FOR THE LOVE OF PIE

LINDA M. N. STRUBLE
Spring 2010

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree
in Art
with honors in Art

Reviewed and approved* by the following:

Del Harrow
Assistant Professor of Art
Thesis Supervisor

Jerrold Maddox
Professor of Art
Honors Adviser

* Signatures are on file in the Schreyer Honors College.
ABSTRACT

For my senior research project I hosted the event For the Love of Pie in the Patterson Gallery of the Pennsylvania State University. I combined pottery, painting, and pastry to create pieces that encouraged attendees to interact with the objects in the gallery and to interact with each other. These interactions or relations became the ultimate component of my work.

I wanted to elevate pie. So, I experimented with earthenware to develop different surface textures that created an aesthetic bridge between the ceramics and the pastries. In addition to pie, I incorporated elaborate desserts--croquembouche and kranskekake. My work is ornate in the sense that it is composed of layers of complexity that engage multiple senses.

I have a long history with pies and pastries, but I needed to look elsewhere for inspiration for the other elements of my work. Giorgio Morandi, Betty Woodman, and Luca Della Robbia provided plenty and I created works after each of these artists. Nicolas Bourriaud and Rirkrit Tiravanija introduced me to the concept of relational aesthetics while Gordon Matta-Clark’s ventures in aspic bolstered my reserve and helped me to articulate my goals.
# TABLE OF CONTENTS

Chapter 1 I Like Pie .................................................................................................................... 1  
  I like to eat pie ......................................................................................................................... 1  
  I like to make pie ..................................................................................................................... 1
  I like to share pie ..................................................................................................................... 2

Chapter 2 Working with Clay .................................................................................................... 4  
  After Morandi ........................................................................................................................ 4
  After Woodman ....................................................................................................................... 6
  With Pie .................................................................................................................................. 7
  With Texture ........................................................................................................................... 9

Chapter 3 Courting Interactions ............................................................................................... 11  
  The Event .............................................................................................................................. 11
  The Aesthetic ......................................................................................................................... 12
  The Food ............................................................................................................................... 14

Chapter 4 Why? ........................................................................................................................ 16
  I Like Pie ............................................................................................................................. 16

Appendix A Recipes for Edible Elements .................................................................................. 18  
  Pie Dough ............................................................................................................................ 18
  Chantilly ............................................................................................................................... 19
  Apple Pie ............................................................................................................................. 19
  Strawberry Cream Pie .......................................................................................................... 20
    Ganache .............................................................................................................................. 20
    Cream Cheese Filling ......................................................................................................... 20
    Strawberry Glaze ............................................................................................................... 21
  Coconut Cream Pie ............................................................................................................... 21
    Pastry Cream ..................................................................................................................... 21
    Toasted Coconut ............................................................................................................... 22

Appendix B Recipes for Inedible Elements .............................................................................. 23  
  Clay Body ............................................................................................................................. 23
  Liz’s Yellow Clay .................................................................................................................. 23
  Slips ....................................................................................................................................... 24
    White Slip Recipe .............................................................................................................. 24
    Basic White Slip for Biscuit ............................................................................................... 24
  Glazes ..................................................................................................................................... 25
    Maiolica .............................................................................................................................. 25
    Clear Glaze ......................................................................................................................... 26
Aventurine Blues and Greens ................................................................. 26
Opalescent Amber ................................................................................. 27

Appendix C Comment Book .................................................................... 28

Bibliography .............................................................................................. 29
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-1</td>
<td>“Apple pie,” 2010</td>
<td>2</td>
</tr>
<tr>
<td>2-1</td>
<td>“After Morandi,” 2009</td>
<td>5</td>
</tr>
<tr>
<td>2-2</td>
<td>“After Woodman,” 2009</td>
<td>6</td>
</tr>
<tr>
<td>2-3</td>
<td>Show announcement</td>
<td>8</td>
</tr>
<tr>
<td>2-4</td>
<td>Detail of vase with piping</td>
<td>9</td>
</tr>
<tr>
<td>3-1</td>
<td>Taking in the art</td>
<td>11</td>
</tr>
<tr>
<td>3-2</td>
<td>The event</td>
<td>13</td>
</tr>
<tr>
<td>4-1</td>
<td>“Strawberry cream pie,” 2010</td>
<td>17</td>
</tr>
</tbody>
</table>
Chapter 1

I Like Pie

Pie is a near perfect food. For example, it is good for breakfast, lunch, and dinner. How many other foods can you say that about?

I like to eat pie

Growing up my favorite breakfast consisted of a piece of warm fruit pie with cold milk poured over it. The pie was made by my mother and the milk was fetched straight from the dairy farm.

At the farm you filled your gallon jugs from the stainless steel tank, rinsed the area with the hose provided, and left your money on top of the tank. This was the milk that if you left it to sit, the cream would rise to the top. And if no one shook the jug, you could pour the heavy cream off the top onto your pie. That was the best.

I like to make pie

Both of my parents were good bakers. They encouraged me to bake at home and after I finished high school, I decided to take a couple of courses at a pastry school for professionals in New York. In the years that followed, this experience allowed me to get jobs as a pastry baker from Pennsylvania to Florida and back.
I like to share pie

People appreciate a good pie. It is considered an accomplishment to be able to bake a good pie. Most may never try. One early July I read a happy ad in the local newspaper for sour cherries. All you had to do was pick them and they were yours. Sour cherries make a superb pie, but I called without high expectations. The cherries could be small or wormy or both—or they could already be gone.

I spoke to an elderly lady who told me that she had more cherries than she could use. She had seven cherry trees. She assigned each person that called a tree to pick from until all the trees were claimed. It turned out that we lived within a couple of miles of each other and that she knew many members of my husband’s family. The cherries might yet be small and wormy, but the voice of the lady enchanted me. Her voice had the waver of great age and a laugh that belied every year. In exchange for the cherries I packed a large piece of fresh black raspberry pie. I had

Figure 1-1: “Apple pie,” 2010
picked the raspberries in the woods the day before. The piece was big enough for her and for the husband I hoped she still had.

It was a good day. The cherries turned out to be neither small nor wormy and the lady was tickled with the pie I brought her. She was as old as I had pictured—and tiny, with a cane, but irrepressible. Upon receiving the pie, she immediately went into her house, transferred the pie to her own dish, washed my dish, and brought the clean plate back out to me. Before I left she was literally swinging from the limb of a cherry tree by her cane, trying to pull the best cherries down within my reach. I was terrified that she would fall and hurt herself. I offered to pick more cherries for her, but she declined. It was clear that she delighted in being able to give the cherries away and in the company that doing so brought her.

I went home and mixed up the dough for a sour cherry pie. Working with different types of dough and making pastries is similar to working with clay. You knead dough. You wedge clay. You roll them and shape them. They need to rest or dry. They are baked in an oven or a kiln. They are finished—decorated and glazed.
Chapter 2

Working with Clay

I have worked towards my undergraduate degree on a part-time basis while I worked full-time for the university. It has taken me ten and a half years. For the past two years I have focused on my own research and working in earthenware. Before that I alternated my studio classes between painting and ceramics. I knew I wanted to work in both media, but in an integrated way. With his penchant for painting vessels, Giorgio Morandi seemed a natural place to start.

After Morandi

I looked for ways to combine painting and ceramics. The first attempt was a rather obvious one. One of the painters I look at is Giorgio Morandi. There is something about his quiet paintings, when the jug dissolves into the background, that speak to me. I wanted to make a ceramic piece after a Morandi painting. Using yellow earthenware, I threw pots that resembled the pots in the painting. Then I cut them in half and attached them to a large slab that retained the texture of the canvas I had ribbed it on, creating a three dimensional painting meant to sit on a table top. But it was missing the “paint.”

In an attempt to visually flatten the three dimensional piece, I chose to paint it in colored slips. It would be easier to make the piece appear two dimensional with the matte finish of the slips and further my attempt to blur the line between painting and ceramic object. First I did tests. I started with a basic low-fire slip recipe. I added colorants and different percentages of borax, ranging from 5 to 20 percent of the dry weight of the tests. I did not screen the slips before I
applied them. Not screening the slips was not an intentional omission, but it led to an interesting result. The 20 percent borax tests fluxed too much. The 10 to 15 percent borax tests created a flat finish with a sparkly effect due to the grainy borax.

I adjusted the colors, partly to relate to Morandi’s muted palette and partly to suit my own fancy. Let me interject here that “suiting my own fancy” is one of the best things about being an artist. I painted the piece using slips with the addition of 15 percent borax and fired it to cone 04. The slips came out well. The slab or “canvas” cracked and warped to an unacceptable amount. In the next piece I would experiment with adding sand and molochite, a grog for porcelain, to my clay body to add strength.

Figure 2-1: “After Morandi,” 2009
After Woodman

With the new and hopefully improved clay body I made a second attempt to combine painting and ceramics. I created a piece after Betty Woodman. Woodman’s large pieces are colorful and expressive—“painterly.” I started by throwing cylinders and stacking them. Then I attached two free form slabs to opposite sides of the pieced cylinder. It was bisque fired to cone 06. Up to this point my piece was pretty true to Woodman’s style. And I chose to use strong bright colors to finish it. But in the decoration I again followed my own fancy.

Figure 2-2: “After Woodman,” 2009
I covered the front with maiolica and painted on an image of a crouched and hissing Siamese cat against an orange and blue background. A floral pattern had been created by piercing holes in the slabs while they were still green and I continued it on the cylinder by rubbing the same pattern back through the maiolica to the clay. I again attempted to visually flatten the piece. This time I did it by illustrating the cat across the cylinder and both slabs. Despite some pin holing the decoration was successful, but the slabs had cracked and warped again. In spite of this, I did not alter the clay body for the next piece. Instead I altered how I worked with the clay and more importantly I added another medium to the mix.

**With Pie**

Finally the pie, or to be more exact the pastry, was added. Using slabs of clay I built a rectangular “canvas” with a three dimensional portrait of a woman emerging from it. In the style of Luca Della Robbia, the portrait consisted of a deep relief head with the neck dissolving into the plane of the canvas. The top of the head was flat and in deep relief so that it could hold a croquembouche. A croquembouche is a French pastry consisting of a tower of cream puffs held together with caramel and spun sugar. I chose to finish the portrait with vitreous slips like those I had used on the after Morandi piece. For foliage painted in the background I added 20 Mule Team Borax to the slips until they were paste-like. The laundry booster caused the slips to flux further and added varying texture to the finished piece. Because I chose to finish the portrait in this way it only required a single firing to cone 04. It was also fired on a piece of dry wall to prevent warping. The same clay body was used as in the after Woodman piece with much better results.

The portrait only had two minor cracks and had not warped. When completed with the croquembouche, this was the first piece I made that successfully combined ceramics with a
traditional genre of painting, portraiture, and pastry to create a wall hung functional piece. I wanted to present functional pieces in unexpected ways, to integrate pastries so that the ceramic work is not complete without the pastry, and to encourage people to interact with the pieces and with each other. When photographed this piece looked very “painterly” and was used in the announcement advertising my show.

Where I had tried to visually flatten the previous two pieces, this time I inadvertently physically flattened the piece when I printed images of it. The night of my event, one participant remarked that he had mistaken the image for a photo of a painting when it was in fact ceramic and pastry. He wanted to take a second look at the flyer. While the photo was not meant to be the finished piece, I took this conversation as proof that I was

Figure 2-3: Show announcement
successfully blurring the lines between my chosen media. But I’m getting ahead of myself. After “Mademoiselle Croquembouche,” as the piece became known, came out of the kiln, I started to experiment with texture in order to improve future pieces.

**With Texture**

My thesis supervisor, Del Harrow, questioned whether a figure was necessary to my work and challenged me to explore textures to broaden the surface vocabulary at my disposal. To this end I fashioned a series of studies and small vases some of which would eventually be installed in the gallery in January. I looked to the baroque to inject the ideas of fecundity and bounty into my work. I strove to obtain verisimilitude in elements of these studies. I made press molds from individual 1950s gelatin molds and used these forms as elements in larger pieces. I thinned my clay body until it was the consistency of icing and piped it using pastry bags and tips.

Figure 2-4: Detail of vase with piping
Piping the clay worked surprisingly well and increased the similarity between working in clay and the pastry arts. These textures created an aesthetic bridge between the inedible and edible elements of my work. I also tested a number of low-fire glaze and slip recipes. I was searching for finishes that would accent the new textures I was creating. The mixed media pieces I create from pastry and ceramics are important elements in my work, but they are not the final artistic expression I am after.
Chapter 3

Courting Interactions

I try to appreciate things for what they are—good or bad. Take the time to notice things. To avoid getting sucked into the everyday routine until that is all I can see. I like to play, to pretend, to be an individual. I like to encourage other people to do the same.

I host parties, Halloween parties in particular, for which I try to create a whole atmosphere for my guests to interact in. It is important that the lighting, the decoration, the food, the music—everything fit the atmosphere I am trying to create. All of this is to encourage the attendees to play or to “buy in” to the scene that I have set for them. In so doing they are becoming collaborators, helping create the work of art. Not like a play, something that can be performed over and over again, but a unique event.

The Event

On January twenty-ninth I hosted my senior research show in the Patterson Gallery on the University Park
campus. It was not the traditional week long show installed in this gallery. It was an event, starting at 7pm. I did not expect it to last too long, an hour or two at the most. I did not dictate an end time. The nature of my work is fleeting. Fleeting is not a word one generally thinks of in connection with ceramics. The show included ceramic pieces (some of the studies that I created exploring texture,) ceramic pieces combined with pastries, and pies. I attempted to elevate the humble pie by placing individual pies, apple, strawberry cream, and coconut cream, on pedestals. I put title labels on their pedestals. Attendees were encouraged to help themselves. Pie is perishable, but the interactions between the guests—and between the guests and the objects in the gallery--are even more temporary. This interaction cannot be extended interminably or placed on display.

The Aesthetic

In the 2002 English translation of his book, Relational Aesthetics, Nicolas Bourriaud talks about transitivity as a “tangible property of the artwork” and concludes his related history of art as follows:

Today, this history seems to have taken a new turn. After the area of relations between Humankind and deity, and then between Humankind and the object, artistic practice is now focused upon the sphere of inter-human relations, as illustrated by artistic activities that have been in progress since the early 1990s. So the artist sets his sights more and more clearly on the relations that his work will create among his public, and on the invention of models of sociability. This specific production determines not only an ideological and practical arena, but new formal fields as well. By this, I mean that over and above the relational character intrinsic to the artwork, the figures of reference of the sphere of human relations have now become fully-fledged artistic “forms.” Meetings, encounters, events, various types of collaboration between people, games, festivals, and places of conviviality, in a word all manner of encounter and relational invention thus represent, today, aesthetic objects likely to be looked at as such, with pictures and sculptures regarded here merely as specific cases of a production of forms with something other than a simple aesthetic consumption in mind. (Bourriaud 2002, 28-29)
One of the artists that Bourriaud uses to illustrate this idea is Rirkrit Tiravanija. At Aperto 93 Tiravanija provided a pot of boiling water, dehydrated Chinese noodles, and camping gear to exhibition goers. On other occasions he has cooked dinner for gallery goers himself. The provision of food makes my work similar to Tiravanija’s. However, nothing I have read about Tiravanija and his work has indicated that he views the objects he uses or displays in these works as art or special in and of themselves. This is where my work differs from his.

I consider each object in my show as art. In the case of my show, For the Love of Pie, this included the ceramics and the pies and pastries. The pies and pastries at my show were not just refreshments offered at a reception or an opening. They were an integral part of the work.

Two decades before Tiravanija and his colleagues commented on social issues by having gallery

Figure 3-2: The event
goers eat and hang out in galleries, Gordon Matta-Clark was serving up art in the restaurant he founded with then girlfriend Caroline Goodden.

**The Food**

The restaurant Food opened in SoHo in 1971. Photographer and dancer Goodden provided much of the funding while artist and architect Matta-Clark designed the open kitchen plan for the project. The restaurant was run for artists by artists and was considered, at least by Matta-Clark, to be a living work of art (Waxman 2008.) The first two paragraphs of a *New York Times* article by Randy Kennedy reveals that Matta-Clark felt about food much the same way that I do:

The artist Gordon Matta-Clark, who died in 1978 at age 35, loved to cook, but he could never quite unbraid his culinary passions from those of artmaking, with sometimes bizarre dinner party results. At one, recalled his widow, Jane Crawford, he cooked a lovely whole sea bass, but it emerged from the kitchen encased in a block of aspic nearly three feet long. He unmolded it, then gave the table a good kick, so that the aspic wobbled wildly and the bass seemed to fishtail upstream.

“All the guests looked at it with this sort of horror and amazement,” Ms. Crawford said recently. “In the end my mundane chicken stew got eaten and everyone was too afraid to touch the fish.” (Kennedy 2007)

Matta-Clark seemed to be more interested in cooking and myself in baking, or more precisely desserts, because not all require baking, but I have received much the same response to my creations in the past.

As stated earlier, I host elaborate Halloween parties. The reason I choose Halloween is because I tend to the macabre. Guests attend to be more receptive of the morbid at this time of the year—more willing to join in. So, I work hard to create dishes that fit the mood of the party but that will also taste good. Yet, many are reluctant to try them. I make gray tinted cream cheese brains with hot pepper jelly gore to be eaten on crackers. And in a vein similar to
Gordon’s sea bass in aspic, I have created two-tiered Jell-o salads that glow with the aid of chemical lights or the edition of quinine and a black light overhead. It is admired, but rarely ever eaten. It is a shame that Americans do not eat aspic. Beautiful things can be made with aspic. But, I find that people do not even want to eat Jell-o anymore. Why don’t people eat Jell-o anymore? I love rediscovering things that are out of favor and/or forgotten by the general populace. Great things have been sacrificed to the mantra of quicker and easier.

I prefer things to be over the top and rich, rich visually and rich in taste. These are aspects in common with the celebrations of Carnival and Mardi Gras. The period leading up to and including Shrove Tuesday is marked by rich food and extravagances, getting one’s fill, before the season of Lent.
Chapter 4

Why?

More prevalent in American culture than the exuberance and excess of Mardi Gras is the quest for the best buy. Does the tendency to thrift increase with one’s geographical distance from New Orleans? I don’t know, but I find that quantity is valued over quality and convenience is of the utmost importance. But “cheap is cheap” and “anything worth doing is worth doing right.”

My work is elaborate and ornate. Not ornate in the usual sense of being overly decorative, but in the sense of being complex. It has multiple layers that involve different senses.

I Like Pie

At the event For the Love of Pie, I brought people together in one room—one room that contained a display of ceramics, pastry, and conviviality. Light and sound, smell and taste, intermingled, as did the people. The stress and fatigue of the last several weeks preparing for the event fell from me as I saw the whole thing come together. Not exactly as planned, never exactly as planned, but successful never the less. Moreover, there was pie.
Figure 4-1: “Strawberry cream pie,” 2010
Appendix A

Recipes for Edible Elements

I have tried to record the recipes for the pies I used at the event as accurately as possible in the following pages. I have been making many of these recipes for years and no longer use or remember an exact recipe. Approximate amounts are listed when it is necessary to “eye it.” The recipes that do not have credits are those that I have absorbed over the past twenty-five years of working in kitchens and bakeries.

Pie Dough

Unbleached all purpose flour 8 cups
Salt 1 Tbsp
Shortening 3 cups
Ice water approx. 1.5 cups

Put a few ice cubes in a 2 cup liquid measuring cup. Fill with cold water to 1.5 cup mark. Set aside. Measure flour into bowl. Stir in salt. Cut in shortening. Add just enough of the ice water (minus ice) until a soft dough forms.

Yields six 10 inch pie crusts

Adapted from Classical American Recipes (Oliver 1993, 302)
Chantilly

Heavy Cream 4 cups
Confectioners’ sugar 8 Tbsp
Pure vanilla extract 2 tsp

Place all ingredients in a chilled mixer bowl. Using whip attachment, whip until stiff. Be careful not to over whip. For best results use the highest butter fat content cream that you can find.

Yields 8 cups
Adapted from the Epicurious web site

Apple Pie

Apples 8 medium Ground nutmeg .5 tsp
Unbleached all-purpose flour approx. .25 cup Unsalted butter 2 Tbsp
Granulated sugar .25 to .5 cup
Cinnamon 1 Tbsp

Fruit pies are the hardest to give a recipe for. The amount of flour and sugar you use will depend on the fruit—on its tartness or sweetness and on its water content. For the best apple pie use two to three varieties of apples. I used Granny Smith, MacIntosh, and Gala apples for the pies at my event. Peel and thinly slice the apples. Add flour, sugar, cinnamon, and nutmeg to apples. Toss until well coated. Put into an unbaked pie shell. Dot with butter. Cover with a vented top crust. Crimp edges. Brush top with cream; apply leaves and stem made from
additional pie dough, and sprinkle with pearl or granulated sugar. Bake at 350 degrees until crust is dark golden brown and apples are soft.

**Strawberry Cream Pie**

I first made a strawberry cream pie when I worked in the commissary of Dante’s Restaurants Inc. in State College, Pennsylvania in the late 1980s. In addition to the following recipes you will need a pre-baked 10 inch pie crust and fresh strawberries to complete this reincarnation of that great pie.

Spread a one quarter inch thick layer of ganache into the baked pie shell. Allow to set. Spread cream cheese filling on top of ganache. Arrange fresh strawberries over entire top of pie. Spoon and brush glaze over strawberries until they are completely coated.

**Ganache**

<table>
<thead>
<tr>
<th>Semi sweet chocolate</th>
<th>2 cups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Butter</td>
<td>4 Tbsp</td>
</tr>
</tbody>
</table>

Place chocolate and butter in top of double boiler over low heat until melted. Stir until smooth. Add more butter if necessary.

**Cream Cheese Filling**

| Cream cheese | 1 lb |
| Granulated sugar | .75 cup |
| Chantilly | .5 cup |
Beat cream cheese and sugar until soft and sugar is dissolved. Fold in Chantilly.

**Strawberry Glaze**

- Frozen strawberries, thawed: 1.5 cups
- Granulated sugar: .25 to .5 cup
- Cold water: to make 2 cups
- Cornstarch: 3 Tbsp

I do this one entirely by sight and taste. So, all amounts are approximate. Pour strawberries into blender. Add any bruised or overripe fresh strawberries that you have to the pitcher and enough water to make 2 cups. Add sugar, according to taste, and cornstarch to blender. Blend until smooth. Pour into skillet and cook, stirring often, over medium heat until thickened. If glaze does not appear thick enough, mix an additional tablespoon of cornstarch with an eighth cup of cold water and whisk into glaze. Cook until thickened. Allow to cool slightly.

**Coconut Cream Pie**

Stir 1 cup of toasted coconut into hot pastry cream. Pour into baked 10 inch pie crust. Cover surface of pie with wax paper and refrigerate. When cool, top pie with approximately 6 cups of Chantilly. Sprinkle with additional toasted coconut.

**Pastry Cream**

- Cornstarch: .5 cup
- Pure vanilla extract: 2 tsp
- Granulated sugar: .75 cups
- Unsalted butter: 2 Tbsp
Whole milk  
4 cups

Egg yolks  
4

Mix cornstarch, sugar, and egg yolks together in medium saucepan. Slowly add milk, stirring constantly. Now, cook over medium heat still stirring constantly until thickened.

Remove pan from heat and stir in vanilla and butter.

Yields 10 to 11 cups of pastry cream

This recipe was given to me by my mother, Joane B. Nelson. I don’t know where she got it from originally, but she can rattle it off of the top of her head. She has made more than a few pies herself over the years. Thanks Mom.

**Toasted Coconut**

Bake sweetened flake coconut in 350 degree oven until toasted, stirring occasionally.
Appendix B

Recipes for Inedible Elements

The recipes in this appendix are representative of the experiments and tests that I have conducted in ceramics over the past two years. They are ones that I found particularly interesting and/or useful.

Clay Body

I was first introduced to the following clay body by Liz Quackenbush when I took her class Decoration and Ornamentation in the Fall of 2008. As I started building larger pieces it was necessary to experiment with the clay body by adding additional materials to increase strength and to reduce shrinkage. I bisque fired to cone 06.

Liz’s Yellow Clay

<table>
<thead>
<tr>
<th>Material</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lizella</td>
<td>30</td>
</tr>
<tr>
<td>Red Art</td>
<td>30</td>
</tr>
<tr>
<td>Gold Art</td>
<td>25</td>
</tr>
<tr>
<td>Hawthorne</td>
<td>10</td>
</tr>
<tr>
<td>Talc</td>
<td>10</td>
</tr>
<tr>
<td>Yellow Iron Oxide</td>
<td>4</td>
</tr>
<tr>
<td>Flint</td>
<td>8</td>
</tr>
<tr>
<td>Barium</td>
<td>.5 cup</td>
</tr>
</tbody>
</table>
Sand 10
Molochite 5

Nylon Fiber a large handful

**Slips**

**White Slip Recipe**

EPK 25
Tennessee Ball 25
Talc 5
Silica 20
Zircopax 5
Borax 5
Gerstley Borate 7

This slip recipe comes from the Cone 04 Glaze Recipes handout that Liz Quackenbush provides to her handbuilding and decoration classes. This is the slip recipe to which I added additional quantities of Borax for “After Morandi” and “Madame Croquembouche.” These pieces were fired to cone 04.

**Basic White Slip for Biscuit**

Silica 36
Feldspar 24
Kaolin 24
Ball Clay 24
Frit 3124 12
Opax 12

This slip recipe is one of the ones that Betty Woodman lists in *Slipware* as among those she uses when she is living and working in the United States. I substituted Zircopax for the Opax in this recipe. I loved the versatility that a slip for bisque ware provided. I used Mason Stains to make different colors of this slip and painted them on with brushes. (Eden 1999, 142)

**Glazes**

The glazes in this section have all been successfully fired to cone 03. The original recipes recommended either cone 03 or cone 04.

**Maiolica**

Frit 3124 140
OM4 14
Zircopax 20
Frit 3110 20
Bentonite 10
Silica 35

Stains: 2.5 parts Gurstley Borate to 1 part Mason Stain

This is another recipe from Liz Quackenbush’s glaze recipes handout.
Clear Glaze

Frit 3195  90
Ball clay   10
Magnesium Carbonate  1

This recipe was contributed to Low-fire Ceramics by Pat Loughran who recommended spraying it thinly over slips and underglaze colors. I had success mixing it very thinly and brushing it over bisque slips. (Wechsler 1981, 175)

Aventurine Blues and Greens

Frit 3110  25.0
Silica       24.0
Lithium     18.2
EPK          10.7
Whiting     7.5
Neph Sy     6.3
Bentonite   2.0

Glitter Green
Add .5% Chrome

In an email dated 08 December 2009, Lisa Orr provided me with a number of her cone 03 glaze recipes that I experimented with. Tests of the above glaze produced a beautiful clear finish with glitter-like specks where it pooled. When applied to a larger area it was not as pleasing in combination with the yellow clay body.
Opalescent Amber

Spodumene 20
Gerstley Borate 60
OM4 12
Silica 8

Red Iron Oxide 8%

This glaze must be mixed and applied thinly or it will run. However, it is also a beautiful glaze that allows surface texture to shine through. It is drawn from Liz Quackenbush’s glaze recipes handout.
Appendix C

Comment Book

Four pages of comments were recorded at the event For the love of Pie on January 29, 2010 in the Patterson Gallery of the Pennsylvania State University.
Bibliography


Orr, Lisa. Email to author, 08 December 2009.


Academic Vita of Linda M. N. Struble

Linda M. N. Struble
1533 Trout Road
State College, PA 16801
lms27@psu.edu

Education:
Bachelor of Art in Art, Pennsylvania State University  Spring 2010
Minor in Art History
Honors in Art
Thesis Title: For the Love of Pie
Thesis Supervisor: Assistant Professor of Art Del Harrow

Associate Degree in Specialized Technology, Art Institute of Pittsburgh  1992
Emphases in Illustration and Graphic Design

Work Experience:
Pennsylvania State University – Engineering Library  1995 – Present
Library Supervisor  September 2009 - Present
Supervisor: Tom Conkling
Acting Supervisor  January - August 2009
Supervisor: Tom Conkling
Library Assistant I  September 1998 - January 2009
Supervisor: Deborah Kauffman
Supervisor: Deborah Kauffman

Staff Artist
Supervisor: Joni Bumbarger

Awards:
Dean’s List  Spring 2009, Spring 2008, Spring 2007, and Fall 2005

President Sparks Award  2003

President’s Freshman Award  2002

Sole Exhibitions:
For the Love of Pie  2010
Patterson Gallery, Pennsylvania State University, University Park, PA

Group Exhibitions:
Undergraduate Juried Show  2007
Zoller Gallery, Pennsylvania State University, University Park, PA
National Association of Schools of Art and Design Evaluation Show 2007
Zoller Gallery, Pennsylvania State University, University Park, PA

Window Shop Hop, Third Annual 2006
Downtown State College, PA

Community Service Involvement:
Red Ribbon AIDS Walk, State College 1998 - Present

College Township Adopt a Highway Program, Trout Road 2008 - Present