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DRAWING AND PAINTING ON POTTERY FORMS

Roger A. Churches

CANDIDATE FOR THE MASTER OF FINE ARTS  
IN THE COLLEGE OF FINE AND  
APPLIED ARTS OF THE  
ROCHESTER INSTITUTE OF TECHNOLOGY

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## INTRODUCTION

The purpose of this thesis is to explore various traditional techniques of drawing and painting on ceramic forms in a contemporary idiom. I propose to submit ten to fifteen pots executed in any or all of the following techniques which use engobes as in slip painting, slip trailing, sgraffito, and mishima.

## DECORATION ON POTTERY

The word decoration has many contradictory meanings. I dislike using the word because of the many ways which it can be misinterpreted. However, due to the lack of a suitable synonym, I reluctantly use it; but first I would like to state my intentions as to what I wish it to mean.

Decoration often means busy designs applied to a sometimes meaningless shape. Good decoration in the context of my pottery would indicate the right relationship between the surface and shape of the vessel which unite into the right form. The surface may be only the colored glaze of a pot yet this may be the right decoration for it. A particular form may also suggest the application of additional decoration which will enhance the form and possibly strengthen the intended statement.

Another approach is for the pot to be secondary to the decoration and serve as a ground for the painting. If this is the case, it is important that the pot remain simple and the form should not compete for attention. I have tried both approaches and believe that either is a valid approach.

## WHAT ITS ABOUT

To me, pottery must be nonrepresentational, therefore, the potter's role cannot be interpretative. Instead, he is concerned with the hollowness of forms and the sensual relationships of clay, glaze, and coloring oxides used in an infinite variety of possible combinations.

My inspiration for painted forms on pottery is in the organic qualities of growing things. Pots are born in a very natural way, and for me the right way of approaching the enrichment of the form is through the organic motifs which are provided by nature as in bones, sponges, leaves, fruit, and an endless variety of other natural phenomena which can be observed with the naked eye or through a microscope.

It is this natural growth which is the universal quality of good pots of all time. This rightness of form does not evolve due to a deliberate effort, but it must come instinctively; and this is only possible when one is perceptive to the natural environment.

My aim is to develop pottery forms which seem right in shape and the form is intensified or modified by the painting on the surface. One great danger is



to divorce the painting from the form of the pot and have two separate and possibly two opposing statements.

Painting and drawing on pottery with slips offer many possibilities. It allows the potter to restate his intentions bringing a greater emphasis or an avenue of bringing modification and possibly greater clarity to the statement. To the studio potter who produces functional ware, it affords him greater enrichment of his work without detracting from the utilitarian aspects. For those like myself who wish a broader vocabulary with which to work, painting with slips can be a rewarding experiment. My pots are traditional in that they may reflect functional forms, containers in particular. These pots may be used for many utilitarian purposes, yet my main concern is not one of function in the strictest sense. It is a desire to create and decorate hollow clay forms which have a relationship to the tradition of the past. I am convinced that hollow ceramic forms are self justifying, anonymous, and abstract. The abstract essence of pottery is such that an interesting expressive hollow shape needs no justification.

It is my ambition that my pots will enrich the lives of those who come in contact with them and help

to bring about a greater awareness and empathy with the rhythms and proportions of nature and good man-made forms.

A rabid search for individualism among craftsmen of this decade has caused a blindness to the traditions of the past and an illusion to the future. Self-expression is illusionary, and those who strive for this are self seeking and naive. Because of this above belief, I have examined many pots of the past and am including some comments with accompanying illustrations.

## DRAWING AND PAINTING ON POTTERY IN CHINA, KOREA, AND JAPAN

I have chosen to discuss several important periods of China, Korea, and Japan and their use of slips on pottery as a means of decorating the pot. It is necessary to divide it by periods rather than technique to avoid confusion and redundancy. When one studies by periods, the picture seems a bit more complete.

### CHINESE POTTERY

#### Sung Dynasty, 960-1280 A.D.

The first emperor of the Sung Dynasty is largely responsible for the greatness of that culture. He encouraged education on a national level; and by his efforts, eliminated the domination of the military class. These two policies were continued by succeeding Sung rulers, and this led to a high level of learning and thus to a remarkable cultural level. The philosophical trends of the people swung from Buddhism to Confucianism. The intellectuals were also greatly influenced by the philosophy of Zen; and it is the reflection of these two philosophies that is greatly responsible for the qualities of Sung ceramic ware which embody the traits of elegance, compactness,

sincerity, and purity. The Sung Dynasty encouraged commerce and industry, and a new economic system was established. It was these great changes of religious philosophy and economics that also brought about a great demand for craft items. During the second half of the Northern Sung period, pottery was extensively produced and was collected by people in all levels of society, including the emperor himself.<sup>1</sup>

My main interest in the Sung Dynasty is the development of the Tzū Chou ware which was fired in coal-burning oxidizing kilns of Hopei Province. The pottery of the Northern Sung period is characterized by the extensive use of white slips over the body of the ware and the Tzū Chou ware is no exception. The white slip was used to give a greater contrast to dark colored slips and to serve as a background for more subtle glaze colors. The use of dark iron and white slips were utilized in a great variety of ways. At this point, I would like to point out a few varied slip techniques.

Illustration I points out the use of a white slip and transparent glaze which covered all but the

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<sup>1</sup>Fujio Koyama, et al., 2000 Years of Oriental Ceramics, Abrams, (New York) p. 64.

ILLUSTRATION I

MEI P'ING VASE

16 9/16 in. high

Tzū'chou ware. China, Sung Dynasty, 960-1279 A.D. Buff stoneware with white slip and transparent glaze.





foot of the pot. The Tzū Chou potter used a sharp tool to incise the surface of the leather-hard slip thus creating sgraffito decoration. The rhythmic lines incised by the potter make this an exceptional piece. Many Tzū Chou wares are covered by a slip glaze. Close study reveals it was applied directly to the greenware then negative spaces were scratched through to the body leaving the designs in a dark slip glaze which contrasts richly against the buff-colored stoneware body. (See Illustration II.) A variance to this technique is the exposing of the negative shapes by scraping as above then covering the buff clay with a white slip which heightened the contrast of figure to ground. (See Illustration III.) These pots were also often covered with a thin, transparent glaze. Besides the use of sgraffito techniques, the Tzū Chou potters used a rather free brush decoration over white slip which complemented the form of the pot. (Illustration IV).

An unusual example of painted Tzū Chou ware worth mentioning is the green glazed pottery. These pots are very similar in motifs and appearance as the black and white ware. They were first covered with a white slip then painted with a black engobe. At this point

ILLUSTRATION II

JAR

$8\frac{1}{2}$  in. x 8 in.

Tzū chou ware. Buff stoneware with brown slip glaze and cut away design.





ILLUSTRATION III

MEI P'ING VASE

13 7/16 in. high

Tzū chou ware. Stoneware with brown slip  
glaze.



ILLUSTRATION IV

BOWL

3 5/8 in. x 8 5/8 in.

Tzū chou ware. China, Sung Dynasty, 960-1279 A.D. Buff stoneware with white slip and painted design in brown.





the ware was fired at about 1200<sup>0</sup> C. Later the pots were covered with a low temperature green glaze and refired to about 900<sup>0</sup> C. Because of the low temperature exterior glaze, much of it has flaked off during centuries of burial.<sup>2</sup> (Illustration V).

## KOREAN POTTERY

### Koryo Dynasty

There is a difference between two similar yet very often confused techniques which were developed in Korea; the inlay and mishima. Both of these important developments are unique to the pottery of Korea. Inlay was developed during the Koryo Dynasty, 918-1392 A.D., of Korea and reached its zenith during the late 13th century when the same pots were decorated with the same intricacy of pattern as that of a Persian rug.<sup>3</sup> More specifically, inlay is simply incising the desired design into the clay surface and then filling the incised line with a contrasting slip. (Illustration VI). The pot is then scraped clean of excess slip which may have exceeded the boundaries of desired line. The Koryo Dynasty used for the most part reddish-brown slip either singly or in combination with white slip. The inlay technique

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<sup>2</sup>For Another Example See, Koyama, p. 72.

<sup>3</sup>Robert Griffing, The Art of the Korean Potter, Asia House, (New York, 1968). p. 40

ILLUSTRATION V

VASE

Tzū chou ware. China, Sung Dynasty.  
Green glazed over black slip.





ILLUSTRATION VI

WINE CUP AND STAND  $5\frac{1}{4}$  in. high

Korea, Koryo Dynasty, late 12th, early 13th century. Inlaid celadon ware. Grey porcelain body with dark grey and white inlay and celadon green glaze.



during its early stages of development was characterized by great restraint. For the most part of early 12th century, inlay was isolated into small designs spotted over the vessel. The most highly favored motifs were floral sprays, cranes drawn rather humorously and often flying among the clouds, or ducks swimming among aquatic plants. By the end of the 12th century and early 13th century, there was an increased tendency to enlarge the scale of drawing and at times resort to framing a scene on the pot.<sup>4</sup>

#### Yi Dynasty

To help in the understanding of mishima, it is first necessary to know the development of Punch' ong ware, which was white porcelain or stoneware produced during the Yi Dynasty, 1392-1910. Stoneware was used by the masses and at times by the upper classes, which seems to account for the two different levels of technique found in the ware. Punch' ong is fundamentally an expression of folk potters. His craft was instinctive, as it was learned via the family shop. For the most part, the Yi pottery is nothing more nor less than genre ware produced for utilitarian purposes.<sup>5</sup> This often led to

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<sup>4</sup>Griffing, p. 39

<sup>5</sup>Griffing, p. 47

rapid production due to the demands of the market; yet the ware is often decorated in a very robust manner, which is quite refreshing after the meticulous inlay drawing of 13th century Koryo Dynasty. The Japanese, who are the most fervent champions of punch'ong ware, divided it into several distinct catagories, such as mishima, which was further divided into subcategories of hana-mishima and hori-mishima. Hana translates as flower and hori as carved. Other punch'ong ware was labeled as hakeme.<sup>6</sup> This was the slip painted ware of the period. Hana-mishima receives its name from the ubiquitous presence of stamped flower designs which were covered with a white slip and the excess being wiped away, thus exposing the stamped flowers in white lines. (Illustration VII). Besides the use of flower motifs, the hana-mishima also employed circle and dot stamps. The use of stamps in clay could have been developed from the need of quick production or the awareness of moveable type which had been developed in the 11th century of Sung Dynasty, China. During the 13th century of Korea, the moveable type came to Korea.<sup>7</sup> Key frets, and rope patterns were incised into this

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<sup>6</sup>loc. cit.

<sup>7</sup>Douglass C. McMurtrie, The Book: The Story of Printing and Bookbinding, Oxford, (New York, 1943) pp. 95-97.

ILLUSTRATION VII

MISHIMA BOWL SHARD

Korea, Yi dynasty, circa 13th century.





mishima ware. Hori-mishima, which is the carved variant of hana, was executed by brushing a white slip over the body then shallow ornamentation was cut through to expose the body. (Illustration VIII).

Hakeme refers to the pots which had a layer of white slip over the body. Often this slip was left untouched while other times it was painted or carved. Carving was usually simply cutting through the slip or in a manner suggestive of Koryo "reverse inlay", cutting away of the background and exposing a bold, white design.

The painting of the Yi Dynasty punch'ong ware was for the most part hastily done as was the potting. White slips cover the pottery in varying degrees of thickness in which brush marks are quite evident. When slip might drip onto the form, no attempt was made to remove them or to brush them out. The designs painted over the white slips in iron brown were done in great haste and unselfconsciously with a degree of child naivete. " . . . (this style) is so eminently satisfying and bequiling because it is so consistant in its approach both in technique and decoration. There is not an iota of pretense or affection about it."<sup>8</sup> During the later part of

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<sup>8</sup>Griffing, p. 51

ILLUSTRATION VIII

BOWL SHARD

Punch'ong ware. Korea, Yi Dynasty, circa 14th century. Sgraffito line cut through white slip on grey stoneware body.





the Yi period, the forms became formalized and the painting particularly of the punch'ong porcelain became very sophisticated with an obvious concern for stylization of dragons, plant forms, and animals.

#### JAPANESE POTTERY

##### Momoyama Period

The Momoyama Period is a period of dominance of the warring class and a break with the old traditions of the hereditary rulers. The Momoyama Period, 1568-1615, of Japan was initiated by Oda Nobunga (1534-82) who had come from a rather insignificant clan of the province of Echizen.<sup>9</sup> After much strife, a degree of peace was established throughout Japan. Hideyoshi, the third and last Momoyama emperor, decided to keep his quarter of a million troops occupied.<sup>10</sup> Fortunately for the ceramic art of Japan, he sent his armies to Korea where they carried out two campaigns, 1592 and 1597-8. One of the most significant contributions of Hideyoshi's campaigns were the kidnapping of Korean potters.<sup>11</sup> Japan had for sometime admired the Korean pottery, now they had men that could produce it. The ceramics which resulted was the seemingly clumsy yet

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<sup>9</sup>Peter C. Swann, Art of the World: Japan, Holle Verlag, (Baden, Baden, 1966) p. 172.

<sup>10</sup>Swann, p. 173

<sup>11</sup>Swann, p. 182

vigorous ware produced for the tea ceremony and the everyday utilitarian pieces. Three very important ware types came from this time; the Karatsu of Kyūshū Island, Shino of Seto, and Oribe which was named after Furuta Oribe, a late 16th century tea master.<sup>12</sup> All three styles used slips, and I shall discuss each independently.

Karatsu ware was produced in about 300 different locations from about 1600 until 1900.<sup>13</sup> This ware is strong and utilitarian, often painted in iron oxide and/or iron-bearing slips over a white slip. There is no one type of decoration of this period, however, the one element which seems to predominate throughout is the vigorous, beautiful use of the brush. This is the most natural development for an Oriental culture, because the tools of writing have been brushes almost since time began. For illustrations of this type of pottery, see Japanese Ceramics by R. A. Miller, or 2,000 Years of Oriental Ceramics by Fujio Koyama.

The Shino Ware was produced in the Seto Kilns, which in the late 16th century moved to the nearly Mino prefecture.<sup>14</sup> The Shino usually employ the use of

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<sup>12</sup>Swann, p. 191

<sup>13</sup>Swann p. 182

<sup>14</sup>loc. cit.



a thick opaque glaze over brown slip. A particularly attractive grey Shino incorporated the use of white slip, brown slip, and incised decoration which is then covered with a warm grey glaze and/or white glaze. The example (Illustration IX) is a wheel thrown dish with a dark iron slip coming through the surface of an opaque, milky-white, crazed glaze. The molded plate of Illustration X uses a white slip with incised cross hatched lines, an iron slip, and a translucent glaze. These illustrations show only two variations of the many used by the Shino potters.

The Oribe ware was produced in the same location as the Shino pottery.<sup>15</sup> It is easily recognized due to its sculptural qualities and decoration that seems to be related throughout all the work. Oribe is commonly divided into two types, Green Oribe and Decorated Oribe.<sup>16</sup> The green is usually completely covered with a green, transparent glaze. The Decorated Oribe is often covered with bold designs sometimes in several colors. The forms most common to this ware are dishes, boxes, and covered boxes and many trays and dishes with arching handles.<sup>17</sup> Illustration XI shows the use of

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<sup>15</sup>loc. cit.

<sup>16</sup>Roy Andrew Miller, Japanese Ceramics, (Tokyo, 1960) p. 52.

<sup>17</sup>loc. cit.

this arching handle and a brown slip, wheat design.  
The handle is covered with the transparent, green  
glaze and the body a colorless, translucent glaze.

ILLUSTRATION IX

DISH  $2\frac{1}{2}$  in. x  $6\frac{3}{8}$  in.

Japanese, Momoyama Period, E-Shino ware.



ILLUSTRATION X

CAKE DISH

1  $\frac{3}{8}$  in. x 6  $\frac{7}{16}$  in.

Shino ware. Japan, 17th century. Stoneware with white slip, painted iron decoration, and transparent glaze.





ILLUSTRATION XI

CAKE DISH  $4\frac{1}{2}$  in. x  $6\frac{7}{8}$  in.

Oribe ware. Japan, Momoyama Period, early  
17th century.



## TESTING

Before beginning work on pottery forms, I had to decide upon the type of engobe I was to use. The requirements which I set were maximum color, little or no bleeding of color from the applied areas. The following vitreous engobe meets my needs.

Kona F-4 Spar	20
Ball Clay	25
Flint	25
Borax	5
Whiting	5
Nepheline Syenite	10

The colorants which I decided to experiment with were:

$\text{Ni}_2\text{O}_3$	$\text{Fe}_2\text{O}_3$
$\text{CuCo}_3$	$\text{CoO}$
$\text{MnO}_2$	$\text{Cr}_2\text{O}_3$
Rutile	Albany Slip
Barnard Slip	Burnt Umber

The Coloring of engobes is similar to the coloring of glazes except that some engobes are able to absorb more colorant than a glaze. I ran tests to determine the minimum and maximum amounts of the above coloring oxides and earths. The following are what I regard as the limits of the colorants:

Black Nickel Oxide ( $\text{Ni}_2\text{O}_3$ ) grey/green  
.25% minimum - 3% maximum

Red Iron Oxide ( $\text{Fe}_2\text{O}_3$ ) reddish brown  
2% minimum - 10% maximum



Black Copper Oxide ( $\text{CuO}$ ) green with blushes of pink  
1% minimum - 4% maximum  
 $\text{CuO}$  seems to be a rather unsuitable colorant for my vitreous engobe. Future tests in other bases, however, might prove valuable.

Black Cobalt Oxide ( $\text{CuO}$ ) blue  
.125% minimum - 7% maximum

Manganese Dioxide ( $\text{MnO}_2$ ) yellowish brown  
7% minimum - 30% maximum  
Manganese acts as a strong flux when used in large amounts.

Chromium Oxide ( $\text{Cr}_2\text{O}_3$ ) green  
.5% minimum - 5% maximum  
 $\text{Cr}_2\text{O}_3$  being an  $\text{R}_2\text{O}_3$  factor causes the engobe to lose its partial vitrification. The chromium cannot be seen well through my semi-opaque glaze and being the engobe is not more vitreous the color is not released into the glaze.

Rutile ochre yellow  
7% minimum - 20% maximum  
Rutile being a colorant with only minimal color, saturation requires a large percentage for minimal effects.

Albany Slip Clay warm grey/brown  
20% minimum - 30% maximum  
It seems senseless to carry Albany past 30% being that it forms a slip glaze by itself at cone nine.

Barnard Slip Clay greyish brown  
5% minimum - 30% maximum

Burnt Umber brown similar to iron  
1% minimum - 7% maximum

After establishing the limits, I selected several colored engobes which pleased me; and I did a line blend as below.



$\text{Cr}_2\text{O}_3$ 4%	$\text{Ni}_2\text{O}_3$ 5%	$\text{MnO}_2$ 30%	$\text{CoO}$ 5%	B.Umb. 7%	$\text{Fe}_2\text{O}_3$ 10%	Plain
	1+2	1+3	1+4	1+5	1+6	1+7
		2+3	2+4	2+5	2+6	2+7
			3+4	3+5	3+6	3+7
				4+5	4+6	4+7
					5+6	5+7
						6+7

I followed the procedure below:

- 1) Mixture of selected colorant with\* engobe mixture and placing into individual containers.
- 2) Weighing equal parts and grinding.
- 3) Apply engobe mixture to clay tile.
- 4) Bisque to cone/06.
- 5) Apply the glaze over two thirds then double dip one third of engobed surface into the glaze again, thus creating engobe unglazed, engobe thin glazed, and engobe thickly glazed. The following is the glaze recipe which was used over the engobe.

SATIN WHITE GLAZE	c/9
Kona F-4 Spar	570
Dolomite	322
Whiting	50
Kaolin	388
Flint	310

- 6) Fire tests to cone nine in a reduction atmosphere.

The following recipes were used in the project and were not included elsewhere in the text.

MAGNESIA MATT I

Nepheline Syenite	127.2
Dolomite	42.2
Ball Clay	28.6
Bentonite	5.0
Tin	17

EGGSHELL MATT

Buckingham Feldspar	1512
Dolomite	504
Whiting	84
Kaolin	700

BLACK SLIP

Red Art Clay	50
Barnard Clay	30
Cr <sub>2</sub> O <sub>3</sub>	5
MnO <sub>2</sub>	5
Fe <sub>2</sub> O <sub>3</sub>	5
CoO	2.5
Frit 3134	10

## PORTFOLIO OF MY WORK USING ENGOBES

My pots are all containers in that they are capable of storage. However, my main concern is not so much for what they will hold but for the hollowness of the vessel and the relationship of surface to the shape. This is, I believe, a traditional concept; yet it can lead to many personal developments which when explored can lead to fresh ways of stating well worn concepts. "Nothing new under the sun" is probably a well spoken maxim. We are all a product of the past, and the forms which a ceramist may develop also have roots in this past. It is possible to create new composite forms by using many familiar elements. It is only the relationships which may be new and fresh. My concern has been to develop this freshness within the limits of shape and surface decoration with slips. The following portfolio is a collection of work done over the past year, 1968-69. Each piece was developed within a series. However, the series is not represented in sequence or total. My concern at this point is not the series but the development of a single piece. A discussion follows on each piece.

NUMBER ONE

COVERED JAR                      8 in. x  $9\frac{1}{2}$  in.

This container has engobe painted on the surface around the pot in a continuous design. The engobes are 2% cobalt oxide, a high percentage rutile slip, and the SAC black slip. The glaze is an eggshell matt.





NUMBER TWO

JAR

10 in. x 10 in.

This jar has used two slips, the rutile orange and SAC black slip. The interior is a semi matt black. The design was painted in a continuous band around the pot; and after the slip partially dried, a knife point scratched through the surface making a sgraffito network of lines. The exterior is unglazed.



NUMBER THREE

JAR

8 in. x  $6\frac{1}{2}$  in.

This container has a semi matt black interior and a thin white exterior covering an inlay of black slip. The decoration is one of a series using inlay in a free arabesque swirl.



NUMBER FOUR

JAR

9 in. x 10 in.

The decoration on this jar is the same inlay technique as the previous container. The main difference in technique is the elimination of an exterior glaze. The black inlay lines have fluxed and are standing above the vessel in welts. The design consists of five different panels which surround the pot.





NUMBER FIVE

JAR

8 in. x 11 in.

This pot illustrates the use of two techniques, inlay and slip trailing. The inlay is done in black slip, while the trailed cobalt slip echoes the general movement of the inlay. This pot is covered with a blue barium/lithium matt glaze which obscures some of the inlay pattern.



NUMBER SIX

JAR

9 in. x 12 in.

This is undoubtedly my most successful example of slip trailing. Two slips were used over a scratched body, cobalt and iron. Lines were also scratched over the slip trailing. The piece was covered with the eggshell matt glaze.





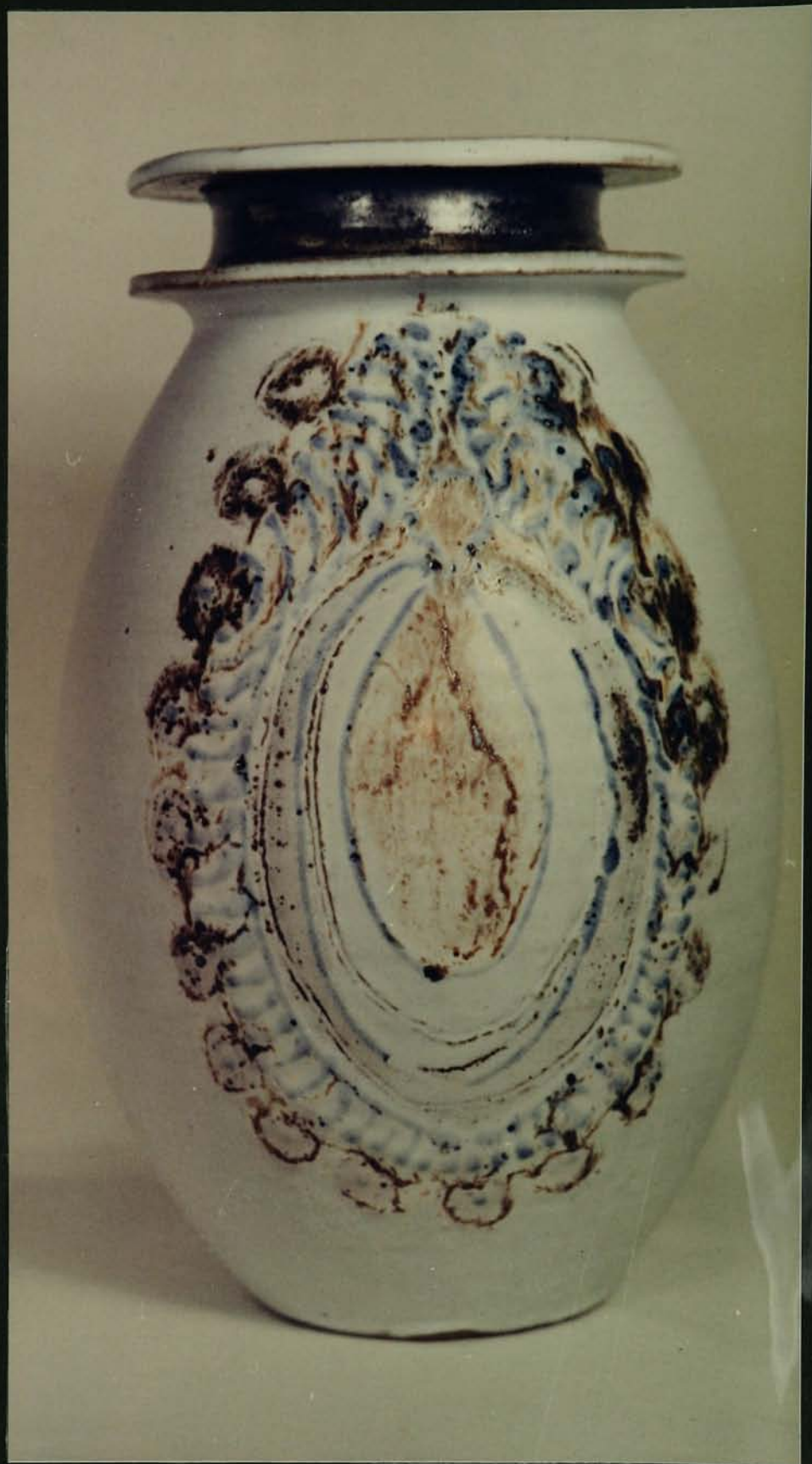


NUMBER SEVEN

COVERED JAR

7 in. x 11 in.

This is an example of slip trailing and painting combined onto a singular piece. The 25% manganese dioxide slip was painted into a design over which cobalt and manganese were trailed. This piece was one of a series where I was exploring the use of a ring which was thrown on after the pot became leather hard. A white matt covers the entire piece.



## NUMBER EIGHT

COVERED JAR

7 in. x 11 in.

This jar is the only one where I used the traditional mishima technique. I cut a wooden stamp, pressed it into the soft clay, and then covered the entire surface with a black slip. After the slip dried to leather hard, the pot was scraped of excess slip. The pot is covered with a high alumina glaze. The shape is of the same series as number seven.



NUMBER NINE

COVERED JAR

8 in. x 8 in.

The manganese cobalt and black slip provide a great deal of color on this piece. The glaze is the white satin matt over fired. The over-fired glaze gives a transparency and sparkle to the piece.





NUMBER TEN

PLATTER

15 $\frac{1}{2}$  in. x 3 in.

A large brush was employed to apply the black and blue slip after which a knife was used to scratch wide lines through the slip. The platter is covered with Magnesia Matt I glaze.



NUMBER ELEVEN

COVERED JAR                      6 in. x 13 in.

This is a composite pot created from several separately thrown pieces. The top was inspired by the shape of a succulent called 'living rock'. I did a series of this type jar. The colors are a 5% cobalt oxide and SAC black slip. The pot is covered with a satin matt glaze.







NUMBER TWELVE

COVERED JAR 5 $\frac{1}{2}$  in. x 11 in.

This pot is from the same series as number eleven but only using a black slip for decoration. The pot is covered with a high alumina glaze with 3% tin and the collar of 4% cobalt.



NUMBER THIRTEEN

COVERED JAR

6 in. x 14 in.

This jar is highly decorated with black and cobalt blue slips painted in flower and leaf motifs with sgraffito lines. The jar was covered with a satin matt, white glaze. The pot is one of a series with the collar. The collar was trimmed to a minimum after being thrown on the pot.



NUMBER FOURTEEN

COVERED JAR

5 in. x 12 in.

Blue slip spots are painted onto two opposing surfaces and the lid. The piece is covered with a high alumina glaze with 3% tin. The glaze was applied thick and thin over the body. The handle on the sides were done after cutting the collar as in number thirteen.





NUMBER FIFTEEN

COVERED JAR

4 in. x  $13\frac{1}{2}$  in.

The decoration on this piece is similar in solution to number twelve. The painted black slip area repeats the shape of the lid, however, the tin bearing high alumina glaze ran, thus obscuring the design to some extent.



NUMBER SIXTEEN

COVERED JAR

4 in. x 12 in.

This jar was painted with a black slip around the design thus creating the positive within the unpainted area. Blue slip was trailed over the design to reinforce the intention. The jar was glazed with high alumina matt glaze with 3% tin.







## IN CONCLUSION

I find it difficult to bring such a project to a close. It is probably more difficult for me to evaluate objectively my completed work, yet it is important to the total process of growth. In conclusion, I would like to discuss three of my\*most significant pieces.

Plate Number Four represents one of a series of pots done with slip inlay. This particular piece is inlaid with a black slip and fired in a reduction atmosphere. The unglazed clay has a unique richness caused by the flame of the kiln. This piece, although part of a series, looks very much unlike its related pieces; and I believe very much unlike any other piece which I have done. The black slip has bubbled out of the inlay and created welt-like lines not unlike some types of body decorations used by primitive peoples. There are five separate elliptical panels circling the pots. Within each is a drawing different from the others. This piece is a successful pot in terms of its unique symbols on the surface. At a later point, I wish to explore similar symbols on pots. It would be fascin-

ating to study particularly the distributions of such symbols as the spiral and other primitive motifs used throughout neolithic cultures.

Plate Number Six is an important piece. The exterior decoration was developed at a time when I was first exploring slip trailing techniques. This pot has led to further ideas in development of slip trailing which I have not yet had time to explore. On this particular piece, I first scratched the surface of the pot, trailed it with cobalt and iron slip, and finished by scratching the surface further with a sharp point. The way the slip was trailed resulted in a very nervous and tense surface. This seemed to be quite a fitting surface for this bloated, full form. The three circular forms near the shoulder of the pot were important to bring this total nervous surface quality to an assertive climax.

The third pot I wish to discuss is Plate Number Twelve. This piece grew out of a series in which I had attached coils to leather-hard forms and pulled these out into a wide rim as in Plate Number Sixteen. I believe one can readily see the similarity of form. The top of the number twelve pot was derived from the

form of a native South African succulent commonly called Living Rock. The four painted black slip areas relate to the top of the lid in that they repeat the shape two dimensionally. I believe it is interesting to repeat three dimensional form with painted form. This approach seems to tie the whole piece together well. Note also how the slice from the top counters the slice out of the painted bottomshape and how this brings emphasis to the rim which moves around the top.

Integrating pottery with painted and drawn forms offers many possible approaches. Below are listed a few which I enjoyed working with. 1) Divide the pot into equal parts vertically and/or horizontally and repeat motifs. 2) Divide as above and use different motifs within divided areas. 3) Use a continuous design around a pot which is not divided into sections. This might be similar to painting on the outside of a 360° canvas. See Plate Numbers One, Two, and Five. 4) Another possibility is to continue the painted areas beyond the usual confines of the top rim. On Pot Number Thirteen, I continued the design over the lid of the pot.

Each of the previous relationships have expressed themselves in historical examples. The more one

studies historical examples, the more one is made aware of the continuity of the efforts of mankind.

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