



Detail of "Saggar Pot #20" surface.

"Saggar Pot #20," about 35½ inches in height, reduction fired to 2100°F. Hilda Merom's tall jars exude a masculine presence and do not invite touching or caressing.

Any organic matter can be used, claims Merom. She's developed special relations with the Druze village (Yanuah) and the Arab-Christian village (Meiliah) where ancient olive-oil presses are still functioning, and they provide her with discarded olive pulp and pits. Her brother-in-law, a farmer, sends her peat moss and all his expired seeds.

Merom has lately started to experiment with glass and metal, which she adds to the fired pieces in a variety of ways. The glass, placed on the surface and fired at about Cone 022, enlightens a patch of copper stain to give a beautiful coloration of greens and turquoise. In an expressive crack, the inlay of glass results in a sparkling rivulet of color.



"Saggar Plate," approximately 19½ inches in diameter, reduction fired to 2100°F. Merom loves large platters because they provide her with a greater surface on which she creates her harsh landscape, which brings to mind the crust of the earth.