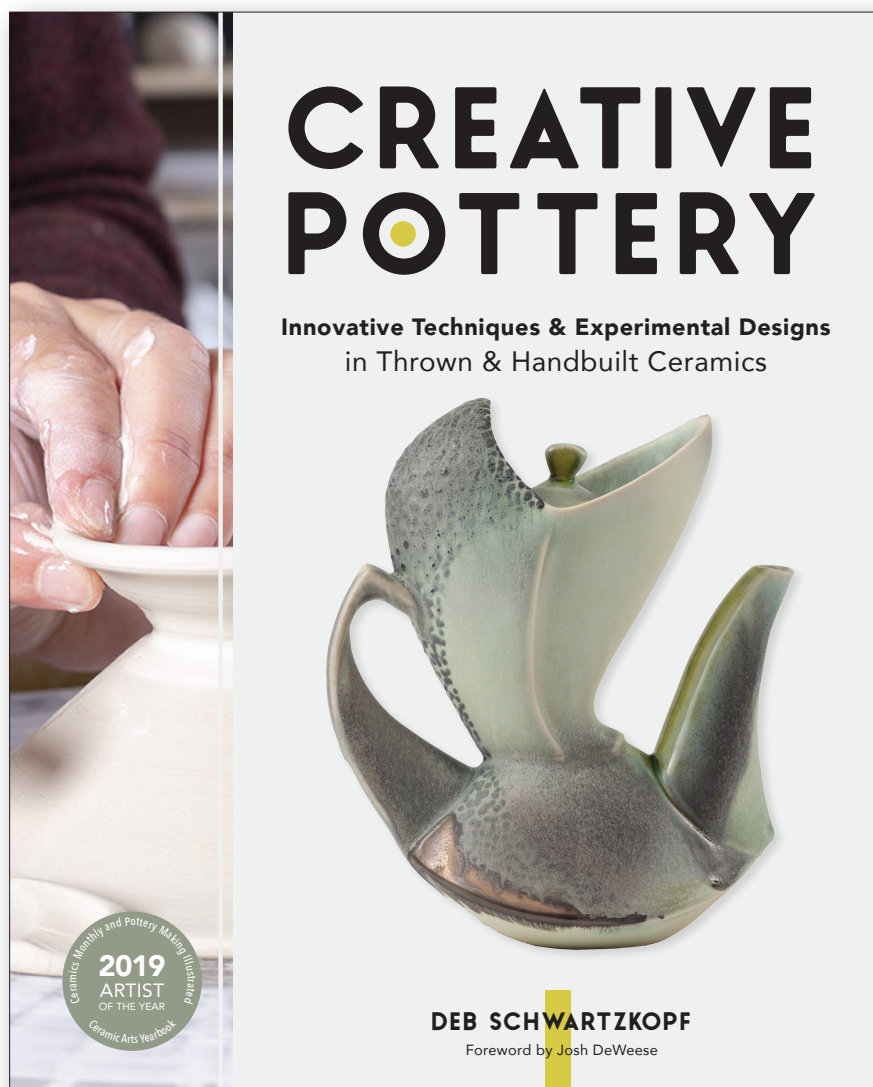


CREATIVE POTTERY

BONUS
CONTENT



Available
May 2020

 
QuartoKnows.com



PROJECT:

Vase from a Template

One of the ways I became more fluid with cutting darts freehand was by starting with templates like these that guide each cut.

Once you have a connection to the process, you can adjust the template dramatically or minimally to come up with your own design. Making your own templates will give you the freedom to explore new shapes and styles. The instructions that follow will guide you through making a three-sided template, but you can also explore making something with four or five sides.

Tools & Materials

basic toolkit (see page 17)

template (See page 12 within this document)

template making tools (see page 27)

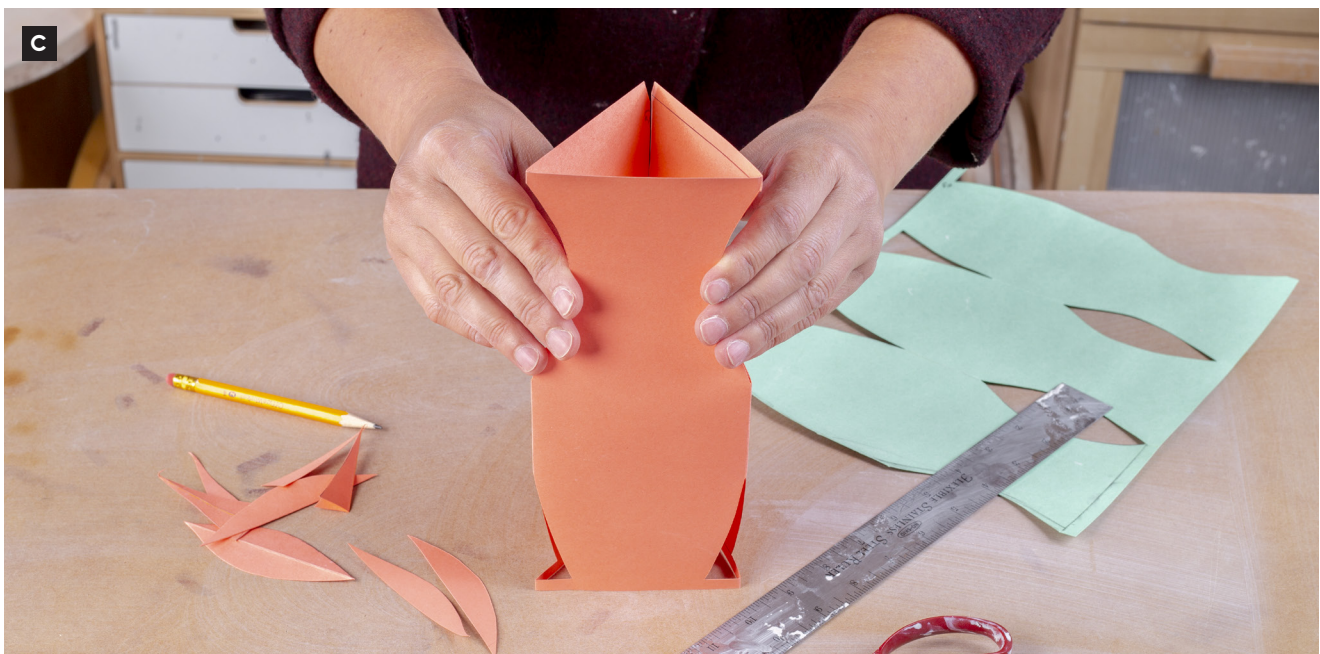
2½ lb. (1.15 kg) of clay, to prepare a slab that is approximately 9" x 12" (23 x 30.5 cm) 3/8" thickness soft leather-hard and a slab base

Instructions

Making a Template

Divide the longest side of the paper into three equal sections. Evenly fold the paper along these lines. **[A]** Unfold and position the paper with the long edge horizontal in front of you. With a straight edge, make a line ¼" (6 mm) from the top and bottom of the sheet of paper. These lines indicate the top and bottom of your vase (and they will hold your template together). All your darts/cuts must remain within these two lines. Fold the paper back into thirds, draw the dart shape you want to experiment with on one of the folded edges, and cut it out. **[B]** Use the pieces you cut away as templates for the other side. Cut all the darts on both sides of the template.

Unfold your template and hold it up in a cylinder formation. Squeeze in where the darts are to get an idea of how the clay will respond. **[C]** At this point you may move forward to a final template, adjust your trial template, or start a completely new template for a different result. Use a scanner or copier to make the template larger or smaller. When you are happy with your template, move on to the next steps.





Shaping the Vase

Press your template onto the slab to mark the lines. Now pause: Do not cut out the darts. Instead, only cut along the outer straight edge of your template. **[D]** Cut the long edges at a straight angle. The short edges are best cut at parallel bevels for easier attachment. The shape you cut out should be an 8 1/2" x 11" (21.5 x 28 cm) rectangle. Making sure the template impression is on the outside, stand up the rectangular slab to form a cylindrical shape. **[E]** Slip and score the short edges together so the cylinder can stand without support. Begin cutting out the dart shapes, starting with the one on the seam. Cut out one dart at a time and slip and score it together. **[F]** Repeat until all the darts are cut and closed. Now you may trim the rim and foot. This will give you a fresh edge to slip and score on a slab bottom.



Finishing the Edges

Leaving a sharp cut edge for your rim just won't do. Consider if you would like a horizontal or undulating rim and trim it to your liking; a combination of beveling and smoothing works well. Try holding your left hand on the outside of the rim and using your right index finger to press the edge into your outside hand. This effectively bevels the edge as it traps the rim against your hand. Additionally, I let the edges become leather-hard and then smooth them with a rough sponge. **[G]**



GALLERY:
Vases



[top left] **Mark Pharis**, Vase, photo courtesy of the artist; [top right] **Lindsay Oestritter**, Blade Vase, photo courtesy of the artist; [bottom right] **Olivia Tani**, Two Chambered Lily Vase, photo courtesy of the artist; [bottom left] **Marty Fielding**, Vase, photo courtesy of the artist

JEFF OESTREICH ON EVOLVING FORMS

<http://www.oestreichpottery.com/>

Jeff Oestreich was introduced to ceramics by Warren MacKenzie at the University of Minnesota. After receiving his BA he was apprenticed to Bernard Leach at St. Ives in Great Britain for two years. In 1971 he returned to Minnesota and set up a studio. His geometrically designed functional pottery is primarily salt or soda fired. He has exhibited extensively and is included in the collections of the American Museum of Ceramic Art, the Everson Museum of Art, Icheon World Ceramic Center, the Taipei Fine Arts Museum, and the Smithsonian American Art Museum - Renwick Gallery, the Victoria and Albert Museum, among many others. Visit his showroom, which is always open, or during the annual St. Croix Valley Pottery Tour.



This idea evolved from a boat shape I have worked on since living on the coast of Maine in the mid-1980s. Nearby there were small boat building businesses and the hulls, before they were outfitted and painted, were pure sculpture. In an attempt to expand on the idea, I divided them in half, and the focus became the negative space between. All ideas have a life span, and when I thought the idea was exhausted, I asked the question “what more is possible?” Shortly after my first series,

Jeff Oestreich, Married Centerpiece,
photo courtesy of the artist

I was visiting a friend. We were surrounded by a collection of maybe a thousand pots. I asked how he and his former wife divided the collection. He said they each took a turn selecting a piece. The idea came to me to call these forms “Divorced Centerpiece.” Each person could have a half! Later the name changed to “Married Centerpiece” in honor of my parents who were married for 70 years.



PROJECT:

Sauce Boat

Gravy, here we come! Or perhaps maple syrup or raspberry puree for pancakes. The sauce boat has a myriad of uses at the dinner table. It's also a great form for testing out your skills at seams and practicing altering a low cylinder. This sauceboat will combine the V-shaped bowl on page 64 with a trimmed foot. A bottomless cylinder will be used for the walls with the addition of a slab spout (and optional pulled handle). By adding the wall later, a variety of configurations for the added wall are possible.

Tools & Materials

basic toolkit (See page 17)

1½ lb. (680 g) of clay prepared as follows:

6" (15 cm) diameter V-shaped bowl, dried to leather hard (¾ lb. [226 g])

1" tall x 10" (2.5 cm x 25.5 cm) diameter low bottomless cylinder, soft leather-hard (½ lb. [226 g])

4" x 4" (10 cm x 10 cm) slab, dried to soft leather-hard (for spout)

¼ lb. (113 g) ball of clay (for handle)

Template (See page 13 within this document)

Template – Wall placing guide

foam bat

banding wheel

water or slip for attachments

Instructions

Prepping Parts

Make sure you have the prepared parts ready as listed above. You will want the thrown wall to be flexible so you can bend it into a strongly-curved shape. The V-shaped bowl needs to be leather-hard to trim, but you will be adding the curved thrown form to the top. So as soon as you have trimmed the wall, make sure to spritz the walls and keep them hydrated and ready for attachments. See page 45 for throwing a bottomless cylinder and page 64 for the V-shaped bowl.

Trimming the Foot

Remove the excess clay by trimming an approximately 2-3" (5-7.5 cm) diameter foot. (see page 83 for trimming details). **[A]** Consider stability! A narrow foot will be wobbly while a wider foot will be more secure on a table for serving. As an alternative to throwing the foot of the sauce boat, see page 66 for two slab-built options!





Attaching the Wall

Make sure that the bottomless cylinder you want to use for the wall is flexible enough to bend easily but not sticky to the touch—a soft leather-hard.

Draw a line through the center of the V-shaped bowl to establish a center for the soft teardrop shape. Align template (See page 13 within this document) to your center mark and trace the shape onto the face or top of the trimmed bowl. **[B]** Next make sure the wall fits the bowl. Cut an 11" (28 cm)-long section of the wall, place it along the drawn line, and trim away excess length. Remove the wall piece, keeping it in its newly curved shape. Score the connecting surfaces—the bottom of the wall and along the line on the V-shaped bowl. **[C]**

Gently attach the wall. Support under the bowl with your fingers as you press the wall into place along the scored line. **[D]** Compress the interior seam with a paintbrush handle. **[E]** Trim away the outer edges of the bowl that extend beyond the walls. **[F]** Invert the boat shape and lightly paddle any portions that may have slumped down while you pressed the wall into place. **[G]** Once your boat is leather-hard everywhere, use a rasp to remove unevenness from the outside. Finish by recompressing the seams on the outside and inside. Use a straight-sided rib to press the seams together from two directions on the outside parallel to the bottom of the bowl and parallel to the wall.





This helps define the corner where they meet as well. Smooth with a metal rib, scouring pad, and, lastly, a wet sponge (see page 24). [H]

Creating the Spout

Transfer the spout template (See page 13 within this document) to your slab and cut it out.

NOTE: If you want to create your own spout template, hold a piece of paper up to your bowl and lightly draw the shape you envision. Cut it out, leaving a bit of extra space around the line you drew. Hold it up to the bowl again and remove any extra paper until it looks right. [I]

Hold up the spout to the body of the sauce boat and trace around the bottom of the spout on the walls. This line will tell you where to trim away the walls so your spout may attach in a pleasant curve. [J] Cut away the walls and double check that the spout aligns well. You may need to remove more clay. Slip and score both the boat and spout. With gentle pressure, connect the two pieces. Support the boat as you press the spout into place. [K]

Trim the top of the slab spout addition so the curve aligns with the body. [L] The spout attachment should be strong and visually fluid. Add a small cone of clay at the seam between the wall and the spout and blend it in. [M] You can then add a simple pulled strap handle (See pulling handles on page 24).



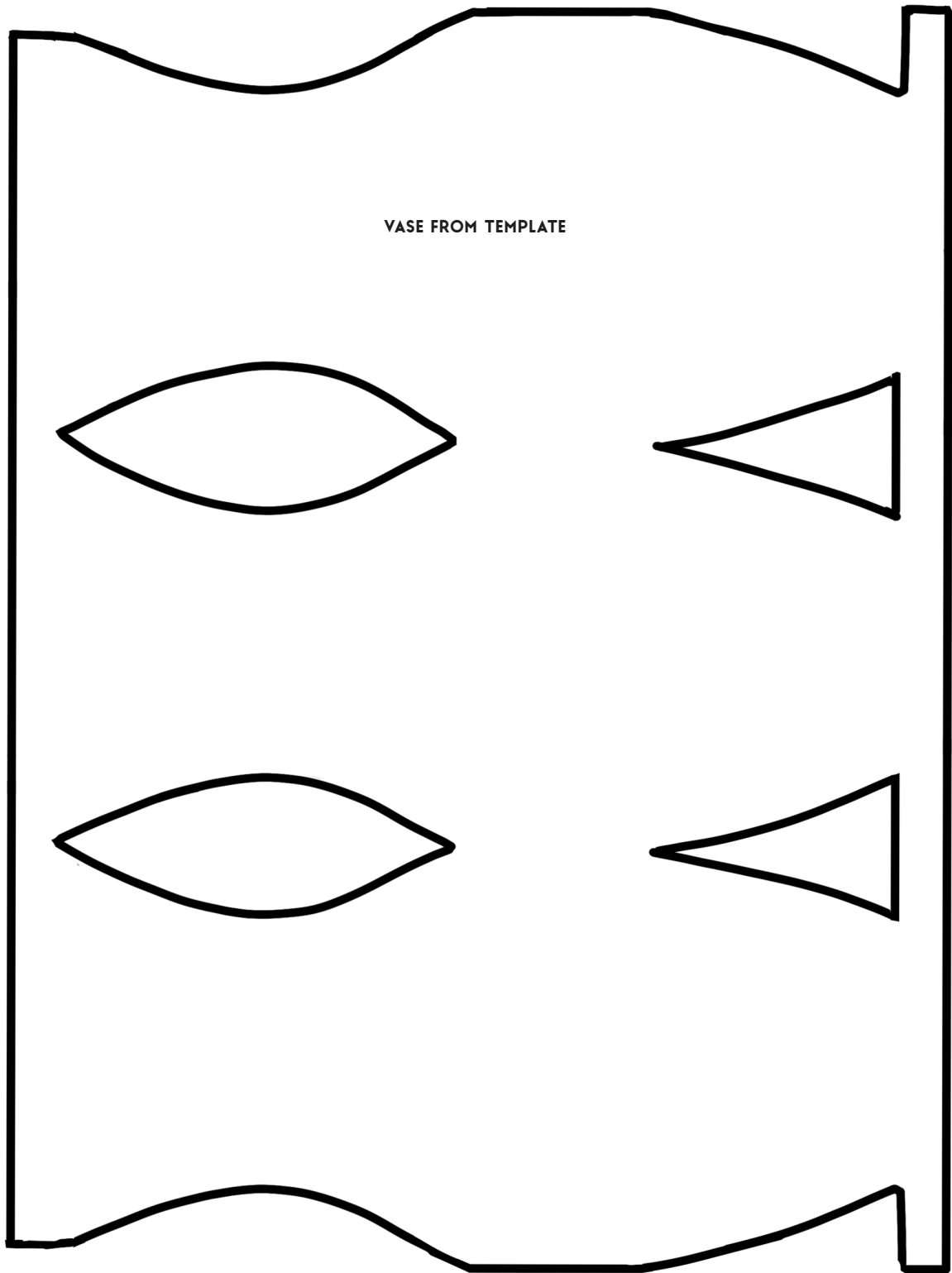
GALLERY:
Small Pouring Pots

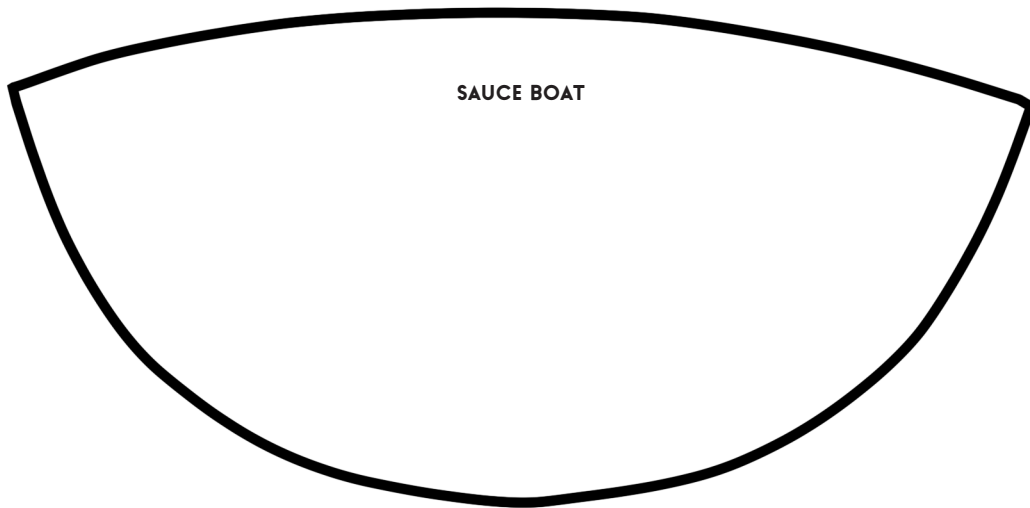


[top left] **Jen Allen**, Sauce Boat, photo courtesy of the artist; [top right] **Lisa Orr**, Creamer, photo by Deb Schwartzkopf; [middle] **Bruce Dehnert**, Ewer, photo courtesy of the artist; [bottom left] **Cathi Jefferson**, Paper Money Gravy Boat, photo by Deb Schwartzkopf; [bottom right] **Robbie Lobell**, Pouring Pot, photo by Deb Schwartzkopf



Templates





* NOTE: Unless otherwise indicated, page numbers refer to pages within *Creative Pottery* print edition
