British Columbia, Vancouver *through June 22* "Screams with Laughter: Storytelling in Northwest Craft"; at the Canadian Craft Museum, 639 Hornby Street.

Canada, Ontario, Martintown *June 25-July 23* "If These Walls Could Speak," exhibition of works by Seaway Potters Guild members; at the Slanted Floor Gallery, Main Street.

Canada, Ontario, Ottawa *June 17-September 18* "Egyptomania: Egypt in Western Art, 1730-1930"; at the National Gallery of Canada, 380 Sussex Drive.

Canada, Ontario, Toronto *through July 31* "News from a Radiant Future: Soviet Porcelain from the Collection of Craig H. and Kay A. Tuber"; at George R. Gardiner Museum of Ceramic Art, 111 Queen's Park.

through August 28 "Joined Colors: Decoration and Meaning in Chinese Porcelain." *through September 18* "Human Body, Human Spirit: A Portrait of Ancient Mexico"; at the Royal Ontario Museum, 100 Queen's Park.

Canada, Quebec, Trois-Rivieres *June 27-August 28* "National Biennial of Ceramics 1994"; at Manoir de Tonnancour, 864 rue des Ursulines. England, Chichester *September 9-11* "Pottery for Beginners" with Alison Sandeman. Contact the College Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ; or telephone (24) 381-1301.

England, Kensington (London) *June 4-19* "Earthworks," exhibition of works by 10 ceramists. *August 6-21* Exhibition of ceramics by Jacqueline Norris. *August 27-September 11* "Flowers, Pots and Fat Ladies," three-person exhibition including ceramics; at the Ice House, Holland Park, off Kensington High Street.

June 16-29 Vanessa Pooley, figures; at the Orangery, Holland Park, off Kensington High St. *July 14-27* "Contemporary Ceramics"; at Arch

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Calendar

191, Holland Park, off Kensington High Street. England, London *through June 12* Exhibition of ceramics by Laurance Simon; at Crafts Council Shop at the V&A, Victoria and Albert Museum, South Kensington.

through July 1 Exhibition of ceramics by Shiro Tsujimura; at Galerie Besson, 15 Royal Arcade, 28 Old Bond Street.

June 7—July 8 "Yuan and Early Ming Blue and White Porcelain"; at Eskenazi, 10 Clifford Street.

June 9-18 "The 1994 Grosvenor House Art and Antiques Fair"; at Grosvenor House, Park Lane.

July 7-17 "Royal College of Art 1994 Degree Show, Part 2"; at the Royal College of Art, Kensington Gore, Darwin Building (closed July 8).

England, Oxford *July 3—August 3* "In the Swim," exhibition including ceramics by Mick Casson and Jane Muir. *August 8-September* /Exhibition including ceramics by Clive Bowen; at Oxford Gallery, 23 High Street.

France, Mulhouse *through June 12* "Keramik Europas: Inspiration, Creation, Realization"; at Maison de la Ceramique, 25, rue Josue Hofer.

France, Saint Quentin *June 5—July 22* Exhibition of ceramics by Sophie Combres, "A Fleur de Peau." *July 24-September 2* "L'Esprit du Geste," exhibition of ceramics by Philippe Dubuc and Vincent Potier; at Galerie Terra Viva.

France, Vallauris *July 1-October 31* "XIVth International Biennial of Ceramic Arts"; at the Castle Museum.

Germany, Munich *through July 13* "Gefass—Keramik Gruppe 83," works by 33 ceramists; at Galerie fur angewandte Kunst, Pacellistrasse 6-8. Germany, Sogel *June 5—July 10* Exhibition of raku by Ada Stel; at the Emslandmuseum "Schloss Clemenswerth."

Netherlands, Den Haag *June 10-September 4* "Het grote gedicht," with works by Mark Manders; at Grote kerk.

Netherlands, Deventer *through June 11* Exhibition of ceramics by Pierre Dutertre and Anne Kroch. *June 19-July 24* "Zoutglazuur II," works by Hans and Birgitte Borjeson, Joop Cromptvoets, Christian Deville, Ruth King, Gert de Rijk, and Ruthanne Tudball; at Loes and Reinier, Korte Assenstraat 15.

Netherlands, Landgraaf *July 3-31* Exhibition of geometrical ceramics by Fernand Everaert; at Galerie Gaudi, Hereweg 83.

Netherlands, Oosterbeek *through June 27* Two-person exhibition with ceramics and glass by Mieke Pontier; at Galerie Amphora, Van Oudenallenstraat 3.

Netherlands, 's-Hertogenbosch *through July 3* "Goedewaagen," retrospective of this ceramic manufacturer's ware. *July 17-November* ^Three-person exhibition with ceramics by Norman Trapman; at Het Kruithuis, Municipal Museum of Contemporary Art, Citadellaan 7.

Netherlands, Tjerkwerd *through July 1* Exhibition of ceramics by Wille Boudewijn. *July 2-4* ^Just 5 Exhibition of ceramics by Hans Meeuwssen and Carla Teer; at Galerie Artisjok, Kerkstraat 19. New Zealand, Auckland *June 2-July 3* "Fletcher Challenge Ceramics Award"; at the Auckland Museum.

Switzerland, Nyon *June 24-October 29* "Fourth Porcelain Triennial"; at the Chateau.

Switzerland, Porto Ronco *September 19-24* "Sand-Earth-Ash," workshop with Hilke Diers. For further information, contact Elisabetta Mellier, Centro Sperimentale d'Arte, CH-6613 Porto Ronco; or telephone (93) 35 00 45, or fax (93) 35 08 65.



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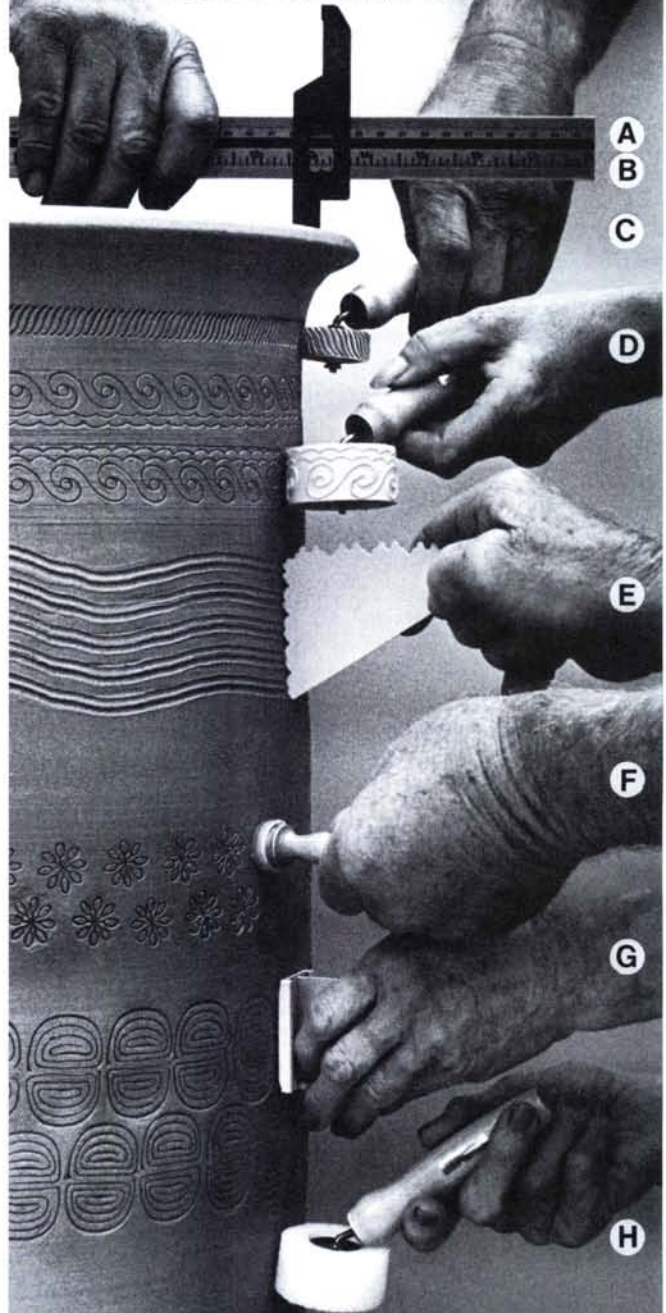
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Questions

Answered by the CM Technical Staff

Q I have been casting small and thin shapes (lines, dots, stars, etc.) in glaze, allowing these to harden, then storing them in bulk for later use in decorating plates and platters. It's a great technique, allowing for many quick compositional variations, but the problem is that these forms move around on top of the base glaze during handling and particularly during kiln loading, unless I am very careful not to bump or tilt the pots. Is there any good way to keep this kind of decoration in place during stacking?—M.S.

Try using a little white glue to keep these forms where you originally place them. The glue will burn out during firing and, in most cases, its ash will not affect the result.

Q For many years, I surfaced sculpture with a glaze that looked like bronze. It was a very dependable oxidation-fired glaze, appearing matt with variations of green to black, breaking nicely on the edges. The old recipe was:

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Alumina Hydrate.....	6
Calcined Kaolin.....	7
Edgar Plastic Kaolin.....	2
	100%
Add: Lithium Carbonate.....	3%
Copper Carbonate.....	4%

In this glaze, lithium carbonate is listed as an addition because it acts as a color modifier rather than a flux.

Why would this now fire only black, and how do I fix it?—H.H.

The likely cause is that one or more of your glaze materials has changed over time (or now comes from a different source).

To fix the problem, start by asking your supplier if the source of any of these materials has changed, or if other customers reported problems about the same time you did. Feldspars normally vary over time, so the Kona F-4 is a likely culprit. Try this recipe with direct substitutions of other feldspars (the current NC-4 analysis compares favorably to the Kona F-4 of several years ago), and with more or less feldspar in 3% increments. Also try varying the copper carbonate (another potential source of change) in 0.5% increments.

Subscribers' questions are welcome and those of general interest will be answered in this column. Due to volume, letters may not be answered personally. Address the Technical Staff, Ceramics Monthly, Post Office Box 12788, Columbus, Ohio 43212-0788.



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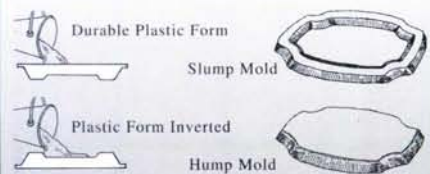
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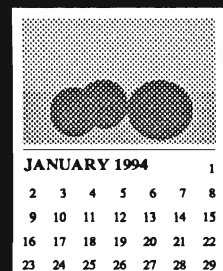
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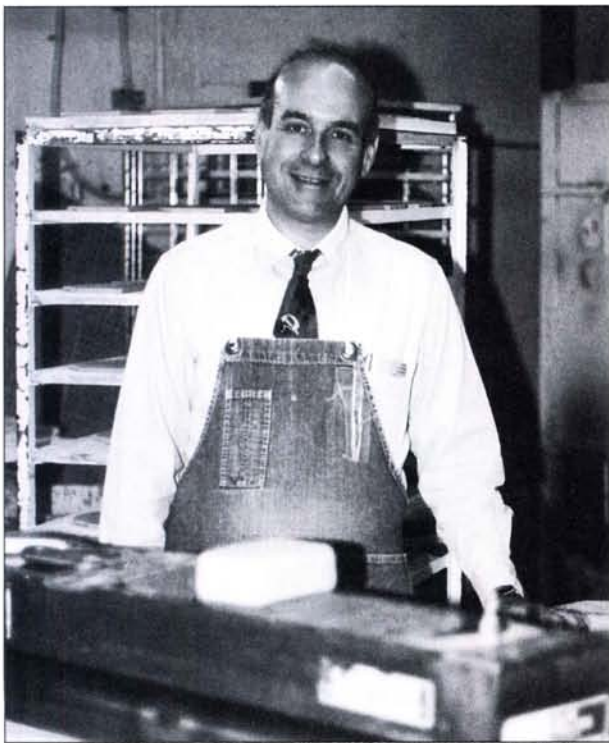
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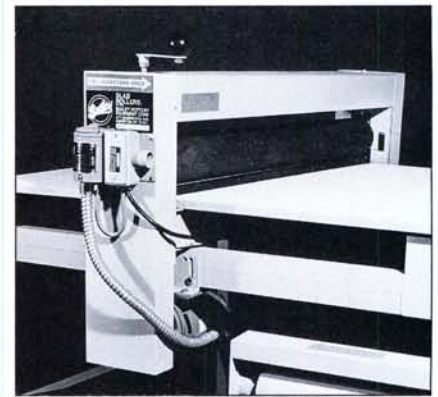




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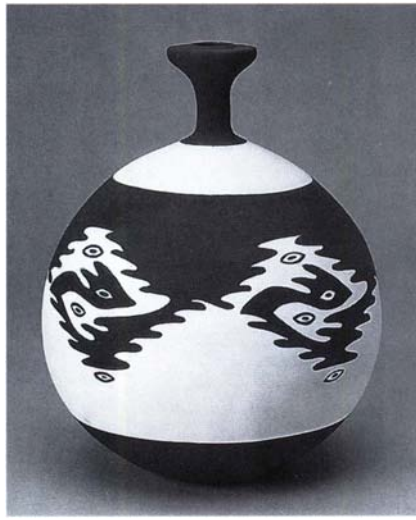
Peruvian Expressions

by Eleanor Camet, Vicky Garcia and Beatriz Morales

Expresiones (Expressions) is a group of six Peruvian ceramists whose works are inspired by the pre-Columbian techniques used by the Moche, Nazca and Vicus cultures.

The Vicus culture developed approximately 1050 kilometers (600 miles) north of Lima in a region that is currently the state of Piura, and is estimated to have flourished between A.D. 400 and 600. Vicus daywork is characterized by animal and human figures as well as by vessels made with the paddle-and-anvil technique, and is decorated with white and colored slips applied in positive-negative images. These techniques are still in use today in the districts of Simbila and Chulucanas in Piura, as well as in the neighboring states of Cajamarca to the east and Lambayeque to the south.

The Nazca culture was located in the mid-southern coastal regions of the



Paddled vase with slip decoration, approximately 9 inches in height, single fired to Cone 05, by Eleana Palo.

country (currently the state of Ica and parts of the state of Arequipa) and also flourished before A.D. 600. Nazca ceramics are characterized by pictorial designs in colorful slips, particularly red, purple, yellow, white and black.

The Moche culture (200 B.C.-A.D. 600) was located to the south of the

Vicus culture, in a region that would constitute the present-day states of Lambayeque and Trujillo.

It was at the studio of Lima potter Jose Luis Yamunaque that the members of Expresiones learned the various pre-Columbian techniques—namely paddle-and-anvil forming, slip decoration and smoking—that they apply to their own interpretations. They also were motivated to form Expresiones in November 1990, with the idea of introducing these techniques to others through conferences, classes in museums, demonstrations at workshops, and works shown in national and international exhibitions.

Though using the same techniques, each of the members has developed a distinct approach. In her oxide- and glaze-decorated vessels, Julia Acuna incorporates themes from pre-Columbian cultures and from the sea, “the source



Expresiones members: (standing, from the left) Beatriz Morales, Vicky Garcia and Augusta Ferrandiz; (sitting) Eleanor Camet, Eleana Palo and Julia Acuna. They draw inspiration for their work from pre-Columbian techniques.



All six build their work using a traditional paddle-and-anvil technique; they begin with a solid cone of clay.



A cavity is formed by pressing knuckles into the base, then pinching until the wall is about 3/4 inch thick.



Next, the wall is thinned and shaped by paddling it with a carob board while the clay is supported by a stone anvil.



To extend the shape, coils are attached to the rim, allowed to dry to soft leather hard, then paddled.

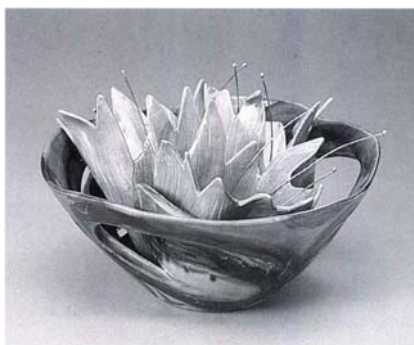


Decoration is often with slips made from local clays; adding oxides to separate batches creates a wide color palette.

of life for early Peruvians,” she says. Eleanor Camet is also inspired by nature, especially the Peruvian flora, which she represents through very colorful objects and small murals. Augusta Ferrandiz work, made from blends of local clay, represents scenes of daily life. Vicky Garcias principal theme is the mask, where the liveliness and sensuality of a feminine face are underscored. The diverse customs, clothing and landscapes of Peru are inspiration for the plates of Beatriz Morales. And Eleana Palo recreates the magic symbols of the iconographic language of the pre-Columbian cultures.

All six work with a paddle (an elongated rectangular piece of carob wood with one face flat and the other con-

cave) and anvil (usually a river stone with smooth, rounded edges). They begin with a solid cone of clay, the size of a fist, held upside down in one hand. A cavity is formed by pressing the



“Amancaes,” approximately 6 inches in height, handbuilt flower with Cone 05 slips and glazes, and metal pistils, by Eleanor Camet.

knuckles of the other hand into the base, then pinching the wall to approximately 3/4 inch thick. Once the clay dries to a leather-hard consistency, it is shaped by placing the anvil inside the cavity and paddling the outside with a clockwise, steady motion, until the desired form is achieved. To extend the size, coils are attached to the rim, and subsequently paddled. As with the base cone, added coils must be nearly leather hard before paddling, while the rest of the form is covered with a plastic sheet to maintain its moisture. When complete, the form is allowed to become bone dry before it is decorated.

Slips are prepared from fine white and red clays, straining each approximately ten times through 80- and 200-mesh screens to eliminate impurities and obtain a uniform base. Oxides are then added to separate batches to achieve a variety of colors. Application is with a very soft brush. Usually three to four layers of slip are applied.

Once the slip decoration has dried, the surface is often burnished with a smooth stone. The object is then fired, usually only once, in a regular kiln, to Cone 05. Sometimes the work is also smoked in a wood-burning oven. A

Desert



Light

"Bill," 30 inches wide, slip- and sand-resisted watercolor painting.

by Steve Rieman

A move to the high desert, almost 14 years ago, proved to be the most significant influence on my works form and content. Initially, I believed the move would allow me to expand on my industrial design training; I planned to continue making models and prototypes for others, plus develop some furniture designs of my own.

It wasn't long before I found myself drawn to observe and interpret the desert landscape more intensely than before. At the local community college, I enrolled in an earth-science class, where we talked about the natural forces that sculpt and color the landscape. I had

begun to use watercolor paintings to express my feelings about the natural environment, when my wife, Ruth, decided she'd like to learn ceramics. Her interest was sparked by a desire to throw bathroom basins for the new home we were building on a 5-acre site. It was an ambitious goal, but she was able to complete one basin just prior to moving in.

By about 1984, I had begun to allow the desert winds and pieces of the landscape to interact with my paintings. I placed lightweight organic and inorganic objects on watercolor paper, then put the work outside and recorded the changing patterns, using atomized watercolors, as the items were moved by the wind. Then I discovered Ruth's clay slip, and the wonderful natural designs created as it cracked and eventually was

moved by the wind. I protected the watercolor paper with a coat of silica sand and began trailing abstract slip designs with an ear syringe. Again, I removed all the dried slip and sand to leave only the painted surfaces.

It remains a preoccupation with me that my methods imitate the natural processes and forces, and that the work is about them as well. So it seems natural that my latest work includes components of the earth's crust—water-media paintings as large as 5x7 feet, wind-activated metal sculptures and ceramic sculptures.

Our studio and home are arranged like a compound. The landscaping between the buildings serves as a sculpture garden and kiln yard. The shop and studio are equipped with a variety

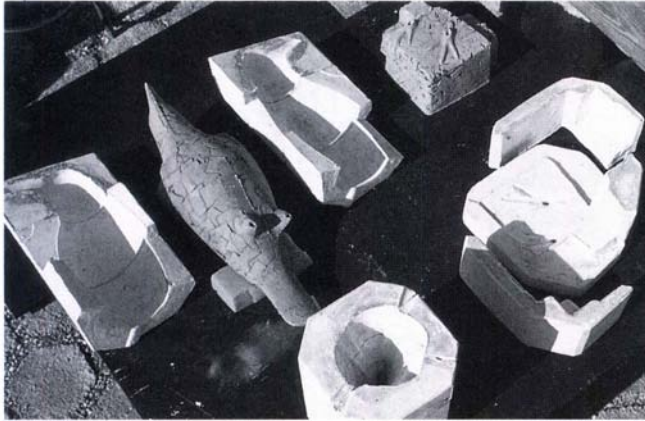


Claywork is fired in an electric kiln in the studio or in a propane kiln located across the courtyard/sculpture garden.



The Rieman compound (house on the left, studio and garage on the right of the sculpture garden/courtyard) was built in the high desert of Yucca Valley, California.

PHOTOS: PHIL DUNHAM



Stoneware raven with its 13-part plaster mold.



Ravens are "chip built" with rough-cut, inch-square pieces of rolled slabs.



The chips are pressed in overlapping layers into the various mold sections.



As the form takes shape, wall thickness will range from 1/4 to 1/2 inch.



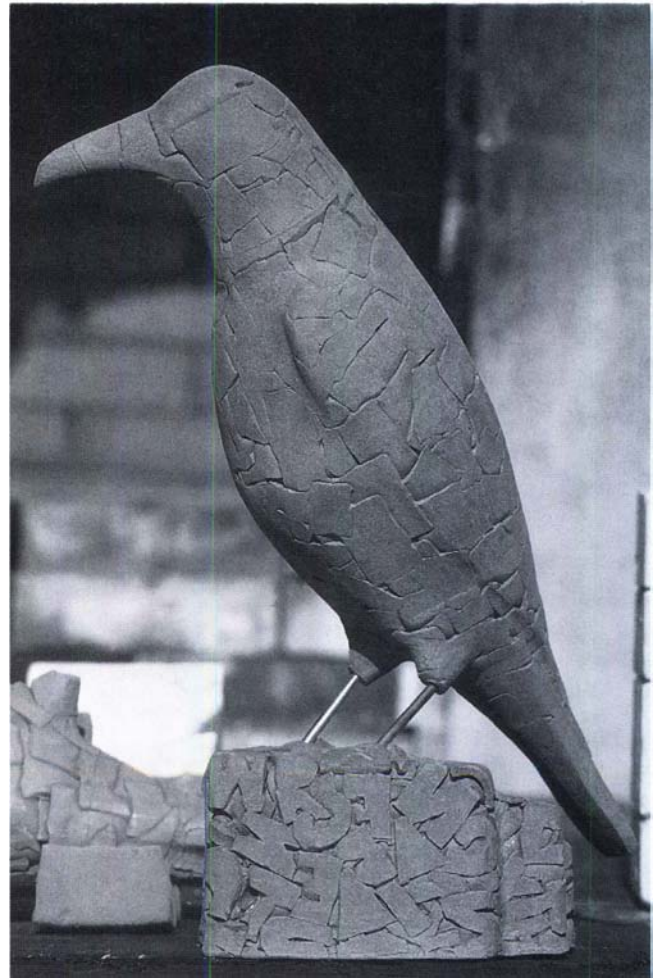
Seams are smoothed together on what will be the bird's inner surface.



Assembling the mold in stages allows easy access to the inside wall.



Metal rods (as legs) will be used to attach the raven bodies to their feet/bases.



Assembled raven, unglazed stoneware, press molded in a 13-piece plaster mold, single fired to Cone 6 in reduction.

of tools, allowing work with many materials and methods. We now have both the small propane kiln and an 8-cubic-foot electric kiln.

The vulnerability of large greenware pieces and the size of our kilns made obvious the need to produce large works in sections. My familiarity with mold making (as an industrial designer) and my desire to produce limited editions with various surface development led me to my present production process.

I begin with sketches in a notebook, then scan these sketches into my computer and enlarge them to the appropriate size. A heavy line drawing of the full-size piece can then be computer generated.

Following this image, a maquette of the final piece is produced in rigid foam. Each part is crudely shaped on the band saw and finished by hand sanding. The maquette is oversized to compensate for shrinkage. At this point, if it is a commissioned piece, the maquette serves to fully explore the design with the client at the proposed site.

Next, the maquette is prepared for mold making by applying mold soap to the parts. Then 20-minute casting plaster is poured over each part. After the plaster sets, the foam is removed. (The foam parts are destroyed in this removal process.) The molds are now allowed to completely dry.

Stoneware clay is pressed into the individual plaster molds to a finished thickness



Temmoku-glazed raven, press molded, bisqued, Cone 6 reduction fired.



Plaster press molds and greenware for a lighted sculpture.



"Sun Quail," backlit wall sculpture, reduction-fired stoneware bonded to thick plate glass, by Ruth and Steve Rieman.

of 1/2 to 1/2 inch. Various techniques for creating textures on the outside surfaces are utilized. Wads of clay may be pressed on and smoothed in, leaving no voids or visible seams. Inch-square chips cut from slab-rolled clay may be pressed in overlapping layers, leaving a chip-built surface. Extruded coils may be pressed in a regular or random pattern; the seams on the back can then be smoothed together while the surface is allowed to retain the pattern defined by the coils.

The clay parts remain in the molds until they can be handled without leaving marks. After removal, they are allowed to dry slowly. If the parts are to be glazed, they are first bisque fired. If the final form is to be left unglazed, the parts are single fired to Cone 6 in a reduction atmosphere.

Postfiring assembly depends on the form. In the case of the lighted wall sculptures, the hollow parts are adhered with silicone to an opaque glass panel framed with metal, and backlit with small lights mounted to the frame. Spaces are left between the individual parts so that a soft glow emanates through the resulting lines.

During daytime and in strong lighting conditions, the varied stoneware surfaces and the images they create are the significant design elements. However, at night and in subtle lighting conditions, the light emanating from around the images emphasizes the line-drawing aspects of these sculptures. ▲

Using Natural Clays

by Miska Petersham

When attempting to make pottery from locally available materials, start with the clays. Whether they are low temperature or high, there is no intrinsic reason that one is better than another; they're just different. One associates characteristic qualities with a particular temperature range that are true in general, but there are many exceptions.

At the lower firing range (Cone 06-1), clays are not usually capable of becoming vitreous without slumping, and so require a glaze or some other sealant to waterproof them. They are, however, more dimensionally stable (allowing more form variation), and the glazes are generally brighter, offering a greater color range.

At higher ranges (Cone 4—10), clays are capable of becoming vitreous or semivitreous so that a glaze or sealant isn't necessary for waterproofing. They generally are not as dimensionally stable (thus limiting form manipulation), and the range of colors is more limited. A white body such as porcelain can brighten glaze color, but is also more susceptible to warping and sagging.

The one reason for working within the standard temperature ranges (Cone 06-04, Cone 5—6 or Cone 8—10) is that almost all commercial materials are designed for these ranges. It is easy to purchase glazes, slips, etc., for these temperatures, but much more difficult to find them for the ranges in between. If you decide to work outside of the normal commercial limits, you just have to formulate everything to the range

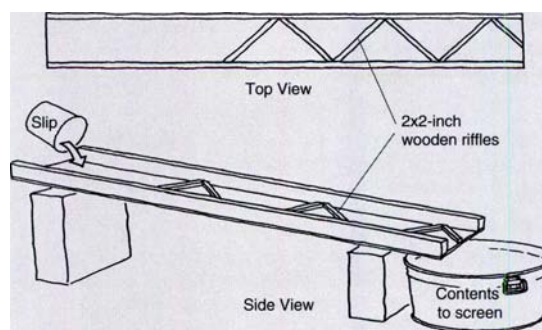
you choose. When you are working with natural materials and have to formulate everything anyway, it makes little difference. If you wish to stay within the limits, you may have to adjust the clay or clays. It is relatively easy to lower a clay's maturing temperature by blending it with a lower firing clay. It is much harder to raise the temperature unless it is only going to go one or two cones. In that case, add a kaolin or other refractory clay.

Whenever the potter is not dependent on commercial glazes or slips, any temperature that suits the clay will work. While in

In Haiti, I worked in two ranges. One was for a local brick and tile plant that fired at Cone 02; the owner wished to glaze fire, but did not want to change firing temperature. I also worked out a higher firing series for a local potter just getting started, who wanted ware unique to herself and different from what was normally made locally. The body was a blend of local clays that could be fired to Cone 1 in an electric kiln. It would not have suited a large commercial operation, but it worked well for her, as it was vitreous at Cone 1 and the glazes yielded an almost stoneware look—

very different from what others were doing. By using local clays and making her own glazes, she was able to produce a competitive product much more sophisticated than anything else made in Haiti.

As soon as you have a series or at least several clays tested and evaluated, you may wish to work out a body (clay blend) to reach a certain temperature or emphasize certain qualities. List the major characteristics of the clays on one sheet and work out a series of blends, using as many clays as seems reasonable. Two to four will usually give the desired results, but there is no limit. You can blend to enhance color, plasticity, change temperature, etc. Generally, a clay blend will work better as a body than any one of its constituents alone. Common sense is the only criterion. Do not restrict yourself to only found materials to make the necessary adjustments, for the final goal is to get as good a personal clay as you can. It



When processing natural clay slip, using a riffle box (12 inches wide and at least 8 feet long) to remove large pieces of debris makes final screening easier.

Fiji, I worked at Cone 3⁴ because most of the available clays either matured there or could be easily adjusted to that temperature. I had no access to commercial glazes, without excessive cost, and because everything had to be formulated from scratch anyway, the temperature was irrelevant.

is a good idea to try several percentage proportions on either side of what you believe will be best. Keeping careful records and a modified work sheet are helpful. Also use standard tiles so that easy comparisons of absorption, shrinkage, etc., can be made. As with any research, the time spent to do the job correctly now pays off in a usable body and with less trouble later.

After you find one or more blends that you like, it is wise to put small batches before making up quantities. You may find that in actual use, additional adjustments to the proportions are necessary and you do not want to be stuck with a lot that needs changing. With those first pieces, stretch the parameters of the clay. Make thin walls and thick walls. Make all the troublesome and tricky shapes you can think of. Try some unstable shapes that might sag, then dry some slowly and some quickly. Fire some slowly and some quickly, so that by

ably enjoyable part of the discovery process and will provide a real sense of accomplishment. To make a clay body in some quantity, a mechanical mixer is a great help, but it is quite feasible to first slake (add excessive water and let stand) the local clay, then stir by hand to produce slip. This works well for the most stubborn clays.

Commercial operations usually dry raw clay (often mechanically), then crush it in a large machine, pulverize or mill it if necessary, and dry screen the resulting powder. Air floated means that a jet of air lifts the pulverized clay, allowing large particles to fall out. All this requires large, expensive machines, well out of reach for the average potter or small studio.

Without the benefit of fancy machines, the first step is to dry the clay completely, which makes slaking much quicker and easier. A covered area where clay can be spread out and left for a week or so well but takes up space. An alternative is a series of open racks with insertable wooden frames with screen on the bottom.

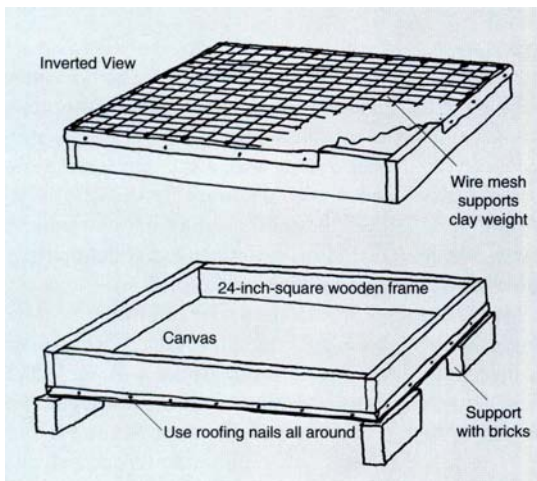
The clay, once dried, is made into slip by adding water. If no mechanical means are to be used, there must be more space allotted to hold the slip, as it may have to stand for a week or two. The containers can be washtubs, drums, barrels or cast cement structures open at the top and coated inside with waterproofing.

When the clay has softened (this will differ for each clay), stir with a paddle or by hand, adding water if necessary, until a slip results. If you are using a thin

slip for ease in screening, let it stand for a day after screening and you will be able to siphon off some of the excess water.

To use a mixer, set it at a slight angle with the bottom blade an inch or two from the bottom of the container. If using unslaked clay, fill the barrel or drum one-half full of water, turn on the mixer, and add dry crushed clay (small lumps are okay) very slowly, a scoop at a time, until the slip is the proper consistency. By starting the mixer first in water, less strain is put on the motor and it will last much longer.

Another method is to add a little water, start the mixer and add heavy slaked clay and water, a bucket at a time, until the desired amount and thickness are obtained. Mechanical mixing goes quite fast and



Slurry can be dewatered in a wooden frame with canvas and wire mesh nailed to the bottom; support with bricks until dripping stops, then transfer to a vertical rack.

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you will no doubt find that the real bottleneck is dewatering the slip. This means that if you have space for slaking, either method will produce more slip than you can dewater at one time. A good method is to make up a large batch of screened slip and let it stand. It will thicken by evaporation, anyway.

If there is a lot of non-clay material in the clay you want to use, it might be wise to consider a method of settling some out before screening. A riffle box (see the illustration on page 100) will catch the large particles, which will make the final screening much easier.

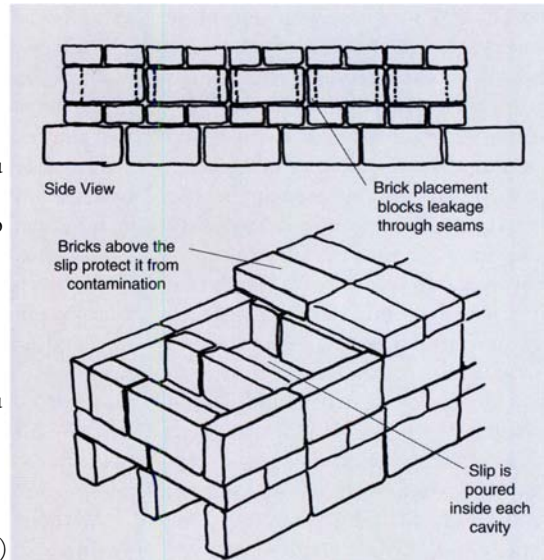
Once the slip has drained off, residue may be easily flushed from the box with a garden hose.

A bicycle-powered separator (below right), like the one we built in Fiji, screens slip quickly and easily; ours produced more screened slip in an hour than we could dry in a day. The drum is made from heavy gauge mesh or expanded metal and lined with a screen of the proper mesh size. A large funnel introduces the slip into the small end of the drum. Centrifugal force pushes the slip through the screen; it is caught by the cover and pan, then drains out a pipe at the bottom. Residue (stones, sticks, etc.) works its way down the inside and falls out at the large end.

When making a multiclays body, the clays can be mixed before processing or in the slip stage. If mixing before processing, you must account for the dry weight of the residue that will be screened out. For example, to blend clay A (20% residue) and clay B (5% residue), add by weight 20% extra of clay A and 5% extra of clay B. Mix together, slake and screen, and you will have the correct proportion.

To mix at the slip stage (after screening), you need to know the dry weight of a known amount of slip. The dry weight of ingredients in a slip can be calculated by using the formula $W = [P - 20(g)] \cdot s - [g - 1]$. W is the dry weight wanted, P is the pint weight of slip in ounces, g is the specific gravity of the solid and 20 is the weight in ounces of one pint of water.

If two or more local clays are to be mixed, as screened slip, determine the correct proportions with the above formula, mix properly, amounts together, stir and dewater to produce the desired blend.



An elevated clay-dewatering system built from porous (common red) brick was recommended by Michael Cardew.

When adding dry ingredients, such as feldspar, grog, etc., to a slip blend, you must again determine the dry weight of the clay in the slip to get the right proportions. Start with a small amount of water, add a known amount of slip, then slowly mix in the dry ingredients. You may have to add water from time to time, but after dewatering, the correct blend will result.

Dewatering clay is primarily difficult because of space and time. There are many methods, but anything will work that slows or assists the water to evaporate evenly.

The standard school method is to pour the slip into shallow plaster bats, which pull moisture out of the slip quite evenly. This works well, but the bats are heavy and must be dried after every use, and plaster may contaminate the clay. Plaster bats are often put on top of firing kilns to dry; that's okay as long as they do not get too hot—in which case they calcine, get soft, and begin to deteriorate.

Porous clay bats can be used instead of the plaster. These should be thick walled and underfired to assure porosity. Although they do not absorb as well or as evenly as the plaster, there is less chance of contamination and they can be dried quickly at a high temperature.

A bag of canvas or other heavy cloth—I've even heard of using old blue jeans knotted at the knee—can be filled with slip and suspended. Water will drip out fairly quickly in the beginning. The disadvantage is that once the initial dripping is over, the clay dries slowly and unevenly. Using this method in conjunction with bats works well, but requires double handling.

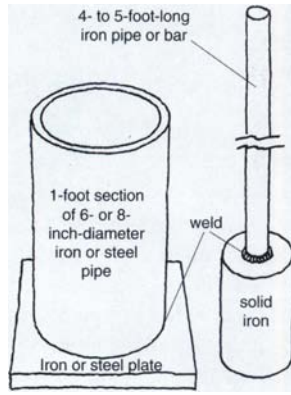
A variation of the bag can be used in sandy areas. Make a shallow depression in the sand, line with cloth and fill with slip. Major drawbacks in this case are that this method requires space and is very attractive to dogs and small boys.

Michael Cardew recommended using a brick trough (shown at the left), although if set up outside uncovered, the slip is again subject to contamination. Use the most porous hard-brick (not insulating brick) in any configuration to provide ventilation on all sides.

A more space-efficient method involves adding any plastic clay or by adding bentonite, which is very high in montmorillonite, in small (under 5%) quantities. Organic matter, especially yeast or beer, is also said to increase plasticity. This was the accepted method when I was in art school, but I did not have a frame of reference at that time to be able to judge its efficacy. It won't hurt anyway, and it does make the studio smell like a brewery, which some will enjoy. Another drawback we found in the tropics was that the cloth rotted rather quickly.

There are other ways of dewatering clay including introduction of an electric heater inside a plaster slab (see "The Conover Warm Clay Dryer" in the October 1979

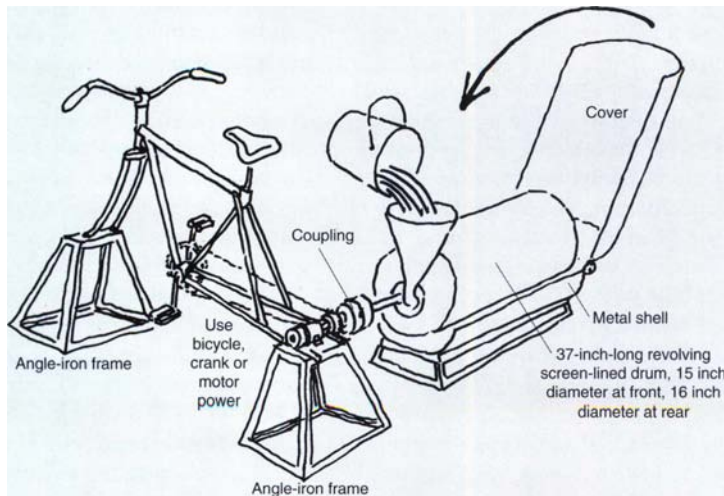
The author A globe-trotting potter who has worked on United Nations and Peace Corps ceramics projects in the South Pacific and the Caribbean, Miska Petersham currently maintains a studio in East Bend, North Carolina.



Dry clay or rock can be crushed inside an iron pipe welded to a base plate.

Ceramics Monthly), but these simple methods are the most likely to be of use to potters. The trick is to make enough ahead to allow the clay time to age (become more plastic). My father went to art school in Budapest during the early 1900s, and he said that back then the seniors made up a year's supply for the next class. I have also read that in one part of China, clay was made a generation ahead and stored. This just might be overdoing it a bit for today.

There are other ways of increasing plasticity besides aging—by adding bentonite, which is very high in montmorillonite, in small (under 5%) quantities. Organic matter, especially yeast or beer, is also said to increase plasticity. This was the accepted method when I was in art school, but I did not have a frame of reference at that time to be able to judge its efficacy. It won't hurt anyway, and it does make the studio smell like a brewery, which some will enjoy.



A screen-lined drum separator works by centrifugal force; slip is poured in through a funnel, forced through the screen, caught by the cover and pan, then drained out a pipe at the bottom rear.

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Pindied for Time

by Nancy Cheser

Designing computer programs for the health-insurance industry was not in my life plan when I graduated from college with a B.F.A. and an M.A. in art education, but the recession and a low tolerance for the anxieties of self-employment drove me to this new line of work. My time is now spent in a marble building, devoid of color and any material even vaguely soft or malleable. Until recently, I continued my “real” work (clay) on weekends. Still, this did not dispel a quiet sense of loss. The soul aches when the only tactile experience in a 40+ hour work week is that of fingers hitting a keyboard.

When the need for groceries or exhaustion did not conspire against me, I worked on a series of pinch pots. Sunday nights (as I straightened up any projects begun over the weekend) would often end with the inward plea, “But I have work to do.” I would begin a pot, only to have it sit wrapped in plastic for weeks while I fought for time to burnish the surface or thin the bottom. Each completed piece became so precious that I feared the vagaries of firing and was losing the enjoyment of experimentation.

*Nonchalantly, as if it were the most natural thing to do
among the briefcases and suits,
I stuck my thumb into the ball of clay and began pinching.*

Like a miser trying to get her money’s worth from a tube of toothpaste, I decided to squeeze some time from my daily schedule. I had discovered a lavatory in an unused part of the building that was home to such unsanctioned corporate activities as cigarette smoking, haircutting, sexual trysts, and soon I added a ceramics studio to that list. But the breaks during lunch were mournfully short and the seating arrangements decidedly compromising. I had just about given up hope when I came across an article in the *New York Times* in which the author described bringing knitting to her business meetings! I began to scheme.

Armed with theoretical arguments (from my years in art education) that maintained that some people think better with busy hands, I approached my manager. “How would it be...what if? I’d be discreet...,” I stammered.

No argument; a simple “Yes” was her reply.

Timing was on my side. We had just begun a high-pressure project that demanded extra staff effort. Knowing that a contented worker is a productive worker, management was eager to try any ploy to keep energy high.

The next day, a three-hour meeting was scheduled. I arrived with two fist-sized balls of clay, a sheepish grin and the spirit of Paulus Berensohn. Just begin, I told myself. Nonchalantly, as if it were the most natural thing to do among the briefcases and suits, I stuck my thumb into the ball of clay and began pinching.

The moistness was comforting and I relaxed into the rhythm of each rotation of the ball. The morning flew by. Time that had seemed so flat and two dimensional now had fullness.

During the break, I explained what I was doing. The following day, I brought in some fired pieces and Berensohn’s book, *Finding One’s Way with Clay*. Thus began an educational process—explaining to my co-workers why the sawdust-fired pinch pots were not shiny, much to their initial disappointment, or why one would search for a supply of cow dung in the middle of winter—that would continue through a number of firings.

Over the next few months, gray balls of clay and pinched bowls sitting in paper cups while their bottoms dried became as standard at conferences as the never-ending piles of printed documents and legal pads. My desk had clay marks on drawers and notebooks, my fingernails looked decidedly unmanicured and I was content. Co-workers joked that they could gauge the progress of the project and whether our deadlines were in jeopardy by the size and shape of the pots created.

The frequent opportunities for pinching increased my courage to experiment. The clay walls grew thinner, bowls flared out wider, and I expanded with the pots. It is hard to work with clay and stay detached from yourself, so little by little, I found myself surfacing in new ways amid the computers and desks.

I had been working with area teachers Sheryl Jaffe and Leslie DeGraff, doing both sawdust and raku firings at their country homes. California potter Jeffrey Zigulis had

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given us many suggestions for alternative materials to add to firings, including seaweed, vermiculite, salt and copper wire. With the wealth of pinched bowls from my office studio, we freely concocted firings from a witches' brew of ingredients.

In one of the most successful, we stacked a horizontal oil drum (drilled with air holes) with layers of sawdust, seaweed and pots



Pinching pots during meetings helps Massachusetts computer program-designer Nancy Cheser overcome the stress of high-pressure projects.

wrapped with string dipped in a slurry of copper carbonate and alumina hydrate. Shards put on top of the pieces kept the seaweed in place during firing. A fire of twigs and larger pieces of wood topping off the layers was kept burning for a while to raise the temperature higher than just lighting the sawdust with kindling would have. This yielded smol'y gray/black/pink surfaces with hints of green and gold from the copper.

I may have left college with training in art, but the past year has been dedicated to mastering the fine art of compromise. At another point in my life I can imagine making other choices, sacrificing the security of my steady job for full-time concentration on art. But for today I feel gratitude for these daily pinching sessions, small meditations that keep me centered and bring daily joy. Sunday nights are no longer a time of resignation, but one of preparation. I form pinching balls for the week ahead, while reviewing my calendar and hoping for unexpected meetings to be scheduled. I have work to do. A

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Collectors: Uncirculated issues of *Ceramics Monthly* magazine (complete volumes ready for binding) are available for most years, starting 1966, \$40 each year. Includes shipping and handling. Write for list. *Ceramics Monthly*, Post Office Box 12788, Columbus, Ohio 43212-0788. (614) 488-8236.

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A View from the Ridge

by Charles Counts

When I went home to Oak Ridge, Tennessee, last year, the very act of coming and going made me unusually introspective. Maybe it was because, as a potter, my hands are usually in clay and my mind is concentrating on the work right in front of me.

I came away with a renewed sense of myself as a potter and a new view of our profession. It was an unexpected revelation—not so much in regard to being a master of the craft as identifying again the value of being a willing worker. I think of myself as a "survivor," one who can ask a fair price for my labor. The real reward, though, is the pleasure that comes from making pots.

I have always believed in the importance of a production workshop. Most of my life has been spent following this ideal. Earlier, my belief was not clarified with words (actions speak louder), but now I feel bold enough to suggest that a few potters working together as a team should be able to bring forth products that would be beautiful, and that their quality would be such that the real values of our culture would be silently transmitted.

Returning to Nigeria from Oak Ridge, I realized I was disappointed with what has been happening in America. This feeling has to do with identity—not my own personally, but the one society has assigned to us potters. Since the 1950s, I have hoped that there would evolve (like a social movement) many small-scale industries headed by artists. As designers, these people would be ready to fight not only economic poverty, but poverty of the spirit as well.

Stopping for a few days in England, I took a train to Cornwall and visited, quite by chance, the new Tate Gallery/Saint Ives. There, exhibited alongside sculptures and paintings with equal dignity, were the pots of Bernard Leach, Michael Cardew, Shoji Hamada and others—every piece speaking of purpose and beauty.

Also in Cornwall is Wenford Bridge Pottery. "Blood is thicker than ink or

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Comment

slip," Michael Cardew once wrote in a letter to me. He was explaining this "long-forgotten thing, a third-generation pottery." Cardew died in 1983 at the age of 82. His son, Seth, is carrying on the tradition. Seth's son, Ara, also works at Wenford Bridge. They continue to take students. This is the best way to learn—in a real pottery where making pots is a way of life. Even if most of what is made in this type of workshop are cups and bowls, there is always time for the one or two pots that just have to be made to satisfy the muse.

For a while, we in America were proud of our ceramics manufacturing traditions in states like Ohio and New York (where great educational institutions were training engineers and artists for future economic expansion). What has happened to our ceramics industry? Much of it moved to the Far East.

I recently woke from a dream (nightmare?) about a large, ocean-going vessel taking on cargo somewhere in Asia. (Was

it Japan? Taiwan?) A few weeks later, this vessel arrived at an American port, and several tons of cups, saucers, bowls and plates—perfectly boxed and ready for sale—were unloaded. As soon as the vessel was empty, it went to another nearby port to take on a whole load of lumber.

*This is the best way to learn—in a real pottery
where making pots is a way of life. Even if most of what is made
in this type of workshop are cups and bowls, there is always
time for the one or two pots that just have to be made
to satisfy the muse.*

The return trip completed the circuit. No taxes, no Workers' Compensation, no responsibility to any government. Is this a true story?

I am hearing much talk on the radio about changing patterns in world trade. The European Economic Community (EEC) is one example. The North American Free Trade Agreement (NAFTA), linking the United States with Canada and Mexico in new economic schemes, is another. The General Agreement on Tariffs and Trade (GATT) has brought together over 117 countries for talks that have lasted several years. While we may be

making our pots in isolation, we must be well aware of the interrelatedness of the world in which we live.

If a world economy is complex and beyond the domain of the potter, it must also be pointed out that no economy survives without social and cultural implications. Some places accept change quicker than others. Some places never seem to change. In these unchanged places are opportunities for potters to survive. Since Josiah Wedgwood's time, entrepreneurial potters have been looking for ways to capitalize on materials and industrial techniques. New ways of working with *people* are now required.

I stay tuned to movements around the globe that pertain to economic trade and balances of life. It is my belief that as potters-artists, we still have a contribution to make—maybe not in politics or international economics—but in improving the quality and character of the work that people must do.

The author *Maintaining a studio in Tennessee, Charles Counts also teaches ceramics at the University of Maiduguri in Nigeria.*

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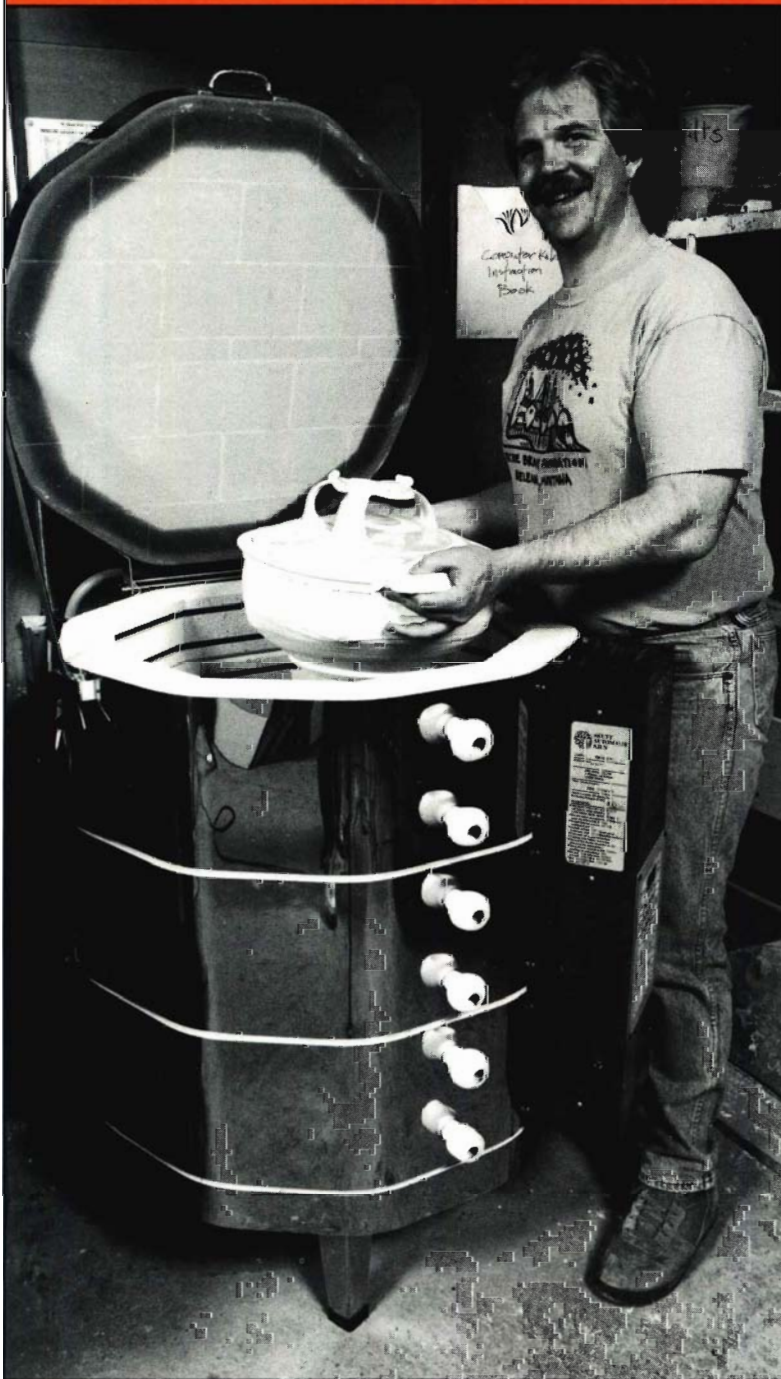
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