

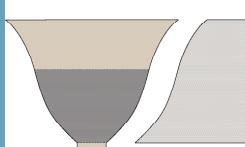
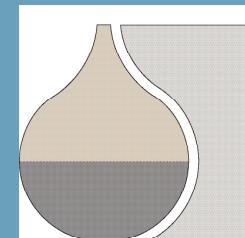
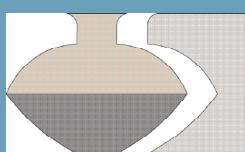
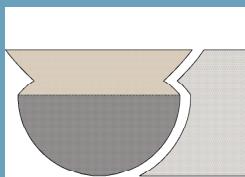
Atkin



HANDBUILT POTTERY

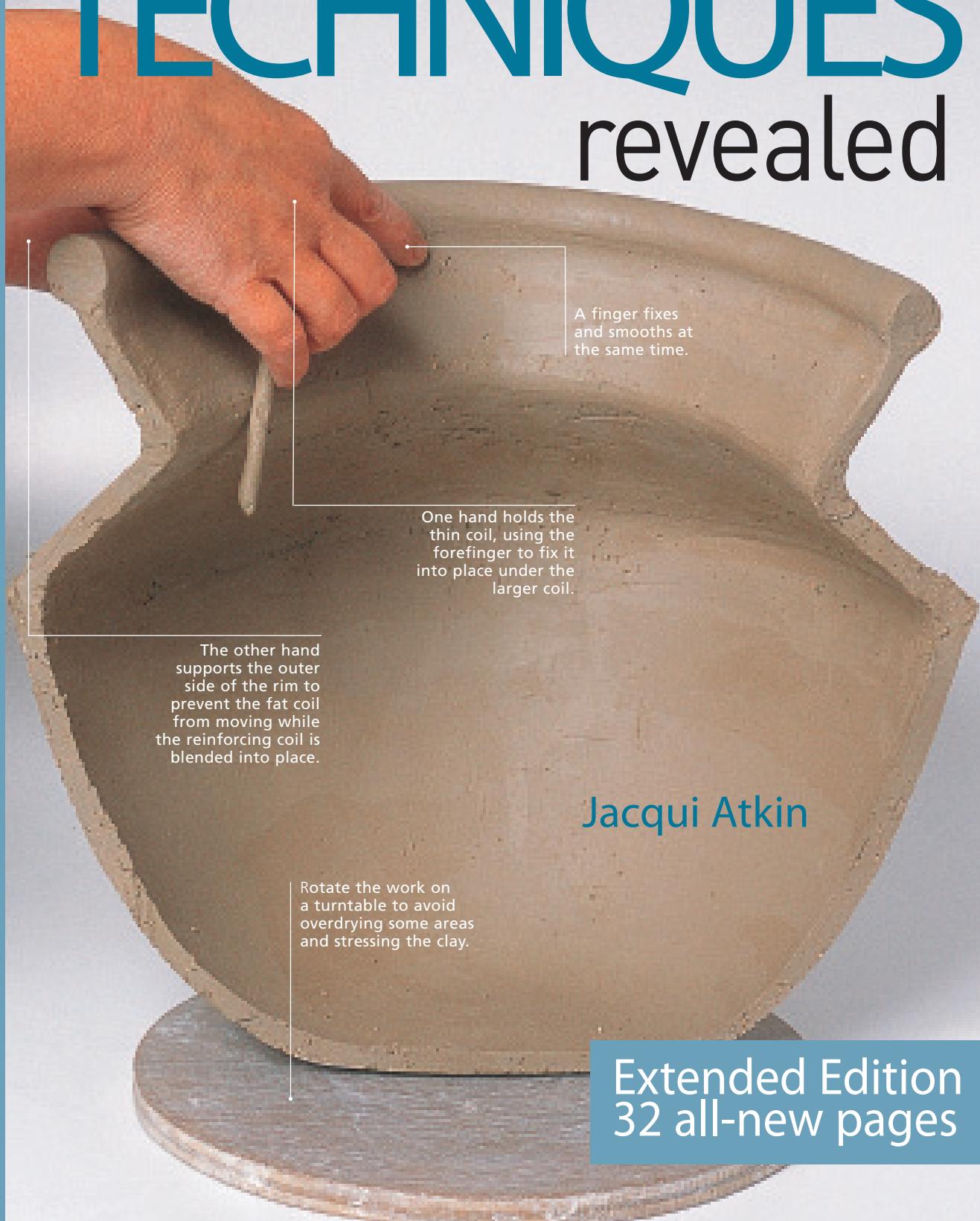
TECHNIQUES revealed

BARRON'S



HANDBUILTPOTTERY TECHNIQUES

revealed



Extended Edition
32 all-new pages

The secrets of handbuilding shown in unique cutaway photography

TEA DANCING, *Ann Van Hoey*

For this quirky cup design, a thinly rolled slab of porcelain has been cut to shape using a pair of scissors, before being remodeled in the mold by overlapping the cut edges to form a feature of the vessel. Additional slab sections are used for the upper section of the cup, the handle, and the base. Coils have been used for the legs.

The work is fired to 2280°F (1250°C) with a transparent glaze to accentuate the whiteness and delicate quality of the clay.

GREEN SAILING VESSEL, *Ruth King*

King's highly individual work is so subtle in its shape that it is not readily recognizable as a form made by the slabbing method; but by beating and scraping the clay into shape and using coil additions to complete the form, she shows how versatile this making process can be.

The finished item is salt-glazed after spraying with slips that have been colored using various metal oxides.

THE MODERN CONDITION,
Grayson Perry

Perry's work draws on several ceramic traditions, including Greek pottery and folk art. His classical forms are coil-built with complex surface treatments that include graffiti drawings, handwritten and stenciled texts, rich glazes, photographic transfers, and precious metal lusters. They are fired several times as each layer of decoration is applied.

The artist uses the ceramic surface as a canvas to comment on societal injustices and hypocrisies and to explore both historical and contemporary themes.

