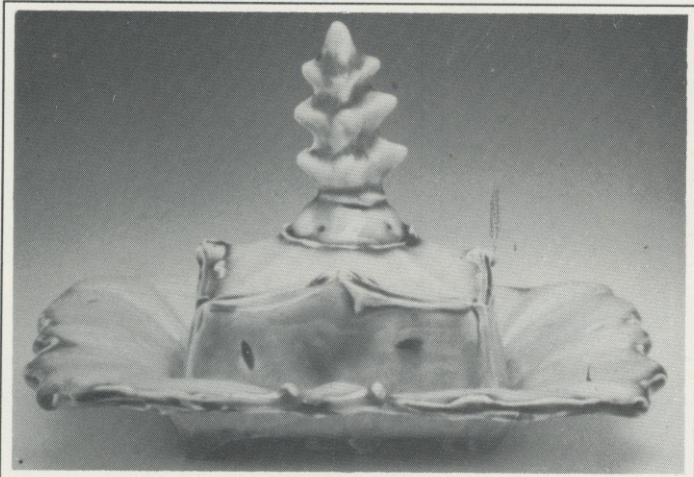


MARKET HOUSE CRAFT CENTER

*Presents*

THE SECOND ANNUAL  
STRICTLY FUNCTIONAL  
POTTERY NATIONAL.<sup>®</sup>  
EXHIBIT



*Rebecca Harvey, "Covered Square" - porcelain*

APRIL 30, 1994  
TO  
MAY 26, 1994

JUROR, WILLIAM P. DALEY



## "STRICTLY FUNCTIONAL" - JUROR'S STATEMENT

I felt rewarded by your genius, looking at your work as slides over and over. The time passed quickly singling out the work for this exhibition called the "Strictly Functional Pottery National". I interpreted "strictly" to mean "rigorous or closely considered" and function to be its first definition "a natural or characteristic action" rather than "serving a useful purpose". I thought it might help us all slip past some stereotypes that stop use from being seen in an inclusive way. If we think of function as a "natural or characteristic action", the purpose of pots, like songs can also have psychic utility that nurtures the spirit as well as the body.

The first day of clicking slides in the dark, I spent just looking to "see" without thinking. After three times through I slept on their after images. The next day I made quick little sketches of the pots I recalled vividly. I then pulled those slides, put them in the carousel and looked at them carefully many times at intervals during the day. On the third day I tore up the sketches, put the slides back and projected to select "ninety or so" pots for the exhibition.

Thinking of a pot's function in a dual way that makes them a mediator between the user and the maker on many levels helped me qualify the work. Work conceived to meet utilitarian requirements in domestic rituals that simultaneously become vehicles for informing our "life of feeling". Pots that are to be understood as formulations that fit the hand, live on the table and are at home in the mind as symbols. Symbols that communicate through form as a silent language of taste, touch and sight. Susanne Langer, the American philosopher and my latest hero says that when potters are artists they "make things that do something for us".

Seeking to recognize such qualities in pots by looking at images in the dark is difficult. I worked to imagine pitchers and tea pots pouring; I looked to sense their symmetries of balance and weight by working to read visual cues from their geometries. I then placed them among the forty years of normative and aberrant models in my head and tried to know how this work is special. I looked to see how the pots respond to precedent, how they relate to history. I was most delighted when I saw a new move that accounted for the past by going beyond it; I liked seeing experimentation with process that rearranged the codes to fix an edge of the future. Sometimes the pushing of possibility past boundaries abused precedent's vocabulary and the work was forced. Understanding traditions invitation to invention is demanding. My bias is to respect most pots that go beyond nostalgia and use the past to relocate the maker and the user in the present. I least enjoyed the pots that used the precedents of time and place to be "look alike". Some by mimicking other times and cultures. Others by appropriating moves of well known contemporary potters.

I celebrate most the pots that invite me to know them on many levels. Pots that are simultaneously comfortable in the hand and mind. Pots that understand traditions and the constraints of usage. Pieces that reinform limits and the past through the potters efforts to make the future. There were more pots that did this for me than there were awards. There were many pots that were germinal and immanent that were not yet realized. Pots that were held too closely in stereotypes of their technologies like unchallenged wood fire and majolica. They usually were well made, looked right but were dormant in the mind. Another class on the edge of giving multiple pleasure in need of venturing were pieces that were too safe, too resolved, pieces that wanted excitement that needed to entertain some dicey possibilities or become more fundamental and ask questions that might include failure.

Great work always seems effortless and sometimes as craftsmen the hardest thing to do is to not let the hands over direct the mind, and smother touch in the spirit.

I know as an emeritus "old one" I have a penchant for prescriptions, forgive me. They are centered in my belief that we are just beginning and the best is before us. If I have pleased you by celebrating your genius, I am glad. If I have not, live the days towards making pots that will make our "life of feeling". Thank you for your trust in sending your work.

William P. Daley, Juror

## PROJECT DIRECTORS STATEMENT

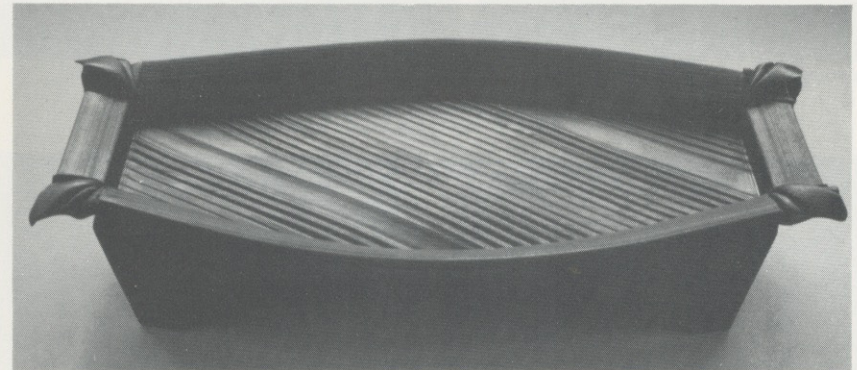
After the First Annual, I marveled how "well received" my idea for this exhibit had become. It seemed that everyone thought it was a concept whose time had arrived. Because of the overwhelming response, we have continued this altruistic endeavor. It is not without trial and tribulation that an event such as this comes to fruition.

Each year we are trying to apply for more grants, solicit more business sponsors/supporters and changing prospectus requirements to streamline the application process. The key to exhibit survival in the nineties seems to be a balancing act between attaining more state and local grants, business funding and attracting additional entrants; just to break-even with budgeted expenses. Market House Craft Center is doing its utmost, as a total volunteer and non-profit organization, to make this exhibit the best it can be.

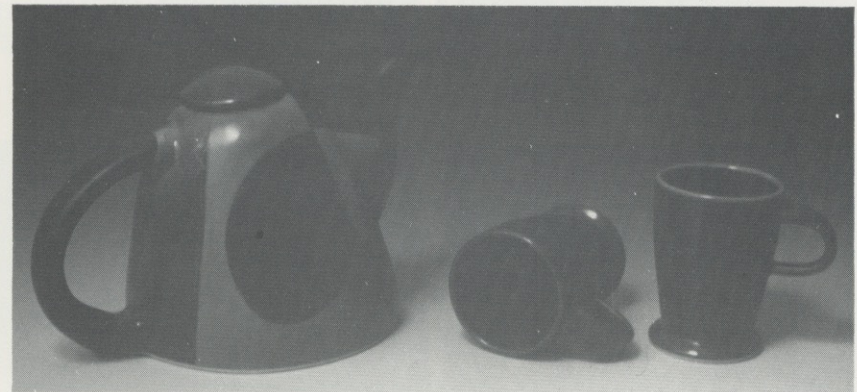
We sincerely appreciate your support and the positive feedback has strengthened our commitment towards national exposure and recognition of functional potters.

In closing, I would really like to thank all of the state and local art organizations and business sponsors/supporters who have the foresight to stand behind this young national exhibit and for realizing exactly what it is we are trying to accomplish.

Scott R. Jones, Project Director



Todd Turek, "Tray" - c/5 oxidation



Chris Simoncelli, "Tea Pot & Cups" - porcelain

## EXHIBITION APPRECIATION

Thank you potters. Each entry is greatly appreciated. The purpose of this exhibition is to provide a national forum for functional potters. This exposure & recognition will help all functional potters & hopefully fill a need that has been lacking for sometime.



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*Additional thanks to the:*

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*This exhibit is also sponsored in part by grants from:*

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and

**The Pennsylvania Council on the Arts**

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Exhibit Volunteers

*Project Director:* Scott R. Jones

*Project Coordinators:* Jean Lehman & Mitzi Henry Jones

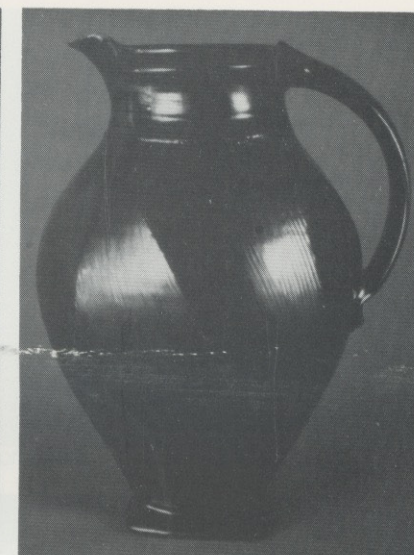
*Reception Chairperson:* Virginia Whitman

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- Virginia Whitman
- Donald Swartz



Lucy Breslin, "Cruet Set" - white earthenware



Skeff Thomas, "Pitcher" - porcelain



Stephen Robison, "Teapot" - wood salt fired



Stanley Andersen, "Espresso Set" - earthenware-majolica



Posey Bacopoulos, "Teapot" - terra cotta

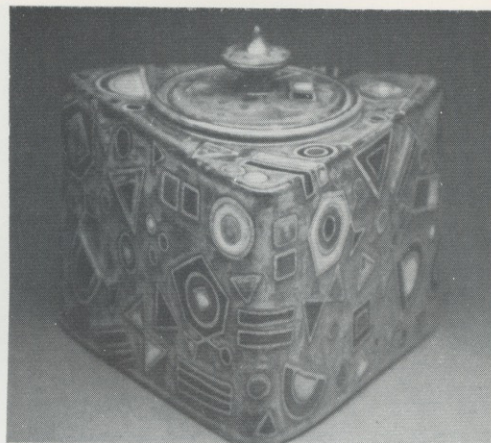


Alec Karros, "Martini Set" - porcelain





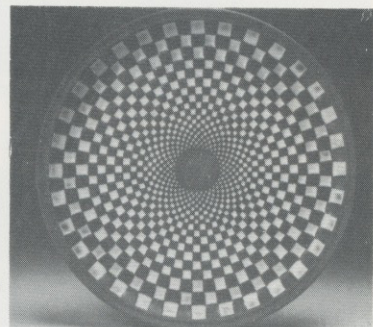
Mark Derby, "Vase I" - stoneware



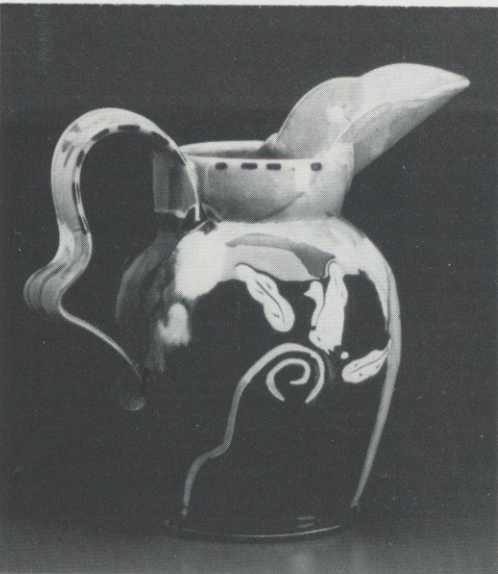
Cathra-Anne Barker, "Triangle Jar" - stoneware



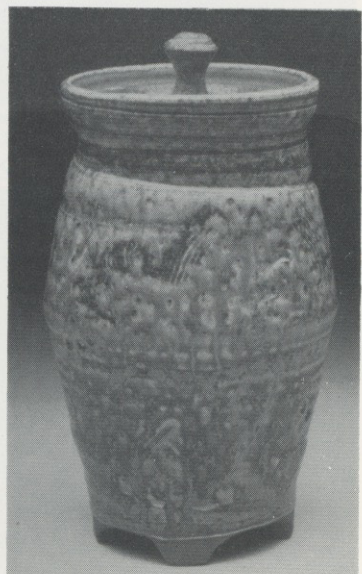
Connie Harter-Bagley, "Place Setting" - earthenware



Andrew Quient, "Stoneware Plate" - stoneware



Lynn Smiser Bowers, "Bird Pitcher" - porcelain



Jo Severson, "Footed Jar" - stoneware

Entrant	Work	Size & Number	Price
1. Wesley Anderegg Denver, CO	"tea set" salt-fired porcelain	not avail. A3-A	\$185
2. Stanley Andersen Bakersville, NC	"espresso set" earthenware-majolica	10x7x5 A2-A	\$295
3. Marian Baker So. Portland, ME	"green pitcher set" thrown stoneware	9x4x4 B17-A	\$90 set
4. Posey Bacopoulos New York City, NY	"teapot" terra cotta	8x9x5 B8-A	\$150
5. Cathra-Anne Barker La Jolla, CA	"altered states" stoneware	9x9x6 B6-C	\$235
6. Paul Bernhardt West Chester, PA	"covered jar" woodfired stoneware	9x6 B16-A	\$100
7. Lynn Smiser Bowers Kansas City, MO	"bird pitcher" porcelain	9x5x5 B1-B	\$150
8. Jim Brashear Fairbanks, AK	"vase" salt fired stoneware	13x9x7 B23-B	\$60
9. Lucy Breslin So. Portland, ME	"abundance" white earthenware	8x16x10 B9-A	\$500
Lucy Breslin So. Portland, ME	"cruet set" white earthenware	11x7x7 B9-B	\$200
10. Cheryl Buell Winslow, AR	"perigee" ceramics paper resist	4x22x3 B19-A	\$175
11. Joan Garcia Reading, MA	"gunpowder-misty pearl" stoneware	6x12x3 C4-A	\$225
12. Beth Carruthers Baltimore, MD	"coffee server" grolleg porcelain	11x10x6 C7-C	\$85
13. Fong Choo Louisville, KY	"caterpillar" porcelain	8x6x4 C1-A	\$95
14. Burneta Clayton Nashville, TN	"cream & sugar" stoneware	4x4x3 B22-B	\$36
15. Jim Connell Rock Hill, SC	"carved pitcher" stoneware	12x7x7 C3-B	\$200
16. Terri Danek Granby, MA	"large bowl" porcelain	5x13 D4-C	\$75
17. Mark Derby Philadelphia, PA	"vase I" wood fired stoneware	6x5x3 D10-A	\$125
Mark Derby Philadelphia, PA	"untitled #101" glazed terra cotta	9x11x4 D10-C	\$400



Entrant	Work	Size & Number	Price
18. <b>Eve Fleck</b> Yellow Springs, OH	"vase" porcelain	7x5x4 F1-B	\$150
19. <b>Jenny Floch</b> Columbus, OH	"bowl" porcelain	4x13x13 F6-C	\$100
20. <b>Warren Frederick</b> Warrenton, VA	"black teapot with buttons" highfired stoneware	7x7x5 F3-A	\$200
21. <b>Tina Gebhart</b> State College, PA	"barn can" stoneware	14x9x9 G10-A	\$375
22. <b>Connie Harter-Bagley</b> East Machias, ME	"place setting" earthenware	12x12x1 H6-B	\$118
23. <b>Rebecca Harvey</b> Castine, ME	"covered square" porcelain	8x7x7 H2-C	\$45
24. <b>Daphne Roehr Hatcher</b> Mineola, TX	"starflower platter" woodfired stoneware	2x8 H8-A	\$60
25. <b>Jolyon Hofsted</b> Shady, NY	"teapot #2" porcelain	15x8x10 H3-B	\$400
26. <b>Mark Johnson</b> So. Portland, ME	"bowl" earthenware	10x4x8 J2-A	\$250
<b>Mark Johnson</b> So. Portland, ME	"platter" earthenware	15x23x3 J2-C	\$150
27. <b>Robin Johnson</b> Woodbury, CT	"plate" anagama fired stoneware	not avail. J1-B	\$100
28. <b>Alec Karros</b> Philadelphia, PA	"martini set" porcelain	13x16 K6-C	\$200
29. <b>Bill Klock</b> Morrisonville, NY	plate #2" stoneware	3x18x18 K9-C	\$400
30. <b>Roxanne Koehler</b> Englewood, CO	"sunflower serving dish" terra cotta	2x14x8 K13-B	\$75
31. <b>Tom &amp; Julie Kostas</b> Vashon, WA	"wall mirror" stoneware	7x14x1 K14-C	\$95
<b>Tom &amp; Julie Kostas</b> Vashon, WA	"lug jar" stoneware	6x6x6 K14-B	\$95
32. <b>Ronald Larsen</b> Canton, NY	"triangular paddled vase" stoneware	10x5x5 L2-B	\$75
33. <b>Pam Lau</b> Lincoln University, PA	"anagama teapot" clay wheelthrown	not avail. L11-A	\$130
34. <b>Susan Lily</b> Williams, OR	"dogwood bowl" oxidation cone 6	5x14x4 L16-A	\$45

Entrant	Work	Size & Number	Price
35. <b>Suze Lindsay</b> Penland, NC	"candy jar" salt fired stoneware	6x8x3 L14-B	\$55
36. <b>Charlotte Lindley Martin</b> Merion, PA	"baker" painted glazed porcelain	2x12x10 M12-B	\$50
37. <b>Sally McMahan</b> Urbana, IL	"untitled" salt fired stoneware	9x7 M14-C	\$50
38. <b>Paul McCoy</b> Waco, TX	"serving dish" stoneware	1x11x11 M4-B	\$85
39. <b>Suzanne McCulloch</b> Berkeley, CA	"porcelain tea set" high fired porcelain	11x8 M10-A	\$140
40. <b>Chikafusa Mizutani</b> Smithville, TN	"teapot" stoneware	7x7x8 M16-C	\$140
41. <b>Mark A. Nafziger</b> Archbold, OH	"platter" stoneware	2x19x19 N3-A	\$350
42. <b>Alan &amp; Brenda Newman</b> Salem, OR	"vase" porcelain	13x7x7 N5-A	\$75
43. <b>Tom O'Malley</b> Pawtucket, RI	"coffee pot" stoneware	3x5x3 O4-C	\$150
44. <b>Ellen O'Sullivan</b> Brooklyn, NY	"angid vase" porcelain	17x7x5 O3-B	\$350
45. <b>Ricky Cook Peterson</b> Casper, WY	"swimin' away" lowfire	7x11x4 P1-B	\$60
46. <b>Sandi Pierantozzi</b> Philadelphia, PA	"mad hatter tea set" earthenware	9x9x5 P5-B	\$275
47. <b>Robert Pillers</b> Chesapeake, VA	"fan pitcher" stoneware	13x13x4 P2-B	\$90
48. <b>Cheri Platter</b> Nashville, IN	"buffet pleaser" porcelain	3x14x14 P6-C	\$68
49. <b>John Preus</b> Rocheport, MO	"blender series #7" stoneware	20x10x10 P3-A	\$150
50. <b>Andrew Quiet</b> Glen Cove, NY	"stoneware plate" stoneware	1x13x13 Q1-C	\$275
51. <b>Roger Roberge</b> Groton, VT	"jar" stoneware	7x6x6 R6-B	\$200
52. <b>Stephen Robison</b> Iowa city, IA	"teapot" wood salt fired	7x5 R7-A	\$75
53. <b>Diane Rosenmiller</b> Grosse Pointe Park, MI	"creamer & honey pot" wood soda fired stoneware	6x5x4 R2-A	\$150



Entrant	Work	Size & Number	Price
54. Lisa Salisbury Bainbridge Island, WA	"lily bowl" earthenware	5x14x14 S26-B	\$225
55. Abby Salsbury Housatonic, MA	"vase" white earthenware	10x7x7 S10-C	\$75
56. Jan Schachter Portola Valley, CA	"casserole" stoneware	5x8x8 S13-A	\$100
57. Jane Schwarzwalter Fergus Falls, MN	"teapot in black & white" stoneware	11x7 S19-A	\$60
58. Nicholas Seidner Grosse Pointe Park, MI	"garlic baskets" white stoneware	3x6x5 SII-C	\$30 each
59. Jo Severson Sauk Rapids, MN	"footed jar" stoneware	9x5 SI-A	\$40
60. Jenny Lou Sherburne Gulfport, FL	"creamer & sugar set" earthenware	7x6x4 S25-B	\$110
61. Chris Simoncelli Clarkston, GA	"candle holders" porcelain	5x3x3 S23-A	\$120
Chris Simoncelli Clarkston, GA	"teapot & cups" porcelain	7x6x10 S23-C	\$250
62. Michael Smyser Schwenksville, PA	"vase" salt glazed stoneware	11x9x9 S14-C	\$150
63. Chuck Solberg St. Paul, MN	"red bottle" woodfired stoneware	10x4 S21-B	\$100
Chuck Solberg St. Paul, MN	"coffee jug" salt glazed stoneware	8x6 S21-C	\$150
64. Lisa Stinson Collinsville, CT	"teapot - blue" salt fired stoneware	9x5x3 S9-A	\$150
65. Lisa Tevia-Clark Gualala, CA	"platter" porcelain	1x13x7 T5-B	\$280
66. Skeff Thomas Denver, CO	"pitcher" porcelain	12x10x8 T6-A	\$90
67. Lynn Townson Lunenburg, MA	"black rim plate" stoneware	1x10 T1-A	\$45
68. Ken Tracy Bentley, LA	"wildrose double wall" lowfire white clay	9x9x9 T10-A	\$600
69. Joseph A. Triplo Stone Ridge, NY	"tureen" porcelain	12x10x5 T2-B	\$150
70. John Troup Berville, PA	"oval dish" wood fired & salted porcelain	5x5x13 T9-B	\$160

Entrant	Work	Size & Number	Price
71. Todd Turek Juneau, AK	"tray" c/5 oxidation	18x8 T7-B	\$350
72. Rick Urban Dillsboro, NC	"shell lidded jars" thrown	3x4 U1-C	\$35
73. Lenore Vanderkooi Nashville, TN	"Ikebana bowl" stoneware	4x11 V1-B	\$60
74. Mark Voegel Carbondale, IL	"four footed tea pot" soda fired stoneware	5x8x5 V3-A	\$120
75. Dede Vergot Weaverville, NC	"vase with blue" porcelain	7x4 V2-B	\$150
76. Marie Deborah Wald Kansas City, KS	"cup & saucer" porcelain	5x3 W7-B	\$30
77. Kenneth D. Westfall Harrisville, WV	"covered jar" stoneware	13x14 W8-B	\$150
78. Jan Woods Albuquerque, NM	"native copper green vase" porcelain	6x6 W14-B	\$180
79. Mary Ellen Yearick Selingsgrove, PA	"platter crystalline glaze" porcelain	10x18 Y3-C	\$150
80. Gerald Yoder Fleetwood, PA	"chip carved" redware	1x12x12 Y2-C	\$300
81. Karen York Alabaster, AL	"pitcher" earthenware	12x5x5 Y1-B	\$135
82. Sybille Zeldin Philadelphia, PA	"floral server" terra cotta majolica	3x14x14 Z1-A	\$150



Sandi Pierantozzi, "Mad Hatter Tea Set" - earthenware



## SHOW AWARDS

**Best of Show: \$300.00** (*purchase award*)

Pennsylvania Guild of Craftsmen  
State College, PA

**First Place: \$250.00** (*cash award*)

Standard Ceramic Supply Co.  
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**Second Place: \$200.00** (*cash award*)

**Third Place: \$150.00** (*cash award*)

**Fourth Place: \$100.00** (*cash award*)

**Four Juror's Choice Awards: \$300.00 total**

\$75.00 each (cash awards)

**Five Honorable Mentions: \$250.00 total**

\$50.00 each (cash awards)

**Excellence in Form and Function: \$100.00** (*cash award*)

Awarded by Lupia Design & Publishing  
Marysville, PA

**Project Directors Award: \$100.00** (*purchase award*)

Awarded by Project Director for Excellence in Craftsmanship  
Scott R. Jones, Project Director



Lenore Vanderkooi, "Ikebana Bowl" - stoneware

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## THANK YOU

*I would like to thank the following people for their help in organizing this national exhibit:*

William P. Daley	Jim Lupia
Mitzi Henry Jones	Richard Faulkner
Mr. & Mrs. J. Newton Jones	Jean Lehman
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Christine Spangler	Jim Turnbull
Lee Grice	Jack Fulton
Denny Wood	Steve Brown
Delores Duke	Cynthia Hummel

*And with apologies and thanks to anyone who should have been included, but was inadvertently omitted.*

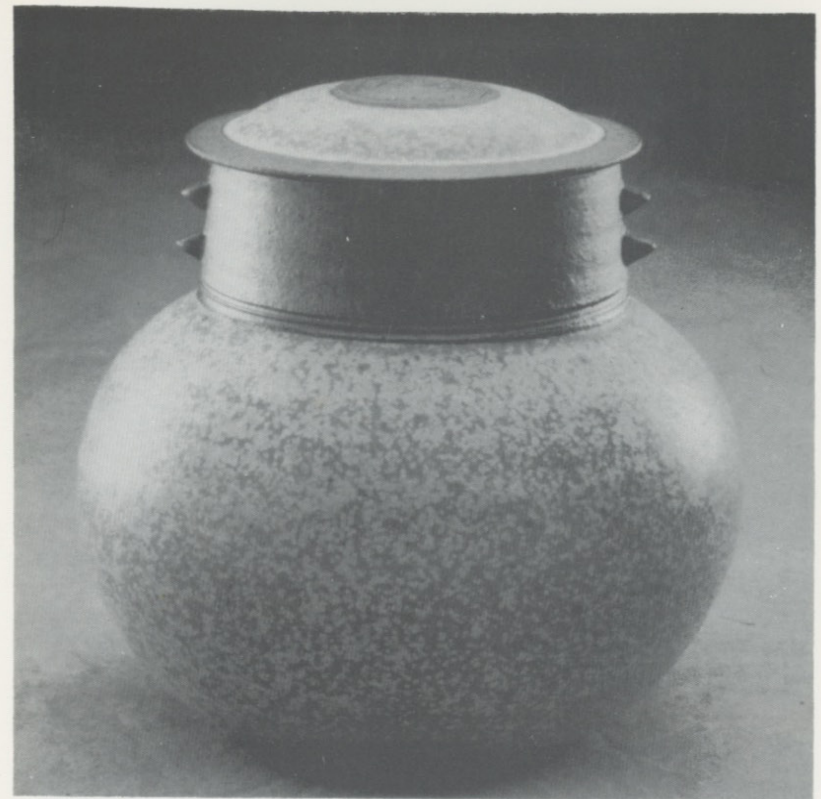
## SURVEY

*How did you hear about the show?*

(actual entrants 232)

<i>Ceramics Monthly</i>	126
Participant last year	20
Flier/ mailing	18
School/teacher	16
Friend	10
Another potter	10
<i>The Crafts Report</i>	9
<i>Studio Potter</i>	
<i>Network Newsletter</i>	9
<i>Art Calendar</i>	3
<i>Art Week</i>	2
Other	8
The Information Highway	1

232 Total Entrants



Tom & Julie Kostas, "Lug Jar" - stoneware

IF YOU HAVE ANY COMMENTS OR SUGGESTIONS SEND TO  
PROJECT DIRECTOR: Scott R. Jones c/o The Market House Craft Center

### SHOW FACTS:

- 232 Entrants • from 47 states
- over 600 pieces submitted • 88 pieces selected

The Market House Craft Center has been proud to host The Second Annual Strictly Functional Pottery National Exhibit. MHCC is a separate non-profit organization of the Pennsylvania Guild of Craftsmen, that was founded in 1988 to encourage understanding of Pennsylvania Crafts & Craftsmen through educational activities. All inquiries should be addressed to:

Market House Craft Center

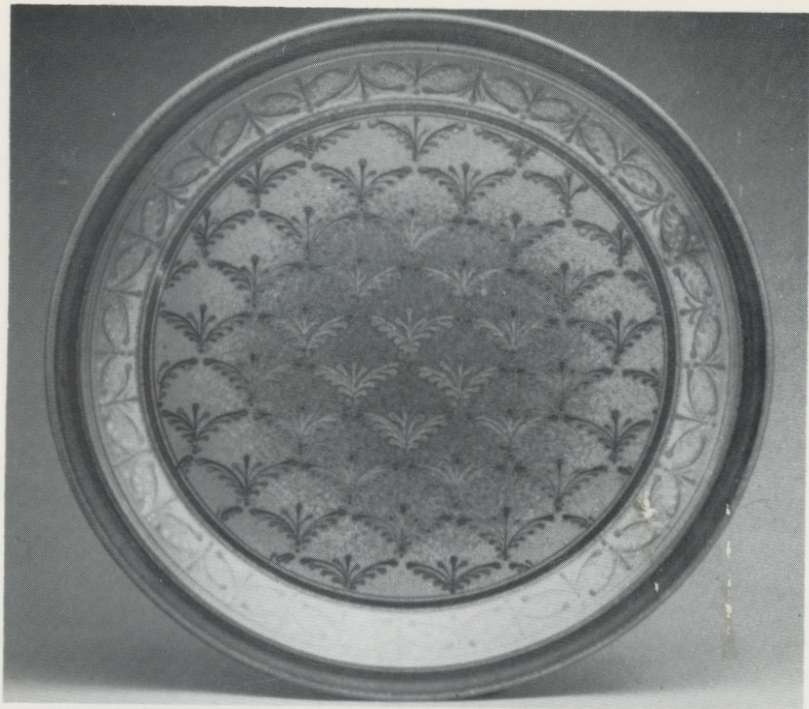
P.O.Box 552 • Lancaster, PA 17608 • (717) 295-1500

*Purchases of Art should be picked-up promptly after last show day or call to make other arrangements.*

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Strictly Functional Pottery National © Scott R. Jones 1987





*Mark A. Nafziger, "Platter" - stoneware*



*Mark Johnson, "Bowl" - earthenware*