

Contents

Chapter 1

Introduction to Clay 2

Overview 3

Earth, Water, Fire 4

Origins of Ceramics 6

Ceramic Vessels 7

Other Purposes for Early Ceramics 8

Early Techniques 9

Preparation 11

Forming Clay 13

Drying Clay 15

Surface Design 16

Painted Designs 17

Glazing 19

Firing 21

Advancements in Ceramics 25

How to...Become a Clay Prospector 10

Art Fundamentals: Contrast 18

Art History:

Narratives on Clay: A Global Interest 26

Nontraditional Approaches:

Sharon Norwood 28

Studio Experience:

Balloon-Form Storage Vessel 29

Career Profile: George Rodriguez 32

Student Gallery 34

Chapter Review 35

Chapter 2

The Art of Ceramics 36

Overview 37

Elements of Art 38

Line 39

Shape and Form 40

Texture 41

Color and Value 42

Space 43

Art History: Amphora 44

Principles of Design 45

Contrast 46

Balance 46

Pattern 47

Movement and Rhythm 47

Emphasis 48

Proportion 48

Unity and Variety 49

How to...Look at Postmodern Principles
in Ceramics 50



Unknown artist, Moche IV, *Portrait Head Vessel*, 1–800 CE. Museo Larco, Lima, Peru. commons.wikimedia.org/wiki/File:HuacoRetrato_MuseoLarco.jpg. CC BY-SA 3.0.

Art Fundamentals:

Postmodern Principles: Appropriation 52

Aesthetics 53

Steps in Aesthetic Scanning 54

Nontraditional Approaches:

Livia Marin 60

Studio Experience:

An Expressive Sculpture 61

Career Profile: Rainy Naha 64

Student Gallery 66

Chapter Review 67



Unknown artist, Japan, *Haniwa Horse*, 401–500 CE. Art Institute of Chicago. Gift of Robert Allerton, 1957.248.

Chapter 3

Working with Clay 68

Overview 69

Clay Body Types 70

The Six Stages of Clay 71

Clay Properties 72

Plasticity 72

Shrinkage 73

Texture 74

Moisture 75

Handling Clay 76

Art History: Casas Grandes Revival 77

Preparing the Clay 79

Preparing Premixed Clay 81

Kneading 82

Wedging 83

How to...Safely Prepare Clay 80

Art Fundamentals: Emphasis 86

Clay Tools 87

Nontraditional Approaches: Roberto Lugo 88

Studio Experience: Clay Slab Sculpture 89

Career Profile: Dawn Candy 92

Student Gallery 94

Chapter Review 95



Helen Shupla (Kah'p'oo Owinge), *Melon Bowl*, 1970–1980. Brooklyn Museum, Brooklyn, NY, gift of The Roebling Society, 87.63. Creative Commons-BY.

Chapter 4

Hand-Built Forms: Pinching and Coiling 96

Overview 97

Pinching 98

Practice: Pinch Pot 99

Variations on the Basic Pinch Pot 103

Making a Rattle 107

How to...Join Two Pieces of Clay 106

Art History: Tea and Its Influence on
Ceramics 108

Coiling 110

Making a Coiled Pot 110

Making a Coiled Pot with Slab Strips 118

How to...Extrude Clay 113

Art Fundamentals: Space 119

Art History: Discovering Jōmon Ware 120

Nontraditional Approaches:

Habiba El-Sayed 122

Studio Experience: A Unique Chess Set 123

Career Profile: Cheryl Tall 126

Student Gallery 128

Chapter Review 129

Habiba El-Sayed, *Weight of Apology*, site-specific work at
Nova Scotia College of Art and Design, 2016. Photography
by Raghd Charabaty. Courtesy of the artist.



Chapter 5

Hand-Built Forms: Slabs, Molds, and Tiles 130



Ann PerrySmith,
M Is for..., 2015.
Courtesy of the
artist. Photo:
Ann PerrySmith.

Overview 131

Slabs 132

Making Slabs 133

Molds 135

Sling Molds 136

Press Molds 138

Drape Molds 140

How to...Make a Mask from a Live Model 142

Stiff Slabs 144

Practice: Making a Clay Box 145

Tiles 149

Thinking about Tile Design 150

Relief 153

Art History: Azulejo of Spain and Portugal 156

Art Fundamentals: Unity 157

Sculpture 158

Using Supports and Braces 159

Making a Solid Structure 159

Horse Sculptures 161

Art History: Mausoleum of Qin Shi Huang 160

Nontraditional Approaches: Tim Kowalczyk 162

Studio Experience: Wordplay Sculpture 163

Career Profile: Zemer Peled 166

Student Gallery 168

Chapter Review 169



George E. Ohr, *Vase*,
ca. 1895–1905. The
Metropolitan Museum
of Art, gift of Martin
Eidelberg, 2017.444.2.

Chapter 6

Thrown Forms 170

Overview 171

The Wheel 172

The Electric Wheel and the Kick Wheel 173

Getting Ready to Throw 174

Centering and Coning 175

Opening the Dome 179

How to...Use the Potter's Wheel Safely 178

Art Fundamentals: Balance 181

Throwing the Cylinder 182

Trimming 188

How to...Make an Oval Casserole Dish 185

Art History: Rookwood Pottery 186

Thrown Tableware 192

Throwing a Bowl 192

Throwing a Plate 195

Lids and Spouts 198

Throwing a Flat Lid with a Knob 199

Throwing a Flat Lid with a Flange 201

Throwing a Dome Lid 202

Pouring Lips and Spouts 203

How to...Make a Spout 204

Handles 205

Making a Pulled Handle 206

Making Lug Handles 208

Making Thrown Handles 209

Attaching the Handle 210

Teapots 211

Planning Your Teapot 211

Making a Teapot 212

Nontraditional Approaches: Kenny Sing 214

Studio Experience:

Personal Plate for a Dinnerware Party 215

Career Profile: Eric Heerspink 218

Student Gallery 220

Chapter Review 221

Chapter 7

Surface Design 222

Overview 223

Choosing Surface Treatment Techniques 224

Texture 225

Relief 226

Impressing 227

Incising 228

Appliqué 229

Piercing 230

Burnishing 231

Color 232

Colored Clay 234

Inlaying 235

Oxides and Carbonates 236

Colored Slips 240

Underglaze 241

Art Fundamentals: Value 233

Art History: Blue-and-White Ware 238

Techniques for Using Color 242

Sponging 242

Spattering 242

Brushing 243

Masking 243

Paper Resist 244

Wax Resist 244

Slip Trailing 245

Sgraffito 245

Mishima 246

Terra Sigillata 246

Art Fundamentals: Pattern 247

Glazes 248

Types of Glazes 249



Christina Erives, *Panza Ilena Corazon Contento*, 2020. Photo: Mark Brock. Courtesy Christina Erives.

Applying Glazes 256

Dipping 257

Pouring 258

Brushing 259

Spraying 259

Glazing Problems and Solutions 262

How to...Spray Glazes 260

Nontraditional Approaches: Hitomi

Hosono 264

Studio Experience:

Rhythm and Unity in Surface Design 265

Career Profile: Jo Taylor 268

Student Gallery 270

Chapter Review 271

Chapter 8

The Firing Process 272

Overview 273

Common Kiln Types 274

Electric Kilns 274

Gas Kilns 275

Variables in Firing 276

Atmosphere 276

Temperature 278

Art Fundamentals: Color 277

Stages of Firing 280

Bisque Firing 281

Glaze Firing 283

Firing Problems and Solutions 286

Inadequate Venting 286

Firing Too Fast 286

Overfiring 287

Cooling Too Rapidly 287

Big Ideas in Clay 288

Works in a Series 288

Finding Inspiration 290

Art History: Peter Voulkos and the Birth of Ceramic Art 292

Additional Firing Techniques 294

Bonfire 295

Pit Firing 296

Wood Firing 301

Saggar Firing 302

Raku Firing 303

How to...Pit Fire Ceramics 297

Overglazes 306

China Paints and Enamels 307

Lusters and Metallics 307

Nontraditional Approaches: Virgil Ortiz 308



Unknown artist, Zulu culture, *Lidded Pot*, 1900s. The Cleveland Museum of Art, John L. Severance Fund, 1999.13.

Studio Experience: Luster and Metallic Overglaze 309

Career Profile: Sid Henderson 312

Student Gallery 314

Chapter Review 315

Chapter 9

Mixed Media 316

Overview 317

Getting Started with Mixed Media 318

Art History: Collage, Found Object Art, and Assemblage 319

Adding Media 320

Wood 320

Textiles 321

Metals 321

Plastics 322

Glass 322

Painting and Drawing Media 322

Combining Media with Fired Clay 323

Single-Form Construction (SFC) 323

Multiple-Form Construction (MFC) 331

How to...Make a Vessel with Wooden Handles 326

How to...Create Polymer Clay Additions 328

How to...Make a Slab Sculpture with Media Additions 330

Combining Media with Unfired Clay 332

Paperclay 332

Organic Material 333

Glass 333

Metal 334

Printmaking Techniques 335

Transfer Printing 335

Monotypes and Monoprints 337

Photo Emulsions 338

3D Printing 338

How to...Create Computer-Generated Decal Transfers 336

Installation Art 339

Art Fundamentals: Postmodern Principles: Juxtaposition 340

Aesthetic Scanning for Mixed-Media and Installation Art 341

The Big Picture 341

The Little Picture 342

Aesthetics: Lauren Grossman Explains Her Work 343

Nontraditional Approaches: Cristina Córdova 344

Studio Experience: A Mixed-Media Sculpture 345

Career Profile: Paul Andrew Wandless 348

Student Gallery 350

Chapter Review 351

Timeline of Ceramics History 352

Handbook 360

Glossary 375

Index 381



Soojin Choi, *To a Depth*, 2015.
Courtesy of Soojin Choi.