



**ARIZONA STATE UNIVERSITY ART MUSEUM  
CERAMICS RESEARCH CENTER**

**SUSAN HARNLY PETERSON PAPERS**

**July 2010 (updated January 2015)**

**Contact Information**

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## COLLECTION OVERVIEW

<b>Repository:</b>	Arizona State University Art Museum, Ceramics Research Center Tempe, AZ
<b>Creator:</b>	Susan Harnly Peterson
<b>Title:</b>	The Papers of Susan Harnly Peterson
<b>Quantity:</b>	The papers are arranged in a total of 29 boxes (Box 25 comprises 2 boxes labeled Box 25A and Box 25B as does Box 27, Box 27A and Box 27B) plus oversized items. They are housed in 6 file cabinets.

## ADMINISTRATIVE INFORMATION

<b>Provenance:</b>	The Susan Harnly Peterson Papers were donated by Susan Peterson over a period of years between 2003 and 2007.
<b>Preferred Citation:</b>	Susan Harnly Peterson Papers, Arizona State University Art Museum, Ceramics Research Center

## **BIOGRAPHICAL NOTE**

Born in McPherson, KS, her father an educator and her mother a painter, Susan Peterson was introduced early in life to both art and travel. Peterson was awarded a National Scholastic Magazine scholarship to Carnegie Institute of Technology, but following her father's wishes, enrolled in nearby Hastings College, Hastings, NE, instead, and pursued a liberal arts education. After a year she enrolled in Monticello College, which had a strong art department, and next at Mills College, Oakland, CA, where she graduated Phi Beta Kappa with an A.B. degree in painting and additional courses which granted her teaching credentials. Her final year at Mills was also her introduction to ceramics, studying with Carlton Ball. The years after her graduation were spent in various teaching jobs, earning enough money to enter the ceramics program at Alfred University in New York. Her training in ceramics was limited compared with the other students, but she persevered and earned an M.F.A. degree in industrial ceramic design.

Following her graduation from Alfred, the newly married Peterson and her husband moved to Los Angeles where Jack Peterson worked for Gladding McBean and Susan found a job teaching at Los Angeles Community College; among her students were Ken Price and Billy Al Bengston. After a brief stint at Whittier High School, she received an offer to begin a ceramics program at Chouinard Art Institute in Los Angeles. Her successful years there were followed by the establishment of another ceramics program, this one at the University of Southern California, and then a third – a summer program at Idyllwild, CA. Peterson was to remain at USC until 1972, a period of time that encompassed the revolution in American ceramics epitomized by Peter Voulkos and others.

When Peterson accepted an offer from Hunter College in New York, she was at a crossroads in her life. Her marriage had ended, she had contracted a serious illness that had kept her nearly bed-ridden for a year, and she felt she had taken the program at USC as far as she could. Starting yet another new ceramics program on the other coast was a challenge Peterson could not resist, particularly one that would offer her the artistic excitement of New York City. During her time there she founded several more programs, among them the Joe L. Evins Appalachian Center for Crafts, Smithville, TN, and the Clayworks Studio Workshop.

In addition to her extensive and influential teaching career, Peterson had a television show during the 1960's, "Wheels, Kilns and Clay," and authored a number of books. She has been the recipient of numerous awards for both her art and her service to the ceramic community. Following her retirement, she settled in Arizona, where she continued to work and write until her death in 2009. Prior to her death she made a gift of many of her ceramics and her extensive archival material to the Ceramics Research Center at Arizona State University where her collection is housed in the Susan Harnly Peterson Archive, named in her honor.

## **SCOPE AND CONTENT NOTE**

The papers of Susan Harnly Peterson document her long career as an artist, educator, and author. They date from the earliest years of her life to her death in March, 2009.

The files are organized into seven series: Media, Books on Ceramics, Books on Individual Artists, Personal and Biographical, Glen Lukens Collection, Oversized Material, and "Wheels,

Kilns & Clay Archival Material. The Media series contains films, tapes, photographic material and audio material. The Books on Ceramics series comprises *Contemporary Ceramics*, *The Craft and Art of Clay*, *Smashing Glazes*, *Working with Clay*, the television show “Wheels, Kilns and Clay,” and *Pottery of American Indian Women*. This material includes correspondence relating to the works as well as research materials and draft copies. The Books on Individual Artists series covers *Lucy Lewis: American Indian Potter*, *The Living Tradition of Maria Martinez*, *Maria Martinez: Five Generations of Potters*, *Shoji Hamada: A Potter’s Way and Work*, *Jun Kaneko*, and *Feat of Clay: Five Decades of Jerry Rothman*. The type of material included is the same as the books on general ceramics. The Personal and Biographical series has biographical material, correspondence of a general nature, writings of Peterson other than her books, organizations, travel, etc. The Glen Lukens Collection contains materials given to Susan Peterson by Vera O’Dell, niece of Glen Lukens, after his death and contains correspondence, writings, notebooks, and photographs covering over 30 years of his life. Series 6, Oversized Material, contains items of that are too large for an archival box and instead are stored atop the file cabinets along with boxes 1-4 containing media items. The final series, Series 7, “Wheels, Kilns & Clay” Archival Material, contains, in addition to archival material, original videocassettes and textbooks from the television series. The cassettes and textbooks are housed on the shelf above the archive.

## ARRANGEMENT

The arrangement and location of the boxes within the series is as follows:

Series 1: Media:	Boxes 1-4	On top of the files
Series 2: Books on Ceramics:	Boxes 5-12	Drawers 1-9
Series 3: Books on Individual Artists:	Boxes 13-23	Drawers 10-17
Series 4: Personal/Biographical:	Boxes 24-25(A,B)	Drawers 18-20
Series 5: Glen Lukens Collection	Box 26	Drawers 21-22
Series 6: Oversized Material:	Not boxed	On top of the files
Series 7: “Wheels, Kilns & Clay Archival Material	Box 27 (A,B)	Drawers 23-24

## BOX 1 – MISCELLANEOUS FILMS AND TAPES

“Odyssey” was an educational television series sponsored by the University of Southern California for a period of time in the mid-1900’s. SHP’s series “Wheels, Kilns, and Clay,” offered as a 26-week 3 credit-hour course, was a part of this series and consisted of 54 half-hour shows. It ran in 1968-1969 on KNXT-TV in Los Angeles, CA. Included in the programs were films, some filmed by SHP in 16mm (indicated by “SHP” following the entry) and some supplied by outside individuals/companies, identified when known. Titles of the films are given when available and are as written on container. The following films are the originals of some of the films used.

1.01 Odyssey films (Note: Starred (\*) items are in processing for repair)

1.01A Toshiko Takaezu glazing. December 20 1967. Color, no audio. 1 minute, 45 seconds. SHP

1.01B “Studio Potters: Coronel, Littlejohn, Cressey, Bacerra, Johnston, Mason, & Rothman.” January 1968. Color, no audio. SHP. Film is a series of clips of each individual artist as follows:

1. Raul Coronel: tile mural
2. Victoria Littlejohn: casting, placing glass pieces in carved designs and firing, ashtrays.
3. David Cressey: carved vases
4. Ralph Bacerra: throwing
5. Ellice Johnston: throwing
6. John Mason: large-scale work

Note: Jerry Rothman segment not found on this reel. See separate film item 1.01C.

\*1.01C “Odyssey. Jerry Rothman March 6 1968.” Rothman constructing large-scale work; believed to be missing segment of 1.01B. Color, no audio. SHP [Spliced section has come loose and film is upside down and backwards; being repaired at this time]

1.01D “Frieberg. Pottery Making November 18 1967.” Believed to be Berndt Friberg. Color, no audio.

The following films are believed to have been contributed to the series by Georg Jensen of New York. An information sheet for the SHP Odyssey series located in the archives states: “George Jensen of New York, distributor of Scandinavian glass and ceramics, has contributed an extensive collection of visuals to be used on the program; each of the European artists and the various factories have sent works to be exhibited especially for this series; museums and individual collectors have provided nearly priceless pieces for the television use...”

- 1.01E "Odyssey. Arabia, Wartsila, Finel." Footage of individual artists as well as production facilities for both ceramics and glass. Black and white.
- 1.01F "Gustavberg. 'Form and Function.'" Includes Lisa Larson. Color (faded).
- \*1.01G "Gustavberg Film." Container is corroded and could not be opened. Notation on container says "scratched, needs coating." Possibly a duplication of 1.01.F but could not be viewed. In processing for repair and viewing.
- 1.01H "Marimekko." Commercial film of the Finnish design company showing production, fabrics, etc. Color (faded).
- 1.02 "Hamada, Prieto, Voulkos." 3 films spliced together. "Hamada" produced by Richard Petterson (taught at Scripps 1948-1975) and photographed by Pomona photographer Burton Frasher. Believed filmed at Scripps approximately 1952. "Prieto" and "Voulkos" segments feature primarily throwing. Exact dates and locations not known. Robert Garrison is believed to be the photographer of the "Voulkos" segment. A digitized version of this film which includes a segment on Marguerite Wildenhain also exists but not in this archive.
- \*1.03 Contents unknown. Film is composed of a series of spliced sections that have broken apart or break as film is run. One brief section is of wedging, a second of John Mason. Further attempts to view were halted until film can be repaired. In processing for repair and viewing.
- 1.04 "Throwing Tape." SHP throwing cylinders, bowls, pitchers. Approximately 20 minutes. Color, no audio, no date.
- \*1.05 "SCLCTADN\_N." Appears to be a film on throwing techniques although only part of the film could be viewed. Film is a series of clips which have been spliced together. Some sections are upside down, others have broken apart. In processing for repair, viewing.

## **BOX 2 – MISCELLANEOUS FILMS AND TAPES**

- 2.01 "Pottery Making in Japan." Produced by Ray Garner. Black and white. 22 minutes. (2 copies)
- 2.02 "Potters Guild, 1963." Film of Hamada and Shimaoka. Location unknown; believed to be California. SHP and Carlton Ball also appear in the film. Black and white, no audio. (4 copies)
- 2.03 Gladding-McBean Related Films
  - 2.03A Interpace: glaze test tiles in kiln and blueprints of furnace. Color, no audio, 16mm

- 2.03B Production facility showing mixing clay and extruding. Black and white, no audio, no date
- 2.03C Production facility showing plate making and glazing. Black and white, no audio, no date
- 2.03D "The Art of Keramos." Commercial movie filmed in association with Gladding McBean & Co. Features dinnerware products with segments about pottery making and history of ceramics. Color, audio (2 reels)
- 2.03E "Now and Forever." Commercial film produced by Gladding McBean and Hermosa Red Clay Tile. Features tile products with sections on fabrication and installation. No date.
- 2.04 "African Art and Clay."
- \*2.05 The following films have not been viewed because to date there is no projector available for them. In processing until they can be viewed.
  - \*2.05A "Hamada." Possibly a duplicate of 2.02 but unable to determine at this time. Size of film unknown.
  - \*2.05B No title, no date. Size of film unknown.
  - \*2.05C No title, no date. Super 8 film.

### **BOX 3 - MISCELLANEOUS SLIDES; EXPLANATORY NOTE**

The slides have been categorized and filed in a total of 16 numbered slide holders plus 3 black notebooks of slides of miscellaneous artists and 1 notebook and 1 slide holder of photographs. To facilitate the use of the slides, the inventory sheets include the number of the slide holder, allowing the user to determine quickly which one is needed. Please note that because some of the categories include a large number of slides, one category will often "spill over" into the next slide holder. The following is a condensation of the contents of each slide holder.

Slide Holder 1 (3.01 inclusive) North American Ceramic Arts

Slide Holder 2 (3.02-3.03): Mexico and Mexican Art, South America and South American Art

Slide Holder 3 (3.04A-C): Europe and European Art (various European countries, England and France)

Slide Holder 4 (3.04D-F): Europe and European Art continued (Germany, Greek and Minoan art, Roman and Etruscan Art)

Slide Holder 5 (3.04G-3.06): Europe and European Art continued (Italy, Spain); Russia and Russian Art; Africa

Slide Holder 6 (3.07): Scandinavia and Scandinavian Art (Finland, Norway, Sweden and Denmark)

Slide Holder 7 (3.08A.1-2): Asia and Asian Art (China)

Slide Holder 8 (3.08A.3-7): Asia and Asian Art, continued (China)

Slide Holder 9 (3.08A.8-14): Asia and Asian Art, continued (China)

Slide Holder 10: (3.08B-D): Asia and Asian Art, continued (Japan, Korea, Thailand, Vietnam)

Slide Holder 11: (3.09A.1-3): India and the Middle East (India and Pakistan, Banaras, South India)

Slide Holder 12 (3.09A.4-3.09D): India and the Middle East, continued (Pondicherry, Nepal, Egypt, various Middle Eastern countries, Morocco)

Slide Holder 13 (3.10A-D.5): Clay Production and Techniques (Clay, Tools, Kilns, Production and Techniques)

Slide Holder 14 (3.10D.6-3.11): Clay Production and Techniques continued; Design Ideas from Nature

Slide Holder 15 (3.12): Shows and Exhibitions (arranged alphabetically)

Slide Holder 16 (3.13-3.14): Student Work

## **BOX 3 – MISCELLANEOUS SLIDES**

### **Slide Holder 1**

3.01 North American Ceramic Arts

3.01A Mimbres

Sleeves 1-5 82 slides 1963, 1977

3.01B Native American Life

Sleeves 1-6: Monument Valley, AZ; Mesa Verde, CO; Chaco Canyon, NM:  
105 slides, n.d.

3.01C Early United States Pottery

3.01C.1 Sleeve 1: Philadelphia Museum: 20 slides, photographed 1965-1979

- 3.01C.2 Sleeve 2: Early American Pots and Jars, 9 slides, photographed 1965, 1968, 1975
- 3.01C.3 Sleeve 3: Pennsylvania Dutch Pots: 9 slides, photographed 1965
- 3.01C.4 Sleeve 4: American kilns: 2 slides

## **Slide Holder 2**

### 3.02 Mexico and Mexican Art

- 3.02A Sleeve 1: Mingei Folk Art Museum, San Diego, Juan Quezada: 20 slides
- 3.02B Sleeve 2: Juan Quezada and firing, 20 slides, 1983
- 3.02C Sleeves 3-5: Toluca Market, Stendahl, Mexico City, 60 slides, 1976
- 3.02D Sleeve 6: Toluca Craft Center, 20 slides, 1976
- 3.02E Sleeve 7: Mexico, 20 slides, 1976
- 3.02F Sleeves 8-11: Toluca, Museum, Artist studio, 65 slides, 1976

### 3.03 South America and South American Art

- 3.03A Sleeve 1: Iquitos, Otovalo, 20 slides, 1966, 1969, 1980
- 3.03B Sleeves 2-3: Quito, Otovalo, 40 slides, 1968
- 3.03C Sleeve 4: Iquitos, Santiago, Lima, 20 slides 1968
- 3.03D Sleeve 5: Various buildings, shows, 19 slides, 1 film clip 1968
- 3.03E Sleeves 6-7: Otovalo Town, Cuzco market, 29 slides, 1968, 1974
- 3.03F Sleeve 8: St. Louis Museum of Art, 20 slides, 1977
- 3.03G Sleeve 9: Peru, Toronto Art Museum, 15 slides, n.d.
- 3.03H Sleeve 10: Other South American, 8 slides

## **Slide Holder 3**

### 3.04 Europe and European Art

- 3.04A Sleeves 1-11: Various European countries, 162 slides, 1992
- 3.04B England
  - 3.04B.1 Sleeves 1-3: Stoke-on-Trent, 49 slides, 1999

- 3.04B.2 Sleeves 4-7: O'Connor Collection, 55 slides
- 3.04B.3 Sleeves 8-14: Various locations in England: Salisbury Cathedral, Buckingham, Cornwall, Penwith, Stonehenge, other, 122 slides, 1962, 1967
- 3.04C France
  - 3.04C.1 Sleeve 1: Various locations, 20 slides, 1982-1987
  - 3.04C.2 Sleeve 2: Gardiner Museum, 11 slides, n.d.
  - 3.04C.3 Sleeves 3-4: Pompidou Museum, 30 slides, 2000
  - 3.04C.4 Sleeve 5: Versailles, 19 slides, 2000
  - 3.04C.5 Sleeve 6: Pompidou Museum, Brancusi, 20 slides, 2000
  - 3.04C.6 Sleeves 7-17: Nice, including Miro, Chagall, Maeght Museums, 194 slides, n.d.

#### **Slide Holder 4**

- 3.04D Germany
  - 3.04D.1 Sleeves 1-8: Dresden porcelain, Dusseldorf, Cologne, 160 slides, 2000
  - 3.04D.2 Sleeve 9: Museum pictures, 20 slides, n.d.
  - 3.04D.3 Sleeves 10-12: Bauhaus School, 59 slides, 2000
  - 3.04D.4 Sleeve 13: German art, 5 slides
- 3.04E Greek and Minoan Art
  - 3.04E.1 Sleeve 1: Various locations, Greek pots, 20 slides, 1962-1966
  - 3.04E.2 Sleeves 2-5: Minoan vessels, 62 slides, n.d.
  - 3.04E.3 Sleeve 6: British Museum, 14 slides, 1991
  - 3.04E.4 Sleeve 7: Other museums, 10 slides, n.d.
  - 3.04E.5 Sleeves 8-11: Greece, 53 slides
- 3.04F Roman and Etruscan Art

- 3.04F.1 Sleeves 1-4: British Museum, Etruscan Museum, 68 slides, 1960's
- 3.04F.2 Sleeves 5-9: Etruscan Museum, Roman mosaic (Cologne), 75 slides, n.d.

### **Slide Holder 5**

#### 3.04G Italy

Sleeves 1-5: Florence, 83 slides, 1999, 1992

#### 3.04H Spain

3.04H.1 Sleeve 1: Bilbao, 16 slides, 1998

3.04H.2 Sleeves 2-5: Barcelona, Alhambra, 62 slides, 1998

3.04H.3 Sleeve 6: Cordoba, 14 slides, n.d.

#### 3.05 Russia and Russian Art

Sleeve 1: 20 slides, n.d.

#### 3.06 Africa

3.06A Sleeve 1: Nigerian art, 20 slides, 1971

3.06B Sleeves 2-4: Ghana, 60 slides, 1970-1971

3.06C Sleeves 5-7: Ladi Kwali, 60 slides, 1971-1972

3.06D Sleeves 8-12: Africa, 89 slides, 1971

### **Slide Holder 6**

#### 3.07 Scandinavia and Scandinavian Art

##### 3.07A Finland

3.07A.1 Sleeves 1-3: Helsinki, 59 slides, 1962, 1970, 1973, 1998

3.07A.2 Sleeve 4: Kapanen, 20 slides, 1962, 1973

3.07A.3 Sleeve 5: Trip with Tapio Wirkkala, 18 slides, n.d.

3.07A.4 Sleeves 6-9: Arabia showroom, Richard Lindh, 60 slides, 1970

##### 3.07B Norway

- 3.07B.1 Sleeves 1-2: Norway ceramics, 39 slides, 1997-1998, 1962
- 3.07B.2 Sleeves 3-5: Norway, 53 slides, 1966
- 3.07C Sweden
  - 3.07C.1 Swedish artists
    - Sleeve 1: Stig Lindberg, 20 slides
    - Sleeve 2: Inge and Claes Thell, Skane, Lisa Haglund, 10 slides, 1992, 1997
    - Sleeve 3: Berndt Friberg, 16 slides, 1966
  - 3.07C.2 Sleeves 4-5: Anders Bruno Liljefors Exhibition, 29 slides
  - 3.07C.3 Sleeves 6-10: Various ceramic pieces, 100 slides
  - 3.07C.4 Sleeves 11-15: Ceramics; various Sweden, 80 slides
- 3.07D Denmark
  - Sleeve 1: 10 slides

#### **Slide Holder 7**

#### 3.08 Asia and Asian Art

##### 3.08A China

- 3.08A.1 Sleeves 1-22: Jingdezhen, Kaolin Mt. Village, 423 slides, 1999, 2001, 2004
- 3.08A.2 Sleeves 23-32: Ming Center, San Bao, 187 slides, 1981, 1991, 2001

#### **Slide Holder 8**

- 3.08A.3 Sleeves 33-38: Xian, Big Pot Factory, 96 slides
- 3.08A.4 Sleeves 39-43: Shanghai, 96 slides
- 3.08A.5 Sleeves 44-51: Beijing, Bampo, 152 slides
- 3.08A.6 Sleeves 52-58: Suzhou, 129 slides
- 3.08A.7 Sleeves 59-67: Other cities, 169 slides

#### **Slide Holder 9**

- 3.08A.8 Sleeves 68-76: Chinese art in various museums, 180 slides, 1962, 1965, 1967, 1974-1975, 1981-1982, 1992, 2001

- 3.08A.9 Sleeves 77-80: Kilns, 78 slides, 1999 2001
- 3.08A.10 Sleeves 81-86: ZIBO conference, 95 slides, 2001
- 3.08A.11 Sleeves 87-88: Yaozhou Conference, 24 slides
- 3.08A.12 Sleeves 89-104: Miscellaneous Chinese arts, locations, 274 slides
- 3.08A.13 Sleeves 105-111: Gorges, 133 slides
- 3.08A.14 Sleeves 112-113: Hong Kong, 37 slides

### **Slide Holder 10**

#### 3.08B Japan

- 3.08B.1 Sleeves 1-2: Kyoto show, 26 slides
- 3.08B.2 Sleeves 3-5: Haniwa, 51 slides
- 3.08B.3 Sleeves 6-8: Shigaraki, 44 slides
- 3.08B.4 Sleeves 9-10: Mashiko, Katsura, 26 slides
- 3.08B.5 Sleeves 11-13: Heian, Ryoanji, Tamba, Bizen, 46 slides
- 3.08B.6 Sleeves 14-17: Miscellaneous Japanese ceramics, 68 slides
- 3.08B.7 Sleeves 18-19: Ueno, 26 slides
- 3.08B.8 Sleeves 20-25: Japanese art, various museums, 120 slides
- 3.08B.9 Sleeves 26-34: Miscellaneous Japanese scenes, 172 slides
- 3.08B.10 Sleeves 35-36: World Craft Council, Japan, 22 slides
- 3.08B.11 Sleeves 37-38: Various Japanese art, 29 slides

#### 3.08C Korea

Sleeves 1-5: 84 slides

#### 3.08D Thailand & Vietnam

- 3.08D.1 Sleeves 1-8: Thailand, 142 slides, 1962, 1982
- 3.08D.2 Sleeves 9-11: Vietnam, 46 slides, 1962, 1982

## **Slide Holder 11**

### 3.09 India and the Middle East

#### 3.09A India & Pakistan

##### 3.09A.1 North India and Pakistan (Delhi, Agra, Harappa,others)

Sleeves 1-2: Pottery of Northern India, 39 slides

Sleeve 3: Tulsi, 20 slides

Sleeves 4-8: Various India, Taj Mahal, 95 slides

Sleeves 9-10: Ceramics in museums, 40 slides

Sleeve 11: Harappa, 15 slides

##### 3.09A.2 Banaras

Sleeves 12-20: Various Banaras, 154 slides

Sleeves 21-24: Banaras pottery, 63 slides

##### 3.09A.3 South India

Sleeves 25-31: South India, 124 slides

Sleeves 32-35: Village Potters, 63 slides

## **Slide Holder 12**

##### 3.09A.4 Pondicherry (South India)

Sleeves 36-42: Pondicherry, 139 slides

##### 3.09A.5 Nepal

Sleeves 43-52: Nepal, 197 slides

#### 3.09B Egypt

Sleeves 1-5: Egyptian art, miscellaneous museums, 88 slides

Sleeve 6: Egypt, 20 slides

#### 3.09C Middle East: Persia (Iran), Iraq, Syria, Lebanon and Turkey

##### 3.09C.1 Persia

Sleeves 1-8: 152 slides

##### 3.09C.2 Other Middle Eastern art

Sleeves 9-11: 49 slides

##### 3.09C.3 Middle East – various locations,

Sleeve 12: 17 slides

3.09D Morocco

Sleeves 1-7: 138 slides, 2000

### **Slide Holder 13**

3.10 Clay Production and Techniques

3.10A Clay

Sleeve 1: "The Lone Story, Part 2", 11 slides

Sleeves 2-3: Various clays, 26 slides

3.10B Tools

Sleeve 4: 16 slides

3.10C Kilns

Sleeve 5: 16 slides

3.10D Production & Techniques

3.10D.1 Sleeves 6-17: Slab techniques and examples, 239 slides

3.10D.2 Sleeves 18-20: Coil techniques and examples, 58 slides

3.10D.3 Sleeve 21: Lids, 17 slides

3.10D.4 Sleeve 22: Plaster casting, 5 slides

3.10D.5 Sleeves 23-31: Texture and design, techniques and examples, 173 slides

### **Slide Holder 14**

3.10D.6 Sleeves 32-34: Tile. 46 slides

3.10D.7 Sleeves 35-38: Clay prints, 66 slides

3.10D.8 Sleeves 39-47: Examples of ceramic art, 127 slides

3.10D.9 Sleeves 48-51: Teapots, 56 slides

3.11 Design ideas from nature

Sleeves 1-12: 227 slides

## **Slide Holder 15**

### 3.12 Shows and Exhibitions

- 3.12A Sleeve 1-2: AAC Museum exhibitions, 1964, 1966, 22 slides
- 3.12B Sleeve 3: American House, 19 slides
- 3.12C Sleeves 4-6: Corpus Christi exhibition, 2000, 50 slides
- 3.12D Sleeve 7: Denver Airport, 7 slides
- 3.12E Sleeves 8-10: IAC, 1973, 2000, 56 slides
- 3.12F Sleeves 11-16: NCECA, Kansas, Pennsylvania, 109 slides
- 3.12G Sleeve 17: NYC Women's exhibit, 7 slides
- 3.12H Sleeve 18: Pas Des show, 15 slides
- 3.12I Sleeve 19: Pratt show, 11 slides
- 3.12J Sleeve 20: Rauschenberg show, 18 slides
- 3.12K Sleeves 21-28: Scripps, undated, 1959, 1963, 1966-1968, 1970; 121 slides
- 3.12L Sleeves 29-30: SOFA, 1995, 38 slides
- 3.12M Sleeve 31: *Strictly Functional*, 2004, 18 slides
- 3.12N Sleeves 32-35: *Super Mud*, 78 slides
- 3.12O Sleeve 36: Westwood, 15 slides
- 3.12P Sleeve 37-38: Miscellaneous exhibitions, 34 slides

## **Slide Holder 16**

### 3.13 Museum Collections and Exhibitions

- 3.13A Sleeves 1-4: British Museum, 69 slides
- 3.13B Sleeve 5-6: Gardiner Museum, 35 slides
- 3.13C Sleeve 7: Hirshhorn Museum, 7 slides
- 3.13D Sleeves 8-10: Los Angeles County Museum of Art, 44 slides
- 3.13E Sleeves 11-14: Mint Museum, 71 slides

- 3.13F Sleeve 15: Tate Museum, 16 slides
- 3.13G Sleeves 16-18: Miscellaneous Museums, 44 slides
- 3.14 Student Work
  - 3.14A Sleeves 1-4: Hunter College, 73 slides
  - 3.14B Sleeve 5: ISOMATA, Otis, 9 slides
  - 3.14C Sleeves 6-10: USC, 80 slides, 1 film clip
  - 3.14D Sleeve 11: Prieto's graduate student at Mills. 11 slides
- 3.15 Miscellaneous Slides of Artists (filed in black binders)
  - 3.15A. Artists from A-C: Sleeves 1-19, 276 slides
  - 3.15B. Artists from D-L: Sleeves 20-35, 171 slides
  - 3.15C. Artists from M-Z: Sleeves 36-53, 215 slides
- 3.16 Photographs
  - 3.16A India and Bangkok
    - 3.16A.1 India: Sleeves 1-13, 102 photographs
    - 3.16A.2 Bangkok: Sleeves 14-21, 54 photographs
  - 3.16B Japan and Pasadena, CA
    - 3.16B.1 Japan: Sleeves 1-26, 194 photographs
    - 3.16B.2 Pasadena, CA: Sleeves 27-32, 45 photographs

**BOX 3 - SECONDARY FINDING AID: MISCELLANEOUS SLIDES OF ARTISTS, INDEX**

Acero	Raul
Anderson	Dan
Archer	Mark
Arntz	Michael
Barrow	Susan

Barry	Robert
Bates	Kenneth
Bauer	Fred
Blackborn	Ed
Blough	Paul
Brady	Susan
Breschi	Karen
Bruno	Brother
Burgess	Robert
Burnett	Harry
Burruss	Laurie
Calhoun	Larry
Callas	Peter
Campbell	Joan
Casey	Joan
Catbogan	Kenneth
Cathy (1 arm)	
Chamberlin	Scott
Chapman	Dan
Choy	Kathy
Christensen	Ann
Colhove	Tom
Coronel	Raul
Corsaw	Roger
Counts	Charles
Craig	Burlon
Cressey	David
Delisle	Roseline
deVeg	Jose
Diller	Harris
DonTigny	David
Elozna	Raymon
Emeloch	Joanne
Fike	Phil
Forrest	neil
Frank	Mary
Freeman	Vida
Fried	Larry
Friedrick	
Gallop	Bev.
Garner	Ron
Gerletti	John

Gifford	
Glasgow	Kent
Hal	
Hansen	Duane
Held	Bob
Hendig	Kathleen
Herschel	
Hogan	Dana
Holt	
Hughes	Clair
Hui Ka	Kwong
Hunt	William
Kamarun	Ham
Krohn	Pietro
Kronenberg	Ann
Leland	M.
Leveson	Ken
Levy	Marge
Licht	Doris
Little	Ken
Long	Wayne
Loo	Nils
Loughran	Patrick
Lukens	Glen
Lumpkins	Bill
Lyon	Robert
Malec	Lori
Marks	Roberta
Marx	Graham
McKinnell	Nan
Miller	Rachel
Minnie	
Mitchell	Curtis
Morley	Ursula
Norris	
Ogata	Robert
Oliff	Joan
Patrick	Vernon
Power	Harriett
Pratt	Susan kay
Prieto	Antonio
Realica	Margaret

Rieger	Patricia
Rosenus	Linda
Ross	Dave
Savage	Juta
Schulman	Norman
Shep	Larry
Soldate	Joe
Somolian	Tom
Steinberg	Bryan
Stewart	Cliff
Stocksdale	Bob
Stoffel	Rudy
Takemoto	Henry
Tipton	B
Tousley	Jeff
Turner	Lynn
Webster	Myron
Weinrib	David
Weisberg	Charlene
Wilheimi	William
Wright	
Wynam	William
Yurasek	Gail
Zamet	

## BOX 4 – AUDIO MATERIAL

Items in 4.01 through 4.10, 4.13 stored in separate cassette box; items 4.11-4.12 in Archive Box 4.

- |       |  |
|-------|--|
| 4.01  | 10 cassettes relating to Native American culture   |
| 4.01A | Recording of lecture on Menomonee, WI Indian rights before and after treaty with U.S. (dated March 25 1975)                                      |
| 4.01B | Tribal singing (Adam Martinez?); Maria Martinez film on procedure for making pots (1975)   |
| 4.01C | SHP introduces Maria Martinez, Santana and Adam Martinez; speak about family, pueblo, pottery making; question and answer session (July 18 19__) |
| 4.01D | SHP speaks at Renwick, Washington, DC about finding Martinez pottery at early age (March 30 1978)  |

- 4.01E Maria Martinez film followed by question and answer session
- 4.01F Maria Martinez reviewing/explaining pictures she is looking at; SHP questions; history of tribe. Verbal review with Maria Martinez of her life, work, time (1974, September 11 1975)
- 4.01G SHP interviewing Santana and Adam Martinez for book (1976)
- 4.01H Question and answer session with Barbara (Maria Martinez's eldest daughter) (June 24 1974)
- 4.01I "Maria 2<sup>nd</sup> day"; background discussion (July 13 1976)
- 4.01J "Adam-Maria at Bee's"; talk about dances, singing (July 7 19\_\_)
  
- 4.02 3 "Bradbury" cassettes
  - 4.02A Lecture and poetry reading of Ray Bradbury (1976)
  - 4.02B Continuation
  - 4.02C Continuation
  
- 4.03 3 "Middlebrook" cassettes
  - 4.03A No audio found on either side
  - 4.03B Poor audio; unable to decipher
  - 4.03C Workshop and talk by unknown individual; unable to identify
  
- 4.04 2 "Francoise Lecture" cassettes
  - 4.04A Francoise Gilot lecture on German Expressionism? (poor audio)
  - 4.04B "Francoise with Spark"; second half of talk (1977)
  
- 4.05 3 "Jonas meeting" cassettes
  - 4.05A Lecture by Jonas (Salk?) at technical meeting (1975)
  - 4.05B ISOMATA meeting, 28<sup>th</sup> year, 1977; Dr. Jonas Salk featured speaker
  - 4.05C ISOMATA discussion/round table with SHP and others about financial problems at ISOMATA and possible solutions
  
- 4.06 4 "Pete Seeger" cassettes (includes SHP lecture on 4.06B, side 2)
  - 4.06A Music demo/instrumental music
  - 4.06B Side 1: Pete Seeger Show; Side 2: SHP lecture on slab making (TV show)
  - 4.06C Pete Seeger Show
  - 4.06D Peter Seeger Show

- 4.07            2 "Fred Stevens" cassettes
  - 4.07A            1977 ISOMATA; speaker (assumed to be Fred Stevens) speaks on history, Native Americans, singing, herbs and medicines
  - 4.07B            Continuation of talk
  
- 4.08            11 cassettes of individual artists; (4.08B-D, 4.08J have been digitized)
  - 4.08A            Shimaoka and Hamada (1970) (very poor audio; limited use)
  - 4.08B            Peter Voulkos (1972) (very low audio; Santa Ana workshop)
  - 4.08C            Peter Voulkos, continued
  - 4.08D            John Mason, ISOMATA, Slide presentation on various California artists
  - 4.08E            Marilyn Levine interview by SHP (1976) ("sides 3 & 4") tape damaged
  - 4.08F            Marilyn Levine interview by SHP (1976) ("sides 1 & 2"); tape broke
  - 4.08G            Wayne Higby lecture (1977)
  - 4.08H            Michael Cardew lecture (poor audio)/side 2 on marijuana
  - 4.08I            Leach-Hamada movie (very poor audio; limited use)
  - 4.08J            Laura Andreson interview by SHP
  - 4.08K            John Glick reply to K. Zimmerer on project request (October 26 1981)
  
- 4.09            12 cassettes on technique (plus artist interviews cassette 4.09F)
  - 4.09A            SHP lecture on decoration (February 22, 19\_\_)
  - 4.09B            SHP lecture (October 30 1972); lecture on kilns (November 1 1972)
  - 4.09C            SHP TV lecture: "Throwing Small Pots" (January 29 1973)
  - 4.09D            SHP TV lecture: "Elementary Teaching of Clay" (March 28-April 2 1973)
  - 4.09E            SHP TV lecture: "Trimming Pots" (December 18 1972?)
  - 4.09F            Side 1: SHP TV lecture (December 6 197\_\_); Side 2: Interview with Rick Dillingham, Doug Baldwin, Kathy Zimmerer, Michael \_\_ (November 13 1981)
  - 4.09G            SHP TV lecture: Glazing/Bisque Firing (January 2 1973)
  - 4.09H            "Clay Coil" and "Texture"; possible bad tape
  - 4.09I            TV lecture: Making vessels; European and Japanese artists; pots and lids (January 15 & 22 1973)
  - 4.09J            TV lecture: Kilns, cones, and firing; making pitchers (January 8 & 10 1973)

- 4.09K TV lecture: Potters' wheels, types and operation; throwing; slab making; clays and forming (November 27 1972 and December 4 1972?)
- 4.09L TV lecture: Throwing; making bowls (December 11 and 13 1972?)

4.10 Miscellaneous Cassettes

- 4.10A Dictated letters, miscellaneous

Items 4.11 and 4.12 not yet processed; lack of access to appropriate media players

- 4.11 A-F 6 Audio Reels in envelopes labeled "Saturday Glaze Class" (Nagra recorder)

- 4.12 10 digital audio tapes labeled "Class Tapes," 1-10

- 4.12A August 22 1995
- 4.12B August 29 1995
- 4.12C September 5 1995
- 4.12D September 12 1995
- 4.12E September 19 1995
- 4.12F September 26 1995
- 4.12G October 10 1995
- 4.12H November 7 1995
- 4.12I November 14 1995
- 4.12J November 21 1995

- 4.13 13 Sony micro-cassettes (MC-60) 4 unlabeled, others various

- 4.13A Travel in Hong Kong; Burton Craig Visit (NC) to kiln and discussion
- 4.13B "Sunday Panel"; subject not identifiable
- 4.13C Various letters. Side two has text for "Flat Lid for Flanged Pot" chapter.
- 4.13D Oregon university graduation ceremony speech; speaker unknown
- 4.13E Tape not working properly and may be blank
- 4.13F Symphonic music
- 4.13G Harry Davis's talk on buildings etc. in New Zealand
- 4.13H Tape not working properly; talk by David (last name unknown) on his work
- 4.13I Blank
- 4.13J International Craft Council conference, Kyoto, Japan, 1978 as part of the International Exposition at Kyoto/UNESCO; various speakers

- 4.13K NCECA Conference (n.d.); Dr. Frederick Matson on folk potters of Africa, clay locations along the Nile, more; question and answer session
- 4.13L Title on case: "Noguichi & Hugh Harvey – Feb 1980." Introduction of speaker unidentifiable. Talk on architecture and sculpture with question and answer session
- 4.13M SHP interviewing Andrew (last name unknown, possibly Andrew Lewis) (Native American) re: history of reservation/pueblo in northern AZ

4.14. Reel-to-reel audio tapes

- 4.14A Ceramic panel – American Craftsmen’s Council held at Asilomar, CA, 1957. Card inside box states: "Tape #1: Jay Doblin speech; Panel: Defenbacher, Wildenhain, Norwiski, Albers, Eanes, Sheets; papers and discussion plus 2:00pm question period. Takes 1<sup>st</sup> side and ½ of second. Last half 2<sup>nd</sup> side – Dr. Fischer plus jury question re: Permanente: 'Put all the stuff in the middle of table and have a cup of tea.'"

4.14B American Craftsmen’s Council, Asilomar, CA, 1957

- 4.14B.1 "Ceramic Panel June 12 1957"
- 4.14B.2 "Thursday June 13 1957; Jury Meeting – evening."
- \*4.14B.3 "Thursday June 13 1957 morning; general session, Jay Doblin and design general panel +"
- 4.14B.4 "Ceramic Panel Thursday afternoon June 13 1957."
- \*4.14B.5 "Friday June 14 1957 morning, general session."
- 4.14B.6 "Friday June 14 1957;" start of tape is continuation of morning general session; remainder is afternoon Ceramic Panel
- 4.14B.7 "1st American Craftsmen’s Council, 1957;" not processed; contents unknown
- 4.14B.8 "Jury questions; Dr. Fischer; Small Business Panel; 2<sup>nd</sup> Side has end of morning discussion; afternoon panel: Rhodes, Vivika (Heino) et al.;" not processed

\*Cards for tapes 4.14B3 and 4.14B5 were in the same box; tapes need to be reviewed to determine which tape is which.

- 4.14C Kaleidoscope: Lithography; September 3 1964." In processing for review
- 4.14D No title, date; in processing for review

## **BOX 5 – BOOK: *THE CRAFT AND ART OF CLAY*, 1<sup>ST</sup> EDITION (1992)**

- 5.01 Original layout of the first edition, sleeved (completeness unknown)
- 5.02 Original layout of the “Ceramic History” images
- 5.03 Original layout of “Part III, Aesthetic” – [Portfolio]
- 5.04 2 computer diskettes, #741-0; appear to contain data for *The Craft and Art of Clay*. Type/make of computer unknown and unable to verify at this time. Classification is based on information noted on the diskette sleeves.

## **BOX 6 – BOOK: *THE CRAFT AND ART OF CLAY*, 1<sup>ST</sup> EDITION (1992)**

Note: Files 6.01, A-E, contain planned book *Wheels, Kilns and Clay*, dated early 1980s. File 6.01A has notations by SHP regarding contract for this book with Knopf; Knopf did not publish the book, contract was voided, and this book later formed the frame for *The Craft and Art of Clay*.

- 6.01A Planned book outline and material sent to reviewers; follow-up with publisher
- 6.01B Reviews for *Wheels, Kilns and Clay*
- 6.01C Analysis of reviews
- 6.01D Draft copy of proposed book
- 6.01E Book layout
- 6.02 Artists’ statements and processes, *The Craft and Art of Clay*, several drafts
- 6.03 A-D Miscellaneous draft copies, roughly by chapter. Contents in 4 folders labeled A-D
- 6.04 A-B “Museums” – information and draft copies of this section of book
- 6.05 A-B Images and lists of images (2 folders)
- 6.06 “Part III, Aesthetics” – [Portfolio]

## **BOX 7– BOOK: *THE CRAFT AND ART OF CLAY*, 1<sup>ST</sup> EDITION (1992)**

- 7.01A Edits
- 7.01 B-E Working edits; 4 folders

- 7.02 A       References
- 7.02 B-D     Bibliographical references (3 folders)
- 7.03         Miscellaneous notes
- 7.04         Original clay notes
- 7.05         Original kiln notes; contains invoices and blueprints for SHP kilns (anagama and updraft)
- 7.06         Correspondence relating to the 1<sup>st</sup> edition, arranged chronologically
- 7.07         Reviews of the 1<sup>st</sup> edition

**BOX 8 – BOOK: *THE CRAFT AND ART OF CLAY*, 1<sup>ST</sup> EDITION (1992)**

- 8.01         Undated draft
- 8.02 A       Undated draft with edits
- 8.02 B       Undated draft with edits
- 8.03         “Fabrication” drafts and edits
  - 8.03A        Throwing
  - 8.03B        Tools
  - 8.03C        Potter’s wheel/throwing
  - 8.03D        Wheel thrown forms
- 8.04         “Clays and Glazes” drafts and edits
  - 8.04A        Clays and glazes
  - 8.04B        Developing glazes
  - 8.04C        Ways of thinking about glaze
  - 8.04D        Glaze calculation
- 8.05         “Firing” drafts and edits
- 8.06         “Ceramic History” drafts and edits

- 8.07A-B “Reader’s Information” drafts and edits (2 folders)
- 8.08 Miscellaneous notes, draft pages, and edits
- 8.09 Galley proof of first edition, completeness unknown
- 8.10 Illustration for *The Complete Pottery Course*

## **BOX 9– BOOK: *THE CRAFT AND ART OF CLAY*, 2<sup>ND</sup> EDITION (1996)**

Note: This box contains numerous photographs used in the 2<sup>nd</sup> edition of *The Craft and Art of Clay*. Files numbered 9.01-9.12 refer to large brown envelopes containing the images; the envelopes are lying flat in the box.

- 9.01 Photos – pages 15-18
- 9.02 Photos – pages 85, 88, 96-97
- 9.03 Photos, chapter 2
- 9.04 Photos, chapter 3
- 9.05 Photos, chapter 4
- 9.06 Photos, chapter 5, plus charts
- 9.07 Photos, chapter 6
- 9.08 Photos, chapter 7
- 9.09 Photos, chapter 8 – portfolio A-D
- 9.10 Photos, chapter 8 – portfolio E-K
- 9.11 Photos, chapter 8 – portfolio L-R
- 9.12 Photos, chapter 8 – portfolio S-Z
- 9.13 Photos, chapter 9
- 9.14 Notes for *The Craft and Art of Clay*, 2<sup>nd</sup> edition
- 9.15 Proof copy of cover page for 2<sup>nd</sup> British edition
- 9.16 Image list for 2<sup>nd</sup> edition by chapter
- 9.17 Correspondence relating to 2<sup>nd</sup> edition, arranged chronologically

1<sup>st</sup> edition copy of book with annotations on changes for 2<sup>nd</sup> edition, 2 copies

## **BOX 10 – BOOKS: *THE CRAFT AND ART OF CLAY*, 3<sup>rd</sup> and 4<sup>TH</sup> EDITIONS (2000 and 2003)**

- 10.01 Proof copy, *The Craft and Art of Clay*, edition unknown, pages 203-395 (lacks 316-317)
- 10.02 Proof copy, *The Craft and Art of Clay*, 4<sup>th</sup> edition, pages 1-350; dated 03/02-04/02/2003
- 10.03 Proof copy, *The Craft and Art of Clay*, 4<sup>th</sup> edition, pages 351-425; dated 10/02/2003
- 10.04 Proof copy, *The Craft and Art of Clay*, 4<sup>th</sup> edition, pages 391-422, “Compendium and Ends;” dated 07/04/2003
- 10.05 Proof copy, *The Craft and Art of Clay*, 4<sup>th</sup> edition, pages 1-349; labeled “second proof” and dated 04/04/2003, 05/04/2003, and 07/04/2003
- 10.06 Correspondence relating to 3<sup>rd</sup> edition
- 10.07 Correspondence relating to 4<sup>th</sup> edition

2<sup>nd</sup> edition of *The Craft and Art of Clay* with annotations of changes to be made for 3<sup>rd</sup> edition

Overlook Press catalog for 2003 with announcement of 4<sup>th</sup> edition of book

## **BOX 11 – MATERIALS AND DRAFTS OF BOOKS (*CONTEMPORARY CERAMICS, SMASHING GLAZES, WORKING WITH CLAY*) AND TELEVISION SHOW, “WHEELS, KILNS, AND CLAY”**

- 11.01 *Contemporary Ceramics* proof, 1/15/2000
- 11.02A Correspondence and reviews of manuscript for *Contemporary Ceramics*, 1980-2002
- 11.02B Drafts, 04/29/1999 – 07/08/1999, *Contemporary Ceramics*
- 11.03 *Smashing Glazes*, proof
- 11.04 Manuscript copy of *Smashing Glazes* for Guild (publishers), 12/2000
- 11.05 Correspondence relating to *Smashing Glazes*
- 11.06 *Working with Clay*, draft, n.d.
- 11.07 *Working with Clay*, 2<sup>nd</sup> ed., draft, n.d., chapters 1-6

- 11.08           Reviews of *Working with Clay*, 1999-2000
- 11.09           Correspondence – *Working with Clay*
- 11.10           “Wheels, Kilns and Clay”: includes articles, list of broadcast titles (1967-1968),  
proposed outline, press releases and announcements, series description
- 11.11           Correspondence relating to “Wheels, Kilns and Clay”; includes letter from Glen  
Lukens, others; also letters pertaining to donation of tapes and related materials  
to Alfred University
- 11.12           Draft: “Wheels, Kilns and Clay”
- 11.13           Black 3-ring binder (2 copies); contains outline, photos, articles, letters, relating  
to television show, “Wheels, Kilns and Clay”

**BOX 12 – BOOK: *POTTERY OF AMERICAN INDIAN WOMEN: LEGACY OF GENERATIONS***

- 12.01           Correspondence, *Pottery of American Indian Women: Legacy of Generations*
- 12.02A,B       Notes and Drafts: *Pottery of American Indian Women: Legacy of Generations*, 2  
files
- 12.03           Proof copies of *Pottery of American Indian Women: Legacy of Generations*  
(located on bottom of box)
- 12.03A.       Proof copy of *Pottery of American Indian Women: Legacy of Generations*  
glossy version (original) dated May 1997
- 12.03B.       Proof copy (incomplete) of *Pottery of American Indian Women: Legacy of*  
*Generations*, glossy version (2<sup>nd</sup> proof) dated May 1997
- 12.03C.       Duplicate proof copy of 2<sup>nd</sup> proof
- 12.04           Proof copy, printed version, dated May 1997 (located on bottom of box)
- 12.05           First notebook; SHP writes on front “Mostly notes for *Legacy of Generations*  
book, 1995-1997”
- 12.06           Magazines with articles referring to the book; advertisements and miscellaneous  
articles
- 12.07           *Legacy of Generations Comment Book*
- 12.08           Photos by various artists in envelopes (bottom of box)

a. Helen Cordero -6

- b. Blue Corn - 2
- c. Jody Folwell - 2
- d. Maria Martinez - 5
- e. Dextra Nampeyo - 3
- f. Fannie Nampeyo -1
- g. Old Nampeyo -3
- h. 8 Xerox copies from *Mudwomen, Poems from the Clay*, Nora Naranjo-Morse
- i. Jacque Stevens. - 3
- j. Roxanne Swentzel, plus copy of catalog from Heard Museum on piece #33661-1A, "Tse-Ping"- 1
- k. LuAnn Tafoya -5
- l. Margaret Tafoya -4
- m. Dorothy Torivio -2
- n. Dora Tse-Pé -1
- o. Lorraine Williams -6
- p. Nancy Youngblood -5
- q. Jean Bad Moccasin -1
- r. Anita Fields – book cover

12.09 Exhibitions

12.09A Exhibition slides, Washington D.C., 1997 (Black notebook)

- Sleeve 1: Bad Moccasin, 13 slides  
Blue Corn, 3 slides
- Sleeve 2: Helen Cordero, 6 slides  
Anita Fields, 1 slide  
Jody Folwell, 1 slide  
Lucy, Carmel and Dolores Lewis, 4 slides  
Lonewolf, 1 slide
- Sleeve 3: Maria, Julian, and Santana Martinez, 12 slides  
Grace Medicine Flower, 4 slides
- Sleeve 4: Nampeyo, 14 slides
- Sleeve 5: Nora Naranjo-Morse, 14 slides  
Jacque Stevens, 4 slides
- Sleeve 6: Roxanne Swentzel, 17 slides
- Sleeve 7: Margaret and LuAnn Tafoya, 18 slides
- Sleeve 8: Dorothy Torivio, 1 slide  
Dora Tse-Pé, 2 slides  
Lorraine Williams, 3 slides  
Nancy Youngblood, 7 slides
- Sleeve 9: Miscellaneous and unidentified slides, 20 slides

12.10 Lenders

12.11 Galley proof, pages 1-224, February 26 1997

## **BOX 13 – BOOK: *LUCY LEWIS: AMERICAN INDIAN POTTER***

- 13.01 653 slides in binder
- 13.02 3 ring binder; contents includes photographs, newspaper articles, public relations release about SHP's book on Lewis; "In Memoriam" typed memo by SHP
- 13.03 Large color photo taken by SHP, 1980 of Lewis and others working

## **BOX 14 – BOOK: *LUCY LEWIS: AMERICAN INDIAN POTTER***

- 14.01 Correspondence, arranged chronologically
- 14.02 General notes, pictures, copies of photos, postcard
- 14.03 Miscellaneous notes and acknowledgments
- 14.04 Copy of 1980 notebook; includes Lewis's family, children, cooking, etc.
- 14.05 1983 notebook; includes interviews
- 14.06 Notebook, no date; research notes, many relating to Andrew Lewis
- 14.07 Notebook, 2 parts – (1) no date: firing; (2) 1984: miscellaneous notes
- 14.08 Lists of lenders, museums, collections, exhibition list
- 14.09 Articles
  - a. Acoma Tourist Guide
  - b. Babcock, Barbara A. "Clay Voices: Invoking, Mocking, Celebrating."
  - c. Bassett, Carol Ann. "The Culture Thieves."
  - d. "Lucy's Legacy."
  - e. Peckham, Stewart. "From this Earth."
  - f. Peterson, Susan H. "Matriarchs of Pueblo Pottery."
  - g. Obituaries
- 14.10 Early draft of book, incomplete and no date
- 14.11 Early draft of book, incomplete and no date
- 14.12 Early draft of book, incomplete and no date

- 14.13 Early draft of book, incomplete and no date
- 14.14 Early draft of book, incomplete and no date
- 14.15 Early draft of book, incomplete and no date
- 14.16 Galley copy – images
- 14.17 Image list
- 14.18 Corrections and edits
- 14.19 2 bills of sale and contracts for Lucy Lewis pieces
- 14.20 Exhibitions and announcements
- 14.21 Computer typescript

**BOX 15 – BOOK: *THE LIVING TRADITION OF MARIA MARTINEZ***

- 15.01 Blue binder with 2 typescripts of *Maria*; edited, no date
- 15.02 Hand-written copy of chapters 1-3 and 5-8 of *The Living Tradition of Maria Martinez*
- 15.03 Miscellaneous research notes for *Maria* book
- 15.04 Interview notes: Barbara Gonzales, Santana, Adam, Maria, others; includes “In Her Own Words” by Barbara Gonzales
- 15.05 Notes generated by interview material
- 15.06 “Maria’s Pottery Techniques” written by Barbara Gonzales
- 15.07 Biographical notes
- 15.08 Bibliography and glossary; working notes
- 15.09 Image lists
- 15.10 Book preparation: style sheet, other
- 15.11 Correspondence, arranged chronologically
- 15.12 Publicity
- 15.13 Renwick exhibition

- 15.14           Photos: 5 color photos, 1 transparency, 7 copies of photos
- 15.15           “Collections and Collectors” – Maria Martinez
- 15.16           Miscellaneous edits; various pages, no dates
- 15.17           Correspondence, edits performed by book editor
- 15.18           Drafts: Preface, Introduction, Acknowledgements, Forwards
- 15.19           Drafts: Chapter 1
- 15.20           Drafts: Chapter 2
- 15.21           Drafts: Chapter 3
- 15.22           Drafts: Chapter 4
- 15.23           Drafts: Chapter 5
- 15.24           Drafts: Chapter 6
- 15.25           Articles on Maria Martinez
  - a. Spivey, Richard L. “Maria Martinez.” *American Indian Art* (Winter 1995):80+.
  - b. Peterson, Susan H. “Maria Martinez Pueblo Potter” *Craft Horizons* ( February, 1976): 44-47.

**BOX 16 – BOOK: *MARIA MARTINEZ; FIVE GENERATIONS OF POTTERS***

- 16.01           Black binder with 40 pages of photos, negatives, contacts of Maria Martinez, family, other. Dates from 1920-1980
- 16.02           Black binder with 20 pages of slides dating from 1970-1980; Martinez family; Visit to Vice President Walter Mondale, Maria Martinez Renwick show, 1978
- 16.03           Black binder with photos, numerous articles (Martinez, Native American information, more). Dates on items range from 1920-1975
- 16.04           Black binder with photos in sleeves: 80 double photo sheets; set of 8 photos of Santana, 32 of firing, 10 of Maria; 2 8x10 photos, 1 slide
- 16.05           Native American information; included are photos from other museum collections

## **BOX 17 – BOOK: *SHOJI HAMADA: A POTTER’S WAY AND WORK***

- 17.01 Dark blue notebook with negatives, photos showing Hamada’s work, firing, pots, etc.
- 17.02 Dark blue notebook with photos of Hamada’s collection of Windsor chairs, Mashiko city, other Japanese studios, Hamada’s house, tools, various artists etc.
- 17.03 Light blue notebook with negatives of scenery, Mashiko city, chairs, pots, Dublin, Sakuma, Tsukamoto
- 17.04 Light blue notebook with negatives of Hamada potting, glazing, mold work, etc.
- 17.05 Light blue notebook with negatives of firing, enamel kiln, Hamada’s house, tools, etc.
- 17.06 Black notebook with 590 slides of Hamada’s works, family, museum, workshop etc., 1 negative
- 17.07 Black notebook with negatives and photos of throwing, mold work, clay preparation etc.
- 17.08 Black notebook with 557 slides of Hamada working, kilns, Shinsaku; also USC and Scripps

## **BOX 18 – BOOK: *SHOJI HAMADA: A POTTER’S WAY AND WORK***

- 18.01 Photo album: Mashiko, Japan 1970
- 18.02 Contact sheets – various studios
- 18.03 Contact sheets – various studios
- 18.04 Negatives and photos: Hamada potting
- 18.05 Photos: USC and Disneyland
- 18.06 Negatives and photos: glazing, etc.
- 18.07 Contact sheets – technique, Hamada’s compound
- 18.08 Contact sheets – various
- 18.09 Contact sheets – various
- 18.10 Negatives and contact sheets; various

## **BOX 19 – BOOK: *SHOJI HAMADA: A POTTER’S WAY AND WORK***

- 19.01 2 copies typed proof, 1972 (186 pages)
- 19.02 Unedited draft, 1971
- 19.03 Draft; no date
- 19.04, A-E 5 draft copies for review; blue-green covers
- 19.05 1<sup>st</sup> draft copy, 11/03
- 19.06 2<sup>nd</sup> draft copy, 12/03
- 19.07 Galley proof, n.d.
- 19.08 2 copies of draft: “Shoji Hamada Persona Chronological History in Summary” from Catalog (incomplete)
- 19.09 Miscellaneous partial drafts and edits, n.d.

## **BOX 20 – BOOK: *SHOJI HAMADA: A POTTER’S WAY AND WORK***

- 20.01 Research notes; general notes on Japan; SHP notes made on visits
- 20.02 Cooking notes
- Note: Much of the material in files 20.03A and 20.03B is scraps and snippets of paper which have sometimes been pieced together, sometimes not. No effort has been made by the archivist to place these fragments into any kind of progressive whole as it appears that these were brief, unrelated “note-gatherings” done by SHP to bring together information from many sources.
- 20.03A Research notes – technical; includes clay, throwing/trimming, bisque, glaze, firing, “uncatalogued gems,” photo captions, exhibitions, glossary
- 20.03B Research notes – genesis of book, preparation (includes notes on Hamada’s studio, family, workers), early life/Leach, Mashiko, philosophy
- 20.04 15 notebooks:
- Note: 20.04A-C note: “by Deb Smith, 1970”
  - 20.04A. Translations for slipware; 1<sup>st</sup> Hamada-Leach conversation
  - 20.04B Hamada-Leach, part 2
  - 20.04C. Utsunomiya exhibition, 1970

Note: The following notebooks have been photocopied and the copies are enclosed with the notebooks.

- 20.04D. "Questions for Hisako and Oka and Sensei"
- 20.04E-O 11 notebooks, numbered "Book 1, Book 2," etc. with research notes
- 20.05 Editing notes; Mashiko, 1970
- 20.06 Hamada and Leach; includes forwards written by Leach
- 20.07 Articles
- 20.08 "Reflections on Hamada;" article for *Studio Potter*
- 20.09 Drafts for SHP articles on Hamada
- 20.10 Workshops, reviews, exhibitions
- 20.11 USC Workshop notes
- 20.12 Correspondence
- 20.13 Hamada writings (translated)
  - a. "Annotated by Shoji Hamada."
  - b. "50 Years of Folkcraft."
  - c. "50 Years of Kawai."
  - d. "Interview." (Ceramic Art of Japan) with Hamada and Bernard Leach
  - e. "Mingei."
  - f. Miscellaneous writings
- 20.14 Image-related materials

Not numbered: packet of Hamada brochures

## **BOX 21 – BOOK: JUN KANEKO**

- 21.01 Correspondence: re: book, 1994-2001; arranged chronologically with undated in front

- Note: Files 21.02-21.08 include edited relevant sections of the Kaneko interview (complete copy in file 21.09) plus other miscellaneous notes relating to the topic
- 21.02 Working notes, interview section – Early Japan
- 21.03 Working notes, interview section – Berkeley (1960s)
- 21.04 Working notes, interview section – Archie Bray (1960s)
- 21.05 Working notes, interview section – Otsuka, Japan (1980s)
- 21.06 Working notes, interview section – Fremont Project (1992-1994); includes notebooks and photos
- 21.07 Working notes, interview section – Omaha
- 21.08 Bemis Foundation section of Interview
- 21.09 Complete copy of Kaneko interview (original); various working notes (10/23/1999)
- 21.10 Spiral notebook: “Questions for Text”; also working notes for individual sections, including resume, chronology, image list, plus notes on specific topics, e.g. space, technique etc.
- 21.11 Small notebook entitled “Kaneko” with research notes; small notebook entitled “Jun” with research notes (1993-1994); tablet with miscellaneous notes; articles (list follows); miscellaneous notes jotted on scraps of paper, 3 sleeved photos etc  
Articles:
1. Buchholz, Barbara B. “The Many Media of the Exuberantly Talented Jun Kaneko.” *Chicago Tribune* (January 16 1998.)
  2. Cathcart, Linda. “Space in Clay.” *Craft Horizons* ( August 1975.)
  3. Cathcart, Linda. *Parallel Sounds*. Houston, TX: Contemporary Arts Museum, 1981. (catalog; contains interview)
  4. Falk, Lorne. “Jun Kaneko.” *American Ceramics* 3, no. 3, 1984.
  5. “Jun Kaneko.” *Ceramics Monthly* (June, July, August 1984.)
  6. Koplos, Janet. “Jun Kaneko.” *American Ceramics* 2, no. 3, 1983.
  7. McCloud, Mac. “Jun Kaneko/Brendan Walter Gallery.” *American Craft* ( August/September 1989.)
  8. Perreault, John. “The Whimsical at Bay: Drawings of Jun Kaneko.” *American Ceramics* 12, no. 2, 1996.
  9. Reynolds, Michael. “Kaneko’s Plaza, Now and Then.” in *Liquid Order*. Raleigh, NC: North Carolina State University, 1997.
- 21.12 Editing responses
- 21.13 Draft – 2<sup>nd</sup> revision
- 21.14 Draft – 3<sup>rd</sup> revision

- 21.14A        First sections of the book
- 21.14B        Units 6-25
- 21.14C        "March 2000" version
- 21.15        Final edition, 4<sup>th</sup> revision illustration changes
- 21.16        Lectures (SHP and Kaneko), NCECA, 3/24/1998

## **BOX 22 – BOOK: JUN KANEKO**

- 22.01        Proof copy of *Jun Kaneko*, pages 1-223, dated 01/24/2001
- 22.02        Proof copy of *Jun Kaneko*, "Compendium and Ends," pages 350-389, dated 05/04/2003
- 22.03        Miscellaneous proof pages of *Jun Kaneko*; incomplete set

## **BOX 23 – BOOK: FEAT OF CLAY: FIVE DECADES OF JERRY ROTHMAN**

- 23.01        *Feat of Clay: Five Decades of Jerry Rothman* (SHP, Rothman, G. Clark et al.) – new, wrapped copy; see library copy for browsing
- 23.02        4 cassettes of Rothman interview by SHP in Arizona, dated 2003; tapes are numbered 2-5; tape 3 refers to tapes 1-4. Tapes 2-4 have been digitized by the CRC (23.02digitized)
  - Tape 2: Topics covered: Art dealers; early art life; Japanese ceramic manufacturers designing ceramics and non-ceramic items; JR early design success. Side 2 covers background on Jun Kaneko's early life in US; meeting and marriage; "Early life Jun less Japanese, older more Japanese;" teaching from 1962-1964; life during the 1960s.
  - Tape 3: Topics covered: Teaching, California State University, Fullerton; pug mills; large sculpture making; teaching methods; hotel/studio in northern Indiana; working at university in Iowa; making art prints. Side 2 covers: Firing (oxidation and reduction); at cone 10 and then reduced to cone 5 with same/better results; pug mill art; European artists; SHP asks questions of some statements in notes; JR explains his philosophy on art/ceramics on what he does.
  - Tape 4: Topics covered: Learning to make exotic designs, colorful plates; hanging planters, "Thomas Tuft" images; workshop in Laguna; activities in 1970s; "I felt I 'made it' in 1974;" 1940 designs for 1970 designs; workshops with Jun Kaneko. Side 2 covers: 1974-1976 making Bicentennial tureens; art and artists; "horse sculptures;"

paintings by 1964 and later works; “concepts;” making glass.

Tape 5: Topics covered: Greek methodology (“Good enough for Picasso and Beckman, good enough for me;” ritual vessels; various pieces shown at galleries/museums in California 1992-1999; explains why he changes ceramic pieces as he grows older; making of lithos and etchings; how he sees reality in abstract art; discusses “symbolic reality.” Side 2 covers: Technology and printing; designer machine and plastic roller (by sponge) to transfer images; making steel design tiles (says steel is similar to clay under pressure) – not put into commercial sales because of company reluctance to market; later Europeans came out with 3-dimensional design steel tiles; “Madera” and “Pebble Beach” designs.

- 23.03 Articles on Rothman in Japanese publications; some in Japanese
- 23.04 Miscellaneous articles about Jerry Rothman and his work
- 23.05 Various exhibition articles and announcements – Rothman
- 23.06 Rothman writings and letters
  - a. Letter to *Studio Potter*
  - b. “New Age of Experiment.”
  - c. “Objects Are, Art Is.” *Ceramics Monthly* (February 1958).
  - d. “Proposal for Sabbatical Leave.”
  - e. “Zero Shrinkage Clay and Other Sculpture Bodies.”
- 23.07A Drafts for book with editing: Chronology
- 23.07B Drafts for book with editing: Various book sections
- 23.07C.1 Complete draft of book with editing (with 23.07C.2)
- 23.07C.2 Continuation of 23.07C.1
- 23.08 Rothman photos
- 23.09 SHP lecture on Rothman given at Laguna Art Museum, November 2003
- 23.10 Notes, notebooks; Rothman information

## **BOX 24 – PERSONAL MATERIALS**

- 24.01 Official Correspondence – approximately 1950-2005; arranged alphabetically and chronologically when there are multiple letters. Some letters have no last name or names are unreadable; these are grouped at the front of the first file.

- 24.01A        A-H
- 24.01B        I-O
- 24.01C        P-Z
- 24.02        Personal Correspondence – approximately 1960-2000; arranged alphabetically and chronologically when there are multiple letters. Some letters have no last name or names are unreadable; these are grouped at the front of the file. There are also a few notes, cards etc. from a group, such as a school, with multiple signatures; these are also grouped at the front of the file.
  - 24.02A        Approximately 1960-1970; contains letters written by SHP's father, Beatrice Wood letter
  - 24.02B        1980s; contains letters from G. Hodge referencing Bernard Leach, also letter from Beatrice Wood
  - 24.02C.1      1990s, A-K; contains letters from Charles Counts, Elaine Katzer, David Gilhooly plus photographs
  - 24.02C.2      1990s, L-Z; contains letters from the Scheirs, Beatrice Wood
  - 24.02D.1      2000- 2009 plus undated, A-L; contains letters from Rudy Autio, including one with a note on the death of Peter Voulkos; Karen Karnes
  - 24.02D.2      2000-2009 M-Z, plus undated; contains letters from M. McClain, the Mondales, invitation to services for Peter Voulkos
- 24.03        Resume, Curriculum Vitae, biographies – various versions arranged roughly chronologically
- 24.04A        Honors and awards – SHP
- 24.04B.1      Personal biographical information, including personal materials from Mills; miscellaneous information on family, friends, teachers, students; contains drawing of Carefree studio signed by architect, slides of SHP and Joan Mondale in White House, Transcript of Smithsonian interview (copy)
- 24.04B.2      Personal photos
- 24.05        Press releases, articles on work and achievements
- 24.06        Teaching programs: includes Wichita Arts Association, Chouinard, USC, Idyllwild, Joe Evins Appalachian Center, ASU Art Department; contains 1969 curriculum, floor plan, more
- 24.07        Red scrapbook; contains articles on Peterson's work

- 24.08 Brown envelope with manuscript copy of "The Life and Times of Paul Witmore Harnly," father of SHP; included is letter from SHP's brother regarding the publication of this book
- 24.09 Black scrapbook; NEA letters, Exhibition material, promotions for television series, letters of invitation (Scripps 25 Years of American Art plus others); several small catalogs
- 24.10 Heard Museum; materials relating to the donation of part of her collection/archives to the Museum
- 24.11 Receipts
- 24.12 SHP Memorial Services items and obituary

## **BOX 25A – MISCELLANEOUS MATERIAL**

- 25A.01 Books Announcements/Signings SHP; includes over-sized rolled poster loose in box; arranged alphabetically by title of book
- 25A.02 Galleries, Exhibitions – SHP
- 25A.03A "Color and Fire" Exhibition, Los Angeles County Museum of Art
- 25A.03B Los Angeles County Museum of Art photos
- 25A.04 Workshops and Lectures – SHP
  - 25A.04A Miscellaneous workshops and lectures
  - 25A.04B SHP: "Women Artists of American West" (guest lecture at Purdue Univ. 1998, includes lecture notes, email comments, discussion with students)
- 25A.05 SHP Writings: includes writings; drafts of various articles 1962- 2004, undated
  - 25A.05A Articles on ceramic history, techniques
    1. "Age of Innocence Passed"
    2. "As I Remember"
    3. "Folk Art of Nepal"
    4. "Hamada, Maria, Lucy"
    5. "Jars and Jar Making"
    6. "To the Beginning Potter"
    7. "25 Years of American Art"
  - 25A.05B Miscellaneous articles for publications/catalogs

1. "1<sup>st</sup> National Conference of American Craftsmen"
  2. "Letter from Los Angeles"
  3. "Pioneer Pottery"
  4. Essay for Andorra Gallery catalog
  5. Essay for Sara/David Lieberman catalog
- 25A.05C Articles on individual artists
1. American Craft Council: Jack Earl and Ron Nagle
  2. Warren McKenzie. "Susan Peterson on Shoji Hamada". *Craft Connection* (Spring 1975); includes writings of SHP
  3. Susan Peterson. "Hamada." *Craft Horizons* (December 1974)
  4. Lucy Lewis; draft article
  5. "Marilyn Levine: the Real World." draft
  5. "Matriarchs of Pueblo Pottery" – Maria Martinez, Lucy Lewis, Margaret Tafoya, Fannie Nampeyo
  6. John Mason; draft
  7. Susan Peterson. "Dynamic Still Life of Form and Beauty." *Air Brush Digest* (September/October 1984). Article on Nancy Selvin
  8. Margaret Tafoya; obituary for *American Craft Magazine*
- 25A.05D "Virtual Craft" – correspondence and drafts
- 25A.05E ACA Galleries catalog, 1980
- 25A.05F Miscellaneous notes for writings
- 25A.06 General articles on ceramic art (2 files, labeled A, B)
- 25A.07 Miscellaneous ceramic artists – articles, brochures, photos
- 25A.07A Miscellaneous artists: Includes "Some Notes on Porcelain" by John Reeve; "California Women in Crafts" catalog with SHP notes; letter from Wayne Higby regarding artists in China with SHP notes
- 25A.07B Czech potters/pottery; letters, photos, articles
- 25A.07C Photos from several artists for possible *Ceramics Arts and Perception* article.
- 25A.07D Black notebook: Miscellaneous photos (ceramic artists, kilns, etc.)
- 25A.08 Other individuals in ceramics arts (gallery owners, collectors, etc.) – includes Krevolin Collection of American Indian Pottery inventory
- 25A.09 Research papers by others
- 25A.09A George Alsip, thesis "The Use of Hydraulic Cement in a Ceramic Body" 1962

- 25A.09B "Solar kilns"; Chip Garner for SHP
- 25A.09C William Lumkins thesis "Seedpod Essence in Ceramic Form" 1965
- 25A.09D Linda Penner, research paper
- 25A.09E Joan Takayama-Ogawa: "The Chouinard Ceramics Department."

## **BOX 25B – MISCELLANEOUS MATERIALS (continuation of Box 25A)**

- 25B.10 Miscellaneous writings of others
  - 25B.10A Poetry books: David Vitagliano, "Chasing Rainbows (1979-1990); Charles Counts, "A Visit with the Muse (2 issues) plus drawing by Counts for SHP; Dora DeLarios, "The Mind Adventures of Edwin the Rabbit."
  - 25B.10B Jane Perryman, draft copy of book "Traditional Pottery of India," forward by SHP
- 25B.11 Travel
  - 25B.11A China
  - 25B.11B South Asia
  - 25B.11C Europe
  - 25B.11D South America
  - 25B.11E Japan
- 25B.12 SHP technical transparencies, pictures; teaching aid for projector
  - 25B.12A Teaching aid
  - 25B.12B Positives
  - 25B.12C Transparencies; Materials and properties of clay
  - 25B.12D Transparencies; Kilns and firing
  - 25B.12E Transparencies:Types of wheels and jiggers
  - 25B.12F Transparencies: Throwing
  - 25B.12G Miscellaneous transparencies
  - 25B.12H Class notes

- 25B.13 Betty Belt's Fine Arts Class
- 25B.14 Planning/opening of ASU Ceramics Research Center
- 25B.15 "Desert Classic Exhibition," ASU CRC 2005
- 25B.16 Gala packet from 2002 (initial gala which inaugurated the CRC)
- 25B.17 Miscellaneous memorabilia – CRC
- 25B.18 Miscellaneous exhibitions
- 25B.19 Paul W. Harnly. *The Attitude of High School Seniors Toward Certain Aspects of Education*. Dissertation for Doctor of Education degree, Stanford University, Palo Alto, 1938.

## THE GLEN LUKENS COLLECTION

- Provenance:** The Glen Lukens Collection was donated to the Arizona State University Art Museum, Ceramics Research Center, by Susan Harnly Peterson, as part of a larger donation of her archival material. Peterson received the papers as a gift from Vera O'Dell, niece of Glen Lukens, following Lukens's death in 1967.
- Repository:** The Arizona State University Art Museum, Ceramics Research Center, Tempe, AZ
- Quantity:** The materials are arranged in file folders in one box and one slide box
- Preferred Citation:** The Glen Lukens Collection, Susan Harnly Peterson Archives, Arizona State University Art Museum, Ceramics Research Center
- Biographical Note:** Born on a farm in Missouri, Glen Lukens decided at an early age that he wanted a career in teaching. He studied at various colleges as well as the School of the Art Institute of Chicago where he was introduced to ceramics. Following his graduation he held a number of teaching positions, ultimately moving to California where he found the freedom and opportunity to pursue his academic and artistic interests. In 1932 he began teaching evening courses in ceramics and jewelry at the University of Southern California and a year later established and became chair of those programs. His students included Carlton Ball, Beatrice Wood, Laura Andreson, and Frank Gehry, among others – a who's who of names that would bring about a revolution in contemporary art. Lukens was also caught up in the explorations,

producing raw, thick-walled pieces often unglazed or using very thick glazes that dripped and moved.

Lukens's work took another direction during World War II when the government asked him to develop non-metallic cookware; after the war the popularity of ceramic ware took off, but Lukens disliked the commercial aspects that came with popularity. Lukens undertook a similar program in 1945 on the island of Haiti, introducing ceramic production under a program funded by the State Department. Despite the many difficulties of the poor nation, Lukens loved the work and the culture, eventually resigning from USC to continue working in Haiti until 1955.

Returning to the US, Lukens also returned to his experimental work with clay and also glass, still sharing his studies and experiments with artists and still practicing outreach as in a Peace Corps project in which he, at age 77, collaborated with Susan Peterson. When Lukens died in 1967 his legacy was a career that

spanned a pivotal and explosive era in contemporary ceramics, an era in which he played a major part. He is remembered for his work with natural materials, a celebration of strong, pure colors, a push to experiment and not be tied by ceramic tradition, and his mentoring of others, both through the academic world and his outreach to disadvantaged populations.

**Scope and Content:**

The Collection contains biographical material, correspondence (1933-1968), photographs, writings, notebooks and miscellaneous materials. The bulk of the material relates to his time in Haiti, both his work to establish a ceramic industry there and his impressions of Haitian culture and life. Other material includes his years at University of Southern California, travels in the American Southwest, and information on his work in glass and jewelry making.

**Related Collections:**

Smithsonian Institution, Archives of American Art: Glen Lukens Papers, 1931-1983

Note: Much of the material in this box is in fragile condition: i.e. crumbling paper, fading writing, missing or unreadable pages. All such material needs to be copied for information preservation and the original documents put in protective coverings. Final archiving will be done after the materials have been copied to avoid further handling/deterioration.

Partially processed – August 2009

## **BOX 26 – GLEN LUKENS**

- 26.01 Biographical material
- 26.02 Correspondence, arranged chronologically
  - 26.02A.1 Correspondence from 1933-1949
  - 26.02A.2 Correspondence from 1950-1959
  - 26.02A.3 Correspondence from 1960-1961
  - 26.02A.4 Correspondence from 1962-1963, 1968
- 26.02B Undated correspondence primarily from Haiti, in 3 folders
  - 26.02B.1 Undated correspondence
  - 26.02B.2 Undated correspondence
  - 26.02B.3 Undated correspondence
- 26.03 Haiti – miscellaneous notes
- 26.04 “Home Industries”
- 26.05 New Mexico/Arizona
- 26.06 University of Southern California
- 26.07 Glazes (includes 3x5 cards with glaze recipes)
- 26.08 Glass/Jewelry
- 26.09 Writings of Glen Lukens
  - 26.09A Personal/journal writings
  - 26.09B Scholarly writings
- 26.10 General articles on ceramics
- 26.11 Slide box with 8 photographs (sleeved) and 124 negatives (sleeved in 31 pages); negatives appear to be from Haiti. Stored separately

Stored in box but not in folders because of size:

1. *L.A. Times Magazine*, dated July 25 1951; contains article: Virginia Stewart. “New Ceramics from Haiti,” (article about the 1st Annual California Ceramics

Hobby Show, held in Long Beach, CA, and featuring part of Glen Lukens's collection. Lukens made a presentation at the show.)

2. Second copy of above
3. *Saturday Evening Post*, dated November 17 1951. Contains article: Joe Alex Morris. "Cruel Beauty of the Caribbean." Talks about Haiti.
4. *Craft Horizons* 28 no. 2, dated March/April 1968. Contains article by Susan Peterson. "Glen Lukens 1887-1967."

## OVERSIZED MATERIAL

Stored loose on top shelf of archive files:

- OV.01 Schlanger, Jeff, pen and ink drawings of Peter Voulkos at work; 15 items from Greenwich House, NY 11-04 & 11-05, 1978; 19 items from Peters Valley NY 08-02 & 08-03, 1979
- OV.02 Hamada, portfolio of SHP book, October 1970, Mashiko, Japan
- OV.03 Sleeved blueprints labeled "Ceramics 361," all drawn and signed by SHP and dated January 1950
- OV.03A "Plate 2. Alfred University studio pottery floor plan"
- OV.03B "Plate 3. Flow diagram of work area"
- OV.03C "Plate 4. Front and back elevations"
- OV.03D "Plate 5. Side elevations"
- OV.03E "Plate 7. Storage wall and elevators"
- OV.03fF "Plate 8 Storage wall and elevators"
- OV.03G "Plate 9. Kilns"
- OV.03H "Plate 10. Kilns"
- OV.03I "Plate 12. Stoneware dinnerware" Cross sections of saucer, cup and dinner plate (outside jigger)
- OV.04 Photograph of Susan Peterson taken by a student, ca. 1990
- OV.05 Color proof sheet of photographs for *Craft and Art of Clay*, 4<sup>th</sup> ed.
- OV.06 Color proof sheet of photographs for *Working with Clay*

## BOX 27 – TV SHOW “WHEELS, KILNS & CLAY” ARCHIVAL MATERIAL

Box 27 contains partial original materials from the television show “Wheels, Kilns & Clay,” a production of USC and CBS which screened from 1968-1969 on KNXT-TV in the “Odyssey” Series. The tapes are a portion of the total number of tapes which were used. The entire series has been transferred to VHS and is stored in the CRC library. Material is contained in two boxes labeled Box 27A and Box 27B.

- 27.01           Text for “Wheels, Kilns & Clay” – 31 copies
  
- 27.02           8 Videocassettes from television show “Wheels, Kilns & Clay” (titles as shown on tapes)
  - 27.02A           “Wheels, Kilns and Clay’ Composite, demo tape, 1968”
  - 27.02B           ”Wheels, Kilns and Clay’ Low Fire: Enamel on Copper, Slumped Glass, Egyptian Paste, Program #0750”
  - 27.02C           “Wheels, Kilns and Clay’ Raku Glaze Firing: Guest, Susan Brady, Artist-Potter, Program #0751”
  - 27.02D           “Wheels, Kilns and Clay’ How to Teach Ceramics: How to Set Up a Studio, Program #0753”
  - 27.02E           “Wheels, Kilns and Clay’ Susan Peterson, Artist-Potter, Program #0754”
  - 27.02F           “Odyssey Ceramics, W.K. Clay #27”
  - 27.02G           “Wheels, Kilns and Clay’ #37”
  - 27.02H           “Wheels, Kilns and Clay’ #54