

Ceramic Vessels

STAGE 5

NAME: _____

CLASS: _____



Complete one column of your spelling list each week.

	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7	WEEK 8	WEEK 9	WEEK 10
Ceramic										
Glaze										
Coil										
Vessel										
Kiln										
Jomon										
Pottery										
Impression										
stoneware										
Organic										

WORD BANK

S5

Below are words to help you answer questions on class sheets and assignments.

Outcomes 5.7, 5.9

As a class group fill in the meaning of these words;

Clay	
Ceramic	
Glaze	
Under-glaze	
Coil	
Kiln	

SIZE or SCALE

large huge enormous
Monumental towering
Overwhelming overpowering
small tiny intimate miniature
insignificant

LINE

simple bold thick thin flowing wavy
straight calm delicate relaxed rigid
strong rough curved sweeping
curvilinear = to describe the use of curved
lines on a shape

MOOD

Joyous
Sad gloomy
Depressing frightening
busy lonely colourful
Quiet chilling serene
dramatic Tense lively
peaceful anxious relaxed
calm

COLOUR

Bold deep strong
natural bright vibrant
pale vivid sombre
subtle contrasting
monochromatic
complementary
primary secondary
tertiary secon

MOVEMENT

Swirling flowing
dramatic active
busy lively
energetic bustling
swaying calm
vibrating
spontaneous
radiating

TEXTURE

Spiky bristly rough
jagged
soft coarse fine
bumpy
smooth sleek

SHAPE

Circular flat simplistic
round irregular
symmetrical asymmetrical
Realistic distorted
solid organic
curvaceous
geometric
angular

Work, Health and Safety

Outcomes 5.6

DUST: Dust is the major concern that we have in the classroom; it is an ever-present problem. Dust from dry clay is very dangerous, sufficient exposure may cause silicosis (potter's rot!). The disease is accumulative (over time) and progressive; children's lungs are particularly sensitive.

When using clay in the classroom:

- It is important to develop safe working habits
- Don't allow work areas to accumulate dried clay and glazes
- Don't sandpaper or file dried work. If a piece needs trimming use a knife and go outside.
- NEVER sweep up dried clay.
- DON'T blow dust around the room
- ALWAYS clean up by wet mopping or sponging. Wipe your table 3 times and rinse your cloth after each use and in between wipes.
- Never leave the room before you have cleaned up.
- When cleaning up be careful not to make the clay dust airborne.
- Carefully and accurately pack up your artwork. Do not touch other peoples artworks.



JOMON POTTERY

S5

Use VASAR to highlight and summarise the text.

Outcomes 5.8, 5.10



V

• **VIEW:** Read and look at the text to understand the content.

A

• **ANNOTATE:** Highlight and mark the text. Identify the key words or ideas.

S

• **SUMMARISE:** Describe and outline the text in a clear and concise manner.

The **Jomon Period** (c. 14,500 - c. 300 BCE) of **ancient Japan** produced distinctive **pottery**. **Jomon pottery** vessels are the oldest in the world and their impressed decoration, which resembles rope, is the origin of the word *jomon*, meaning 'cord pattern'.

Jomon pottery, in the form of simple vessels, was first produced c. 13,000 BCE around Shinonouchi in Nagano, making them the oldest such examples in the world.

Two general types of pottery were produced: a dark grey kind with angular edges, curved line decoration and handles which are often shaped to resemble animal heads or vessels with a reddish colour and either no decoration at all or a few wavy or zigzag lines.

As kilns have not been excavated from the period it is thought that vessels were fired in open fires. There is evidence of exchange of locally produced pottery between different communities, but as such vessels are very similar, the exchange was likely of the goods stored within the vessels themselves.

Forms - Six categories of vessel shape have been identified by Japanese scholars of Jomon pottery:

1. *fukabachi* - deep bowls (the most common type) and jars with a wide mouth, sometimes with a contracted neck.
2. *asabachi* - shallow bowls.
3. *hachi* - bowls of medium depth.
4. *sara* - bowls so shallow they resemble plates.
5. *tsubo* - vessels with a narrow mouth, sometimes with a long neck.
6. *chuko* - vessels with spouts.

Define the following words:

Distinctive	
Jomon	
Vessels	
excavated	



V

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Decoration

Many vessels, then, are plain, but around half have decoration of some kind, most typically lines and waves made by impressing a cord onto the wet clay before firing, hence the name *jomon* or 'cord pattern' for the pottery and time period of this era of Japanese history. There are some regional differences and scholars identify, in particular, *chinsen-mon* in the east of Japan where shells were used to incise the clay and *oshigata-mon* in the west where impressions were made with a dowel. Decoration becomes markedly more extravagant in the middle of the period with the so-called 'fire-flame' type (aka *Umataka Kaen*) from the Hokuriku region, and especially the Sasayama site in the Niigata Prefecture, where vessels are covered in applied thin rolls of clay to form lines, swirls, and crests. Towards the end of the period decoration is again minimised and in some regions disappears altogether.

Evolution

When migrants from the Asian continent began to arrive in Japan from around 400 BCE (or even earlier), they brought with them new pottery techniques, forms, and decoration. It is interesting to note that this expansion of ideas from abroad is evidenced in western Japan then displaying a much greater variation in pottery manufacture than the eastern side of the islands. The fashion for minimal decoration became widespread in western Japan, as did a distinction between glazed and unglazed wares. Jomon pottery was, consequently, gradually replaced by the finer pottery of the Yayoi Period (c. 300 BCE - c. 250 CE) which has no decoration and a reddish colour. These wares would be replaced in turn by the higher quality Sue stoneware which was introduced from Korea in the Kofun Period (c. 250 CE - 538 CE).

Define the following words:

impressions	
firing	
dowel	
migrants	
stoneware	

JOMON POTTERY

S5

Outcomes 5.8, 5.10

1. Where did Jomon pottery originate from?

2. What period/date was the Jomon Period?

3. Jomon pottery vessels are the in the world and their decoration, which resembles rope.



4. There are six categories of vessel shapes that have been identified by Japanese scholars of Jomon pottery. Using numbers match the descriptions to the correct vessels. One example has been provided.

Term
1. Hachi
2. Asabachi
3. Tsubo
4. Fukabachi
5. Sara
6. Chuko

	Definition
2	Shallow bowls.
	Bowls of medium depth.
	Deep bowls (the most common type) and jars with a wide mouth, sometimes with a contracted neck.
	Vessels with spouts
	Bowls so shallow they resemble plates
	Vessels with a narrow mouth, sometimes with a long neck..

Cartwright, M. (2017, May 17). *Jomon Pottery*. Retrieved July 18, 2020, from Ancient History Encyclopedia: https://www.ancient.eu/Jomon_Pottery/



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MERRAN ESSON

S5

Outcomes 5.7, 5.8, 5.10


Merran Esson is a ceramicist who was born in 1950 in Tumbarumba, New South Wales, later moving to Sydney. Esson’s work is greatly influenced by the contrast of surroundings in which she has lived – both inland Australia and the urban environment of Sydney. Her large and small scale vessels evoke sensory responses through colour and form. The deep, changing greens, sculpted angular surfaces and pierced tactile planes suggest aged and corroded metal – the metal of water tanks exposed to the weather and the distinct colour of copper found in treasures buried beneath the sea.



Autumn on the Monaro
Winner - Woollahra Small Sculpture Prize
12 October - 3 November 2019

Autumn is a sign of change on the land, a signal that summer is ending. The colours of autumn are best seen in the European trees planted in groups throughout the Monaro area of NSW, or in the rolling hills of Tumbarumba, and all journeys in between.

In the landscape the purpose of trees is to create shade from the hot summer sun and protection from the winter winds. They are the passing images that become familiar, revealing themselves in the creative processes that inform this art. They realise an abstract simplification that triggers one's own sensations.

<div> <div>Artist Details</div> <div>Use this scaffold to make bullet points notes on a KEY Artists from your CASE STUDY</div> </div>	Artist	Info on: Who, what, when, where, why, how? Biological information. Are they an artists, designers, craftsperson, architect, individual or group?
	Artwork	Info on: key artworks, materials and concepts.
	Audience	Info on: Who was the audience? How did the audience, art critics and historians respond to the work?
	World	Info on: How does the artwork reflect the artist world. Think about significant events, relationships, culture, belief and ideas.
	<div> <div>Artists Name:</div> <div>Country/Culture:</div> <div>Key Dates:</div> <div>Movement/Period:</div> </div> <div>  </div>	



“

I flew in gliders with my father, so viewing the earth below from an aerial perspective has had a lot to do with how I see the interference of man on nature. On one hand seeing a hedgerow of trees, planted to create a shade barrier for stock, also divides up the landscape in a way that fights with nature.

YOU GREW UP IN RURAL PARTS OF NSW – HOW

influential has this aspect of your life been on your art practice?

I always thought I would return to the land and when I discovered ceramics I imagined a studio behind a woolshed somewhere. I am a practical girl, and I watched my father and grandfather fix things as farmers do. It was not always beautiful, but over time a patina builds up and something once practical takes on its own beauty. My grandfather would fire up an old forge and hammer out plough shears and horseshoes, and I became quite fascinated in how metal changes under heat. It never occurred to me that all these experiences would lead me to where I am now.

Why did you gravitate towards making ceramics?

I rejected the grand landscape and became fascinated by the minutiae of rural detail, drawing it and later creating aspects of it in clay. In the 1970s I studied Ceramics at Caulfield Institute of Technology in Melbourne (now Monash University), and on completion I moved to London. Travel really opened my eyes to the breadth of contemporary ceramics and I was introduced to a much broader art world.

My studio practice now is an urban one; it includes teaching, exhibiting, writing, curating and making. There is still a yearning for a farm studio, and recent works, although rural in origin, have an industrial scale. I visited Bendigo Pottery in Victoria in the early 1970s and watched transfixed as potters were throwing on the wheel. I loved the sense of repetition and that clay could move so effortlessly through their hands. Science didn't interest me at school but I found science as related to ceramics, geology and alchemy to be very intriguing. I think we don't always choose our influences, they somehow choose us.

You are interested in the contrast between the natural formations of the landscape and the artificial materials commonly seen dispersed across farmland. What triggered your interest in the relationship between these conflicting elements?

I flew in gliders with my father, so viewing the earth below from an aerial perspective has had a lot to do with how I see the interference of man on nature. On one hand seeing a hedgerow of trees, planted to create a shade barrier for stock, also divides up the landscape in a way that fights with nature. Water tanks, which are a strong influence in my work, are so necessary for farm survival. An old water tank with its rusted metal and distorted shape often lies discarded in a farm gully or machinery yard, a reminder of the impermanence of material.

Farmers are great hoarders of “stuff”. A broken piece of metal might one day find a use when a repair is needed. So a store area overflows with things that just might have a function. Artists have a similar stockpile, either of bits of stuff, or of drawings and ideas, often as yet unrealised but there in storage until the right solution is found.

Making clay requires a deep understanding of heat, pressure and time. Can you discuss your art-making process and how you control these variables in order to achieve your finished objects?

Clay is such a willing material. My imprint on the clay surface will stay there forever. In 2011 I went to Fowlers Gap, near Broken Hill on a residency and used both rocks and tree trunks as textures to mould clay over. I returned to my Sydney studio with these texture slabs and have impressed the clay onto these to try to embed these influences into the finished work. To work with clay one does need some sort of understanding of geology and alchemy. Of course many artists such as Picasso and Miro worked in clay but they relied on ceramic artists to show them how to glaze and fire. I think patience and instinct play a great role in who succeeds with this material. In ceramics it takes time to develop an understanding of what a particular clay body will do under firing conditions.

When you create your ceramics, do you start with an idea of the design or do you let the clay inform you as you continue?

A little bit of both, when I start a new body of work I do drawings of things that interest me, but I usually close the book and rarely refer back. Marks from my hands and distortions during the construction process often lead the way. Making is my favourite part of all the processes.

What are some of the difficulties that you have come up against while working with clay?

Actually there are very few difficulties now. Time is a great teacher and I rarely lose a piece of work in construction. Materials change as

Opposite page clockwise from top left: Bezel, 2016, ceramics with automotive paint, 43 x 43 x 30cm, photographer Ian Hobbs; A Bowl for St Sebastian #1, 2015, Japanese Porcelain, 15 x 16 x 16cm; Displaced Places, 2008, ceramics with copper and chrome glazes, 85 x 53 x 46cm, photographer Greg Piper; Eurowie Rockface, 2012, ceramic with copper glaze, 20 x 34 x 30cm, photographer Greg Piper; To hold the best there is, 2016, ceramics with copper rust glaze, 70 x 48 x 38cm, photographer Ian Hobbs; Ochre Bowl, 2011, ceramics with copper and chrome glaze, 10 x 15 x 14cm, photographer Greg Piper.



“

Developing colour is often the result of a firing that has gone wrong. I quite like these problems as it forces me to embrace change and to solve problems.



09

10



11



12



13

81

clay pits get mined and new ones are opened up. The industry that supplies clay and glaze materials often doesn't inform us of these changes, so if an important ingredient changes then I won't find out about that until after a glaze firing when things don't turn out as they should. This can be very frustrating. I now have a few "rescue" glaze recipes that I can add on as an extra firing, so far these have often led to new solutions that continue to keep my work fresh.

You apply luminous colours to your adaptations of industrial objects – what are you seeking to achieve with this effect?

Developing colour is often the result of a firing that has gone wrong. I quite like these problems as it forces me to embrace change and to solve problems. There is a car repair business near my studio and recently I worked with them to use car paint to give brightness to the work. So if I continue with this it opens up a whole range of new metallic colours. However I'm not convinced that this is the way to go. Car paint is much more fragile as a surface. I like the unctuous surface that glaze and melt creates.

The rust-like texture seen in your work is a recognisable feature. Did you experiment with a variety of styles in the lead-up to the works that you produce today?

My output since 2000 is quite different from earlier work; prior to this the pieces were more about something that was under the sea, encrusted and aging due to water and time. Since then the works have become more land based. They are the containers of water, often appearing with rust glazes to show how time changes things. I think artists who work with clay and fire are always experimenting. I try to have at least one new experiment in my firings. I tend to work with only three glazes but by changing either an oxide or by layering glazes I have learnt how to manipulate materials to give me more than three results.

What are you currently working on?

I am currently in Spain attending the 47th International Academy of Ceramics Congress in Barcelona. I have been inundated with a sensory overload of tiles, murals, Picasso and Gaudi. I know this will take some time, probably at least a year, for new ideas and these influences to rust away in my imagination before new work bubbles to the surface. Before I left Sydney I completed seven new pieces of work for 2016 *Sculpture by the Sea*, so I am excited to install this new work in the landscape. The theme of this Congress in Spain is Ceramics in Architecture and Public Space. I think the exposure of my work on the shoreline of Bondi to Tamarama will lead me on to other things. Fired ceramics is durable in all weather, as we know from roof tiles; it requires no maintenance, so potentially my works could last outside forever. This is an exciting time for me. ■

www.merranesson.com

[@merran_esson](https://www.instagram.com/merran_esson)

Merran Esson is represented by Stella Downer Fine Art Gallery, Sydney
stelladownerfineart.com.au

- 09 Tintaldr Lines, 2005, ceramics with copper and chrome glaze, 67 x 45 x 48cm, photographer Greg Piper
- 10 Coanda Lines, 2008, ceramics with copper glazes, sizes variable, photographer Greg Piper
- 11 Catchment Bowl, 2015, ceramics and copper glaze, 17 x 32 x 28cm
- 12 Catchment Bowl (detail), 2015, ceramics and copper glaze, 17 x 32 x 28cm
- 13 Merran Esson, photographer James Esson

Courtesy the artist and Stella Downer Fine Art, Sydney



V

A

S

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Artist Heesoo Lee uses multi-layered techniques to form intricate trees, complete with leaves and branches, that seem to grow out of her functional ceramic vessels. Lee’s careful use of color establishes a seasonal mood in each of her works, some evoking the warm tones and fallen leaves of autumn, while others capture the barren beauty of winter. Each woodland scene is drawn from Lee’s imagination. The artist shares that she happened upon her current style of work by chance: her background is as a painter, and she used clay more as a smooth canvas until one day she was working on a tight deadline and was attempting to repair a broken pot, which inspired her to build three-dimensionally.



Lee explains that she uses translucent porcelain because its “beautiful clarity and color and is the perfect canvas for the bright underglaze and glazes I use.” The artist begins by forming each tree individually, starting with the closest and largest trees as she builds perspective by filling in the background with progressively smaller trunks, each of which is individually formed with a clay coil. Next, for her non-wintery pieces, each leaf is individually formed and applied to create the dense foliage that further increases the sense of depth on the surface of her ceramics. After an initial firing, Lee applies colored details using painted underglaze, which must be applied without overlapping different glazes to prevent discoloration after firing. Lastly, she chooses from a range of finishing glazes, selected depending on the desired effect, like an icy blue vernal pool or clearly defined leaves.

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Outcomes 5.7, 5.8

For more images
click here

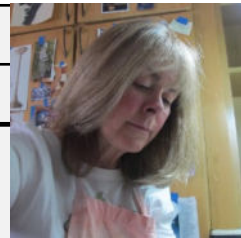
<https://www.teresabrookspottery.com/index.html>



The sketchbook of ideas I work with comes primarily from shapes and surfaces found in nature. Pushing the thinness of porcelain I aim to showcase its translucence and delicacy. In constructing coil pots, my explorations are always about rich and detailed texture. I build the form to "grow" out of the base...something you might walk by on a beach or a forest floor...so "at home" does it feel.

I received a BA in Visual Art and in English from the University of Northern Colorado and an MS in Arts Administration from Parsons School of Design/Bank Street College of Education. I currently reside in Centennial, Colorado.

Artist Details	Artists Name:	
	Country/Culture:	
Artist	Info on: Who, what, when, where, why, how? Biological information.	
Artwork	Info on: key artworks, materials and concepts.	





Watch the video and follow step by step instructions on how to create a fibre and play pinch pot.

<https://www.youtube.com/watch?v=M7VBhUgZP4A>

COIL TUTORAL

Pots are constructed by gradually stacking and joining coils of clay one on top of the other. The coils can be left visible or can be smoothed away depending on your desired aesthetic end result. It is important that the coils join well during construction to avoid cracking or separation during the drying and firing process.

To avoid cracking or coil separation, the clay is required to be soft and using the proper process to connect the coils together. You can use your thumb or index finger to smooth the coil into the lower level coil or use a wooden or silicon rib tool while the clay is still soft. If you want the coils to show on both, the inside and outside of the pot, slip and scoring is required but with no guarantee of surviving the drying and firing process without coil separation.

1. Flatten piece of clay to about 1/4" thickness. Use rolling pin or a slab roller. Cut slab to desired dimensions. Ahead of time prepare clay coils by hand or with an extruder. Make sure your pre made clay coils are covered with plastic to keep them soft - coils dry out very quickly!

Make slab of clay with rolling pin



Or with a slab roller



Cut a slab base - 1/4" thick



Make coils by hand or extruder



2. Score and slip slab and lay the first layer of coil. Push the coil firmly into the slab. Cut first layer of coil as illustrated below to insure perfect fit around the parameters of the slab. Remove the unused coil pieces and blend the joint. Pinch / scrape the coil with one finger into the slab smooth using your finger, a rib or a wooden tool.

Score and slip base and apply coil



Cut coils as illustrated



Pinch coil into slab on the inside



Merging coils using both hands



COIL TUTORIAL

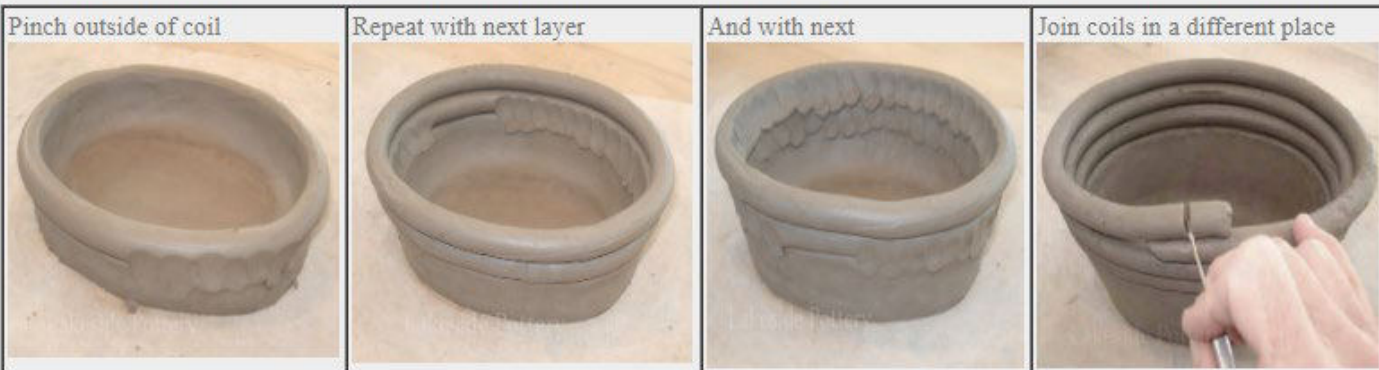
S5

Outcomes 5.6

3. Smooth the outside using a rib. We use Sherryll's Mud Tools red rib. Place the next layer of coil, pinch and smooth and in previous layer. When merging two layers, make sure that one hand is supporting the clay on one side while the other hand pushing / smudging the other side.



4. Keep adding layers. You can add up to three at a time before blending and smoothing. When cutting a coil to fit, make the cut in a different place to insure that two joints are not directly one above the other.



5. To widen the pot, use longer coils. If taking a break cover your work and pre made coils so that the clay will remain moist and soft



7. Use a paddle to both shape the pot and strengthen the coiled wall. Dry slowly by covering the pot loosely with plastic before Bisquing.

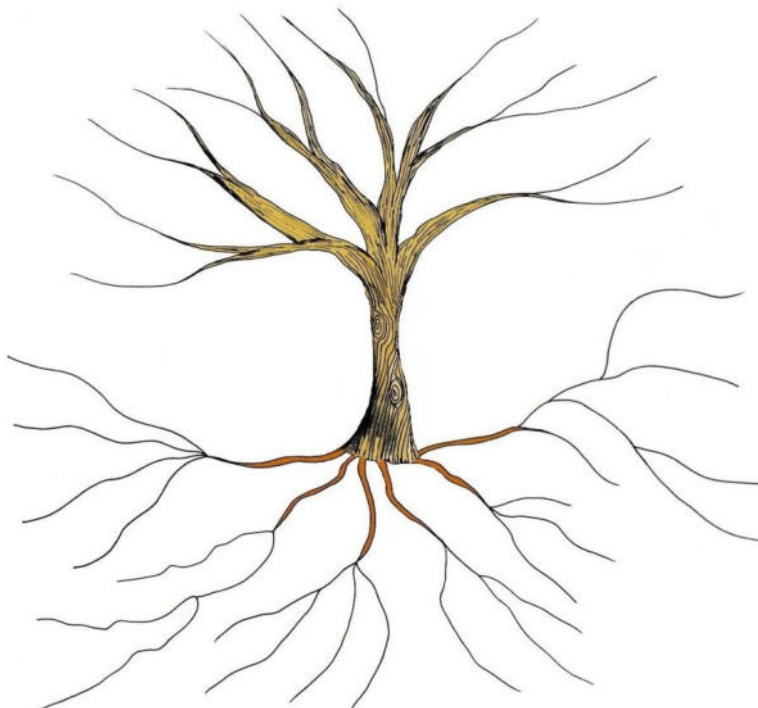


You will be making an organic ceramic vessel using clay and fibre materials. Before you start you will need to plan what you would like to make. Start by completing the following activities then draw your design in your VAPD.

1. List the steps that you will follow to complete this artwork:

1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	

2. Your vessel should be inspired by some aspect of nature this could be the seasons, coral, leaves, the beach or mountains. Brainstorm some ideas around nature that could inspire your artwork.



List as many key words that you can remember from this case study.	
In sentences describe what you learnt this term.	
In sentences explain what new skills or techniques you have learnt.	
What activities worked best in this case study? Why?	
Did you face any challenges? How did you overcome them?	
What could be done to improve this topic?	

On a scale of 1 to 5 , was this topic engaging and enjoyable?

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

Do you have any further feedback on this unit (it's success or areas that need improvement)?

E N V V U M T Y C I N Z K G A P O C V I
Y J Y E R E C R M I C P B Z Y S H B L B
C I W G S I C P A Z M L M W F F X M N B
Z Y X M N S R S Z D E A P V N I J H A C
V I F A Z E E H U Q I T R H A J H S T O
Z O G X S I Y L Y H Y T Z E W S M J U Z
L R N S R N S L A B G Z I J C O U U R Y
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B C K X H M Z Y N F X B O B S C Q Y U J
E R A W E N O T S N O M O J R G U O T G

CERAMIC

CLAY

COIL

CONTEMPORARY

IMPRESSION

JOIN

JOMON

KILN

NATURE

ORGANIC

POTTERY

ROUGH

SLAB

SMOOTH

STONEWARE

TEMPERATURE

TEXTURE

TRADITIONAL

UNDERGLAZE

VESSEL