

AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2018



The final document to consider is Höroldt's book of recipes for enamel colorants. He began writing it on December 24, 1731. The handwritten book consists of 19 chapters on color and flux recipes, and one chapter on ovens and the firing of painted porcelain. Highlights of Höroldt's recipes have been given by Seyffarth⁴ and Miels.⁵ Chapter 11 on the preparation of the so-called Böttger lustre has been transcribed in its entirety and translated into English by Zumbulyadis.⁶

Only a few highlights of the contents of these very rare and precious documents can be given in this brief research note. We are currently using the contents of the documents to place the results of our recent archaeometric (mineral and chemical composition of Meissen bodies) in the proper art-historical context.

- 1 O. Walcha, "Incunabeln aus dem Meissner Werkarchiv", *Mitteilungsblatt der Keramik-Freunde der Schweiz*, 1959, issue 46, pp. 22-26.
- 2 M. Miels, "Eine Versuchsaufzeichnung von Johann Friedrich Böttger zur Porzellanerfindung aus dem Jahr 1708", *Ber. Dtsch. Keram. Ges.*, 1967, vol. 44, pp. 513-517.
- 3 M. Miels, "Aus der Jugendzeit des europäischen Porzellans," *Sprechsaal*, 1960, vol. 93, pp. 294-299, 329-332, 349-351, 367-369, 389-392.
- 4 R. Seyffarth, "Johann Gregor Höroldt als Chemiker und Techniker," *Mitteilungsblatt der Keramik-Freunde der Schweiz*, 1957, issue 39, pp. 22-25.
- 5 M. Miels, "Die Entwicklung der Aufglasurpalette des europäischen Hartporzellans bis 1731 mit besonderer Berücksichtigung der Arbeiten von Johann Gregorius Höroldt," *Keramische Zeitschrift*, 1963, vol. 15, pp. 453-459.
- 6 N. Zumbulyadis, "'...with a dreadful bang' – A Chemical History of Böttger Lustre," *Keramos*, 2013, vol. 222, pp. 3-16.



Matthew S. Jones (American, b.1971), *The Rooster Refutes Envy*, 2011, Stoneware, Height 30 x diameter 16 ¼ in., The Mint Museum, Gift of Daisy Wade Bridges, Carol and Shelton Gorelick, Barbara Stone Perry, Jane M. Conlan, Carol H. Pharr, Dorothea F. West, Eric and Julia Van Huss, Alan and Bernette Bowen, Herb Cohen and José Fumero, Caroline T. Gray, Jane M. Hoyle, and Amy and Brian Sanders, 2012.8 © Matthew S. Jones, 2011

Researcher's bliss at the Mint Museum

MARTHA VIDA

Matt Jones' Artist Page on www.themarksproject.org is a blissful example of the synergy between The Marks Project (TMP), art historians, museum specialists, and collectors. While documenting the clay arts members of the Southern Highland Craft Guild (SHCG) at the Mint Museum, we came across Jones' monumental jar *The Rooster Refutes Envy*, which serves as a physical record of Jones' response to scholar Garth Clark's criticism of the craft movement. The five sides of text on the jar can be used now, and into the future, to illustrate the divergent trends in American ceramics that was first described by Elaine Levin in her 1988 book *The History of American Ceramics from Pipkins and Bean Pots to Contemporary Forms 1607 to Present*.¹

The divergence of these trends—the traditional functional vessel, the expressive, or "American Modern" vessel and the rise of industrial design—first emerged between WWI and WWII and continues into the 21st century as illustrated by Jones' jar through his use of a slip-trailed dialogue on a traditional vessel form. Jones' ideology is further discussed in an exchange with Garth Clark via his blog <http://jonespottery.com/critique-of-a-critic-rising-to/>

This jar, and possibly others by Jones, provide new primary source material for researchers seeking to make sense of the undisciplined nature of the American post-war ceramics movement. Transcribed by

The Mint Museum, the text is in order on the sides of the vessel from top to bottom and reads as follows:

(SIDE 1)

"Of course if you run the Math it may actually add up. But Look at it from Foghorn (AKA Matt Jones) Leghorn's common sense point of view. The sly bombastic and mischievous Rooster is justifiably confounded and Irritated.

(October 19, 2011 Matt Jones Maker)

LEVITY is the KEY keep 'em sunny side up!

(SIDE 2)

"I am NOT a Craft writer. My background is in the Fine Arts."

-G.C.

WHAT?

GARTH CLARK drawn from Eric Odgen's cover photo Shards: Garth Clark on Ceramic Art © 2005 Ceramic Art Foundation & Distributed Art Publication

"Peter Voukos was a potter" - G.C.

If you want to insist on this How are you not a Craft Writer?

(SIDE 3)

"The Craft Movement is Dead. Long Live Craft!"

- Garth Clark from his address at Portland Oregon's Museum of Modern Craft titled

"How Envy Killed the Craft Movement: An Autopsy in Two Parts"

Did Someone just lay an EGG? (Stink)

(SIDE 4)

Can Craft be so easily separated from its Movement?

I see myself and other Crafts people as Grass-Roots Organizers & Educators. Aren't the Galleries that carry our work part of the movement? What about the ACC, the S.H.C.G.? Or the N.C.P.C. or the Mint Museum's Delhom Service League? What about Customers & Collectors? Carol Savion's PBS series: Craft in: America? Books & Magazines?

(SIDE 5)

Boy I said Boy That just don't Add Up!

- FOGHORN LEGHORN

Foghorn Leghorn was created by Robert McKenson in 1946 for WB's Looney Tunes & Merrie Melodies

Genuine Country Funk

S.C.O.T.S. can get a witness?

well I declare! I'm bustin' FREESTYLE"

October 19, 2011

Matt Jones

TMP is grateful to the staff of the Mint Museum including ACC Member Brian Gallagher, Curator of Decorative Arts, Leslie Cone, Assistant Registrar who provided the transcription, and Emily Pazar, Assistant Curator who shared the project data.

TMP's project documenting former and current Southern Highland Craft Art Guild clay arts members was partially funded by a 2016 Craft Research Grant from the Center for Craft, Creativity & Design. The SHCG membership covers the nine states of the Southern Appalachians from Maryland to Alabama. The Marks Project documents the work and marks of post-war American ceramists on its research hub, www.themarksproject.org.

1 *The History of American Ceramics from Pipkins and Bean Pots to Contemporary Forms 1607 to Present.* (New York, Harry N. Abrahams, Inc., 1988), 163-167,171-173.