



Native Coilware Reborn

"It started at my grandmother's kitchen table," says **Rowan Harrison**, a California-based potter who descends from New Mexico's Pueblo of Isleta people on his mother's side and Navajo on his father's. "Over vacations on the pueblo, she would bring out a bag of handmade clay and show me how to make simple pinch pots." Today he hand-builds coil pots in Pueblo style, paints geometries freehand, and glazes in rich blues, greens, and browns that remind him of the New Mexico landscape. Now, he says, it's time to complete the circle. "I'm going to move to the pueblo. I want to work in an even more traditional way." twotribespottery.com



A Fiery Renaissance

Modern potters are **reshaping centuries-old ceramic arts**, signaling a bold new era for American craft.



Sgraffito-Graced Redware

"I just love the color of red clay," confesses Pennsylvania-based potter **Denise Wilz**. She descends from 18th-century German settlers, a group who applied its traditional earthenware slab-building techniques to the iron-rich red clay of their new home. Dipping their pieces in pale yellow slips, they used the ancient technique of sgraffito to scrape out lyrical motifs like tulips—a historic approach Wilz has embraced with grace and exuberance in her vivid pieces. "Redware is a great American art form," she says, "and I'm proud to take it forward." wilzpottery.com

PORTRAIT BY SHEA WINTER ROGGO.

Stoneware's Urban Awakening

Picture a bridge across three centuries and a river: One of the earliest dated pieces of colonial America's dense, utilitarian stoneware—vitrified at high heat to hold food and drink—was made in 1722 in New Jersey. Today artist **William Reardon** crafts modern inheritors at his 10-year-old studio in the Bronx. Like their predecessors, none are too precious for service, from Reardon's Soup Cup ("It's a bowl with a handle—it's effortless!") to the graceful practicality of his Large Pitcher. "What I love about stoneware clay is the immediacy of the process, from creation to final use," he says. newyorkstoneware.com



PORTRAIT BY SOPHIE ELGORT.





Banded, Graphic Mocha Ware

When **Joseph Jostes** first spotted antique Mocha ware in the 1990s at Texas's Round Top market, "I was immediately sucked in," he says of the late 18th-century English pottery exported to homesick colonists in the New World. Investing in a single pitcher, Jostes set out to master the style back at his Arkansas studio. And master it he did, including its "wet-on-wet" decoration technique to render traditional cat's-eye and earthworm patterns. Now his work boasts its own batch of obsessives, including tastemaker Keith Meachum who commissioned a custom collection for Reed Smythe & Company. "It's actually a very modern pattern," Jostes says, laughing. "Sometimes people don't believe me when I tell them it's from the 18th century!" sjpottery.com

