

CAROL NAUGHTON



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LEFT: A CLOSE UP OF CAROL'S HAND AS SHE WORKS ON THE POTTERS WHEEL

Just the Facts! Carol Naughton - [Carol Naughton Ceramics](#) - Dodgeville

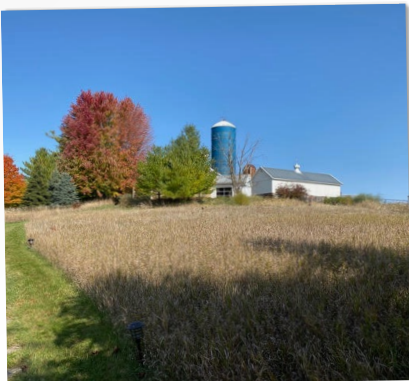
Artist medium: Ceramics using both porcelain and stoneware clay. Each for their individual qualities and how they react to my glazes.

Primary method of working: Wheel throwing and then altering the forms. Hand-building forms from clay slabs. Slowly and thoughtfully.

Favorite surface/technique treatment: This is a hard question to answer. For me, ceramics is an adventure in form and an experiment in color and texture. I love mixing new glazes and applying them alone or in combinations with other glazes. My forms and their textures interact with my glazes. The glazes react with and to the reduction gas firing that they are put into. My favorite surface is the one that comes out of the kiln after a long firing and I have a big smile when I see it.

Equipment used: Brent potters wheel, rolling pin, electronic scale for mixing glaze chemicals, Bailey extruder, Bailey gas kiln, Skutt electric kiln.

Favorite tools: Rib tools in all shapes: metal, plastic, and wood. My small Dolan knife when I am hand building. My Bison trimming tools are such a pleasure to use and beautiful too. My Farm and Fleet 5 gallon buckets and metal kitchen bowls for glazing. My Talisman Sieve when mixing glazes, especially for those 5 gallon buckets.



AUTUMNAL VIEW OF CAROL'S HOME & STUDIO



EXTERIOR OF THE STUDIO AT THE 2019 FALL ART TOUR



INSIDE THE STUDIO DURING THE 2019 FALL ART TOUR

Artist Conversation!

Let's Learn a Little More...

What are some of your favorite things to listen to in your studio while working? Your Studio playlist?

When I first get to the studio to complete tasks from the previous day I like energetic music like Bela Fleck & Abigail Washington, Steve Martin and Edie Brickell, Pearl Django and Gypsy Jazz to get me moving. When I'm throwing and hand-building I prefer quieter music like Tin Hat Trio, Shawn Colvin, Greg Brown as well as country western. And my favorite local singers, Jodi Jean Amble and Point Five. When I'm glazing I like quiet thoughts in the studio with no sounds.

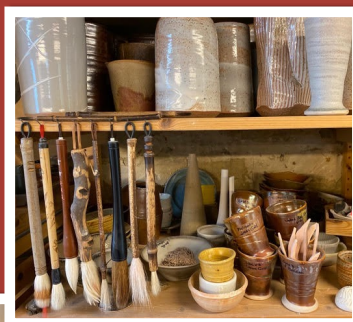
Tell us a little bit about yourself and how you came to be living life the you are today?

My degree is in Graphic Communications with an emphasis on three dimensional work. I started my firm, Carol Naughton Associates in 1975, in Chicago, with Environmental Graphic Design as our focus. We developed wayfinding programs for the transportation, educational, city design, healthcare, and parks/recreational industries. We also developed display graphics for clients involved in furniture design, museum, nature and bike trail clients. It was a

wonderful career and I found it incredibly fulfilling helping and empowering people with my design communications throughout the 38 years I owned the business.

In 1985 I started taking classes at Lill Street Gallery in Chicago (when it was on Lill Street) after work and on weekends. I began with basic classes and ended up with independent studies and a key to the studio. The learning experience there was inspiring because I was surrounded by resident potters who taught and were available for conversation and discussion. In 2002 I started attending summer workshops at Anderson Ranch and still do when I have an opportunity. The workshops are two weeks of full time, focused learning with new challenges every day. I really developed my love of ceramic knowledge and experimentation during these intense workshops. I began to understand my own esthetic and visual responses to shapes and glazes. I started to understand that I had a distinctive voice or vision of what qualities I wanted my pieces to contain. I have also taken excellent workshops at Pennland and most recently at Adamah Clay, here in Wisconsin.

RIGHT: STUDIO TOOLS



UNFIRED POTS LINED UP ON SHELVES IN THE STUDIO



SMALL CUP



SERVING DISH



SQUARE VASE



CLOSE UP PHOTO OF GLAZE DETAILS

Tell us a little bit about your Studio!

My studio is a special place to me. In 2001 we remodeled an old unused, two story, stone granary on our property which was previously used for storing grain during the winter months and housing horse plowing equipment. The granary was built in 1876, approximately 10 years after the end of the US Civil War. That thought always gives me pause to think about the history of our area and the people who occupied this land before us.

My husband is an architect and he developed a wonderful concept for the building as my pottery studio while respecting and highlighting the original form and construction materials. We dug out the dirt floor and put in drains and a concrete floor. All the old floppy wooden slider doors were replaced with windows and doors to let in the light and air. He created a central staircase so that we could move between the floors without going outside. And importantly we added electric, water, septic and heat so that the studio was fully functional. We also added a kiln shed for my electric kiln and my new gas kiln. The shed has a garage door which can be opened completely for ventilation when I am firing the kiln.

The studio is surrounded by flowers and trees that we have planted since remodeling the granary. My vegetable garden sits right next to the studio in front of the old pig house. Ideal in the summer months for inspiration, weeding and a fresh tomato snack. Our home is just down the hill from the studio, about 300 yards, and a pleasure to walk each day. We have owned the farm, where we live, for 31 years and each day brings surprises and delights.



UNFIRED POTS IN THE STUDIO

How do you keep things fresh and your mind engaged?

My life is full of friends, neighbors and family with whom my husband and I share our life. I am an avid gardener tending flowers, vegetables and an orchard. We are also involved in restoring our land to an oak savanna and prairie plantings in our old crop fields. I also love to cook and bake. I've even taught pasta making classes and dinners for our local free clinic fundraisers. When we have dinner parties it is such a pleasure to select the perfect plate in size and color to respond to the dish that I have just made. Many of my ceramic forms and ideas have come from cooking a particular dish that needed that special plate to complement the food being served.

The "balance in my life" question comes into play when one asks whether it is warm or cold out here in Wisconsin. I try to keep to a morning/afternoon schedule but the springs and summers demand more of my time outdoors. My mornings are usually busy with gardening, baking, and daily life tasks with gardening in the warm months demanding more time. In the winter I put on my snow shoes and hike up to the studio looking forward to a long, quiet work session.

The afternoons are spent in the pottery studio, I can usually put in between 4 to 6 hours each day. The studio time usually starts off completing forms made the previous day or two and ends with developing new pieces or continuing where I left off. I like to work in series of 6 to 8 pieces of the same form, seeing the progressing development as I make each one. I usually work in 3 to 4 month cycles with making, bisque firings and glaze firings completed in each cycle. I love experimenting with glazes so look forward to the chance to infill the kiln shelves with new glaze test tiles to develop for the next firing.



GLAZE TESTING ON SMALL PIECES OF CLAY

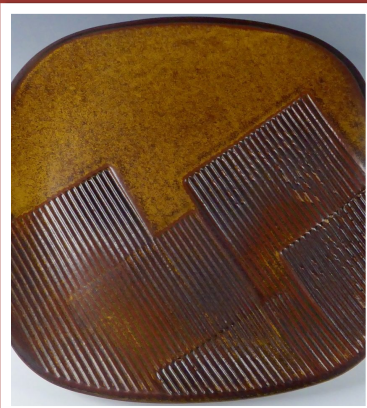
RIGHT: UNFIRED CUPS & BOWLS



SMALL BOWL



SQUARE PLATE



PATTERNED SQUARE DISH



SMALL BOWL

Where do you find your inspiration?

All the artists I have taken workshops from have influenced me: from a comment about how a bowl breathes, the proportions of a tall cylinder and it's personality, how a piece sits on and meets the table, the shape and depth of a foot and where the glaze line is placed, how a cup is held, the endless subtleties of shino glazes. All the thoughtful comments which required me to look at my work and that have stayed with me to this day. Some of the artists who have shared their knowledge and kindness with me include: Doug Casebeer, Julia Galloway, Randy Johnson, Jan McKeachie, Matt Long, Linda Christensen, Lorna Meaden, Andrea Lallana, Sue Lindsey, Kent Mc Laughlin, Guillermo Cuellar, Delores Fortuna, Pete Pinelle, John Britt, and Greg Daly who I went to to learn glazes

and he gave me the gift of good feet for my pieces.

Where can we find your work and learn more?

I do not honestly have a marketing plan and weekly work outline. I make forms that I am interested in developing. The glazes reflect my surroundings and experiments.

I started out having holiday sales in the studio for neighbors and friends. In 2008 I was asked to join the Fall Art Tour which is a regional studio tour of 45 artist and their guests with a driving distance spanning over 65 miles. I have now been on the Tour for 13 years and am active in its' core group. I always look forward to the three days of the Tour where I can visit with friends, neighbors, returning visitors and meet new visitors. I clean up the studio and convert it into display space to sell my work which account for

75% of my yearly sales. The Fall Art Tour is a non-profit organization with education as one of our goals and it is rewarding to share my pottery experiences with our visitors during the Tour. I will miss seeing all those folks this year because the Tour was cancelled because of the Coronavirus and will look forward to seeing everyone next year.

I am represented by River Arts on Water Gallery in Prairie du Sac and No Rules Gallery in Spring Green.

I have a [website](#), which displays my work, studio photos and Fall Art Tour photos. There is a link to a "Shop/Buy on Line" site which I have just developed. I will be posting new work for sale each day of the Tour, October 16, 17, 18, 2020. I will continue to sell on line after the Tour weekend.

