

LINDA BLOOMFIELD

CONTEMPORARY TABLEWARE



BLOOMSBURY

The background image shows a stack of white ceramic bowls with organic, undulating shapes. One bowl in the center has a translucent blue base, creating a focal point.

Linda Bloomfield

contemporary

tableware

B L O O M S B U R Y



Cap: To come

Ann Van Hoey, Étude Géométrique, 2008.
Unglazed earthenware, 17 x 30 x 30 cm (6½ x 12 x 12 in.). Photo: courtesy of Ann Van Hoey.



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Ann Van Hoey makes folded bowls and cups in earthenware and porcelain. Her work was spotted by the Belgian company Serax Maison d'être in the Flanders Expo in 2008 and her tableware was put into production. Her Étude Géométrique bowls with folded corners were inspired by Japanese origami and won a bronze medal at the Ceramic Biennale in Korea in 2009. The large bowls are press-moulded in chocolate-coloured earthenware clay, inspiring the panel at the International Biennale of Contemporary Ceramics in Vallauris in the South of France to name her 'Madame Chocolat'. She has experimented with folding different numbers of corners to give a series of round, square, triangle, eye-shaped and teardrop-shaped bowls.

Van Hoey cuts slabs of clay using wedge-shaped paper templates and presses them into a bowl-shaped mould. When these are leatherhard, she removes them from the mould, then makes cuts with a large pair of scissors and overlaps the edges. Her range of tableware, handmade from Scarva flax porcelain, includes bowls, cups, jugs and plates. To prevent the cups from warping, she adds a slabbed collar around the rim of each one. Many of her handmade tableware pieces have a ribbed or knobbled texture and some stand on four feet. The mass-produced cups and bowls are slipcast in bone china and are less fragile than Van Hoey's handmade porcelain pieces.

Ann Van Hoey, handmade cups and bowls, 2008. Flax porcelain, height: 8.5 cm (3½ in.).
Photo: Dries Van den Brande.





Ann Van Hoey, Geometry plates, designed for chef Peter Goossens, 2011. Porcelain, manufactured by Serax, Belgium, maximum diameter: 30 cm (11½ in.). Photo: courtesy of Serax.

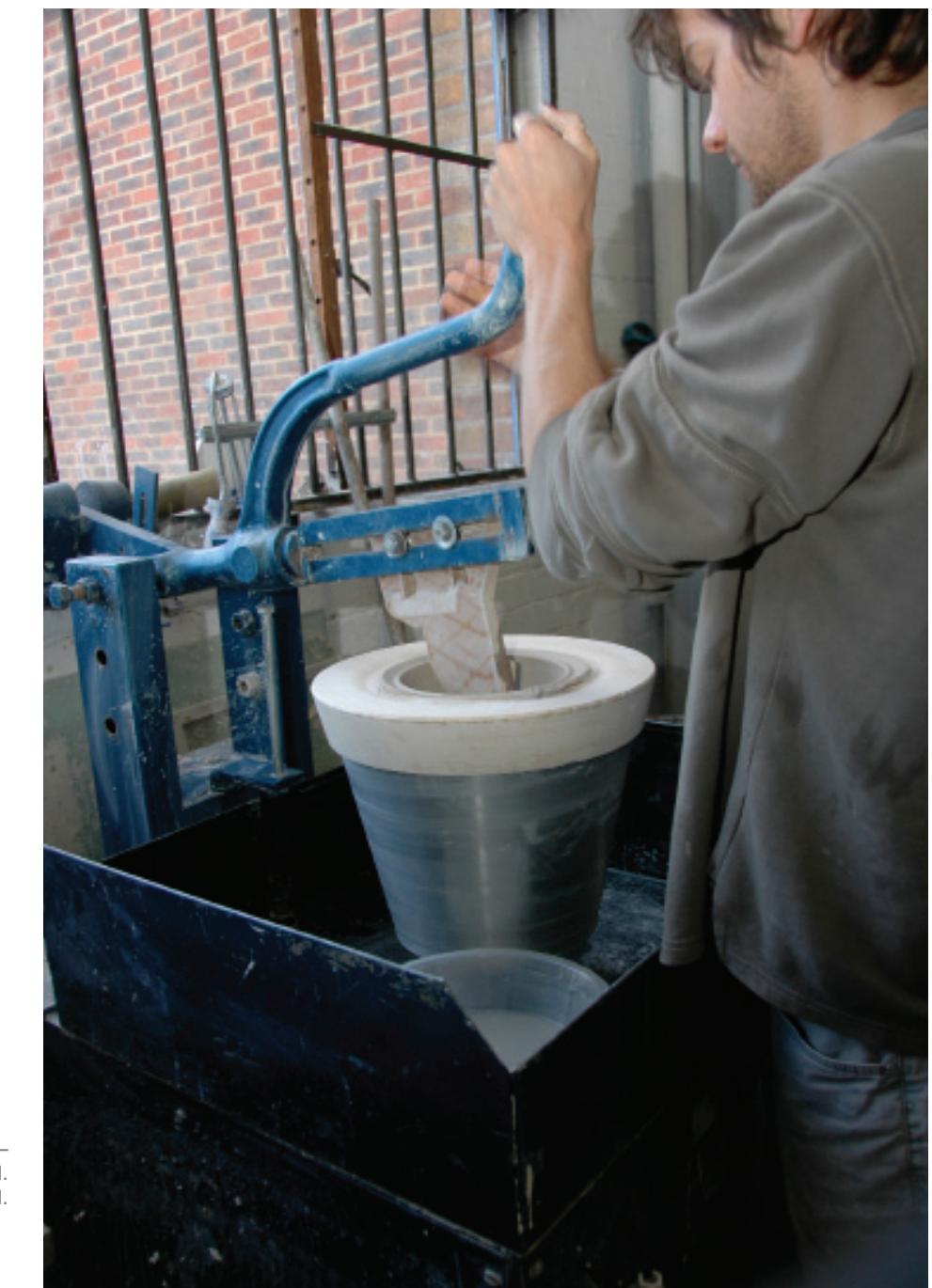


Ann Van Hoey, Enchanting Geometry tableware, 2010. Slipcast bone china, manufactured by Serax, Belgium, height: 8 cm (3 in.). Photo: Henry Bloomfield.

Jolleying

Moulds are also used in a mechanised version of throwing called jolleying, a method used since the Industrial Revolution. A lump or slab of clay is placed in a plaster mould and a profile is pressed down into the rotating mould to form bowl or cup shapes. An alternative method called jiggering is used to produce plates. The mould used in this case is a hump mould and the profile forms the back of the plate and foot-ring. Small potteries often use jiggering to produce plates, which are difficult to make in quantity by throwing on the wheel. Roller-head jigger-jolley machines used in industry have a rotating three-dimensional former, instead of a two-dimensional profile, to form the back of the plate. Jigger-jolley methods

are similar to throwing in that the clay particles are compressed and become aligned in one direction, giving strength to the finished piece. The disadvantage of this method is that only round shapes can be made.



Owen Wall making a bowl in a jolley mould. Photo: Linda Bloomfield.