

Key Terms

traditional
pottery
grog
wedging
kneading
aesthetics



Fig. 2-1. The artist plays with the viewer by placing sections of a thrown pot together in an unlikely arrangement. How does the piece retain the impression of a thrown vessel?

Student work, Katie Earp, *Fragment Vase*, 2008. Slab construction, wheel-thrown neck and base, cone 5 glazes, sprayed.

2 Working with Clay

What kind of clay will you work with? Different types of clay (or clay bodies) have unique qualities that make them suitable for different uses. You might use one clay body to make a large sculptural work and another to make fine teacups.

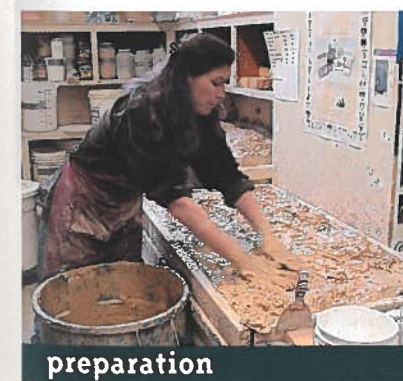
Clay is a material that constantly challenges the artist. As a potter, you must get to know your clay because each clay has a distinct personality. The better you know your clay, the more successful your work. The key factors to learn about are plasticity (how easy or hard a clay is to shape), shrinkage, texture, and moisture.

In this chapter, you will:

- Learn how to prepare clay before you use it
- Discover the many tools you can use with clay
- Build an architectural structure using paperclay



tools



preparation



properties

“Pottery, if it is to be of any lasting value, must have life.”

Vivika Heino

Clay Properties

Plasticity

Most beginners use a highly plastic clay, or one that can easily take different shapes. A good plastic clay for beginners is earthenware, which stands up well to a lot of handling and can be used to form a variety of objects.

Numerous factors can make clay more plastic. For instance, you can mix in some ball clay to make your clay easier to shape. Ball clays are highly plastic. They are not used alone because of their high *shrinkage* rate—instead, they are used as an additive. Algae and bacteria also make clay easier to handle as they grow in aging clay. Some artists store bags of clay that look slimy and old. Experienced potters prize this clay because it is so good to work with.

Shrinkage

All clays shrink as they dry. Clay can crack when it shrinks if the potter doesn't carefully monitor the drying process. When the dried clay is fired, it will shrink again.

It's frustrating to spend a lot of time creating an artwork only to have it crack. You can minimize the number of pieces

you lose if you familiarize yourself with how your clay shrinks, at what rate, and what you can do to affect the process. See page 265 for a test to help you determine how much your clay will shrink.

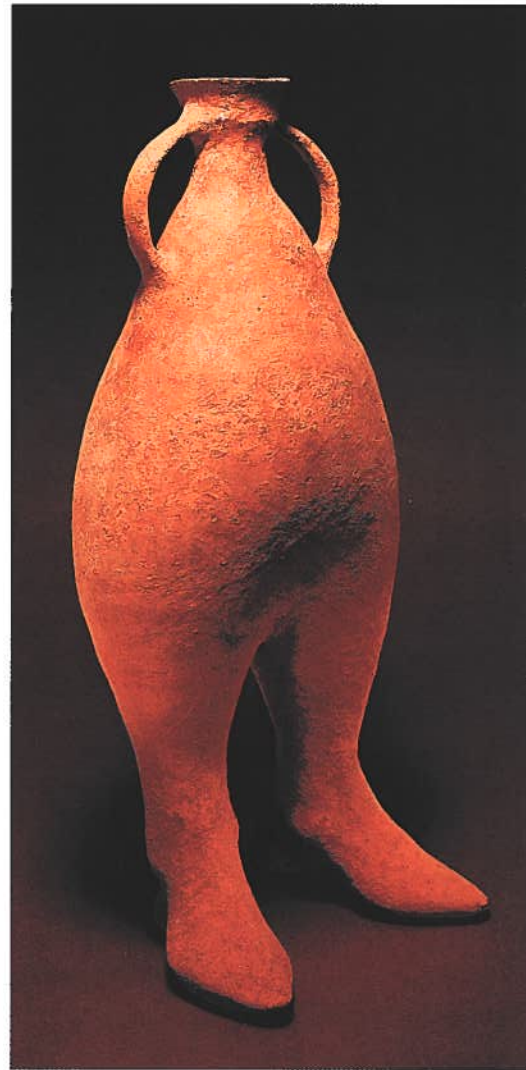


Fig. 2-2. This delightful 3,000-year-old vessel's playful mood gives it a contemporary quality that transcends time.

Northern Iran, *Ceramic Vessel with Two Human-like Feet and Two Handles*, 1000–800 BCE. Collection of the Arthur M. Sackler Foundation, New York.

Fig. 2-3. This work is a combination of organic and geometric forms. How do its expressive qualities of movement and characterization help create a specific mood?

Student work, Jose Santillan, *City*, 2007. Earthenware, cold finished.

Fig. 2-5. How would you describe the texture on this hand-built figure?

Student work, Lisa Southerton, *Elephant Shrew*, 2009. Red and white clay, hand-built, low-fire glazes.



Fig. 2-4. How did this artist need to plan for clay shrinkage as she developed this tall sculpture?

Student work, Julie Gonzalez, *Longlegs*, 2009. Ceramic, 18" x 6" x 7" (45.7 x 15.2 x 17.8 cm).

Note It Shrinkage is part of experiencing clay. If you make a clay sculpture that includes pieces of different thickness, remember that the thin pieces will shrink more rapidly than the thick ones. Unless you slow down the drying process for the thin pieces, the work may crack or break. Wrapping thin sections in plastic or painting them with wax resist (see page 156) will help to slow the drying process.

Texture

The texture of a clay body can range from coarse to smooth. Much studio clay contains additives that modify it, making it easier to shape or stabilizing it so that it shrinks more uniformly when drying. The quantity and type of additives affect a clay's texture.

Coarse clay contains sand or grog, and is best for large, thick-walled pieces. Medium-coarse clay can be used for hand-built slab work, tiles, and large coiled vessels or figures. A smooth-textured or fine-grained clay is good for throwing pottery, bead making, and other delicate work.



Elements of Design

Texture

The texture of a clay body is how it feels to the touch—coarse, medium, or smooth. Texture is also the physical surface structure of the finished clay piece—such as pebbly, ridged, satiny, or grooved—and this surface structure can create diverse effects. When light hits an object, it strongly defines the texture of that object. If an object is in shadow or dim light, the surface texture may be reduced or become imperceptible. When the light is bright, depending upon its position, the texture becomes active or even dominant.



Fig. 2-6. Clay that is more than one inch thick must be hollowed to allow hidden moisture to escape. What part of this structure is hollow?

Student work, Taylor F. Pearce, *Metal Man*, 2009. Slab and molded ceramics, cone 06 stoneware.

Moisture

It is important to learn how water affects the clay you work with. All clays contain water. You can add water to clay to make it more workable or plastic. Add too much water, however, and the clay loses plasticity—it won't hold any shape at all.

Clay begins to dehydrate, or lose moisture, when it is exposed to air. As you work on a clay project, you will occasion-

ally need to rehydrate, or put water back into the clay, to keep it moist. Mist it with water from a spray bottle or dampen it with a wet sponge. When you're not working, cover the piece with plastic to keep it from overdrying.

Some water remains in the clay no matter how dry it seems. This water is driven out only when the clay is fired.

Clay that looks dry but feels cold still contains water and should dry out further before it is fired.

A thick piece of clay can contain trapped moisture. This moisture will turn to steam when the clay is fired and can even cause the piece to explode during the firing process. Artists who build large pieces or pieces with thick walls typically add **grog** (crushed ceramics) or an organic material like sawdust to the clay to make it more porous.

Once the clay is fired, it becomes permanently harder, stronger, and less likely to break. It can never become plastic again.

Handling Clay

Now that you're aware of the different factors that affect clay, it's time to familiarize yourself with the actual raw material. Developing your sense of touch will make it easier to work with clay. When you handle clay, pay attention to how the clay feels and try to take in as much tactile information as possible.

Flatten a lump of clay on your workspace. Smooth the surface with your fingers. Roughen the surface by digging into it, poking it, or scratching it. Use a damp sponge to smooth the surface again. How does the clay surface react when you add water and pressure?

Try It Cut a lump of clay in half. Roll one piece into a ball. Take the other piece and roll it into a short cylinder (like a short, squat candle). Stand the cylinder up on your workspace. Place the ball on top of the cylinder so that it stays balanced there. Does the shape look symmetrical—do its opposite sides match? Does the weight of the ball affect the cylinder? How far to the side can you move the ball before it falls? If you roughen the surface, will the ball stay in place?

Preparing the Clay

Before you make anything with clay, you'll need to prepare it. Whether your clay is premixed or you add water to a dry mix, the clay should always be *de-aired* before you begin. Air pockets in the clay can throw a wheel-thrown pot off-center or distort the shape of a hand-built slab. The time you spend working the clay at the wedging table can save you a lot of time and frustration later.

Kneading or **wedging** eliminates air bubbles and keeps the internal structure of clay more cohesive and consistent. You can use several methods to achieve this. Find the one that works best or feels most comfortable, and make it your own.

Do your wedging on a canvas-covered board or plaster slab, to absorb any extra moisture. Work on a surface slightly lower than table height. In this way, you can use your upper-body strength as leverage.



Fig. 2-7. Students wedge clay. Photo by Ann Perry.



Fig. 2-8. Clay recycling.

Casas Grandes Revival

Pottery that has been formed by hand, painted with natural pigments, and fired with an organic fuel (like wood or dung) is referred to as **traditional pottery**. Pottery-making traditions handed down through the ages still survive relatively unchanged in some areas of Africa, Asia, Mexico, and South America.

Fig. 2-9. Hohokam Vessel, 300 CE. Red on buff jar. Courtesy of the Heard Museum, Phoenix, AZ. NA-SW-HN-A4-18

During the first to the late thirteenth century CE, pottery

was made in the city of Paquime in northern Mexico's Casas Grandes valley. It became an important commodity on a network of trade routes. The pottery was remarkable both for its high quality and for its designs.

The original Casas Grandes pottery tradition died out in the fourteenth century when Paquime was destroyed by fire. Over time, new settlements arose in the area—small villages where farming and cattle were more significant than trade and crafts.

Today, hundreds of years after Paquime disappeared, the style of its pottery is once again thriving. An extraordinary example of how a traditional style can live again is seen in the revival of the Casas Grandes style by contemporary Mexican potters.

This revival began in the late 1970s thanks to Juan Quezada, a lifelong resident of Mata Ortiz in the Casas Grandes valley. As a young boy during the 1950s, Quezada gathered firewood in the mountains near his village. He often found and admired 700-year-old pieces of Casas Grandes pottery. Determined to discover how Paquime's people achieved such perfection in their ceramics, he experimented with clay, natural pigments, and firing techniques for twenty years. Through trial and error, he gradually mastered the ceramic art that had flourished centuries ago. He shared his skill with his family, and, ultimately, with the other people in his community.

Quezada's fascination with the Casas Grandes pottery style eventually transformed not only his life but that of his village. Quezada continues to teach, while his pottery is sought after by museums and collectors worldwide. A second generation of potters has now emerged to continue the legacy.



Fig. 2-10. How is the design of this Casas Grandes revival pot similar to the traditional pot shown in Fig. 2-9?

Jose Silveira, *Mata Ortiz pot*, 2000. Courtesy of the artist.

Note It You can recycle your clay scraps by mixing them with water and pouring the soft mix on a plaster slab. Leave the clay uncovered. The water on the surface will evaporate into the air at the same time moisture is absorbed by the plaster. The clay can then be wedged or kneaded back into a workable consistency.

Safety Note Little bits of clay that end up on the surface of your worktable are harmless. However, when they are brushed onto the floor, these crumbs

break down into smaller and smaller particles which then scatter into the air you breathe and can cause lung damage.

Practice these simple actions to help limit your exposure to clay dust:

- **Wear protective clothing.** Put on an apron or smock when you begin work and take it off when you leave the studio. When it gets messy and grubby—and it will after a week or two—take a few minutes before the end of class to wash it out in soapy water, rinse, and hang it up to dry.
- **Capture clay dust with water.** Use a wet sponge to clean tables, tools, wheels, and sinks. Clean spills on the floor with a wet mop. Brooms and brushes only make more dust—avoid using them.
- **Don't eat while in the studio.** Ingesting clay dust can be harmful.
- **Wear a respirator or dust mask.** When sanding, scraping, or mixing dry clay, wear a dust mask or respirator.

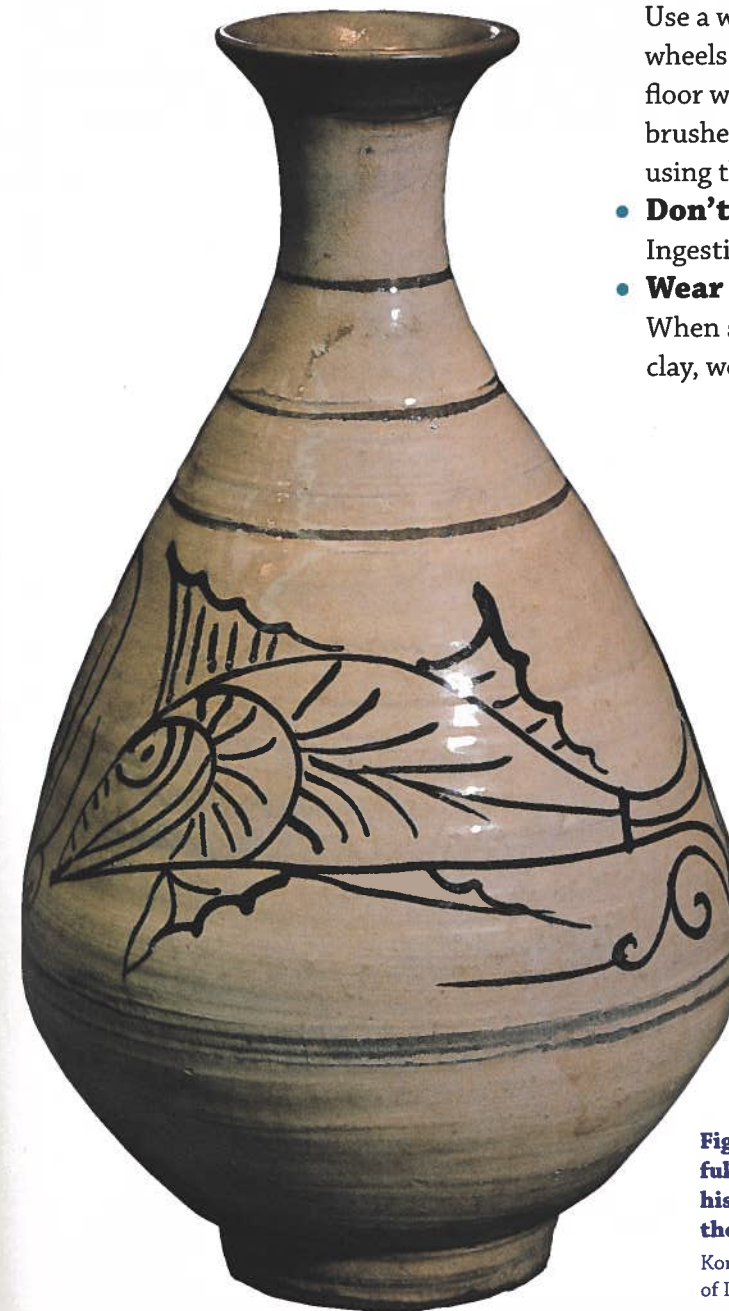


Fig. 2-11. In order to produce a successful ceramic vessel, artists throughout history have begun their process by thoroughly preparing their clay.

Korea, *Bottle*, 16th century. Stoneware. Courtesy of Davis Art Slides.

Premixed clay comes in 25-pound bags. Drop the bag on the floor a few times to soften and compress the clay particles before wedging. Choose one of the following techniques and practice it using two pieces of clay, one white and one dark, each about the size of an orange. Use a wire tool to cut the clay into pieces from time to time during the process to check for air pockets, which you can easily see. Slap the pieces together and continue kneading or wedging until clay is uniform in color. You'll be able to hear air bubbles pop as you do this—it sounds like someone chewing gum!

The method you choose is a matter of individual preference—there is no right or wrong choice. Some prefer kneading—the movement is similar to kneading bread dough. Other potters hate to knead and prefer to wedge. Try both methods to discover your own preference.

How much time does it take to eliminate the air pockets and blend the two colors into one? Plan to use that same amount of time whenever you prepare your clay.

Principles of Design

Emphasis

Emphasis is the significance, or importance, that you give to something. A potter might decide to emphasize a particular area of the clay form by creating a special design in that area using design elements such as line, texture, color, or shape. Or, the entire form might be elegant in its simplicity, in which case the potter has emphasized the form itself. Find and describe an area of the work shown in Fig. 2-12 where you think the potter used emphasis.



Fig. 2-12. What are the areas of emphasis on this piece? Which ones are dominant? Why?

Student work, Andrew Hillmer, *Polymorph*, 2008. Mold-built, coiled, and wheel-thrown earthenware, glazed cone 05.

Kneading

This method is best suited to small- or medium-sized pieces of clay. Both hands work together doing the same action side by side.

- Take a lump of clay and form it into a loaf shape, using the palms of both hands.



Form a loaf shape.

- Continue to press down hard with your palms to force the clay into a longer roll. Slam it down onto the work table to make the loaf more compact.
- Cut the loaf in half down the center (you can use a wire cutter or tear it apart with your hands). Look for any air pockets.



Tear or cut in half. Check for air pockets.

- Forcefully slam the two pieces of clay together to make one lump.



Slam back together.

- Pick up the flattened clay and stand it on edge.
- Push the clay down with both hands so that it forms a single lump.



Stand on edge; push down.

- Repeat the process from the beginning about 20–30 times to rid the clay of air pockets.

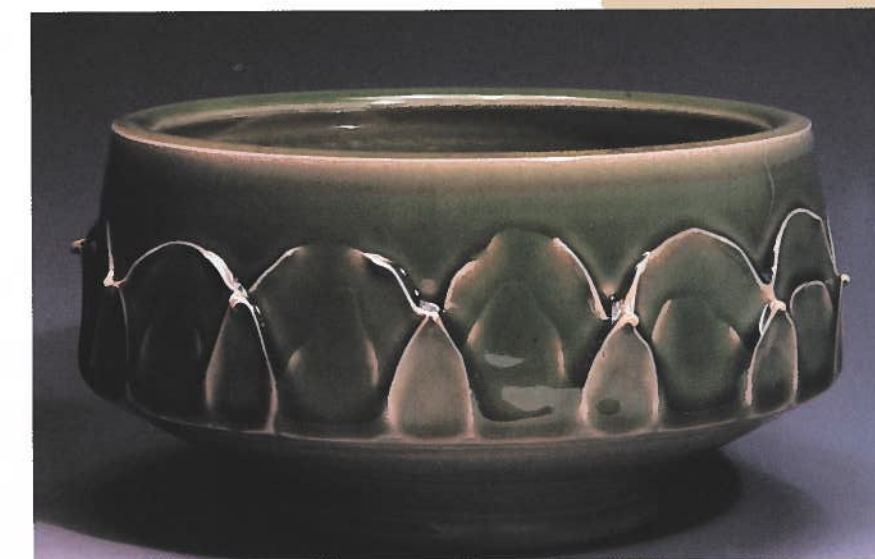


Fig. 2-13. How do the sensory qualities of the design convey unity, rhythm, and balance on this celadon bowl?

Suzanne M. Conine, *Decorative Bowl*, 2006. Thrown, high-fire porcelain with slip decoration, 3" x 6.5" x 6.5" (7.6 x 16.5 x 16.5 cm). Courtesy of the artist.

Wedging

In wedging, the potter's left and right hands work opposite to each other. The left hand turns the clay and the right hand pushes down. Wedging works well with large pieces of clay—an experienced potter can wedge a large amount of clay very quickly. A good wedger at work is something to see. Other people in the studio will stop what they're doing to watch the performance of the rhythmic movement, and the way the clay responds.

The traditional wedging technique is the "Spiral." It requires some upper-body strength and can be hard on your wrists. An alternative wedging technique, the "Ram's Head Spiral," is gentler and generally works better with smaller pieces of clay. Experiment with both and find the one you like best.



Fig. 2-14. How do the sensory qualities of the appliqué design convey unity, rhythm, and balance on this thrown platter?

Robert Putnam, *Untitled*. Stoneware, cone 9 reduction, 19" (48.3 cm) diameter. Courtesy of the artist. Photo by Janet Ryan.

Spiral

Begin with a lump of clay. Place one hand against the base of the clay with your thumb pointing up. This will be your lifting and turning hand. Put your other hand on top of the clay lump on the opposite side, palm down. This will be your pressing-down hand.

One hand lifts and turns, the other presses down.



- Lift the clay with your lifting hand, and press it down with the other hand. Use your lifting hand to turn the clay lump a quarter-turn to the right. As you do this, push the clay on the opposite side of the wedge down with your pressing-down hand.
- Get into a turn-and-push rhythm.



Lift, rotate ¼, press down onto opposite side.

- Cut the wedge with a wire tool and examine the halves for air pockets.
- Slam one half down on the table.
- Slam the other half on top of it.
- Push the pieces together into a vertical cylinder.
- Start the process again.

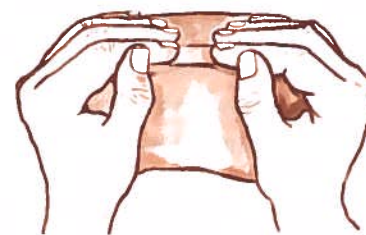
Repeat several times until you don't see any air pockets.

Safety Note As you work with clay, notice that different processes require particular effort and endurance. Physical ergonomics is the science of adjusting the workplace to help reduce the risk of bodily strain and injury. Follow these ergonomic principles when wedging your clay:

- The surface of the wedging table should be at knuckle height when your arms are relaxed at your sides. This way, you use the big muscles in your shoulders to push and pull rather than the small muscles in your arms, wrists, and hands. If the wedging table is too high, stand on a stool or platform.
- Drop your bag of clay on the floor a few times to soften it before you begin to wedge. This helps to compress the clay molecules and shortens the time spent wedging.
- The repetitive twisting motion of wedging can be hard on your wrists. When pressing down on the clay with the heel of your hands, release some pressure as you approach the movement's completion. This helps relieve your wrists from the full resistance they would encounter if they continued pushing hard into the table.

Ram's Head Spiral

- Begin with a lump of clay the size of a large grapefruit and put your hands on each side of it.



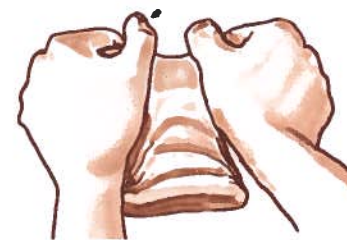
Position of hands.

- Grasp the clay with both hands and start turning it toward you, almost as if you were turning two doorknobs (one on either side of the clay lump).



Turn top of clay, pull with fingers.

- Use the weight of your body to push the clay down and away. With your fingers, pull the clay toward you. Use your fingers to make sure the clay doesn't spread outward, but stays compact. Use very slight movements to turn the clay over and inward upon itself. Handling large amounts of clay can trap air.



Push clay away with body weight while turning clay inward.

- When the clay feels like it has a more even consistency, pick it up, shape it into a ball, and start again.
- Repeat several times.

Note It Use light pressure to turn the clay onto itself. This brings trapped air to the surface. Heavy pressure tends to push the air inward and traps it deeper.

Tools: Physical and Verbal

Physical Tools

In the studio, you will discover there is a wide array of tools for every possible need. Some people would be lost without their personal toolbox full of equipment. Others are content with a few basics like a rib, wire, a pointed wooden stick and needle tool. You can purchase your tools from an art supply store, fashion them from discarded kitchen utensils, or improvise and make your own. Since a tool merely adds strength, range, and extension to your fingers, you will find that certain ones will become your favorites as you continue working with clay.

Another kind of tool is a sketchbook to try out your ideas on paper before you begin different projects. In addition, you can keep a binder for slides or photographs of your pieces. Note the title, dimensions, and date completed on each one. This record shows how your ideas have developed and how your work has progressed.



Fig. 2-15. Hand-building tools.

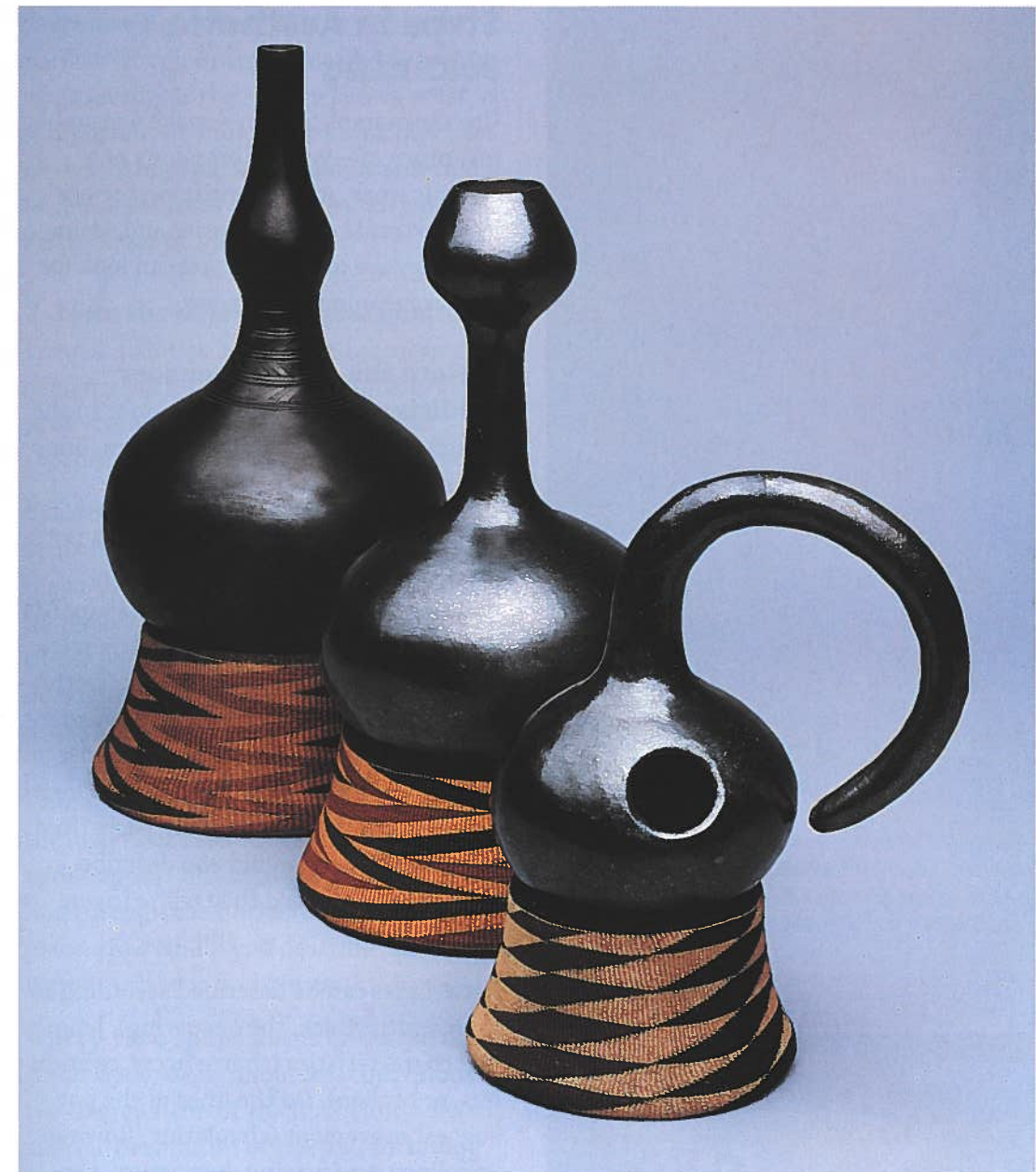
Verbal Tools

In addition to basic physical tools, verbal tools will enable you to discuss the clay medium, your own work, and the works of others. Words are powerful—they can help you describe what you’re trying to do and give you a common vocabulary to use with other artists. They can also enhance your own ideas and perceptions about ceramic art.

Throughout history, people have tried to express their emotional response to an encounter with a thing of beauty. Writing, thinking, and discussion about what is beautiful, tasteful, or pleasing is all part of **aesthetics**, a branch of philosophy that deals with beauty. The word aesthetics comes from the Greek *aesthetikos*, or “sense perception.” The language of aesthetics, therefore, applies to anything that can be perceived by the senses: a painting, a poem, the human form, a landscape, or a ceramic piece.

The word *aesthetics* can also mean the principles that define a taste or fashion. In the next chapter, for example, you’ll read about the aesthetics of Japanese tea bowls. When used in this sense, aesthetics refers to the artistic ideal of a particular culture and art form.

When you describe works of art, the words you use should describe those qualities your senses respond to, or the aesthetic and sensory qualities of the object. As you become aware of these qualities, you can develop a framework to describe the character of ceramic works. Using words in this manner is referred to as *criticism*.



Discuss It Analogies between the pot and the human form have always existed. Their parts even have common names—foot, belly, shoulder, neck, lip, and so on. When you look at the pots in Fig. 2-16, which part first catches your eye? Do the other sections have similar or contrasting characteristics? Explain how the sections relate. What do you see? Do the parts flow together or are they disjointed? How would the surface feel? Is it smooth or rough?

Fig. 2-16. Basic clay-building techniques can produce striking results. These pots, whose forms were inspired by calabash gourds, are typical of those found at the royal court.

Uganda, Graphite-glazed pots (*ensumbi*), from the Ganda people, 19th century. Clay, graphite, tallest is 13¼" (34 cm) high. ©The British Museum.

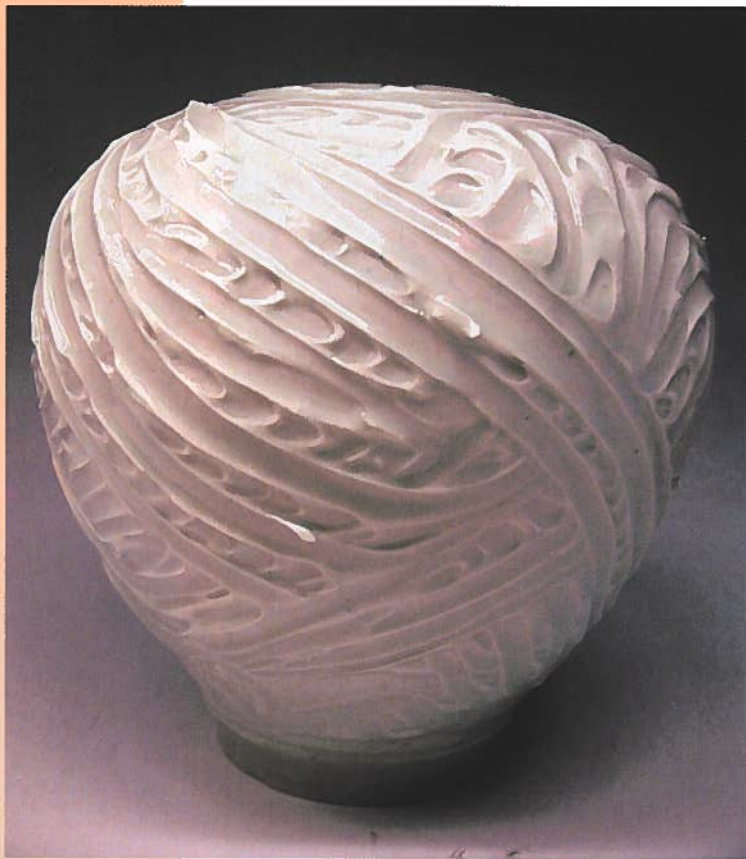


Fig. 2-17. What sensory and formal qualities add to the delightful feeling of movement within this piece? How does the glaze color contribute to its appeal?

Student work, Vuthy Sok, *Iced Blue Slip*, 2007. Wheel-thrown, slip, cone 10.



Fig. 2-18. Name the sensory and formal qualities of this work.

Ann Perry-Smith, *Freesia Wallpiece*, 2007. White stoneware clay, 14" x 13" x 2.5" (36 x 33 x 6 cm). Slab-built and wheel-thrown parts, hand-carved and sculpted, hand-stamped for texture, glaze-fired to cone 06, green celadon.

Steps in Aesthetic Scanning

Use these steps to scan—make a visual inventory of—your impressions of a ceramic work. After identifying the object's external characteristics and seeing how they are organized, you can look for deeper meaning in the work.

1 Note the object's sensory qualities. Sensory qualities refer to the design elements of shape and form, line, color, space, and texture.

Shape and Form As you look at a pot's profile or silhouette, how would you describe it as a two-dimensional shape? Is it geometric (square, rectangle, triangle, oval), organic, or a combination of both? Now look at the pot's three-dimensional form. Is it a cube, a pyramid, a cylinder, or a combination of forms? Is it open, closed, or free-form? Now look at the parts (foot, body, neck). How would you describe their forms? How do they relate to one another?

Line Lines can be described according to their width (thick, thin, tapering), length, and characteristics (sharp, fuzzy, continuous, or broken). Do the lines of the pot suggest movement (circulating, flowing) and direction (curving, horizontal, vertical, diagonal, parallel)? Do they have boundaries or edges?

Color How would you describe the color of the clay body itself (warm, dark, rich, pale)? How would you describe the glaze color? Consider words like *hue*, *value*, *intensity*, *shade*, *transparent*, *opaque*, *monochrome*, and *polychrome*.

Space Is the space between the walls of the pot enclosed or open, deep or shallow? Can you locate areas of positive and negative space? (An example of negative space is the empty space enclosed within the handle of a cup.)

Texture How would you describe the surface (rough or smooth, ridged, pebbly, or grooved)? If the surface shows relief, is it high, low, or sunken? Are shadows part of the textural surface? Is light reflected or diffused? Does the texture vary in different areas of the work?

2 Note the object's formal qualities. Formal qualities are grouped according to design principles such as balance, unity, proportion and size, movement and rhythm, emphasis, and pattern.

Balance Review your list of the pot's sensory qualities. How are they organized to achieve balance? For example, imagine a vertical line through the center of the pot. Are the sides balanced? How do shape, color, line, texture, and other design elements contribute to the balance? Would you describe the piece as symmetrical (left and right sides are mirror images of each other) or asymmetrical (sides appear different)? Now imagine a line through the horizontal center of the piece. How would you describe the balance between the top and bottom?

Unity How do the forms of the parts (foot, body, neck, shoulder) contribute to the overall form of the pot? How does the surface decoration of the pot, including texture, color, and shape, work to make the pot seem whole? Are the parts harmonious?

Proportion and Size What words would you use to describe the size of the object? Consider words like *length*, *height*, *width*, *volume*, *weight*, *thickness*. Does the work have typical proportions for a functional object (for example, if it was a cup, could you easily drink coffee out of it, by holding its handle), or is it more of a sculptural form (a miniature cup or a giant cup) because of its unusual proportions?

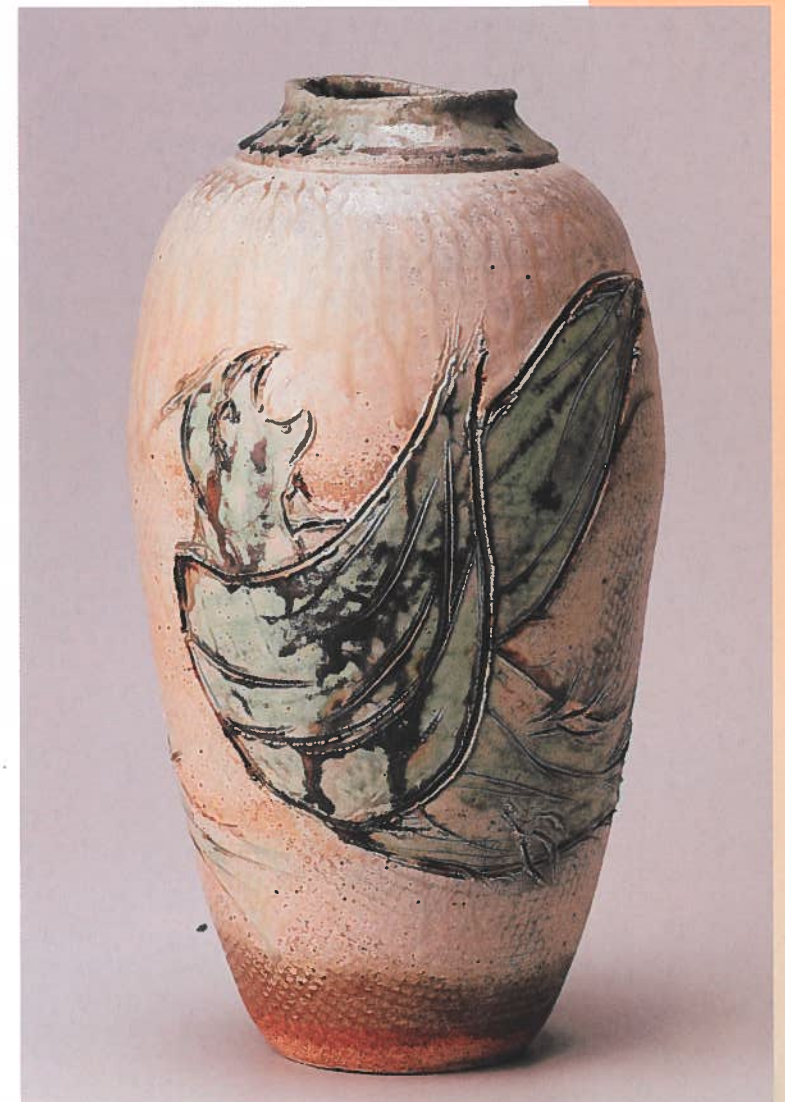


Fig. 2-19. What qualities do your senses respond to in this work?

Student work, Eric Wohlstadter, *Flight and Fall*. Cone 10 stoneware, thrown and altered.

Movement and Rhythm Locate and describe any repeated sensory qualities, themes, or designs. Are they repeated in the same way each time or are they varied? Elaborate. Any repeated element contributes to the visual flow and rhythm in each area of the piece. For example, when using lines, a series of cross-hatchings on the body of a pot could slow down visual movement, whereas a horizontal line around the body could increase its speed. Locate any slow or fast areas on the pot. Describe them and explain why you think they are slow or fast. What rhythms do they create?

Emphasis Sometimes one area grabs your attention more than another—a design, some textural relief, an area of color, or even a major theme that tells a story. Find and describe dominant area(s) in the example and tell how the artist organized the sensory qualities to achieve that emphasis. Emphasis can also be achieved through the use of simplicity.

Pattern Are patterns in this work random or planned? Are they the result of repeated colors, lines, shapes, or textures? How would you describe the patterns and where they appear? Consider words like *radial, grid, alternating, border or band*. What contrasts are formed by the use of pattern?



Fig. 2-20. Can you tell how this bowl was made? What clues help you determine its technical qualities? Student work, Emily Rowe, *Seahorses*, 2009. Coiled, slab, carved, cone 06 stoneware, stained and glazed.

3 Note the object's expressive qualities. Unlike sensory and formal qualities, which are external observations, expressive qualities require a further step to determine how the external characteristics contribute to an expression or feeling that comes from within the work. Some examples are:

Mood How can you describe the feeling you get from looking at the clay work? Base your answer on the sensory and formal qualities you discovered. Think about mood words like *happy, witty, whimsical, playful, clumsy, mysterious, reflective, austere, calm, quiet*.

Tension How do the sensory and formal qualities you've noted give a sense of the clay work's energy? Describe that state. Consider words like *tranquil, dynamic, powerful, lumpy, relaxed, conflicting, stonelike, heavy*.

Ideals Sometimes a work seems to express an ideal. Some words that signify those qualities are *heroic, majestic, noble, humble, authoritative, regal*.

4 Note the object's technical qualities. Technical qualities relate to how the clay work was created. What materials and techniques did an artist use to make the finished object? These include the clay, forming process, surface treatment, and firing. Understanding these qualities can be challenging at first. As you continue to learn about the many aspects of clay, you will find that solving technical puzzles can be a stimulating pursuit.

Clay What type of clay body (earthenware, stoneware, porcelain) is the object made from?

Process How was the object formed? Explain the method of construction (slab, pinch, coil, thrown, combination).

Decoration What decorative technique was used on the clay work's surface? Use words like *incise, carve, paint, wax resist, burnish, inlay*. Comment on the use of color (*slip, stain, underglaze*). Identify the type of glaze treatment (*crystalline, luster, enamel, multiple application*).

Firing Describe and comment on how the piece was fired (*reduction, oxidation, raku, primitive, wood, salt*).

Note It You can use your sketchbook as a place to record your impressions about the work of other artists. List the artist's name, the date and title of the work, medium, and firing technique. Then write your observations, using the steps of aesthetic scanning as a guide.



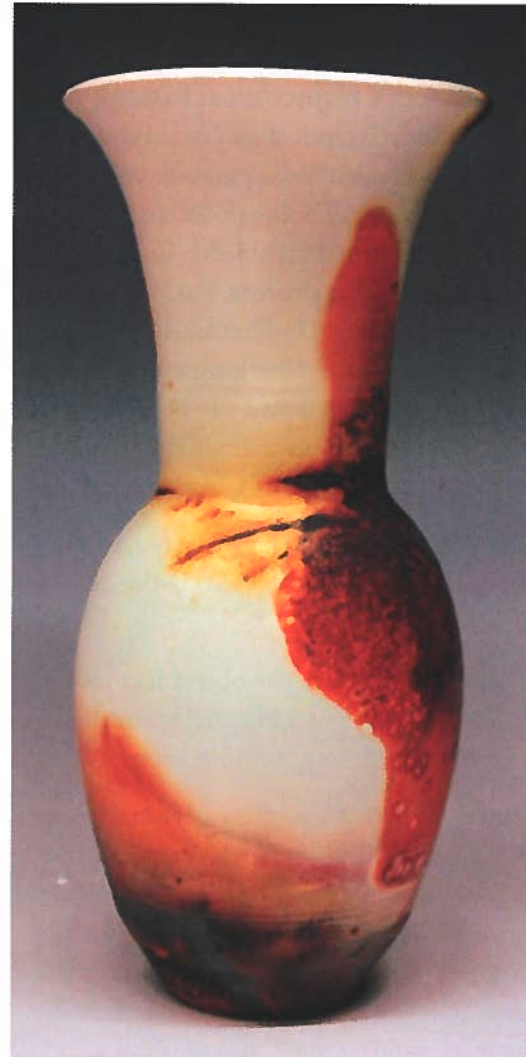
Fig. 2-21. *Strong Coffee* is the title of this thrown and altered piece. How would you describe the expressive qualities of this set? Student work, Jonnie Perkins, 2007. Coffee pot with stand.

Try It Look at the piece shown in Fig. 2-20. Identify the sensory qualities. Write as many comments as you can (at least two) for each design element. As you outline the object's sensory qualities, notice how they are organized. Their organization will be the basis for how you discover its formal qualities.

Student Gallery



Student work, Connor Watumull, *Vodka and Caviar*, 2009. Wheel-thrown stoneware, raku-fired



Student work, Vuthy Sok, *Saggar Vase*, 2007. Wheel-thrown stoneware, saggar-fired



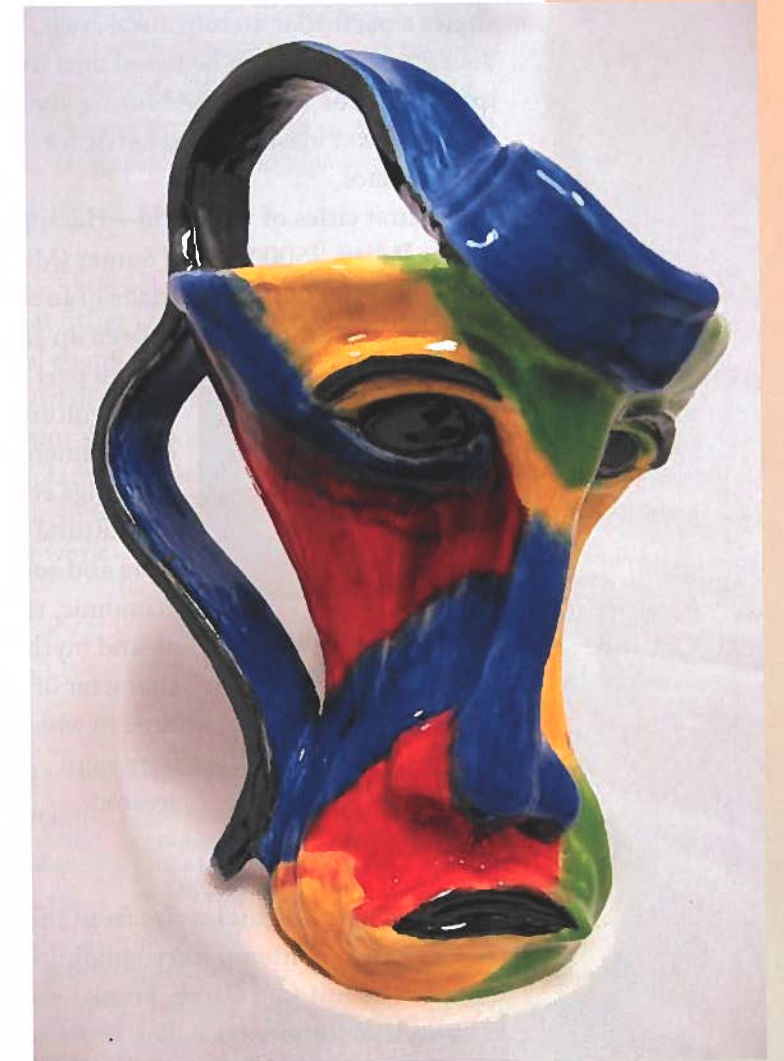
Student work, Stacia Slowey, *Shino with Celadon Tea Bowl Set*, 2007. Wheel-thrown, hand-built stoneware, cone 10 reduction.



Student work, Connor Watumull, *Chip Slip Bottle*, 2009. Wheel-thrown stoneware, raku-fired.



Student work, Meghan Tedoldi, *Cream and Sugar*, 2008. Thrown porcelain, cone 05 oxidation.



Student work, Samantha Allen, *Expressionist Mug*, 2009. Slab-built white earthenware, cone 05 with glaze.