

Chapter 1 : Pottery and Clay Sculpture video

Press-moulded bottle. Hakeme with Incised decoration. With signed box. Collection: Reeves Collection Washington and Lee University.

Eastern Glaze Discoveries At The Edge of The Roman World No written evidence has survived to tell us of the time and place where the first "true" pottery glazes were made, but many archeological sites in Western Asia have produced actual examples of glazed pots made during the first millennium BC. Much of this points to Syria - Irak - Iran being the region where true brushable glazes were first developed. After centuries, even millennia, of making variations of soda fritpaste recipes to pressmould. During Ancient Persian and Hellenistic times, potters gradually began to understand some of the essentials about glaze making. These developments were probably linked with the expansion of glass-making and decorating with the invention of glass blowing. Before the Christian Era, Middle-Eastern potters and glassworkers in Persia, Syria, Palestine and Mesopotamia had developed a variety of colours in glass and glaze. During Helenistic and Roman times real alkaline glazes appear on clay pots in the Western Asian region - on the edge of the the Roman World. Glazes fluxed with soda which were truly brushable or pourable and usually coloured blue with copper. Potters had at last arrived at simple practical soda fluxed glaze recipes. The powdered materials mixed up and applied as a paste to dry or leatherhard clay pots. No records exist for the recipes, but they would have been made from materials containing soda plus silica from finely crushed quarts or sand and a little fine iron-free clay. Black copper oxide or other copper compound produced the bright blue colour. It is possible that powdered glass was also an ingredient in some potteries. Uruk, S Iraq Once the essential ingredients had been established the technique became common throughout Western Asia though rare in the Western Roman World. This example from Southern Iraq in the 1st or 2nd centuries AD. The yellowish colour of the clay body shows through the transparent copper blue glaze producing a greenish glaze. A carved and impress decorated coffin and lid glazed with a brushed or poured soda alkaline-copper glaze. This photograph I took some years ago shows its age, but it is good enough to see what an impressive glaze and firing task this was. BML With a closer detail, the style of decoration of the lid can be seen more clearly: The edge of this shield-like lid is finished off with a simple running pattern made by two incised lines and a row of small dents - perhaps done with a finger or thumb. BML This detail shows these figures more clearly. Rows of them run the length of the lid. The body is a quite coarse and probably contain lime and sand. This was not very sophisticated pottery from a form and design point of view, but technically it is very impressive, many difficult things have been achieved: The alkaline blue glaze has an excellent glossy shine with relatively little crazing, even though applied quite thickly and much of this glaze has stayed on the fired body. BML This final detail shows clearly the strange head-dress, or maybe it is a helmet or a hairstyle. I would assume that the figure represents a warrior - there is a sword in the left hand. The stamp used for this decoration could be used in producing raised decorations on metal shapes. It could be carved in wood of a clay block and fired. The thick transparent glassy blue glaze settles in the hollows outlining the simple figure shape with a deep blue. Elsewhere it is thinner and the ochreous colour of the clay body turns the glaze to a more greenish blue. No glazed object this size was made in Roman Europe. Lead Glazed Pottery A craze-resistant and high-gloss glaze Copper green or Iron amber or brown Two pottery oil lamps - one is lead-glazed. Although found all over the Empire glazes fluxed with lead are rare. The earliest lead glazed pots were perhaps made in Turkey at Tarsus and Smyrna in the 1st century BC. The technique reached Italy from the early first century AD and inspired Italian potters especially in Southern Italy and in or near Rome. These in turn led to small pieces of lead-glazed pottery, such as oil lamps or drinking cups, being produced throughout the Empire from Britain to Bulgaria. This illustration shows the difference between a lead glazed and un-glazed lamp. The colour is usually due to copper but in a smoky firing small amounts of iron present in lead glazes can produce a dull green rather than the usual oxidised honey colour. Made near Rome ca. Both lead and alkaline glazed objects often lose their sheen. Chemicals in the soil react with the glass of these low temperature glazes sometimes causing the surface to flake and become dull, occasionally this decay causes an attractive iridescence. A little

lead-glazed pot decorated with rows of clay pellets pressed and then smoothed into the pot. Buried in soil for close on two thousand years, the glossy lead glaze has become attractively iridescent. This small jug has been press-moulded from two vertical bowl-like shapes which have been luted together with slip. The handle too appears to have been press-moulded in two halves and then stuck onto the pot. The overall quality suggests a metal jug was copied - in fact mass-produced from biscuited clay or plaster moulds. The characteristic dull green colour and high shine of a typical roman lead glaze. This drinking cup has been thrown as a bowl then pressed in a biscuit or plaster mould to produce the raised leaf and grape-like shapes. Then upturned and a ring foot thrown on the bottom. Finally a small pulled handle was applied. This rare silver drinking cup is the sort of model used by potters when making their decorated lead-glazed clay cups which would often have included copying the stem foot too. This particular type of roman lead-glazed drinking cup is almost certainly a direct copy of a metal original. Thrown as a small bowl, press-moulded to produce the raised decoration, upturned and a thrown stem foot added. Unfortunately, like so many roman bowl shapes, it has lost its stem foot. The glaze here contains enough lead flux and copper mineral to produce a good rich shiny lead green. Notice that the inside was unglazed. These would have been luxury items in the sophisticated Eastern Roman World, A lead-glazed cup with applied decoration. This Drinking cup is more like a mug. It is also different from the last examples in that the relief decoration here is applied not raised out of the clay wall. This pot was thrown as a flaring cylinder and then the base finished off with raised ribs with a tool. On the outside of the leather-hard mug, an assortment of small press-moulded clay leaves and grapes springs was fixed down with slip. A press-moulded handle was also fixed and then to finish the decoration plant stems were trailed on in stiff clay slip barbotine in much the same way as one would do when icing a cake. Notice that above the ribbed lines at the base the decorator created a trail of raised lines imitating the egg and dart banding decoration. The brilliant limpid shine of a good lead glaze has survived well in this example. The copper green is rich too. Somehow I have the feeling that this type of pot was imitating Roman decorated glass as much as metalwork. Made in or near Rome. This vase imitates glass vessels of the period. An ornamental vase, probably for flowers. It has a brilliantly glossy grass-green lead glaze. Two excellent examples of Celtic pottery decoration before the Romans conquered Gaul. In the Celtic north of the Empire above the Alps, a distinctive curving, spiraling style of naturalism had already evolved on pottery before the arrival of the Romans. This refined, non-classical style of pottery decoration managed to survive in the far north of the Empire and was perhaps the most creative and original ceramic ornament of the whole period. British or Gaulish BML. A small red gloss vase with a high foot. Probably the most interesting thing about it is the piped slip decoration. The technique has come to be known as "Barbotine" a term introduced by French archeologists in the 19th century. This technique may have developed as a provincial attempt by Gaulish potters to imitate the press-moulded relief decoration developed in Italy. But this simpler technique was soon used to produce a very different style of relief decoration in Gaul. Instead of geometric patterns and classical figures, these Romano-Celts of the North made pots decorated with bands of gently curving plant stems in piped clay with added leaves and buds. Using this same technique, they also made bands of naturalistic figures, usually of leaping deer or dogs. The technique and the style only developed in Gaul and Britain. The similarity to Celtic metalwork designs is striking. These two are drinking cups in the Greco-Roman style - small two-handled bowls on a stem foot. These are functional pots to dip into a Krater of wine and then drink from, but their shapes and decoration display a quiet un-Roman style. Trailing with a stiff clay slip and using the fingers, tools and tiny sprig moulds, these Celtic potters produced many refined pieces. Sparingly decorated in that undulating manner is a trail of simple curving leaf or bud stems around the space between the two handles. The right-hand example still has a particularly good black vitreous slip-glaze. Such good quality black-slipped wine cups would also form grave gifts - substituting for the more expensive metal equivalent. A group of barbotine decorated wares from Britain. Perhaps this trailed thick slip onto leather hard clay may be an attempt to echo a glass decorating technique. Whatever the exact origin, the finest examples come from the Rhineland, France and Britain. Most of these provincial pots were thrown and sometimes turned to produce a smooth surface before being decorated. The undulating curving rhythm of the decoration is a common characteristic of most of these pots - particularly those made in Britain. BML This little jar in the form of a

poppy head is a particularly fine example of this style. The shape is simple but refined with a small but stable foot which produces a lively upward lift. This upward curve is then taken up by the spiralling lines of white slip which are a perfect decoration for this globular shape. The pairs of tiny dashes seem to bind the white curling stems together - and catch the eye.

Chapter 2 : H Ceramics in the Roman World & - Ceramic History Tutorials for Potters and Clay Artists

H A press moulded bottle by Hamada Shoji. A press moulded bottle by Hamada Shoji. Tenmoku glaze with kaki trailing. A bottle with Hamada's signature glaze trailing.

Scroll down through this main text page, click on a thumbnail image which interests you; a larger image will appear in the left frame. His vast project of producing a lifesize terracotta army for protection in the next world serves to remind us of the unparalleled bronze and ceramic skills and expertise available in China at the beginning of the Han Dynasty - an army of trained craftsmen modellers and mould makers. Though essentially sculptural rather than pottery techniques, mould making methods did have a strong and continuing influence on later Chinese ceramic forms. I have included the following section on Han terracotta sculpture because of its quality and influence. A small range of heads, arms, legs and bodies would enable a range of similar but not identical figures, which could be further expanded by varied painted finishes. Three of the near life-size soldiers Making these Terracotta Warriors must have needed thousands of skilled craftsmen to achieve such a project - model-makers, mould-makers, kiln-builders, fireman etc. This was ceramics on an industrial scale never before seen. With the enormous number of press-moulded lifesize clay figures in mind, imagine the size of the factory workshop site and the breathtaking collection of kilns being fired! However, periodic social unrest finally ended in disorder and strife. The Empire then became a battleground for conflict between various princely states and prey to invasion and migration from the North, West and South. North China and the Steppes were ultimately controlled by Mongol cavalry, but in the South were resisted successfully by strong navies controlling navigation on the lakes and river systems of the Yangsi. This led eventually to China being effectively divided culturally into North and South for about three hundred years. Foot soldiers and Cavalry in Clay a Two miniature soldiers on horseback. The details of the face, clothes and fittings are clear and sharp but never over-refined. The military strength of the Han dynasty lay in its bureaucratic structure, advanced weaponry and the speed and endurance of a new breed of horse imported from the Western reaches of the Silk Road. A well-trained cavalry was vital. They bought and bred many different breeds of foreign horses in their attempts to produce a superior battle horse. This obsession with horsebreeding and cavalry perhaps explains the vast number of such models found in the tombs of Han Nobles. Tombs belonging to Han military officers often contained replica cavalry and footsoldiers fashioned from clay. As many as six hundred mounted cavalry soldiers similar to these examples were excavated from the tomb of the famous Han general Chou Po in near Hsien-Yang in Shansi province. The modelling and painting of these two miniature footsoldiers accurately depicts the military uniforms of the early Han period. One wears a chest protector of leather or metal armour and both have high boots and thickly padded clothes The collars and sleeves are especially bulky, to give some protection against arrows and other weapons. As in the last image, each soldier held bronze tipped weapons which are now missing. The red ribbons may have indicated some rank. Wei Dyn Northern China. Well-proportioned, lively idealised clay images such as this were an important element in well-furnished aristocratic tombs onwards from the 2nd to the 6th century AD. The detail from the back shows fairly clearly the the hollow press-moulded shell of the body with separate press-moulded legs added on. The new breeds of horses brought into China from central Asia during the late 1st century B. This spirited bronze flying horse, standing by one leg on a swallow in flight, epitomises this blend of ideal and real in its modelling; it captures the spirit of the fabled celestial horses of the Han, and is good example of the conquest of movement and naturalism in Chinese sculpture during the 1st - 2nd centuries AD. Potters would have admired this piece and probably copied it.

Chapter 3 : Easton Pottery I Press Moulds

The most common Pottery Mold is the Press Mold. The Press Molds, also known as Sprig Molds for Clay, are usually an open, flat design manufactured from plaster which is appropriate for slip casting or working with moist clay.

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Chapter 4 : Sprigging (pottery) - Wikipedia

OCC Ceramics Instructor Alan Paulson demonstrates how to use a press mold to make multiple pieces quickly. This utilizes the plaster molds that were created in the last demo.

Chapter 5 : H A press moulded bottle by Hamada Shoji. - Phil Rogers Pottery

A short series of press moulded bowls made from stoneware, decorated with underglaze and fired to earthenware. Summer

Chapter 6 : ORIGINAL ANTIQUE VICTORIAN PRESS MOULDED WHITE MILK GLASS MILK JUG CREAMER

Press Moulded Vase, Octagonal. Clay & ash glaze by Mike Dodd from Goldmark.

Chapter 7 : H Ceramic in China - Ceramic History Tutorials for Potters and Clay Artists

Studio Pottery. Studio pottery by Arthur Watson is displayed below. The ceramics are thrown or hand-built in a stoneware clay body, and fired to between C C to provide a very durable yet attractive product.

Chapter 8 : Press-moulded slipware dish, made at Buckley (19th century)

*Clay Vase, Ceramic Clay, Ceramic Pottery, Japanese Ceramics, Japanese Pottery, Ceramic Artists, Hand Built Pottery, Pottery Techniques, Pottery Studio Find this Pin and more on *pottery - that makes my heart sing by Wanda Marie.*

Chapter 9 : Art of the Modern Potter - Tony Birks - Google Books

Another type of slump mold is the open-center mold. These allow the natural curve of the slab itself to shape the form. Molds, often made of foam or plywood, are fairly tall and fashioned with a large hole through the center.