

POUR HORSE PATTERN

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Articles In This Issue:

Worth The Wait Variations.....	Page 1
Nomad Variations	Page 2
The Artist's Series	Page 3
The Trophy Case.....	Page 4

Other Goodies:

Changes at the Patter	Page 2
The Pottery and Marcher Ware.....	Page 3

Worth the Wait Variations

By Liz Holm

Good things come to those who wait.

Suspiro took over two years to produce, and by the end, collectors were chomping at the bit for a new, curio-size Pour Horse. So when a lovely paint mare debuted in December of 1998, it was unanimous: She was Worth the Wait.

Kristina Lucas Francis sculpted Worth the Wait as a stock-type mare in a relaxed walk, turning slightly to the left. She is five inches tall at the ear tips, and has a short mane and tail.

Departing from solid color schemes, Joan daringly selected a bay overo pinto as the original finish color. The bay base color is rich and deeply shaded to black along the top line and at the points. For the first time in an open edition model, the mare's white markings were all latex masked, providing a crisp edge to each spot. Then, Joan used an X-acto knife to "tick in" tiny white hairs around the border of each marking. The detail and realism is impressive. Look closely – the direction of the etched hairs follows the lay of the hairs in a real horse's coat!

Each white spot was hand drawn, so their shapes vary. However, the general markings are a wide ragged blaze to chin, a left rear sock with tan hoof, a left front partial sock and tan hoof, and a belly spot on each side. The "standard" blaze has a keyhole near the forehead and beauty marks near the lips.

Despite the complexity of the color, there are only two official variations. The first eight Worth the Waits were marked with stars on their bellies, signifying a "First Firing" piece. On a subsequent kiln load of six models, the reddish base color burned out leaving a roany, peach toned color that is quite attractive; it is termed the "Peachy" variation.

All other variations are one-of-a-kind. Of course, color varies from redder to browner, and the points may lean



Original finish Worth the Wait, extra spot variation. This model has three extra white spots, etched in to cover paint flaws. Owned and photographed by Liz Holm.

toward brown. Sometimes, to cover an airbrush spit, Joan might etch extra white spots on the body. There are also known examples of marking variations, including a narrow blaze, missing socks, and extra-high rear socks. However, despite being the largest curio-scale edition to date, Worth the Wait was remarkably consistent.

Over the two-year production time, 185 bay pinto and 85 unfinished bisque models were made. In addition, an unpainted, one-mold resin edition of less than 75, produced at DaBar, was available. Finally, Worth the Wait was the first model for which Joan painted a sizeable number of glazed custom colors. These were sold separately from the original finish offerings, and they were produced from greenware at the factory, and not on production bisques. Thus, the factory custom models are in addition to the original finish bisques. Quality takes time, so Pour Horse collectors are used to waiting for our treasures. Like all Pour Horses, this little mare is truly Worth the Wait.

Nomad Variations

by Liz Holm

All who wander are not lost.

When selecting a sculpture to produce, Joan pays careful attention to what has gone before. What breeds are well-represented in china? And, more important, what's missing? With these questions in mind, Joan set out in 1999 to create a breed never before depicted in ceramics: the Tarpan.

The Tarpan is a wild horse, whose historic range spanned Europe and Western Asia. It is the subject of cave paintings and was ridden by Scythian nomads five millennia ago. Although the last Tarpan died in 1876, the Polish government re-created the breed from its descendents. One of these, the Hucul, a modern Eastern European pony, closely resembles the Tarpan.

The Tarpan has the familiar "cave pony" conformation, with a low withers, short back, legs, and neck, large head, and upright carriage. Introduced in December of 1999, Nomad was sculpted by Kristina Lucas Francis as a typical example of the breed. He is a trotting stallion, looking straight ahead, with a full mane and full, short tail. He is the first anatomically correct thumb-scale Pour Horse. Nomad got his name from Monica Hambalko, who won the first (and so far only) Pour Horse naming contest. Monica received Nomad #1 for her winning entry.

Tarpans are always grulla (mouse dun) in color, and Nomad is no exception. His soft, gray base color shades to black in his neck, head, and legs. His mane and tail mix black and light hairs, and he sports a black dorsal stripe and delicate leg barring. He has no white markings.

Nomad represents the largest thumb-scale edition to date, with 212 original finish models produced. The fourteen "First Firing" Nomads are marked with a belly star.

Changes at the Patter

A New Editor for Pour Horse Patter
by Joan Berkwitz, Factory Worker

Cynthia Gardner, the longtime editor of Patter, is currently working toward moving in the spring. She will be moving to North Dakota, to be with her fiancé, George. Cynthia and Grey are looking forward to settling in there, and perhaps setting up a workshop of their own.

Cynthia has been a fantastic editor, and without her help Patter would never have come out. She set a high standard, and I would like to thank her once again for all of her work and dedication.

For this issue, Cynthia graciously allowed Tara Olsen to take the helm. Tara is a very talented and hard working friend, who also created the Marcher Ware website.



Original finish Nomad, first-firing variation. Owned and photographed by Liz Holm.

One later kiln load of ten Nomads, painted with a new batch of paint, fired to a warm brown with dark brown points. The dun factors on this "Cocoa" variation Nomad remain black, as they are drawn on with a glaze pencil whose color did not vary. The final Nomad variation occurred as the run progressed. Later Nomads have darker points, and generally more dramatic shading. This "Contrasty" variation comprises perhaps 70 models. Other variations are accidental and unique. For example, one model has shoulder barring (added to cover an airbrush spit), and models that lack their boy parts (which are attached individually during production) are also rumored.

In addition to the original finish edition, 65 bisque Nomads were sold, and numerous factory customs were produced.

Let a new breed wander into your china cabinet. Nomad has arrived!

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Factory.

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Editing: Tara Olsen
Articles and photos: Liz Holm

The Artist's Series

By Liz Holm

Not everything made at Pour Horse is a Pour Horse. From the earliest days of the pottery, Joan has produced ceramic items for other artists. Because Pour Horse does not own the copyright to these pieces, they are not Pour Horses. Nonetheless, many Pour Horse collectors treasure them for their own sake and, of course, for their Pour Horse connection.

Joan has created these artist's editions for many reasons: to fill time between Pour Horse projects or space in the kiln; to support the hobby or a friend; to add variety and learn new techniques; and of course to earn money.

The earliest subcontracted items were pins, made for artists or shows from 1995 onward. The first Artist's Series horses were produced under contract to Lucas Studio beginning in 1996. For these models, Joan was responsible for mold making, casting, airbrushing, and firing; in general, the sculpting artist, Kristina Lucas Francis, added the detail work. Original finish Lucas Studio editions produced at Pour Horse include Voltage, Knut, Orson, and Spark Gap. Joan also made molds for Lucas Studio's Kulfi, Galatea, Tesla, and Kheer. On these models, one bisque-fired casting was sent for resin molding, and the other castings were split between Joan and the artist.



Artist's Series Kheer, sculpted by Kristina Lucas Francis and finished in baby buckskin by Kristina and Joan at the Pour Horse Factory in 1997. Owned and photographed by Liz Holm.

In 1999, Joan extended the Artist's Series, accepting a commission from Tom Bainbridge to produce an original finish edition of Lynn Fraley's Seneca. Fifteen dun and fifteen roan Senecas were produced, along with several tests. The next year, Sarah Minkiewicz-Breunig commissioned Excalibur, the only other original finish model in the Artist's Series. Twenty lilac roan models, as well as a number of customs, comprise the edition.

Since then, Joan has produced a number of all-custom Artist's Series models, including Lesli Kathmann's Loki, Chris Jolly's Covenant Kept, Judy Renée Pope's Lal I Abdar, and Lynn Fraley's Tynk and Genie. Rather than



Artist's Series Genie, sculpted by Lynn Fraley and finished in baby bay by Joan Berkwitz in 1999. Owned and photographed by Liz Holm.

commissioned for payment, these models have all been contracted as artist splits, in which Joan produces a mold and retains half the output of the mold as payment. The artists may or may not participate in the production process. To date, all the artist split models have been custom editions of 20 to 30 pieces.

Because Pour Horse does not own the copyright to the Artist's Series sculptures, the artist retains the right to subsequent production of the mold. In fact, additional Knuts, Senecas, Tynks, Genies, and Lokis have been produced in earthenware at the sculpting artists' studios. Since these items were not finished at Pour Horse, they are not part of the Artist's Series.

No, they're not Pour Horses, but Artist's Series models give the collector something to look forward to between Pour Horse releases. As we all know, a little variety can add a lot of spice to the china cabinet!

The Pottery and Marcher Ware

A new line similar to the Artist Series horses

A new collaboration is in the works! Marcher Ware is a cooperative venture between Pour Horse Pottery, Alchemy Ceramics, and the top artists in our hobby to create high-end, limited edition runs of some of the finest pieces available. These models will be cast and bisque finished in bone china by Alchemy, and Joan will provide the gorgeous paint jobs and marketing.

The first offering, Lirico, debuted at Bring Out Your Chinas 2003, and was highly acclaimed by those in attendance. Lirico is an Iberian stallion, from an original sculpture by Sarah Minkiewicz-Breunig. Lirico will be made in an original finish edition of 50, and 31 total customs. For more information, visit the Marcher Ware website at www.marcherware.com.

Lirico will be available by lottery to the Pour Horse customer snail mail list, and the mailing will be going out in the Spring or Summer of 2003. It is hoped that Marcher Ware will offer a limited edition piece about twice a year.

The Trophy Case

By Liz Holm

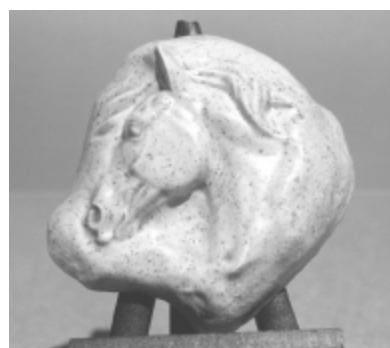
Trophies Made by Pour Horse

From its inception, Pour Horse has been a strong supporter of the model horse hobby and has sponsored live shows around the country with prizes and donations. Early prizes included whatever was convenient – pins, gift certificates, or even models. However, in 1998, Joan decided to create a dedicated Pour Horse show trophy, and a new tradition was born.

Kristina Lucas Francis sculpted the Hoscar trophy as a collaboration between Pour Horse Pottery and Lucas Studio. Hoscar is a stylized standing horse, head raised, with short mane and tail. For ease of casting and cleaning, his legs are joined to a center pillar. Hoscar debuted at the 1998 Jamboree Summer Challenge as a prize for the Pour Horse and Lucas Studio collector's classes, and he subsequently appeared in a wide variety of art glaze colors, from bright purple to dirt brown. Between 100 and 200 were ultimately made, and all were donations to hobby events.



Hoscar in tan crackle glaze, one of four made for the 1999 Jamboree show. Owned and photographed by Liz Holm.



First-edition Surock trophy in speckled glaze, one of 20 made for the 2000 BOYC show. Owned and photographed by Liz Holm.

After two years of Hoscars, Joan introduced two new trophies at the 2000 Bring Out Your Chinas show. These Rock trophies feature familiar Pour Horse faces emerging out of a rough, earthenware stone. The first two rocks were Suspiro (the Surock) and Owynn (the Owrock). At the 2001 BOYC show, Joan added Nomad (the Norock) and Bressay (the Brerock) to the lineup.

Again, between 100 and 200 of each rock were produced in a wide variety of art glazes.

Continuing the tradition of introducing new trophies at BOYC, the first set of Pour Horse trophy plaques debuted at BOYC 2002 and remain in production today. Sculpted by Sarah Minkiewicz-Breunig, the palm-sized, round plaques feature dramatic horse heads in profile. The larger, sometimes termed the Stallion Head, faces right, and the smaller, or Mare Head, faces left.

While Joan has donated Pour Horse trophies to many events, she also continues to experiment with other special

awards. For example, using severed Suspiro and Nomad heads, Joan created several unique and beautifully painted busts as prizes for Pour Horse collector's classes. A small set of art-glazed Red Okie Clay models rewarded contest winners at a Pour Horse party. Pour Horse Challenge victors at BOYC 2003 received a new, large Pour Horse tile. Finally, just as in the old days, pins and other factory extras sometimes appear on the prize table.

The diversity and beauty of these trophies entice collectors, some of whom specialize in Pour Horse prizes. Collectors buy, sell, and trade prizes, and all-trophy collector's class entries always create a stir. Because Pour Horse trophies were made in such a wide variety of colors for events all around the country, a neat find may pop up anywhere, and secondary market prices are generally well below those for horses.



Test for a Nomad bust trophy. Owned and photographed by Liz Holm.

It may be pink or silver or crackled all over, but your trophy is as much a Pour Horse as Saucy herself. So the next time you win one, remember how lucky our hobby is to have such a generous sponsor.