CONTEMPORARY CERAMICS OF THE WESTERN HEMISPHERE
THE COVER DESIGN OF THIS CATALOGUE BY
BILL ATKINSON
Syracuse New York
CONTEMPORARY CERAMICS OF THE WESTERN HEMISPHERE

IN CELEBRATION OF THE TENTH ANNIVERSARY OF THE NATIONAL CERAMIC EXHIBITION

SPONSORED BY THE SYRACUSE MUSEUM OF FINE ARTS AND THE INTERNATIONAL BUSINESS MACHINES CORPORATION

FOREWORD BY RICHARD F. BACH

CHICAGO ART INSTITUTE
CHICAGO ILLINOIS
JANUARY 20 - FEBRUARY 23
1 9 4 2
COUNTRIES REPRESENTED:

ARGENTINA
BOLIVIA
BRAZIL
CANADA
CHILE
COLOMBIA
CUBA
ECUADOR
ICELAND
MEXICO
PANAMA
PARAGUAY
PERU
PUERTO RICO
UNITED STATES
URUGUAY
VENEZUELA
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Were there a Darwin of the industrial arts, he would seek his "survival of the fittest" in two places, and in their nicely adjusted relationship find his survivors. Having limited his studies to one field — let us say, ceramics — he would first examine the abilities of performers there, the potters, the ceramic sculptors, the designers for the ceramic industries — and secondly, he would go to the market place, measure the winds of trade, eye closely what sells, weigh material values, try out clays and glazes and study processes. Would he end there? His resulting ponderous volume, if he were really a Darwin, would give us something more. He would say: these things are record, facts, dimensional, measured by time and place, colored by the cash they cost in production and the price they command in distribution.

"Through all this" he would say, "runs another element, ineffable, hard to catch and harder to hold, an element refined in the heat of creation, not in the fire of the kiln, an element as desirable as it is elusive, as engaging as it is essential, by turns a burst of sun in the east or an evanescent glow of the same sun at the end of a workday — in short, that element which is complete in the artistic mind, without the earthen body or the trials of fugitive glaze. Of this I cannot write, for it must have a vehicle; it does not exist until it becomes a thing. In many things together its real value is revealed, comes into being as true character, and takes shape as a tendency; and out of this tendency in the end will come those tenuous characteristics which the future historian will sum up as style. I would call this the design-quality of ceramics.

"We have always spoken of material-quality and we are agreed on its meaning. We know of processes and tools and machinery; we have heard enough of overhead and taxes and labor problems and those other burdens of a complex economic culture. Yet what are all these, in this ceramic industry, without design-quality? What else makes the wheels go round, what else do Mr. and Mrs. Public buy and use and are proud to own? It is the quality of design that remains the primary appeal, the chief sales argument, the continuing satisfaction. So show me these many things of clay, and among them find the best; then, in turn, show them to the world. Collect and exhibit and choose, — and do this often, for," says our ceramic Darwin, lapsing into the vernacular, 'the more milk the more cream.'

"By this you signalize the leaders and encourage the rank and file. By this you demonstrate, as would be possible by no other means, that the talents to produce good design are abroad in the land, like birds in migration, seeking only a friendly
resting place. And, concluding, if I may refer you to Aristotle, this design-quality, thus revealed, you will find to be the reality, and the vaunted material only the effigy, not even the image."

This ceramic Darwin has not revealed himself, but his alleged statements might well have guided the Syracuse Museum of Fine Arts in its series of National Exhibitions of Ceramic Art, for these have served, both as to place and procedure, to discover and discern design-quality and to aid it toward enhancement.

To say that this is the Tenth American and the First International exhibition of Contemporary Ceramics to be held at Syracuse is but part of the story. Selections from these exhibitions have formed traveling collections shown throughout the United States in forty-two cities, in twenty-two states, and, by invitation, in four countries abroad. This year, the tenth, brings a further extension of territory — an all-American collection, including Latin-American and Canadian examples — and a staggering total of over fourteen hundred pieces!

Nor is this the final measure. At Syracuse and in these exhibitions ceramic artists and craftsmen have found not only a place of meeting, perhaps of contest, for their talents, but also a fair judgment, under favorable auspices, of their craftsmanship and design, — a point of concentration and a gauge of quality. Let us say this gauge is a barometer of design, an indicator of the character of today, but not only for today; rather a promise for to-morrow. For what is today's standard but a prediction?

No jury can write in words what tomorrow may bring, but this tenth exhibition of Contemporary Ceramic Art — a really all-American show — tells us plainly. War abroad and the threat of war at home, economic distress and priorities, — design-quality must weather them all. With the opportunity offered at Syracuse for all ceramists to try their mettle, design-quality in ceramics may look squarely into the wind and set its sails for the future.
CATALOGUE - UNITED STATES

CHARLES E. ABBOTT
1. Vase, thrown stoneware, yellow slip, brown glaze decoration
2. Vase, thrown stoneware, white glaze

LOUISE ABEL
3. Horse Reclining, red terra cotta
4. Young Himalayan Mountain Goat, red terra cotta

IRENE ANABEL AITKEN*
5. Politician with Cane

EDNA L. APEL
6. Porcupine, white slip over red clay with yellow green glaze

WHITNEY ATCHLEY
7. Remorse, one fire, engraved terra cotta

VICTORIA AVAKIAN
8. Plate, gray glaze

ARTHUR E. BAGGS*
9. Coiled Pot, stoneware clay, hand built

F. CARLTON BALL
10. Holocaust, shallow copper bowl enamelled, brilliant red

KATHRYN UHL BALL
11. Incantation, plate, white slip with underglaze painting

PEGGY PAVER BECK
12. Majolica Bowl, red clay thrown on wheel, yellow glaze, bands of brown and blue
13. Covered Jar, hand-built, Albany slip under gray alkaline glaze

PAUL JOSEF BOGATAY*
14. Bass, blue glazed terra cotta, unique

ADA ALPAUGH BROWN
15. Decorative Lambs

FORREST BURNHAM
16. Plate, earthenware, slip decoration, matt glaze

CLIVIA CALDER
17. Llama, yellow ochre glaze, slip decoration

LYMAN S. CARPENTER
18. Mother and Kid, yellow matt glaze

Honorable Mention for Ceramic Sculpture

Prize for Ceramic Sculpture

$50.00 — Prize for Ceramic Sculpture
Katherine Q. Payne Memorial Award
MARJORIE CAST
19 Pussy Willow Vase, gray and silver
20 Bowl, chartreuse and black

JEAN COCHRAN
21 Bowl, gray-white, carved decoration

CRUCITA T. CRUZ
Pueblo Indian Arts and Crafts
22 Decorated Plate
$50 — Prize for Pottery
Half of $100 Prize given by Commercial Decal Incorporated
East Liverpool, Ohio

E. deF. CURTIS*
23 Bowl, chrome and copper

JAMES WILLIAM O'NEILL CURTIS
24 Bowl, rutile transmutation

ROSEMARY DICKMAN
Kenton Hills Porcelains Inc.
25 Bowl, flower decoration, sgraffiato, underglaze color
(Designed by David Seyler)
Honorable Mention for Pottery

GERMAINE DIETERLE
26 Chipmunk, red clay with white engobe

KARL DRERUP*
27 Bowl, still-life in red, enamel on copper
28 Bowl, blue fish, enamel on copper
29 Bowl, cows, enamel on copper
30 Enchanted Garden (from a mural for a nursery room), enamel on copper
$200 — Prize for Enamels
Given by International Business Machines Corporation, New York

WILLIAM EHRICH
31 Platter, tannish brown rutile glaze with incised figures

DOLLY M. ERNST
32 Country Pond, bent glass plate
33 Reflets dans L'Eau, bent glass bowl
34 Polo, bent glass plate

LOUISA ETCHEVERRY
Lotus and Acanthus Studios
35 Bowl, glazed porcelain, raw alkaline glaze

VIOLET S. M. FLOWER
36 Old Swedes' Church, Pennsylvania Dutch Plate

MARION LAWRENCE FOSDICK*
37 Vase, slip-painted, stoneware
BERNARD EMERSON FRAZIER
Lawrence Kansas
38 Prairie Combat, stoneware with volcanic ash glaze — glaze of native volcanic ash, product of original research
$100 — Prize for Ceramic Sculpture
Given by Harshaw Chemical Company, Cleveland Ohio

THEODORA C. T. GOBERIS
Norwich Connecticut
39 Pitcher and Goblets, salt glaze, decorated
40 Elephant, wheel thrown, decorated, salt glaze
41 Bowl, red clay, mishima decoration, fish motif

WAYLANDE GREGORY*
Bound Brook, New Jersey
42 Head of Woman, high fired, unglazed terra cotta

MAIJA GROTELL*
Bloomfield Hills Michigan
Cranbrook Academy of Art
43 Bowl, stoneware, fish design in reduction
Honorable Mention for Pottery
44 Vase, stoneware, tan and gray blue
45 Cylinder, stoneware, design in yellow glaze on gray clay

THOMAS SAMUEL HAILE*
Alfred New York
46 Orpheus, stoneware pot fired in reducing atmosphere
$50 — Prize for Pottery
Given by Pass and Seymour Syracuse New York

PRUE M. HARRIS
Philadelphia Pennsylvania
47 Bowl, copper red, transmutation glaze

WILLIAM E. HENTSCHEL
Erlanger Kentucky
Kenton Hills Porcelains Inc.
48 Stoplight on a Binge, bowl, underglaze color
Honorable Mention for Pottery

HAROLD WESLEY HUNSICKER
East Cleveland Ohio
49 Decorative Plaque, yellow crackle

MARJORIE E. JONES
Carmel Indiana
50 Vase, red clay with relief decoration

BERTHE COUCH KOCH
University of Omaha
51 Bowl, white clay body, black engobe, sgraffito, decorated
Honorable Mention for Pottery

MERLE R. KOCH
Omaha Nebraska
University of Omaha
52 Bowl, black, blue and tan mottled glaze

EDGAR LITTLEFIELD*
Columbus Ohio
Ohio State University
53 Gray Vase, red earthenware
$50 — Prize for Pottery
Given by Iroquois China Company, Syracuse New York
54 Vase, stoneware
GLEN LUKENS* Los Angeles California

University of Southern California

55 Bowl, rough texture, semi-glazed with Death Valley glaze

WILLIAM MANKER Claremont California

56 Bowl, desert earth glaze

KARL MARTZ Nashville Indiana

57 Encrusted Ibis, raised ibis and vine decorated, greenish waxen cream glaze
Honorable Mention for Pottery

58 The Fourth Dimension, vase, earth and oyster, modern sgraffiato

ROBERT LEWIS MATHES Columbus Ohio

59 Rice Bowl, jiggered, high fired, porcelain, celadon glaze
60 Fruit Bowl, thrown low fired, red clay

EARL S. McCUTCHEN Washington Iowa

61 Cookie Jar, salt glazed stoneware, face decoration in slip

HAROLD SIEGRIST NASH Cincinnati Ohio

University of Cincinnati

62 Modelled Plate, coarse-grained, cream-colored earthenware, glazed with a white, translucent glaze

Honorable Mention for Pottery

GERTRUD AND OTTO NATZLER* Los Angeles California

63 Bowl, patina glaze
64 Plate, white brown ornamental glaze
65 Flower Container — velvet chartreuse glaze
66 Flower Container — velvet chartreuse glaze

$100 — Prize for Pottery
Given by Ferro Enamel Corporation, Cleveland Ohio

ADOLF ODORFER* Fresno California

67 Schubert Marche Militaire

ELLA M. ODORFER Fresno California

68 Wall Tile

Honorable Mention for Ceramic Sculpture

DOROTHEA WARREN O'HARA* Darien Connecticut

69 Cock, blue glaze

MIZI OTTEN New York City

70 Figure, enamel on copper

Honorable Mention for Enamels

LAURA S. PADDOCK Blue Hill Maine

Rowantrees Kiln

71 Duckshead Bowl

LOUISE CAROLYN PAIN Chicago Illinois

72 Bing-on-Bud, red clay, white glaze mottled
GLIDDEN PARKER  
73 Vase, design incised  

MARY GERTRUDE PARKER  
74 Jar, salt glazed, soluble salt decoration

HELEN CLARK PHILLIPS  
75 Bowl, stoneware, gray with brown brush strokes

WINIFRED ESTELLE PHILLIPS*  
76 Bowl, tall russet gray stoneware, natural grog finish
77 Bowl, stoneware, cream body, low, natural finish
78 Bowl, stoneware, white clay colored grog

HENRY VARNUM POOR*  
79 Two Tiles, for bathing pavilion

Work not in Competition

M. M. PURKISS  
80 Plate, majolica free brush decoration

RUTH RAEMISCH  
81 Mexican Ranch, enamel
82 Two Women with a Child, Cloisonne enamel
83 Soldier and His Horse, enamel
84 Girl with Flowers, grisaille technique

$50 — Prize for Enamels

Given by B. F. Drakenfeld Company, New York City

RUTH H. RANDALL*  
Syracuse University
85 Rain Cloud Mask, blue matt glazed

JEAN HEYL REICH  
86 Ticket, Please

AURELIUS RENZETTI  
School of Industrial Art
87 Wine Jug, thrown terra cotta jug, green glaze

HAROLD E. RIEGGER*  
School of Industrial Art
88 Ginger Jar, thrown stoneware, semi-glazed
89 Luster Bowl, sgraffiato

LILIAN SWANN SAARINEN  
Cranbrook Academy of Art
90 Racoon, hollow-built original

Honorable Mention for Ceramic Sculpture

HERBERT H. SANDERS*  
San Jose California
91 Plate, tan unglazed, coarse textured, dark band decoration
EDWIN AND MARY SCHEIER* Durham New Hampshire
92 Small Bowls (5), decorated stoneware
93 Vase, striped stoneware
94 Vase, incised decoration on stoneware
95 Bowl, incised stoneware
96 Bowl, applied decoration on stoneware

$100 — Prize for Pottery
Given by Onondaga Pottery Company, Syracuse New York

SUSI SINGER-SCHINNERL Hollywood California
97 Hollywood Mother with Two Children

CARL L. SCHMITZ* New York City
98 Sorrow, terra cotta, high fire
     Honorable Mention for Ceramic Sculpture
99 Woman with Lute, terra cotta, high fire

DON SCHRECKENGOST Alfred New York
100 Deep Forest, Punch Bowl
     $100 — Prize for Pottery
     Given by the United States Potters Association
101 Toby, glazed polar-cub
102 Pair of Vases, Pisces I and II
103 Rodeo, red stoneware plate

VIKTOR SCHRECKENGOST* Cleveland Ohio
104 Spring, lion and lamb, unique
     Honorable Mention for Ceramic Sculpture

DAVID WARREN SEYLER Erlanger Kentucky
105 Bang Bang, bowl, underglaze color

ELTA WADDINGTON SMITH San Jose California
106 Bowl, obsidian glaze over red clay
107 Bowl, carved, obsidian glaze
108 Bowl, starred obsidian glaze

KENNETH E. SMITH* New Orleans Louisiana
109 Vase, terra cotta body, green, colemanite glaze
110 Vase, raw alkaline, brown and green glaze

WILLIAM SOINI* Brooklyn New York
111 Jar, stoneware, gray with black crackle

ALZA STRATTON Erlanger Kentucky
     Kenton Hills Porcelains, Inc.
112 Ghost Town Ballet, underglaze color

MARY CHASE STRATTON Detroit Michigan
     Pewabic Pottery
113 Bowl, gray-brown crackle
W. W. SWALLOW Allentown Pennsylvania
114 Amish Bride and Groom, the Bishop and the Dowry, Pennsylvania Dutch Group — unglazed terra cotta
115 The Amish Way, Pennsylvania Dutch Group — red terra cotta wall tile

$100 — Prize for Ceramic Sculpture
Given by Hanovia Chemical Mfg. Company, Newark New Jersey
116 Amish Family, Pennsylvania Dutch Group — unglazed terra cotta
117 The Ephrata Group, Conrad Beissel, Sister Anastasia and the Householders, Pennsylvania Dutch Group — unglazed terra cotta, slip decoration

HAROLD W. THOMPSON Riverside California
118 Salad Bowl, yellow crackle on terra cotta
119 Bowl, old ivory crackle on terra cotta

VERA TOPPER Chicago Illinois
120 Blue Camel, blue colemanite, yellow glaze on red clay

WILLIAM T. TRACY Sarasota Florida
121 Hen

RUYCITA TRUJILLO Albuquerque New Mexico
Pueblo Indian Arts and Crafts
122 Jar, buff, incised

Honorable Mention for Pottery

MARGARET VINCENT Blue Hill Maine
Rowantrees Kiln
123 Sweet Adeline

EDNA VOGL Bloomfield Hills Michigan
Cranbrook Academy of Art
124 Cylinder, stoneware, brown
125 Bowl, porcelain, reduction

CARL WALTERS* New York City
Downtown Gallery
126 Walrus
127 Plate, black and white

MILDRED WATKINS Cleveland Ohio
128 The Universe, dish, enamel over copper
129 Flower and Leaf, dish, enamel over copper

RAYMOND WATSON'S MOTHER Albuquerque New Mexico
Pueblo Indian Arts and Crafts
130 Shallow Bowl

Honorable Mention for Pottery

WILLIAM WATSON Wilson North Carolina
131 Hand-built Vase, square, tan, coil

Honorable Mention for Pottery
132 Golden Bowl, slip decoration, pebble textured glaze
SYLVIE L. WEINSTEIN New York City
133 Bowl, stoneware, speckled green and brown

VALLY WIESELTHIER* New York City
134 Taming the Unicorn

$50 — Prize for Ceramic Sculpture
Half of $100 Prize from Commercial Decal Incorporated
East Liverpool Ohio

HELEN WILLIAMS Syracuse New York
135 Vase, light brown mottled
136 Bowl, lemon yellow

ARCH WINTER Mobile Alabama
137 Bowl, stoneware, light clay, bottle green shading inside
138 Bowl, brown clay, transparent glaze outside, shaded green and nickel inside

EDWARD WINTER* Cleveland Ohio
139 Harvest, enamel on steel mural
140 Flowers, enamel on steel mural

CLAIRE WITT Cleveland Ohio
141 Astronomical Dish, blue background, astronomical symbols
142 Chinese Dragon Dish, yellow background, red dragons
143 Undersea Life, dish, fish and seaweed

BEATRICE WOOD North Hollywood California
144 Vase, tall brown

ANN T. WRIGHT Minneapolis Minnesota
145 Tumblers, green and white on bisque

PUEBLO INDIAN ARTS AND CRAFTS MARKET* Albuquerque New Mexico
146 Group of Indian Pottery (8 pcs.)

Special Mention for Excellence of the entire
Collection of Indian Pottery

* Invited
AWARDS 1941

ENAMELS
   KARL DRERUP                      New York
   RUTH RAEMISCH                    Rhode Island

CERAMIC SCULPTURE
   BERNARD EMERSON FRAZIER         Kansas
   W. W. SWALLOW                    Pennsylvania
   LYMAN S. CARPENTER               Illinois
   VALLY WIESELTHER                 New York

POTTERY
   EDWIN AND MARY SCHEIER          New Hampshire
   DON SCHRECKENGOST               New York
   GERTRUD AND OTTO NATZLER         California
   EDGAR LITTLEFIELD               Ohio
   THOMAS S. HAILE                  New York
   CRUCITA T. CRUZ                  New Mexico

ALSO SEE HONORABLE MENTIONS IN CATALOGUE

CIRCUIT FOR WESTERN HEMISPHERE EXHIBITION
1941 - 1942

W. AND J. SLOANE COMPANY, NEW YORK       December 8 - 24
I. B. M. COUNTRY CLUB, ENDICOTT         January 2-12
CHICAGO ART INSTITUTE                   January 20 - February 23
CORCORAN ART GALLERY, WASHINGTON, D. C., March 4 - 25
CINCINNATI MUSEUM                        April 3 - 26
PHILADELPHIA ART ALLIANCE               May 6 - 27

OTHER BOOKINGS PENDING
COMMENTARY
by HENRY VARNUM POOR
MURAL PAINTER AND CERAMIST
MEMBER 1941 CERAMIC JURY

I must confess that "Arts and Crafts" shows in America have been acutely painful to me on the few occasions when I have conscientiously visited them. To my surprise this Syracuse show has been a pleasure. From all over the country work has poured into this fine old "Upstate" New York town in a very astonishing way and the result is more lively, inventive, and really good pottery gathered together than I had thought existed in America.

You must conclude that the medium really suits the temperament of American artists and craftsmen, for it is not just competence you see here, but free, lively and genuinely personal expression thru the fluid art of the shaping, glazing, decorating, and firing of clay.

This is not an "Artist in Industry" show, but it offers a demonstration of the very exceptional friendly compatibility which industrial and personal use of the same medium can achieve. Industrial technique has certainly raised the standard of craftsmanship for the artist, while the industrialists who are alert should see their whole field vitalized by the fresh inventive design of the artists.

I think the Ceramic Arts are really "going places" in America and are on their way!

Congratulations to Syracuse!
LATIN AMERICAN CERAMICS
COMMENTARY
by THOMAS J. WATSON
HONORARY CHAIRMAN, NATIONAL CERAMIC ADVISORY COUNCIL

Since art is one of the truest means for revealing the heart and mind of a people it logically should play an increasingly important part in the development of a more thorough understanding between our countries.

We in the United States feel a strong sense of hemisphere pride when we reflect on the achievements of our neighbors.

In presenting contemporary art of the Western Hemisphere in this year 1941, we once more affirm our faith that through the language of the artist people will be better able to recognize those traits common to all men which bind humanity together in universal kinship.
The quest for ceramics in the countries of our Latin neighbors to the south takes one into strange places and back into remote times. It leads from the mouth of the Amazon where dwelt that tribe of Marajoara Indians — of mysterious origin — to magnificent ruins in the high Andes where several great civilizations left behind imperishable examples of ceramic art.

American potters of antiquity possessed an exuberant nature, expressing this in their work whether they belonged to the Mexico of Aztec or Mayan times or to the Nazca, Chimu or Inca period of South America’s west coast. It is this distinctly American spirit which here and there animates the contemporary ceramist. In Brazil he is reviving an interest in the designs inherited from the Amazonian Indians, the output of his kiln highly nationalistic; in Paraguay and Argentina, ceramic production has also an indigenous flavor albeit influenced by the more sophisticated style of the Spanish ceramist. The Chilean artist-potter depicts the native life about him, irony in his sculptured caricatures, fantasy in his terra cotta creations.

The function of ceramic art here has, in the main, undergone a change; today in South America the accent is on the decorative rather than the utilitarian object. Whereas the ancient potters fashioned bowls and pots for their own use or as rituals to honor their dead, the contemporary ceramist is properly conscious of his market and in response to an enlarging interest in the decorative, he creates out of clay or terra cotta, sculptured objects, wall panels, ornamental vases, jar, plates. An exception is Brazil where a group of artists still produces utilitarian objects almost exclusively, employing the beautiful Marajoara designs.

Paraguay had, in the late Campos Cervera, one of the distinguished ceramists of the continent whose work strongly reflects his Spanish schooling. Uruguay, Argentina, Chile, Mexico and Venezuela have lately expressed a lively interest in the art through the establishment of ceramic courses in their Academies of Fine Arts and Industrial schools. There the younger craftsmen are learning a variety of techniques...
unheard of by their forbears. In ceramic-rich Mexico, village after village takes pride in its output of "popular" pottery, made by unschooled natives who have inherited their skill from generation to generation.

Today, as in the past, the potter's art is a plastic expression of America's civilization, and through the many fine examples in the great museums of the world we have come closer to an understanding and an appreciation of the cultural past and rich traditions of our Latin American brothers. There is a wide gap in the production of art ceramics in practically all of these countries, centuries separating the superlative work of the ancients from the output of contemporary potters. Although one finds an awakening interest everywhere and research in new techniques developing, contemporary expression is in its infancy.

In arranging this continental exhibition of ceramics, the sponsors of the 10th Annual National Ceramic Exhibition and the Syracuse Museum of Fine Arts are therefore performing an invaluable service for living artists of this hemisphere who find in this oldest of all arts a sympathetic medium for their talents.
CATALOGUE - LATIN AMERICA

ARGENTINA

ALFREDO BIGATTI
1 Pain, terra cotta panel

JOSE BIKANDI
2 Workmen

LUIS PERLOTTI
3 Tango in La Boca, plate

MARINO G. PERSICO
4 In the Patio, panel

POPULAR CERAMICS
4a Buffalo

BOLIVIA

MARINA NUNEZ DEL PRADO
5 Llamas, terra cotta

GENARO IBANEZ
6 Indian Woman's Head, terra cotta

BRAZIL

CAMILLA A. de AZENEDO
7 Floreira, vase

ENCLIDES FONSECA
8 Jar

MARIA FRANCELINA
9 Black Jar
10 Small Box with Cover
11 Typical Indian "Marajoara" Jar
12 Ashtray

MANCEL PASTANA
13 Indian Head, terra cotta

ANTONIO PAIM VIEIRA
14 Bowl with Indian Figures
15 Jar
16 Plate

CHILE

RAMON MIRANDA ALEGRIA
17 Group of Natives

JOSE PEROTTI
18 Siamese Dancer, terra cotta
19 Vase
20 Vase, Owl Design, Native Type
21 Spring, plate, inlaid burnt enamel over metal
22 The Herald, plate, inlaid burnt enamel over metal
23 Paradise, plate, inlaid burnt enamel over metal
Luis Guzman Reyes
24 Indian Mother
25 Fruitseller
26 Lovers
27 Ashtray

René Roman Rojas
28 Mother with Children, terra cotta

Margot Guerra Vial
29 Native Pair, terra cotta

Colombia
Gomer Medina
30 Melancholia, terra cotta

Cuba
Angel Castillo Flores
31 Malaga Style Jar with Sevillian Decoration
32 Blue Bowl
33 Large Red and Black Jar
34 Copy of Idol Maisi

Ecuador
Tito Leon
36 Monkey
37 Animal with Head of a Bird
38 Small Red Bowl
39 Small Plate

Antonio Salgado
40 Plate, Indian Decoration
41 Vase, "Inca" Decoration

Hilda Weilbaur
42 St. George, tile panel

Popular Ceramics
43 Man with Llamas
44 Native Musician

Group of Colonial Period
45-49 Five Vases (16th Century)
MEXICO

LOPEZ REY

52 Mexican Cavalier
53 Indian

GROUP OF POPULAR CERAMICS

Created by natives — an art-craft passed down from generation to generation:

54 Vase
55 Jar
58 Large Dish, tray shape
59 Large Flat Dish
60 Vase, Pulquero
60a Pig Banks (2)

GROUP OF ARCHAEOLOGICAL CERAMICS

Loaned by Mr. Leonard G. Field:

61 Tarascon Idol — From the Patzcuaro Lake area, Circa 1400
62 Tarascon Vase — From the Patzcuaro Lake area, Circa 1400
63 Toltecan Ceremonial Plate — Vicinity of Cholula, Circa 1100
64 Toltecan Incensario (Cholula), Circa 1100
65 Totonacan Bowl — Archaic period, Octaxtla, Vera Cruz, Circa 800
66 Totonacan Head — Northern Vera Cruz, Circa 1200
67 Totonacan Mother and Child — Northern Vera Cruz, Circa 1000
68 Zapotecan Burial Urn, Circa 1300
69 Zapotecan (Mixe) Idol, Circa 1200

NOTE:—Many of the Tarascon figures are in excellent state of preservation because they were buried in sand. The subsequent movements of earth due to rain or other climatical conditions had comparatively little effect upon these pieces.

PANAMA

DIANA CHIARI

70 Flower Bowl

PARAGUAY

CAMPOS CERVERA (Julian de la Herrera)

71 Curupi, Bowl, elephant decoration
72 Kyguá-verá, Figure of a Woman
73 Small Figure of a Woman

JOSEPHINA PLA (Mrs. Campos Cervera)

74 Plate, Indian design
PERU
CARMEN SACO
75 Plate, luster
76 Plate, luster

GROUP OF ANCIENT CERAMICS (HUACOS)
Representing work of the early Nazca and Chimú period:
77 Chimú Period — Human Head (North)
78 Chimú Period — God of Agriculture (North)
79 Chimú Period — Warrior (North)
80 Chimú Period — Woman and Child (North)
81 Chimú Period — Vase with One Spout (North)
82 Chimú Period — God with Two Snakes
83 Nazca Period — Wiracocha God Supreme (South)
84 Nazca Period — Divinity of Nazca Civilization (South)
85 Nazca Period — Vase
86 Nazca Period — Puma design Two Spouts (South)

PUERTO RICO
PRIMUS POTTERY
87 Vase

URUGUAY
VINCENTE SPERANZA SCHIAVO
88 Large Vase
89 Small Vase
90 Plate

VENEZUELA
ANGELINA CURIEL
91 Walking Salesman

CELA A. PLAST
92 Cyclindrical Vase

END OF LATIN AMERICAN CATALOGUE

ICELAND
POPULAR CERAMICS
93 Walrus
CONTEMPORARY CANADIAN CERAMICS
FOREWORD
by ANNA WETHERILL OLMSTED
DIRECTOR, SYRACUSE MUSEUM
OF FINE ARTS

For the second time we welcome our good neighbors from the North. Since the year 1938, when the Canadian Potters' Guild participated in the Seventh National Ceramic Exhibition at the Syracuse Museum, strides have been taken by this earnest group of craftsmen who, despite lack of equipment and wars and various obstacles, are carrying on with high hopes for the future.

Canadian folk, we are told, are becoming more and more "pottery-conscious." Proudly they remind us that the Dominion abounds in good rich clay, "as good as any English clay that used to be shipped over here before the war," and that several Canadian universities are establishing courses in ceramics. And the results will soon speak for themselves.

Selected from the works gathered together by the Guild for the Canadian National Exposition held annually in Toronto, these ceramic pieces represent several provinces, and hold their own exceedingly well in an exhibition which is actually making art history: to wit, the first collection of contemporary ceramic art of the Western Hemisphere to be assembled in this Brave New World!
CATALOGUE - CANADA

MRS. MARGUERITE C. BAINES  Toronto
  1  Plate
  2  Bowl
  3  Jug

MRS. JOHN BENNETT  Toronto
  4  Figure

EUGENIA BERLIN  Toronto
  University Settlement
  5  Figure Group

MOLLY CARTER  Vancouver B. C.
  6  Vase
  7  Figure

MRS. R. M. CARTHY  Toronto
  8  Bowl
  9  Plate
  10 Bowl

NORAH COOPER  Toronto
  11 Vase

MRS. NANCY DAWES  Senneville Quebec
  12 Bowl

KJELD DEICHMANN  New Brunswick
  13 Square Bowl
  14 Tall Vase

MRS. DONALD GALT  Toronto
  15 Bowl

MRS. ILLY GEPE  Toronto
  16 Negro Angel
  17 White Angel

PRUDENCE DAWES GILMORE  Senneville Quebec
  18 Figure

IVY HAMBLETT  Toronto
  19 Bowl
  20 Bowl and Plate
<table>
<thead>
<tr>
<th>Name</th>
<th>Item</th>
<th>Location</th>
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<tbody>
<tr>
<td>MRS. BAILEY LESLIE</td>
<td>21 Plate</td>
<td>Toronto</td>
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<td></td>
<td>22 Three Choir Boys</td>
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<tr>
<td>LUKE LINDOE</td>
<td>23 Horse</td>
<td>Alberta</td>
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<td>24 Ram</td>
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<td>MARGARET LYTLER</td>
<td>25 Dish</td>
<td>Toronto</td>
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<td>MARY MACPHERSON</td>
<td>26 Angel</td>
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<td>GLADYS MONTGOMERY</td>
<td>27 Vase</td>
<td>Toronto</td>
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<tr>
<td>CAMERON PAULIN</td>
<td>28 Jug</td>
<td>Toronto</td>
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<td>MRS. MARY ROWLANDS</td>
<td>29 Vase</td>
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<td>MARY SATTERLY</td>
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<td>31 Yellow Vase</td>
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<td>JACQUES SPINARD</td>
<td>32 Vase</td>
<td>Trois Riviere Quebec</td>
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<td>MRS. H. F. C. STIKEMAN</td>
<td>33 Bowl</td>
<td>Senneville Quebec</td>
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<td>KATHLEEN M. TOWERS</td>
<td>34 Bowl</td>
<td>Leaside Ontario</td>
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<tr>
<td></td>
<td>35 Jug</td>
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<td>MRS. DORA WESCHLER</td>
<td>36 Figure</td>
<td>Toronto</td>
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<td>37 Figures</td>
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<td>DOROTHY WILSON</td>
<td>38 Dancer</td>
<td>Berwick Nova Scotia</td>
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<tr>
<td>NUNZIA d'ANGELO ZAVI</td>
<td>39 Vase</td>
<td>Toronto</td>
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THE NATIONAL CERAMIC EXHIBITION

MILESTONES

The annual National Ceramic Exhibition was founded in memory of Adelaide Alsop Robineau, internationally-known Syracuse ceramist. Part of the exhibition is circuitied annually by the Syracuse Museum.

1937 Officially invited to Copenhagen, Denmark; Stockholm and Gothenburg, Sweden; Helsingfors, Finland; and Stoke-on-Trent, England: This the first all-American Ceramic Exhibition ever invited abroad. This foreign exhibition circuit financed by the Rockefeller Foundation in recognition of the international significance of these invitations.

1939 Invited by Dorothy Liebes, Director, Decorative Arts Section, Golden Gate International Exposition, San Francisco, to represent American ceramic art at the Exposition.

1941 First Exhibition of Contemporary Ceramics of the Western Hemisphere, arranged in celebration of the Tenth Anniversary of the National Ceramic Exhibition, and sponsored by the Syracuse Museum of Fine Arts and the International Business Machines Corporation: this exhibition made possible by the interest and generosity of Mr. Thomas J. Watson, noted patron of contemporary art. First showing at the Syracuse Museum, October eighteenth thru November sixteenth.

SPEAKERS AT PREVIEW WESTERN HEMISPHERE EXHIBITION OCTOBER THE EIGHTEENTH 1941 SYRACUSE MUSEUM OF FINE ARTS

MR. THOMAS J. WATSON, HONORARY CHAIRMAN NATIONAL CERAMIC ADVISORY COUNCIL MRS. DOROTHY LIEBES, DIRECTOR, DECORATIVE ARTS, GOLDEN GATE INTERNATIONAL EXPOSITION RICHARD F. BACH, DEAN OF EDUCATION AND EXTENSION, METROPOLITAN MUSEUM OF ART WILLIAM M. MILLIKEN, DIRECTOR CLEVELAND MUSEUM OF ART AND FREDERICK E. HASLER, PRESIDENT PAN AMERICAN SOCIETY OF THE UNITED STATES: Presiding FREDERICK W. BARKER, PRESIDENT BOARD OF TRUSTEES OF THE SYRACUSE MUSEUM OF FINE ARTS
MUSEUMS BOOKING THE CERAMIC NATIONAL CIRCUITED ANNUALLY BY THE SYRACUSE MUSEUM

Philadelphia Art Museum, Pennsylvania
Worcester Art Museum, Massachusetts
Cleveland Museum of Art, Ohio
San Diego Fine Arts Gallery, California
Los Angeles Museum of Art, California
San Francisco Museum of Art, California
Seattle Art Museum, Washington
Newark Art Museum, New Jersey
Cincinnati Museum, Ohio
Memorial Art Gallery, Rochester, New York
George Walter Vincent Smith Art Gallery, Springfield, Massachusetts
Columbus Gallery of Fine Arts, Ohio
Currier Gallery of Art, Manchester, New Hampshire
Brooks Memorial Gallery, Memphis, Tennessee
Newcomb College Art Gallery, New Orleans, Louisiana
University of Pittsburgh Gallery, Pennsylvania
University of Minnesota Gallery, Minneapolis, Minnesota
City Art Museum, St. Louis, Missouri
Oberlin College, Ohio
Munson-Williams-Proctor Institute, Utica, New York
Portland Art Museum, Oregon
John Herron Art Institute, Indianapolis, Indiana
Kansas City Art Institute, Missouri
Toledo Museum, Ohio
Indiana University, Bloomington, Illinois
St. Paul Art Gallery, Minnesota
Dayton Art Institute, Ohio
Cranbrook Academy of Arts, Bloomfield Hills, Michigan
Flint Institute of Arts, Michigan
Albright Art Gallery, Buffalo, New York
Museum of Fine Arts, Houston, Texas
Milwaukee Art Institute, Wisconsin
Witte Memorial Gallery, San Antonio, Texas
Isaac Delgado Museum of Art, New Orleans, Louisiana
Chicago Art Institute, Illinois (1942)
Corcoran Art Gallery, Washington, District of Columbia (1942)
Philadelphia Art Alliance, Pennsylvania (1942)

Special bookings have been made by the Golden Gate International Exposition, the American Ceramic Society in connection with their annual conventions in Chicago, Toronto and Baltimore; and by the DuPont deNemours Company in Atlantic City and Wilmington, Marshall Field and Company, Chicago, and W. and J. Sloane Company, New York (December 1941).

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