

Potter's prize winners are at home in oven or museum

By LOUISE OKRUTSKY

Slowly, rhythmically, John Glick's potter's wheel turns under the steady pressure of his foot on the pedal. Under the hands of the Farmington Hills artist, the non-descript light brown clay on the wheel begins to assume the shape of a wide-bellied pot. His artistry has earned Glick recognition from other craftsmen and museums throughout the country. He has been named artist in residence by the Farmington Area Arts Commission and recently received a grant from the National Endowment for the Arts.

A dinnerware set he made has been sent to Washington, D.C., at the request of the National Endowment. His nine-piece dinner set will be used during a state dinner.

While admitting that it's nice to receive awards, he stresses that he prefers to concentrate on his craft for its own sake.

"I didn't try for the awards," he said, quietly. "That's nice, that's good, to win an award, but I go back to work tomorrow."

When he returns to his workshop behind his home, he tries to expand and change his products instead of repeating patterns.

"THERE ARE SOME potters who have the goal of the potters of the

1850s to serve the community. Their work is simple and functional. Their prices are lower than mine. But I don't relate to it as simply as that. They work for Everyman. I can't find satisfaction that way."

His works change from year to year. A customer who wants to match a new casserole to one that was purchased two years ago is out of luck.

"I've never kept a catalog approach to what I do," said Glick, 30.

"There are potteries which were formed in which potters turned out stock items I don't do it. It's never stimulated me. I don't let restrictions happen."

He prefers to take an innovative approach to his work.

"You're either an imitator or an innovator. I guess I'm an innovator. I sense that through the reaction I get during different shows from other artists. And I feel that about myself."

His Plum Tree Pottery produces casserole dishes that can safely be put into an oven. Glick's tea pots are capable of holding tea.

They are shot through with different shades of pink, red, green and blue but are made for practical use instead of display.

"IF THEY BECOME PRECIOUS objects on a shelf to dust, then they're only half of what they could be."

Glick said. "If they're used everyday, then the owners discover the different aspects of the object. They can cook with it, set it alone on a table or put it on a wall. The intricacies involved in using the object begin to take on a special meaning to the owner."

Of the 2,500 pots he produces in a year, Glick keeps about six of his best for his own private collection. Storing his collection is his biggest problem.

In one month he can produce about 300 objects which are fired in a walk-in kiln which he built in 1969.

On the brick exterior of the curve-shaped kiln is a yellowing picture of a zebra with the word Sun written above the animal. Sun is his daughter's name for the kiln. She named the clay mixer Moon.

Because he has a family, Glick tries to limit his hours in his shop. His working hours vary according to the needs of his family.

"I don't promote the idea that I work 24 hours a day, eight days a week. As a single person in charge of my work, I would work ridiculous hours. But as a father and a husband, I can't."

Part of his working hours are spent packing his equipment to be shipped to California in preparation for a two week stint teaching at the Big Creek School, where pottery makes up a large part of the curriculum.

Molding clay

John Glick uses his skill on the potters' wheel to gradually turn formless clay into a recognizable shape (above). While the clay is pliable (right), he etches a design into the side of a pot.



Forming practical utensils

Finished products from Glick's Plum Tree Pottery can be used for everyday tasks or displayed as works of art. His tumblers can hold soup (left), just as his tea pots can be used to pour tea. Most of his work is on sale in the showroom near his Farmington Hills studio.

staff photos
by
Harry
Mauthe



Checking on works in progress, John Glick takes out a brick from his giant kiln to take a peek inside.

Mercy artists display wares

The Our Lady of Mercy High School art department will conduct its annual student exhibit in the school gymnasium from May 15-18.

The exhibit runs from 1-9 p.m. on Sundays and from 9 a.m.-9 p.m. on weekdays. The school is located at Eleven Mile and Middlebelt, Farmington Hills.

The exhibit represents work from first, second, third and fourth year students in various artistic medium in-

cluding lead pencil, mixed media, charcoal, pastel, collage, sculpture, ceramics and stitchery. Fifteen types of art are included in the exhibit.

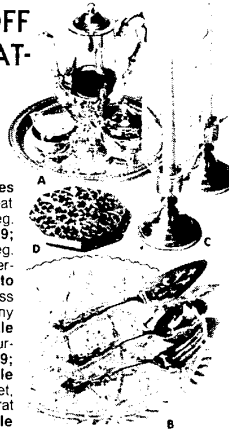
The exhibit is comprised of student work done in the current school year and is primarily meant for the families of students, by all guests are welcome.

The students are under the tutelage of sisters Mary Ignatius Denay, Mary Kevin Foley and Linda Valli.

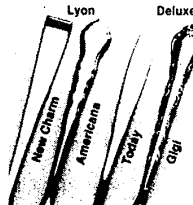
INTERNATIONAL SILVER'S SAVINGS SPECTACULAR

20% TO 50% OFF
OPEN STOCK FLAT-
WARE AND
ASSORTED
HOLLOWWARE

20% to 50% off serving pieces and hostess accessories. Great variety: gleaming silverplate, reg. 9.95 to \$200, sale 7.39 to 159.99; shown, A, 4-pc. coffee set, reg. \$75, sale 39.99. Glass with silverplate, reg. \$6 to \$20, sale 2.99 to 11.99; shown, B, 4-pc. hostess set, reg. \$20, sale 11.99. Satiny pewter, reg. \$15 to \$165, sale 11.99 to 131.99; shown, C, hurricanes, reg. \$50, sale 39.99; Craftmetal, reg. 9.50 to \$45, sale 7.59 to 35.99; shown, D, trivet, reg. 9.50, sale 7.59. 24 karat gold plate, reg. \$15 to \$400, sale 11.99 to 299.99. In Silver Gallery.



33 1/3% off all International's current stainless steel patterns. What a savings opportunity. All the International patterns you know and love. Shown are just a few from our collection. 5-piece place settings: Lyon, reg. \$25, sale 16.65; Deluxe, reg. 16.50, sale 10.95. Hudson's Silver Gallery.



HUDSON'S