

Ceramics MONTHLY

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Cover

Sculptor Margie Hughto handbuilds a series of ceramic fans at her studio in Syracuse, New York. This artist and her new works are the subject of an article beginning on page 40.

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new

A POTTER'S GUIDE TO RAW GLAZING AND OIL FIRING



DENNIS PARKS

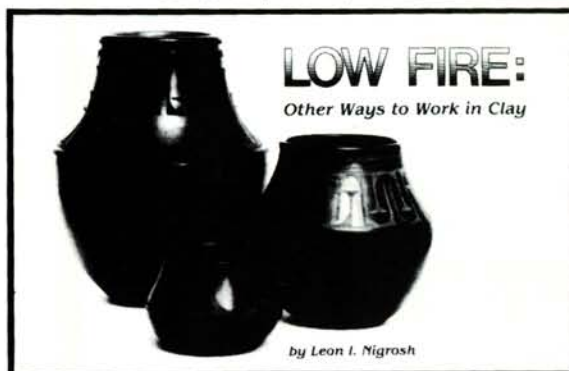
A Potter's Guide to Raw Glazing and Oil Firing, Dennis Parks. This book offers advanced potters detailed instructions on the techniques of raw glazing and drain oil firing. The author explains in depth how to apply glaze to unfired clay in wet, leather-hard and dry states. Included are many illustrations and an extensive glaze list compiled with other potters in the U.S. and Great Britain. **\$14.95**

The Book of Low-Fire Ceramics



Harvey Brody
Photographs by David Powers

The Book of Low-Fire Ceramics, Harvey Brody. Devoted exclusively to low-fire techniques and glazes. This text supplies information on casting; forming; plaster and plaster molds; clays; recent developments in materials; equipment; safety hazards; methodology and low-fire glazes. Also included is a full-color section and a guide to photographing finished work by David Powers. **\$18.95**
softcover **\$ 9.95**



LOW FIRE: Other Ways to Work in Clay

by Leon I. Nigrosh

Low-Fire: Other Ways to Work in Clay, Leon Nigrosh. A profusely illustrated book devoted exclusively to low temperature firing methods. Separate chapters cover un-fired clay; choosing a clay and on-site testing; primitive firing; sawdust and raku-firing; vapor glazing; Egyptian paste; earthen ware; non-fired glazes; terra sigillata; underglazes; majolica; china painting; luster glaze; decals and photo clay. **\$11.95**

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"The Pines " 13 inches in diameter, raku with layered slips, by Harvey Sadow, Comus, Maryland.

The Westwood Clay National

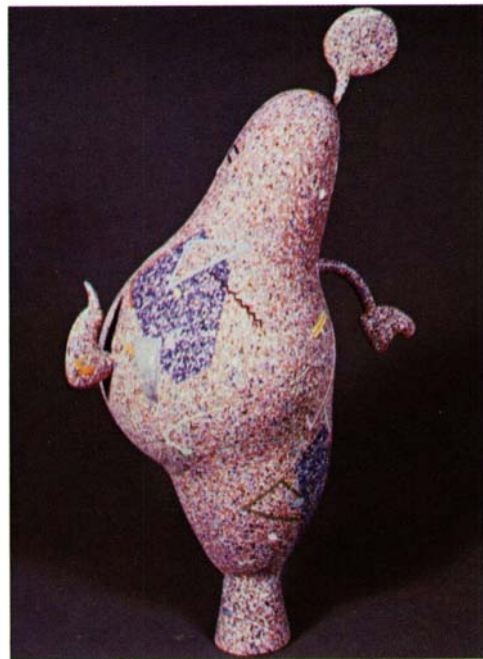
The response of entries to "The Westwood Clay National 1980" resulted in a selection of approximately 5% of the 2142 works submitted—due largely to available exhibition space at Otis Art Institute of the Parsons School of Design, Los Angeles (January 17-February 20; part of the show traveled to Parsons in New York City March 26-April 26). Jurors Lukman Glasgow, California clay artist, and William Hunt, managing editor of *Ceramics Monthly*, selected 119 objects by 105 artists for this first in a series of annual exhibitions sponsored by Westwood Ceramic Supply in hopes of filling the need for a nationwide forum once served by the now defunct Syracuse Ceramic Nationals.

Intended as a survey reflecting the major concerns of contemporary ceramists, works in the show ranged from dinnerware place settings to low-fire sculpture, although the range of traditional functional work was primarily and conspicuously absent from submissions to the exhibi-

tion. "If the culmination of 1970s ceramics is displayed here," stated William Hunt, "then it is surely true that this has been a decade of diversity, of technical and stylistic achievement."

However, ceramics in the 1970s "failed to provide seminal ideas," commented Dale Ruff in a review of the Westwood show for *Artweek*, and also failed "to fulfill the challenge of the '50s: not to rethink mainstream issues in clay terms but to use the unique and primary medium of clay to change the mainstream, not to reproduce clay clones but to innovate."

From observations of this and other recent exhibitions^ the 1970s did produce some significant, though unresolved developments: continued involvement with illusionism and trompe l'oeil effects, a growing interest in figurative clay sculpture, a return to the vessel format and its ritualistic, metaphoric connotations. Perhaps the 1980s hold a growing trend of continuing renaissance.



Untitled sculptural form, 5 $\frac{1}{4}$ feet in height, Cone 3 clay, with epoxy resin surface, by John W. Hopkins, Santa Ana, California.



Top left Salt-glazed porcelain jug, 10 inches in height, cast and thrown parts, by Rick Pope, Bozeman, Montana.

Top center "Dog," 16 inches in height, earthenware, by Christine Federighi, Coral Gables, Florida.

Top "Blondie's Dream," 16 inches in height, low-fire whiteware, by Robert Fornell, Saint Paul, Minnesota.

Above Untitled form, 14 inches in height, porcelain with low-fire glazes, underglazes, lusters, by Linda E. JIghton, Kansas City, Missouri.

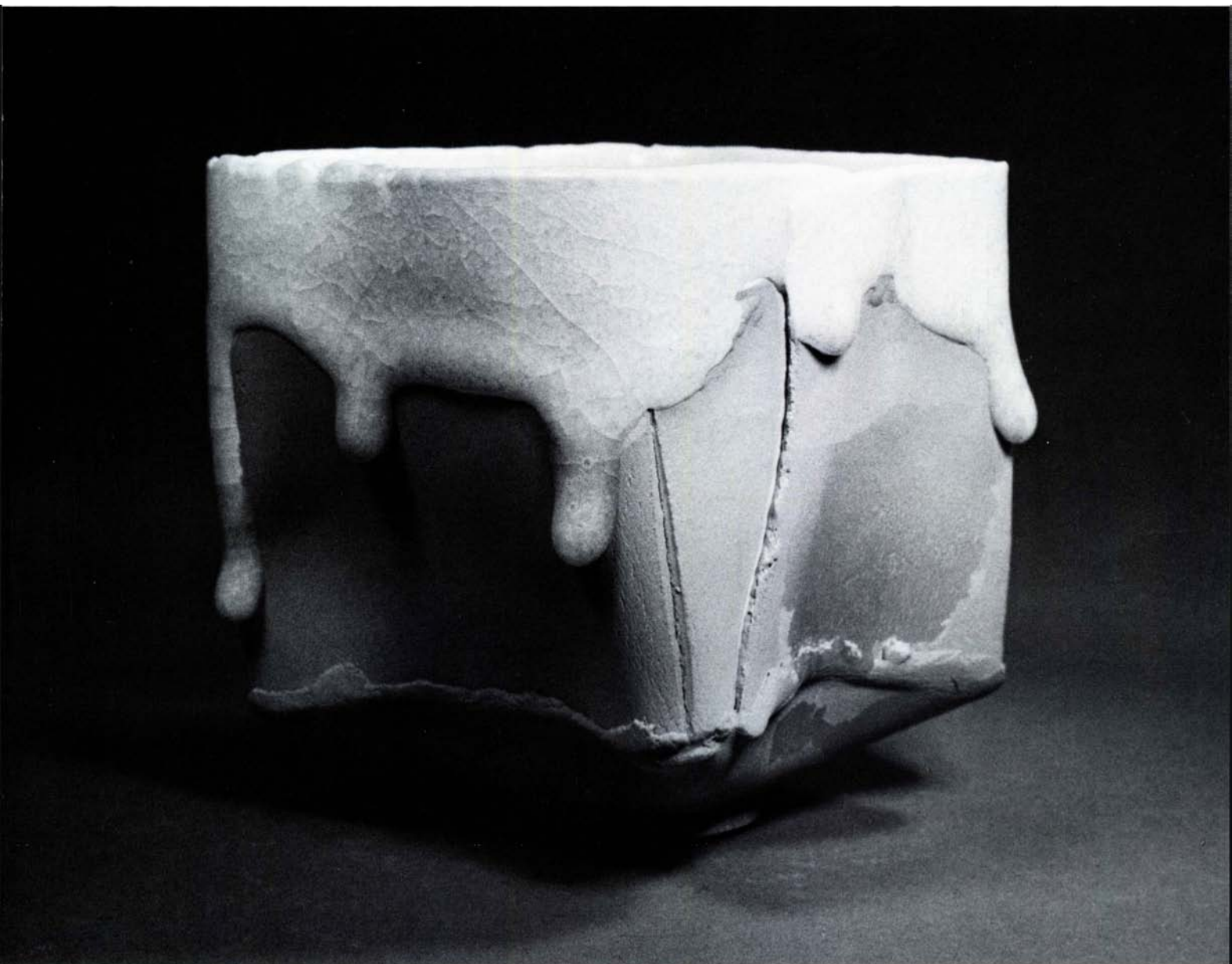
Right Teabowl, 4 inches in height, earthenware, glaze, underglaze, by Nancy Selvin, Berkeley.



Untitled form, 9 inches in width, porcelain, slip-cast and assembled parts, by Steve Frederick, Lonetree, Iowa.



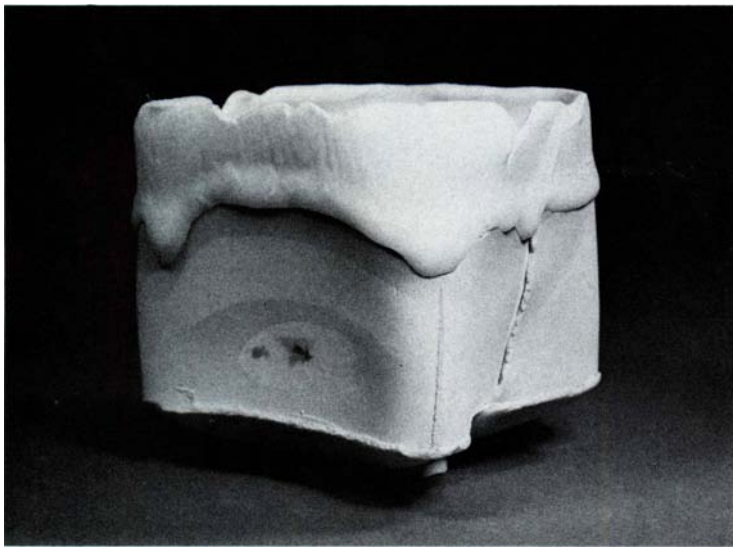
Covered jar, 10 inches in diameter, porcelain, with glaze overlay, slip trailing and stenciling, by Heyward Cutting, Jr., Charlottesville, Virginia.





'Space Ocean's Vessel ' 22 inches in diameter, low-fire clay, glaze, by Arthur Nelson, Oakland, California.





Left *Earthenware teabowl, 4 inches in height, underglazes, glaze, by Nancy Selvin.*

Opposite page

Left *"The Sparrow is . . ." 32 inches in height, porcelain, mixed media, by Deborah Horrell, Seattle.*

Center *"T.G.I.F." 18 inches in height, porcelain, by Adele Y. Schonbrun, Berkeley Heights, New Jersey.*

Right *"Vortical Vessel," 17 inches in diameter, ceramic cast able refractory, glaze with oxides, by Luis A. Bermudez, Van Nuys, California.*

Nerikome bowl, 6 inches in diameter, unglazed colored clay, by Thomas A. Hoadley, Pittsfield, Massachusetts.



Right Porcelain plate, 16 inches in diameter, low-fire glazes, by Jan Peterson, Springfield, Oregon.

Below "Jack and Rena," 42 inches in width, low-fire white clay, acrylic, wood, by Mel Rubin, Philadelphia.

Below right "Untitled (Devil)" 23 inches in width, low-fire clay, glaze, by Nancy Carman, San Francisco.

Bottom "Plaiting in Clay," 28 inches in diameter, woven ceramic coils, by Rina Peleg, Alfred, New York.

