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by Katherine Taube

J UGS? Mixing bowls? Flower pots? Are these the things that your mind pictures when you consider pottery? A myriad of beautiful as well as utilitarian objects which the ceramic artist has given to the world today are classified as pottery: "ware made from earthly materials, molded, and hardened by heat."

Whether it's a fine old tableware some eighteenth century trader brought from China, an authentic bit of early American pottery, the treasured sampling of row on row of fascinating Mexican artistry or a simple dime-store scrap of clay molded into a pleasing shape, pottery has taken its rightful place in the American home.

The revival in North Carolina of the Jugtown Pottery industry seems to be an indication that the ceramic wares produced in the picturesque parts of the country are valued not only for their own beauty but for their associations. The Jugtown potters work leisurely, firing their clays only in the open fire. They are not concerned with how much shall be done, but how beautifully it shall be done.

At Jamestown, considerable research has been carried on to determine the kind of pottery used by the early settlers in the United States. By piecing together fragments of ancient originals, it seems fairly certain that these first American pieces were made with a red, brown or buff body. The art of introducing to the natural clay the great variety of colors we take for granted had not yet been developed.

There was some variety of colors, for old slipware has been found in that vicinity. Slipware was made by coating the original vessel with slip, the potter's clay in a very liquid state. The slip was then scratched off in a pattern, leaving the original darker color of the object showing through. Slip was also applied with brushes in patterns or placed in patterned grooves cut into the vessel.

Pottery has advanced from this early stage when objects were made for the oven and the cellar to a period in which its destiny is the table and the mantel. It is interesting to note that of the seven articles (pictured in the December issue of the Ceramic Age) which had won awards at the Paris International Exposition, three were of modeled figures. The others were a plate, cup, vase and bowl. Although all of us would not care to have a pink antelope dashing across our desks, the other charming figures of which it is representative are intriguing to most people. Lovers of dogs and horses have no trouble finding these objects treated realistically or abstractly in nature-defying colors.

The holiday season now past brought its usual revival of interest in small figurines, especially angels and ma-