
Hand-Built Ceramics: A 3-Part Series with Linda Fahey

Chapter 1 -

Series Overview

- Hi, my name's Linda Fahey. I'm a ceramic artist. I have a studio and a shop called Yonder in Pacifica, California. We're about 15 minutes south of San Francisco located on the coast. I make ceramics for a living, and I do what's called handbuilding. That means I don't throw on a pottery wheel. To get started in handbuilding, you don't need a lot of space, and you don't need a lot of equipment. We're gonna focus on three basic techniques for beginning handbuilding, pinch pot, coil pot, and slab building. I'm gonna show you what tools you're gonna need, the type of clay you're gonna use, the way in which you build your pieces. In the second class, we're gonna work on the same techniques that we did in the first class with the same forms, and we're gonna elevate them by designing and shaping handles and making them into cups. In the last class, we're gonna focus on glazing techniques, both brush glazing and dip glazing. Ceramics is so popular right now, and so many people are interested in learning ceramics. This class is designed to make it easy for you to set up a studio at home and learn on your own. (upbeat music)

Chapter 2 - Pinch Pot, Slab, and Coil Forms

Part 1 Overview

- [Linda] Hi, my name's Linda Fahey, and I'm a ceramic artist living in Pacifica, California, about 20 minutes south of San Francisco, where I have a studio and shop called Yonder. We're gonna be making three different forms in hand building, pinch pot, coil pot, and a slab pot. I'm gonna be including some basic techniques, like scoring and slipping, and how to put pieces of clay together. Finally, I'm gonna talk about finishing your pieces, storing your pieces, and cleaning up your workspace. (ocean waves)

Materials

- Shopping for the right tools can be overwhelming when you're beginning in clay. We're gonna focus on the basics and I'm gonna go over all the tools you're going to need to get started in clay, and tools you'll always use for as long as you're working in clay. The first thing obviously and the most important thing is the clay. The clay we're using is called Bmix, it's widely available, you can get it online, or in a clay supply store. There are literally hundreds of kinds of clays, we're gonna be working with what's a cone five six clay, and I'm gonna talk about cone five, cone six in greater depth, later. You're gonna need plastic, dry cleaning plastic is fine, sponges, this is a wire cutting tool, this is for cutting your clay into different pieces, there's an expensive version and an inexpensive version. You're gonna need ribs, both serrated, non-serrated, and a rubber rib, a dish with water, a dust max, you'll need smoothing tools, a shear form or rasp, this is a scraping tool, a utility knife, you can get them at the hardware store, a paint brush, a cookie cutter, you'll need containers that have sealable lid, Tupperware's fine, glass is fine, quarter-inch wooden dowels that you can get at the hardware store, I made these out of bamboo skewers with tape, PVC pipe, a spray bottle, and a wet rag, and a storage bin of some kind that has a sealable lid, for storing your pieces. So most importantly is your work space, I would say you would need four by four foot space, on average, with room for storage. The workspace itself needs to be comfortable whether you're standing or sitting. I work at a space that is about counter top height, and I work on a smooth MDF

surface. You're gonna wanna either use a plywood surface, a smooth wood surface, or MDF, which you can get at any hardware store. If you're sitting, table-top height is gonna be ideal for you.

Setting up a home studio and understanding clay

- We're gonna talk about a few different types of clay, all clays that I use on a regular basis. Porcelain is the clay I use for most of my work. B-mix, which is the clay we're gonna be using for the class. This is a piece of B-mix out of the clay bag. Stoneware clay, called calico. This is also a commercial clay widely available. When you go to buy clay, you're gonna see a range of cone. Cone is a heat measurement over time. I'm gonna draw a simple diagram for you that's gonna help understand cones a little bit better. This is really super important information. It's gonna help you select the right clay. We're gonna start at zero. Everything on the right side of zero is a mid to high fire. You're gonna see this symbol, let's say we're using cone five, which is a B-mix clay, you're gonna see this symbol literally written on the bags in the clay supply store. So this is really important to understand. This is around five, six, and high fire goes all the way to cone 12. We're gonna work in the five, six range. Everything to the left of the zero is what's called low fire. You'll see a zero in front of all the numbers. All the way down to zero 18. We're not working on this side, We're actually working on the five, six side. The most important thing to remember about cones and why they're so important, whatever clay you buy, if you buy a cone five clay, you must buy a cone five glaze and fire to cone five. If you buy an zero five clay, you must buy a zero five glaze and fire appropriately to zero five. This will never change. Once you finish your pieces you're gonna need to fire them. You can't fire ceramics in an oven, you need a kiln. There are a number of kilns to choose from, from very small to huge. I recommend when you're starting out to set up a studio to pick out a test kiln. Test kilns are small scale, they can plugged up to any home outlet and they're fairly affordable. If you don't have access to a studio, you're gonna have to get a test kiln for your studio at home. Remember there are a lot of clays you can choose from. When I teach my beginning ceramics class I always use B-mix, cone five, with sand. It's a widely available commercial clay, it's really easy to work with, great for beginners.

Wedging clay and making slip

- All right, we're gonna get some clay out of the bag, and we're gonna start with wedging. So we're gonna take a chunk off the 25 pound bag, about an inch and a half. You can always make it less or more, doesn't really matter. But we're gonna start with enough clay that's gonna help us do our project. Wedging is a process that helps the clay stabilize. Wedging is something you need to do every time you work with clay. It's a skill you're gonna do over and over again for as long as you work with clay. This is what's called, often, European style wedging. There's a few ways of wedging. We're doing it the sorta traditional European way, and I'm making what looks like, I call it Donald Duck face. This is what the wedge looks like as you continue. And you just keep going. You're holding it in your hands here, you're pressing down and in. So you can see my hands moving down and in. I'm staying in the same place, you can see that on the table. I'm not moving around. I'm just pushing in, pushing in. So what's the importance of wedging, and why would you wedge so many times? Clay is made of a number of molecules that you are trying to push together. You want the molecules to start working together which stabilizes the material, helps develop some strength, and it makes it much more easy to work with as you start and finish your project. So I've finished, I've done this a hundred times. I'm gonna just tap this down and get it into a... So the process of wedging is the same whether you are using a smaller amount of clay, or a larger amount of clay. It's

important for you to do this step to prepare for your project. So once you've wedged your clay, you've got it looking like this, it's ready to go, and you can just set it aside while you prepare to make your project. You can't get started on your project until you've made some slip. So what is slip? Slip is made from the clay that you're using, adding water, which helps you put two pieces of clay together to build your piece. The first thing you need to do when you get your clay is to take off tiny pieces from the clay bag. So once you've made about a cup full of those tiny bits, you're gonna set 'em aside. It's probably gonna take about a day to a day and a half for them to dry completely. It's what we call bone dry; before you add water. And they're gonna look like this. So you're gonna crush it like this, using a mortar or some blunt object. (crunching) You're gonna crush it until it looks like this. So it's been pulverized into pretty much a powder-like consistency. Now is a good time to talk about a safety tip. Whenever you're working with clay, at any process, at any time, it's important to keep your surface wet. In other words, we call it working wet because you don't want clay dust in the air, you don't wanna breathe it in, you don't want it in your work surface. Whenever you're working on a process like I just did, pulverizing clay or working with really dry particles, you need to wear a mask. So we're gonna make slip out of the pulverized clay. We're gonna add a tiny bit of water. And you wanna add the least amount of water at a time. So we're gonna put about teaspoon, we're gonna add a little bit more water. And you wanna add water slowly, so that you don't make it too runny. And the consistency that you're going for is like peanut butter, smooth peanut butter. But you wanna get all the dry particles mixed. You don't wanna have any dry pieces and then wet clay. You wanna get everything mixed really well. You can see some dry; we're gonna add a little bit more water. So it's gonna take a little while for you to get a perfect consistency. You're just gonna wanna keep stirring until you get everything blended really well, and the surface is very smooth. I have three types of slip here to demonstrate: a slip that is too thick and too chunky, a slip that is too runny; I'm gonna demonstrate a little bit here. So you can see this consistency isn't great. It's chunky, it's lumpy, that is gonna be difficult to work with, so you, this is not what you're trying to achieve. This middle one is too wet. You can see there's too much water in here. It doesn't have much body, and much consistency, and this is not gonna be great for building your piece. The consistency that you're going for is like smooth peanut butter. This is beautiful, it's smooth, it has no lumps, it's workable and holds up. That's what we're going for with our slip. You can't make a bad slip. So if you have a slip that's really chunky and really lumpy, you need to add a tiny bit more water, stir it up really well, and let it sit. And once it's sat for a little bit you're gonna stir it again until you get the consistency that you need. If you've got a slip that's got a little too much water in it, and it's a little too runny, you're just gonna add a little bit of powdered clay into the slip to get the right consistency. This is the consistency you're looking for, which is like smooth peanut butter. Slip is something that you're always gonna have in your studio, and you're just gonna keep adding to it over time. So, as long as you have it in an air tight container, it's gonna be fine.

Pinch pot

- We're going to get started and we're going to start with pinch pots. This is the vessel that we're going to make for this class. It is a great shape for tealight holder, ramikin, little dish for rings. You can use it for just about anything. Okay we're going to take a little bit off the piece that we wedged earlier and we're going to form it into a ball about this size. So you're going to take your wire tool and you're going to cut off, maybe an inch or two, it doesn't really matter if it's exactly the same size. And you're going to kind of start forming it in a ball in your hands. One of the benefits of this action is your compressing the clay again and it makes it strong just like the wedging process. So

you just keep hitting it into a ball and turning it in your hands. You can see how I'm cupping my hands around the clay as I pat it, just makes the ball a little bit more stable. Okay. So there you have a ball that we're going to get two pinch pots out of actually because we're going to cut it in half with our wire tool. So once you've made a round ball you're going to get about the middle here, and press straight down to the table. What I normally do with these two halves is I press in, I go around the ball and press in just to make sure we've got it going up more than out before I start the pinch pot. You've probably made a pinch pot maybe in grammar school, maybe in middle school, we're going to work on it and refine it a little bit more. Still a great skill to learn and a good place to start. The first thing you're going to do with your pinch pot is press your thumb into the center but not all the way down to the bottom, you want to leave about half, between a quarter inch and a half. You want to make sure there's enough clay at the bottom for you to pinch it up the walls. And I'm just turning the ball in my hands to create a bit of an opening for my thumb. And I'm pressing down on the bottom. The first you're going to do is, you can see me pushing from the bottom as I push against my thumb and I go around the wall, the first things you're going to do is sort of press in against the thumb. So you're supporting the inner wall as you press the outer wall. And you can see it's already shaping up. So we're starting to create a wall. You can see the inside is getting a little bit bigger from where we started. So you're just going to keep going around and I'm pulling up as I pinch in. Can you see where my finger actually presses against my thumb and lifts up. And you can see as I keep going around I'm creating a wall and it's going to get a little bit thinner each time. One of the things you want to remember is not to press too hard or too soft so that you have uneven walls. You want your compression to be pretty even as you move around. And you want to press in so that you don't get a bowl. We're not trying to make a bowl. We're trying to make a cup shape. So you just keep going around and now as I pinch I'm pulling up a bit. It's kind of shimmying up the wall as I pinch my fingers together. As I go around, you're going to see the wall continue to get a little bit thinner, but you want to control your pressure. That's the most important thing. You don't want thick and thin areas because you have a long way to go to get the height that you need, so if you press it too thin in an area, you're going to have problems as you go. So I'm just evenly moving. I'm kind of shimmying my fingers up as I pinch them together. The bottom is, at this point, still about, a little more than a quarter of an inch. I'm going to press my thumb, see how I always have compression against my hand. So I'm always holding the pot with both hands. There always in action together. I'm never just pushing out with nothing on the other side or not having my hand on the other side. My hands are working together to make sure that I'm pressing against the wall in a way that I'm not pressing out. Okay so we just keep going up and we keep going around. You can see the form is starting to take shape but see how it's going out a little bit we actually don't want that to happen, so I'm going to tap it on the table to get the base set and I'm going to cup this with my hands. This is essentially, in throwing they call this, collaring, but we're going to collar around. I'm pushing with this finger against the wall but you see how I'm supporting the piece over here with my other hand? I'm just going to encourage the wall to go straight up. I'm just pressing in gently. So now you see it's not going outward as much and we're getting a shape that we're going for. And the walls are looking pretty even. There isn't one side higher than the other and that's what we want to keep an eye on as well. And the walls all look pretty even. If you look at the piece all the way around. The thickness is the same, feels pretty much the same, so we're in good shape. Really we just keep going, from the bottom we're going to pull clay out of the center and start encouraging the wall to go up a bit higher. Going around the other way. My fingers are working together, I'm never pushing out and I'm never pushing in without my other finger against the wall to

add support. I'm just kind of shimmying up here. I'm not pressing too hard, I'm mostly moving up. It's essentially like throwing on the wheel, but in your hands. So you're moving the wall upward and getting a little bit more height. Making a pinch pot is actually a simple process but it takes time. You're going to end up with a piece a bit larger than your fired piece because clay shrinks somewhere between 10-12%, which means a quarter to half an inch. So continue to keep pinching from the bottom all the way up, you're going to shimmy up and you can see how the pot walls are getting a little bit thinner each time I go around. And you're going to want to go evenly around. You can feel with your hands, the wall thickness and that's what you want to get used to is evenness across the top to bottom, across the whole pot. You're just going to keep pulling up and pinching in. And remember even pressure from inside to outside to keep your walls going vertical. We're trying to get a pot that stands up a little bit more that's less of a bowl and more of a cup. So remember I'm collaring again, and you can do this as you go. You can continue to collar and I'm just gently turning with my left hand and pressing in with my right. And I'm doing this very gently to encourage it to go straight up. Make sure the bottom is tapped down so that it sits on the table nicely. And you just want to keep going until your walls are around an eighth of an inch thick. You're just going to keep evenly pulling them up. Keep working your pot with your fingers all the way around from top to bottom until you get your walls about an eighth of an inch thick. Once you've done that, you can set the pot aside. We'll clean it up a little bit later.

Coiled pot

- Remember, we're working on hand building fundamentals. And pinch pot is one. Coil building is another. And rolling coils is a technique you're gonna use as a beginning ceramic artist all the way through to advanced. So, it's an important skill to learn. The first thing you're gonna do is use the wedged piece that we made awhile back. We're gonna cut about half an inch off your hump. We'll do that a couple times. And then we're gonna pull this in half. Let's just do a couple pieces because we're gonna roll coils with these. The length of your coil doesn't really matter. What we want is consistency in thickness. Because we're gonna build a cylinder piece that looks like this out of coils. Rolling coils is a little challenging at first, but you just have to practice. And one of the things you need to remember is to use the flattest part of your hand. So, you wanna make your hand as much a board as possible. And I'm just moving my hands across the surface of the clay. What happens often for people is they press in different areas of their hands and so they'll end up making dents. They'll have some thick and thin areas. Just takes a little bit of time to make consistent coils. If you start getting a flat side of a coil, you can see where my coil is flattening out. That just means I put a little pressure in one part of my rolling process. You can just sort of press down a little bit. This happens all the time. You just sort of recover. We're gonna try to make a coil as consistently as possible across the surface, around a little bit thicker than a quarter inch. You can see it's pretty even. Go ahead and roll out four coils, about 20 inches long, around a quarter of an inch thick. But, one thing I wanna point out is that rolling out coils is challenging for beginners, so don't get discouraged. Beginners often roll out coils that look something like this, which means thick to thin areas. And that's not the kind of coil that you want for the pot that we're going to make. You need even coils. So, if you're having a hard time starting out rolling coils, just keep rolling them out until you get a good one. If you get coils that have thick and thin areas like this, just put this clay aside and continue to practice rolling out coils until you get something a little bit more consistent across the entire coil. So, we're gonna make the base for your pot, which is what the coils are gonna go on top of. What you need and you can use is one of the balls that you made earlier. It's probably gonna be

about the size that we need, which is what this biscuit cutter is for. This is gonna cut out the base. So, keep pressing around. One of the things we're always going for in ceramics is evenness. So, it looks pretty good. Little bit thicker here. I'm just gonna make it pretty even. Can turn it over and press one more time. Make sure it's the right size and just press down to cut. You take away the extra clay. And then you're gonna gently push down, not put too many dents in and just push it out of the biscuit cutter. Now, we've got a base that we can build our coil pot. We're gonna add coils to here. We're gonna slip and score and I'll show you how to do that. Take your scoring tool and cut in around the base. You're just gonna cut in about, not super deep, you know? You can see I'm not digging in too deep, but I'm putting in a nice score. Because we're gonna put our first coil down and we wanna make sure it's got a good baseline. You're gonna take your coil. We're gonna measure around. Obviously, it's a little bit long. So, we're gonna get it, before we make it permanent, we're just gonna make sure that the length is correct. And this is the length of our coil. So, now we can use this to precut all of our coils. Make sure we have enough. Looks like we're pretty good. So, we have plenty in case we have a problem or we want our pot to be really tall. Okay, there's four pieces. You're gonna score the part of your coil that's gonna go down on the scored part of your base. You're gonna take your excellent, perfect peanut butter slip and you're gonna brush it on. Not super thick, but you wanna have a nice amount. That's gonna go here. You're gonna do the same thing on your coil. You're just gonna add a little bit across your coil. You're gonna take the scored piece and you're gonna, you can see when I press down, I'm pressing down, but not on the top. I'm sort of pressing on the side walls. You can see the slip sort of squishing underneath. That just means we're getting a nice connection. You can see how I'm making sure it's not over the wall of the foot. This is what we call a foot, is the base. Your first coil is really important because you're basically building the foundation of your pot. So, it's a lot about the integrity as you build the wall taller. So, here we are. We've joined our pieces together. I'm just gonna pull off this excess. I'm gonna push this in. We've got a nice connection here. You're not gonna have a perfect-looking coil on your perfect base. You're gonna do some cleanup work later. So, what we need to focus on right now is making sure that you're building your walls and getting your coils to stick. One of the things that I think is important in hand building, and you would do this in throwing, is called compressing the lip. Every time I put a coil down, I basically just go back in, you can watch as I am holding the coil on the outside as I'm pressing down gently and evenly. Because we're gonna put another coil on top, we want to build a ledge. We don't want it to be round. Don't worry about this line and this overlap. You can see how easily I can blend it away. That we're gonna work on as we clean the pot up. And we're also gonna, we're just gonna clean this up, as well. But we'll do that after we get a couple coils on. So, we're gonna repeat this process by scoring the top of this coil. Remember, not too deep. You don't wanna mess up the shape. We're gonna score the top of the next coil. We're gonna repeat the slip process. You don't need a ton. You just need to make sure you've got a little bit of slip across both scores. If you put too much on, you end up having a bit of a mess, so. I would say go medium. Not too liberal, not too sparse. One thing you wanna remember is you've got your seam here, and I would suggest that you do not put a seam against a seam. So, the important thing is, make sure you put the middle of a coil over a seam so you don't have an overlap with too many ends coming together at the same place. It's important to sort of space those out. You can see, again, I'm pushing down the wall. So, I'm literally holding my fingers here and pushing down gently. I'm not misshaping the piece and I'm not misshaping the coil below. I'm gently pushing and making sure that these are connecting and I'm creating a little bit of compression. Remember, we wanna have strong walls that don't leak, that don't crack. This is a bit of a thick coil, but that's okay. We can

do a lot of cleanup later. Now we've got an overlap. I'm just gonna pull off enough where it overlaps so we can make sure that there's enough clay there. We're gonna press them together. We're gonna press them on the outside. And I usually run my hand on the outside to make sure I don't have one coil sticking way out, one coil on the inside. That I'm kind of going straight up and down because I'm working on a cylinder form. If I was making a bowl, I would be putting a coil on the outside as I go out and build it outward, but we're going straight up. So, that's something to think about before you start making your pots. So, we're ready to go. We're gonna compress the lip, as we call it and get ready for our next coil. An important step is to go back in early on so that you have access to this bottom seam. We're gonna press down. A little bit of clay. You can see I'm not taking a lot of clay out of the coil, but you can also see my hand is bracing against my finger as I press down a little bit of clay. This is sealing the pot at the bottom to make sure that where you attached your first coil, there's clay around the seam. It's gonna make it watertight. We're not gonna have any leaks, any problems. So, you're just gonna go in. You can see how I'm just... If I don't have my hand out here, do you see how I'm pressing against the wall? That's not what you wanna do. You wanna have your hand always bracing the opposite side of the clay you're working. So, your hands are always working together. We've got that in there. We're gonna clean this up a little later. So, don't worry how it looks. It's not a big deal. But, that is what you want it to look like. We're gonna continue adding coils in the same way. We're gonna add three more coils to get the height that we need on this pot. We've added all of the coils to the height that we want our pot to be. Now, we need to blend the coils and smooth out the surface. The first thing I do is work on the inside of the pot. We're gonna blend the coils a little bit on the inside to strengthen them and to even out the walls. So, I'm pulling up with my thumb, but I'm holding the outside of the pot so that I'm not pressing without support. And basically pulling up from the bottom. It's also gonna start adding a tiny bit of height, which references back to the pinch pot. We're kind of doing a little bit of the same. We're just blending these together. So, I'm pulling up gently. Just lifting clay from the bottom and blending the seams. Because you have slip from putting the coils together, it's gonna be pretty easy to blend them because you've got a little bit of moisture on the inside. But, remember, I'm pressing against the outside and pulling my thumb upward from the bottom. You wanna make sure you do this evenly across the whole interior of the pot. And, you can see where my hand is. It's resting against the outside of my outside hand. That gives me a little bit of leverage. And we go around twice. We can clean it up even a little bit more as we work on this pot. But, right now, this is the step we need to do. Okay. We're done. We're gonna blend the outside of the pot, as well. And, to do that, we need a scrapey tool, or what's called a serrated rib. We're gonna take the outside serrated edge of your rib, the serrated edge down at the bottom of the foot of your pot, and you're gonna evenly, I'm not digging in straight. You can see the difference. I'm lifting up at an angle. You're gonna pull with the serrated edge up the side of your pot. Don't worry about pieces of clay. We're gonna get to clean that up a little bit later. We want an even stroke from top to bottom or bottom to top. My hand is on the inside of the pot supporting every move I make. So, I'm moving the pot, positioning my hand. I have my finger all the way down to the bottom of the pot on the inside. And I'm resting it against here as I pull the rib up. I'm doing about a medium, I'm not putting so much pressure that I'm pushing in. I'm doing an even, medium pressure. You wanna make sure you're blending. You can go around more than once. Remember I talked about slip and making your slip? You're gonna take this off your rib and put it aside. You're gonna use that for slip later. This is gonna happen as you go around the pot. So, you get into a bit of a rhythm. Pull off the clay, keep going. Remember to get all the way down to the bottom so that you're lifting the clay from the bottom

evenly to the top. You're actually creating a little bit of height every time you do this. You're throwing your pot a little bit this way, going upwards. You wanna make sure to be pulling in at the top so that we can continue to have a cylinder shape, instead of a bowl shape. So, make sure that your pressure is even. We're gonna continue this a couple times to make sure that we've got our coils well-blended. And the walls are looking pretty even from the top. We're about a quarter of an inch thick. Eventually, we're gonna get them to about an eighth of an inch thick. There'll be an opportunity to do more cleanup on this pot, but, for right now, we're gonna set it aside.

Slab pots

- The last technique we're gonna work on is the slab pot. We're gonna need a three inch base cut out with your biscuit cutter, slip, scoring tool. We're gonna use the last piece of that clay that we wedged, your PVC pipe or rolling pin, and your dowels, we're gonna use to roll out an even slab. So the first thing that we're gonna do is take the wedged clay. We're gonna press it down and make it into an elongated piece so that we get a slab long enough to go around the base. Once you're done pressing this slab down and get it ready to roll out, we're gonna put it aside for a minute and measure around the base so we make sure we have a slab long enough. I'm just gonna use my wire tool. You can use a string. So we want a little extra, so I'm gonna go about this long. So we know we need the slab to be what looks like about 10 or 11 inches. First thing you're gonna do is take your PVC pipe and you're just gently gonna roll from front to back all the way even. You wanna try to roll evenly as you go. Yeah, you're gonna get clay on the PVC pipe, 'cus it's plastic. It's not a big deal, just take your extra pieces and put them aside. You're gonna use those pieces for slip. So don't worry about it. You're just gonna keep kinda evenly rolling it out. What I do is once I've gotten kind of my first roll, I'll flip this over and roll it again. We're gonna smooth this clay out to compress it, so don't worry about what it looks like. Just keep rolling 'til you get about close to a quarter of an inch. Now we want an even slab for a piece, so let's just make sure we've got it feeling pretty even. Take these pieces off your pipe. The best way to measure out an even slab is to use your dowels. Your dowels are guides for your PVC pipe or your rolling pin. It's gonna help you roll out an even slab and make sure you're getting an even slab all the way across, so you're gonna take your pipe, you're gonna roll it across from front to back, and you're using your dowels, you can see are guiding the thickness. This is an easy way to ensure that you're rolling even slabs. And we'll just make sure we've got this. This looks like it's probably gonna be long enough. I'm gonna turn it over one more time. And I'm gonna do it again. Don't worry what the slab looks like, we're gonna smooth it off. You can see it looks really good. Okay, I think we've got a long enough slab. We're gonna set it aside and let it set up a little bit. I rolled out another slab that's a little bit drier so I can show you how to cut the wall for your piece. I've measured around the circumference of my base, so I'm gonna show you basically what I do is lay down, and I just put a little finger mark so I know where I'm going. You can see there's two marks. This is the length of our wall, so we're gonna cut this across. Cut a little bit bigger than what I marked, just because it's always great to have a little extra. You can always cut it back down. So I'm just cutting across and getting rid of some of the excess clay. Now I'm gonna cut the wall. We're cutting the height of the wall, and we want it to be about two inches. So I'm gonna cut about right here. And I'm doing straight cuts. I'm not cutting it at an angle. I'm cutting with the knife straight down, so just take that across the clay. I'm just gonna put that aside. Now you've got your wall. We're gonna score and slip. We're putting two pieces of clay together, and the most important thing to do is make sure we have a really solid join, so scoring and slipping. I'm gonna take my scoring tool, and I'm gonna cut into this base a little bit, not too deep. I'm gonna focus on

the side that's gonna go against the base, and you only wanna score at the bottom. So I just run my scoring tool into the bottom, that's gonna join on to the scored piece of the base. And add a little bit of slip. I'm gonna pick this up, the clay wall, and I'm gonna add slip to the scored bottom. And what we're gonna do is we're gonna press, you can see my hands are meeting the base as I press the wall down. I'm gonna go around, and I'm just gonna turn the base with my hands. I'm making sure that I'm matching the outside of this wall. I wanna make sure I get the shape right. I don't wanna go on the inside, I'm just pressing in. The tricky part about slabs is we're gonna join two parts of this wall together, and we need that join to be really strong. So we create a bevel join. You're gonna take your utility knife, and you're gonna cut down the slab. Be careful not to cut the base. You're gonna pull this off. You're gonna take the wall, and before you stick it on, we're gonna just measure where we need to cut. We're gonna cut a little bit extra, and we're gonna cut down the opposite way, creating the opposite bevel. And you can go all the way to the table. We're gonna go back and score both sides of this beveled edge, because they're gonna join together, and we want that to be a really strong join. So I usually score a little deeply here, and add a little bit of slip. And we'll blend these together. You're gonna take the wall, and now, remember, I'm pressing like I was earlier, making sure it's meeting the edge. And you can see the overlap here, a little bit of extra clay. The way to join two walls that are kind of thick like this is to sort of push in two directions. I'm essentially pushing my thumb to the left while I'm pushing my fingers to the right. And I'm making sure that this is compressed. I'm pressing pretty hard, pretty good pressure, and I'm going across the seam as I'm holding the outside of the wall. So remember, my hands are always working together. I have a hand on the outside, a hand on the inside. I'm pressing these together, making sure that we've got a good... That the walls are stuck together really well. We're gonna clean this up, don't worry about how it looks. We have an opportunity to do that, so no problem. And I'm gonna collar in to make sure that we have it going straight up and down. We can cut that off too. We'll blend the seam in. Now I'm just pulling a little bit of extra clay from the seam over and blending the two together. I have my hand on the inside, which is supporting the movement I'm making on the outside. So as I press in, I'm pressing against the hand that's supporting the wall. If you're seeing some highs and lows on your slab depending on how you cut the slab, don't worry about it. We're gonna clean that up at a later stage. And as you watched me sort of smooth out the surface here with the seam, we're gonna do that on the inside. So I'm holding the outside of the pot and I'm smoothing the seam on the inside. I have pretty even pressure, but it's pretty hard. I would say medium to hard pressure. And I'm going all the way down to the bottom and I'm making sure that that's blended in nicely so that it looks like one complete slab and you can't see the seam. Okay, I'm gonna just collar this like we did with the pinch pot and the coil pot, just to make sure we've got straight up and down. You're gonna press at the bottom and lift up a tiny bit of clay, and you're just gonna smooth it up into the wall. I'm just gonna move the pot around. I have my hand, again, on the inside of the pot supporting the wall as I push against it from the outside. Super important that you always have your hands working together. So I'm just gonna pull up and smooth this out. Go around the pot at least once. You wanna make sure that all of the seams have been blended so that you don't have cracking later and you don't have any leaks. So this is an important step. We have one more seam that we need to seal on this pot. It's the inside seam where the wall has met the base. You can see it there. So you take a piece of wet clay off your clay bag and roll out a very thin coil, about, I don't know, eighth of an inch, maybe, at the most. You're gonna add a tiny bit of slip and make sure that it's wet enough, smooth it out. You're gonna take your coil. Then we're gonna start by getting it into the inside, and I'm gonna take my finger, I'm holding it here, and I'm just gently

pressing it into that gap. I wanna make sure that the coil is pressed pretty firmly. You don't want to push out and shape the pot differently. You just wanna make sure this coil is smoothed into this area. We'll work on blended it a little bit better a little bit later, but we wanna make sure it's in. So we're gonna press down, and I'm gonna take any excess out. And then I'm just gonna run my finger and make sure it's been smoothed in and that bottom seal is complete. Okay. Just like the other two pots, we're gonna set this aside and let it set up.

Cleaning up and refining

- Here are the pieces that we've made; pinch pot, slab pot and coil pot. We've set them out to let them dry to a leather-hard stage. Leather-hard is a term you're gonna become very familiar with. Let me demonstrate what it means. Here's a pinch pot that is pretty wet clay and you can see how it's bending and moving. This is not the stage in which you want to clean and refine your pot. You want to let that set out like we did with these. This is a leather-hard pot, I'm pressing in the same and you can see it's not moving. That means it's holding its form. We're gonna call that leather-hard and this is the perfect stage that you would clean up and refine your piece. So we're gonna clean this pot and the first thing we're gonna do is sort of just smooth the outside with our hand. This is the easiest thing you can do is... Remember, I have my hand on the inside. I'm pressing against it with the hand on the outside. They're working together. As I move across this pot, I'm just using my hand to smooth the surface and I just continue to do this a number of times until I get it to the smoothness that I'm looking for. It looks pretty good. It's very clean. We don't have too many marks on it. The second thing I'm gonna ask myself is; do I wanna clean the rim? You can leave a natural rim, if you like. In which case you would just smooth this out but I want a more refined rim that's even across the whole pot so I'm gonna take my rasp or my shear form and I'm gonna smooth it across or scrape it across the surface. You can see because the pot is leather-hard and it's not moving around, it's really easy to do this step so I'm gonna rasp the lip. I'm gonna try to remember I'm keeping it even so I wanna keep an eye on how it's looking. I don't want it to go too low on one side and not low on the other. This is looking pretty even. You can see the rim is nice. It's got a few flurries but that's not a big deal. We're gonna just clean those out. When the clay is that leather hard, it is really easy to fix and really easy to smooth and refine so I'm just using my finger. Remember, I'm using both fingers against each other on the rim. I'm not pushing unevenly. I'm keeping the pressure even. I'm just moving the pot in my hand and I'm just pinching these together to smooth them out. The inside of the pot looks pretty good. I've just smoothed it with my finger, same as I did on the outside and I've gotten it to a place where I really like the way it's looking and I'm pretty happy with the result. I'm just gonna keep doing this. This is a process that takes time. So this is looking pretty close to what I'm going for. I think the pot is pretty done. The last thing you may do is, smooth this rim. Let me use a tiny bit of water. A tiny bit of water. You don't want to introduce an enormous amount of water. You don't need it. It's not great for clay. Water will actually weaken your clay. So you wanna remember to use as little water as possible. I'm just gonna smooth this out and then we're done. I'm gonna put it aside and let it dry. These pieces are what you're gonna make your slip with so you're gonna keep this because they make wonderful slip when they're dry and you can slip them down. The slab pot needs a little bit more work so I'm just gonna run my fingers over the surface to smooth it out. There's gonna be dings and marks and that's just part of the process of making your pots. This is the opportunity for you to smooth the surface. You can see that I'm pressing pretty hard and the pot's keeping its shape. It's not moving around and being wobbly. That's leather-hard and this is a great stage to clean up. You're gonna take your soft

rib which is a silicon rib and it's bendy and smooth. It's different from the metal rib which it helps you take clay away from the surface. This is designed to smooth your surface out so we're gonna take the red rib and we're gonna do from the very bottom of the pot and we're gonna push up. Remember, I've got my hand on the inside as I'm pushing against the wall with the rib and I'm pushing pretty hard. This is pretty strong pressure and I'm going all the way to the top and what I'm doing is, smoothing the surface and I'm also compressing. As we work all of these steps to the end of, the finished piece, compressing help strengthen your piece. That means you're gonna have less problems in the firing, less problems in the glaze firing. So now, I wanna clean the inside of the pot which is a little bit trickier. You're gonna take your metal rib and I'm gonna put it against the wall. Ribs are designed to create shapes in your pieces. I don't want to use the round shape because it'll press the wall out and make my pot more round. I wanna the wall straight like a cylinder so I'm gonna use the straight edge of this rib and I'm gonna hold my hand on the outside. Remember, every motion I make, I have support against what I'm doing so my hand is on the outside of the pot and I'm pressing against it as I keep the wall straight up and down. I don't have the rib pressing against the bottom too much. I don't wanna take too much clay off the bottom of the pot so I'm just gonna pull a little bit of clay out and smooth the surface. Don't worry about the marks. We're gonna clean it up. We're gonna go after it with the red rib and smooth it out. The next thing we're gonna do quickly is just check the rim. I'm gonna rasp a little bit and make sure it's even. So I'm just gonna run this across the rim. Smooth it out and make it even. Remember you can keep those for your slip. So the rim is clean. I'm adding the tiniest bit of water to smooth it out and we're ready to move on. The last pot is the coil pot which is a little heavy, we used a little more clay in the coil process so I want to take a little weight off this pot. And I'm gonna take my scrapey tool the one that we used earlier to blend the coils and I'm actually gonna pull up the side of the pot and just remove a little more clay. We're gonna go and smooth the surface out so don't worry about it. Just remember, you're working up hands on the inside of the pot, I'm pressing with my other hand against where my hand is resting on the inside so I'm pushing in as I stabilize the wall. Remember that your hands work together. So I've gone all way around. I've taken a little weight off. It feels a little bit better. The walls are getting a little bit thinner. I'm gonna do it on the inside as well so I'm gonna pull from the bottom. I have my hand on the outside and pulling up, not too hard on the inside because we don't want to push the wall out. I'm gonna go through this once. It will also smooth any rough spots. You're gonna have more rough spots with the coil pot than you would with a slabber pinch pot, okay. I'm gonna take the smooth metal rib, the flat part and I'm gonna pull from the bottom of the pot again up to the top. We're taking a little more clay and smoothing these walls. The ribs can be really sharp and you can cut your hands so I want you to be really careful when you're removing clay from the rib. Again, my hand is on the inside. I'm pulling up the wall and removing the clay and the rough surface. The clicking sound is the rib just sort of clicking against my hand. If you're gonna do it on the inside with this smaller rib I've cut my serrated ribbon half just so I can get on the inside of pots and this is gonna make it really easy for me to do that. I have the sharp end at the bottom because we're gonna make a flatfoot in the straight edge on the wall because we want our walls to stay upright so I'm just... Remember, my hand's on the outside. I'm pushing the rib against the wall and smoothing that surface. I'm gonna go up at the top. Remember, my hand is supporting all of the moves I'm making with the rib. You can clean this surface out. Don't worry about the lines. As we've got all of that serrated rough surface and we've removed a little bit of clay and made this pot a little bit lighter. Now we're gonna take our rubber or our silicon rib which is a smoothing rib. Again, we're gonna start on the outside. On the very bottom, we're gonna press against my hand that's

supporting the inside of the wall. So remember, hand on the inside. Rib is pushing up against my hands so I'm supporting every move I make. You can see the pot's gotten a little bit taller because really pulling the walls and smoothing them out. Just takes patience and you gotta go through this cleanup process a number of times to get the smooth surface and we're also compressing the clay which again, will keep it from cracking in the firings. So the outside is smooth. Looks pretty good. We can clean this off as well. I'm just running my hand along the foot. I'm gonna do the same thing to the inside. I'm gonna take this rib. I'm gonna lean it against the wall, against my hand on the outside as I press to smooth the surface. I'm just running it across. Smoothing all the marks. You can spend a lot of time at this stage, cleaning the pot but you don't have to. If you want to have a rougher, more natural handmade surface you don't need to clean it a number of times. This is really a choice on your part; whether you want a very refined, clean, perfect surface or a more natural rougher handmade surface. It's up to you. The next thing we're gonna do is fix this rim. I like the rims to be a little bit even so I'm gonna rasp the rim and make it straight so I'm gonna take my rasp and just run around the rim. You cannot use the rib backwards. It doesn't take any clay off. So it's designed to cut in one direction but you don't have to just go around all the way. You can see I'm stopping and starting and that's okay so we've taken a little clay off and we've got a little bit of a thick lip again so I'm just gonna keep my hand on the outside. I'm gonna press the lip in just to round it off a bit and make it not so square and flat. You can choose to leave it this way or do what I'm doing by rounding it a bit and smoothing it. I'm just using my hands. You don't need to add the sponge or sponge the surface or add water, you can just use your hands and you can take these little bits out. If you see these don't worry about them too much. As the piece dries, these will come off. Okay, so we're pretty close and if you get pieces like that stick because the clay is a little bit wet or you've got a little bit of clay on your work surface. Again, you can take your rib and just run it, one more time over the surface to clean it off. You can do this multiple times. Okay, I'm gonna take a tiny bit of water and just smooth the rasp marks off. Then we're almost done. There's your coil pot. You can set it aside and let it dry.

Storage and final clean up

- Okay, we've finished our pieces, and they look great. We've done everything that we wanna do to the surface. It's leather-hard stage. This is the point when you would add decoration, possibly illustrate the surfaces or press images into the surfaces, add a handle if you were gonna make cups. Leather-hard stage is the last stage in the making of your piece where you get to change or alter the surface only. You're not gonna change the shape, you only get to do decorating from this point on. Basically, you're gonna leave them to dry. You wanna suspend the drying time or slow it down, so the best way to do that is to take your plastic. We're not putting the plastic underneath, we're just gonna lay it over the top. You don't need to cover it up entirely. In fact, you want a little air circulation, but this is gonna keep them from drying so fast that they may crack. And you can leave them like this for a few days, and then eventually, after two or three days, take the plastic completely off, and let them complete their drying time. What's gonna happen at the end is you're gonna get a piece that's what we call bone dry. This piece is halfway to bone dry. You can see that this clay has still got water in it. It's still pretty wet, it's almost the same color, but you can see up here it's drying. In its thinnest parts, it's drying to a whiter color. That's bone dry. Bone dry is the state in which you would put it in the kiln and fire it. Every piece gets fired twice. You have a bisque fire and a glaze fire. The most important thing when you're doing a bisque fire, which is your first firing, is to wait until the piece is completely bone dry. One of the best practices is to wait. If you

think your piece is bone dry, I would wait another week just to ensure that it's completely dry. If you put it in the kiln a little too early, it potentially will blow up or crack. If you're working in a clay studio, there's gonna be technicians who are gonna wait until your pieces are bone dry, load the kilns, and fire them. They'll put 'em back on the shelf, you'll glaze them, they'll repeat the process. If you have your own kiln, a test kiln or a larger kiln, you're gonna have to learn how to fire your kiln for a bisque firing and then learn how to fire it for a glaze firing. Remember that whatever temperature you're firing to has to match the clay that you're using. We're using Cone 5 B-Mix. You would have to fire your kiln to Cone 5. At the end of your work day, you need to clean up your space. Remember I talked about clay dust and the importance of making sure you're not leaving your surface full of clay dust. So, the first thing you need to do is go through the clay that you've worked with today and figure out what clay is wet enough to keep and what needs to go into a bag or be left to dry out, 'cause you could use it as slip potentially in the future. I like to keep a bucket around that I just put clay scraps in and let them get completely bone dry. So, I just look at the clay. Slabs are generally not something that we would keep and use again unless you were gonna cut a piece and use it, so I usually put these in the bucket. So, I'm just gonna put all this slab stuff aside, and ... we're not gonna keep that. And we've got some coils that we made that we didn't wrap up, so they're a little bit dry. I'm not gonna keep 'em, I'm just gonna put 'em in the bucket. If you're working with a lot of pieces, you've rolled out a lot of clay and you wanna use it tomorrow, let's say you made a bunch of balls to make pinch pots, you're gonna wanna keep them in plastic throughout your work day, and that way, they stay really wet and you can just use them tomorrow. So, let's just wrap up the pieces that are wet enough that we can use them another workday. So, I'm gonna take the balls that I made. This is the wedge piece of clay that's left, I'm gonna put that in the bag because I can use that tomorrow. I'm gonna wrap these super tight and put them in a space where they can be stored. Just make sure that the plastic is tight around them and there isn't a lot of air. You're gonna wrap up your bag, so you're gonna make sure it's tightly wrapped, you don't want a lotta air. And you're gonna take your tie that you started with and just twist-tie it nice and snug. Clay will stay wet in the bag for a long time as long as you don't have holes in the plastic, and it's wrapped tightly. Remember we talked about slip. You wanna keep all of these tiny pieces in a small container to dry out because you will use them for slip in the future. I'm gonna take my little bits, and I'm gonna put 'em in a jar. It doesn't have to have a lid on it 'cause we don't care if it dries out. So, we're gonna put those there. And you'll make new bits every time that you're working. I'm just gonna get all this excess off the table. You wanna clean your tools and make sure that you don't have a lotta dust on them, so I'm just gonna clean my wire tool. Just a good practice to get into. I'm going to clean my smoothing tool. My rib. I'm gonna clean the slip brush that I used. And now I need to wipe my table down. You can use your sponge, but I just use a wet rag. You wanna make sure that you get all of the dust as clean as you can off the table. This is a great habit to get into. You do not want clay dust collecting on your surface, especially if you're working at home. And I usually do this a couple times, make sure I've got it nice and clean. The steps that we've learned are the basic, fundamental techniques for hand building. These are steps that you will use whether you're a beginner, intermediate, or advance, so it's really important to remember that we're not as focused on the forms that we're making as the techniques. We're keeping it simple, and we're gonna focus on how we're making our pieces.

Chapter 3 - Creating and Attaching Handles

Part 2 Overview

(upbeat instrumental music) - Hey guys, welcome back. I know you've been practicing your pinch pots, coil pots, and slab pots from the first class. Today we're going to use those forms and we're going to work on making them cups by adding handles, which includes creating the right design for the right cup. We're going to roll out handles. I'm going to show you how to form them, shape them, and attach them to the cups. (upbeat instrumental music)

Materials

- We're gonna be working with some of the same tools, but there's a few new ones. You're gonna need a bit of wedged clay, a sponge, slip, a dish of water, two smoothing tools, a utility knife, this is a wallpaper roller from the hardware store, your scoring tool and a couple paintbrushes. You're gonna need your three forms, pinch pot, slab pot, and coil pot, cleaned, finished, and ready for a handle.

Coil cup

- So before we get started making the actual handle you wanna take your piece that you made earlier and you wanna just go over it one more time. Make sure there's no issues. If there's any cracks, or any dry spots along the rim this would be the point when you would need to rasp that down, clean it up, make sure the cup is completely finished and clean before adding a handle. Once you've done that you can just set that aside and we're gonna start with making coils. So we're gonna roll out a few coils, we're gonna make about three handles for each cup. We're gonna start with quarter in coil, remember, when you're rolling coils you need your hands to be really flat and you want the coil to be even. Doesn't matter how long it is, because we're gonna cut the excess away. You're gonna roll the coil about a quarter inch in diameter. I want you to roll three coils. I wanna point out there's a little bit of cracking you can see on the coil, and this is gonna happen when the clay is a tiny bit dry. And that's from wedging the clay and having it sit aside. So you'd wanna take a fresh batch of clay out of the bag and re-wedge it and start with that to not see any cracking. But in order to fix this what most people do is put water on it, and that's not really what you want to do. You wanna take your slip, and you're just gonna add a little slip here, just to smooth this out and it should be fine. You don't wanna add water, water's gonna actually encourage cracking. We rolled out three coils, we wanna do a few just to have backup handles and that gives us an opportunity to maybe think about the design we're gonna use for each particular cup. We're working with our coiled cup first which is the biggest of the three shapes. It is a little bit on the heavy side, so we're gonna create a handle that matches the style of the cup. I often think about this before I do anything to the handle even at this coiled stage, what am I gonna do, what is the shape gonna look like, what kind of handle do I wanna make on this cup. I've decided because it's a coil pot we're gonna make a coil handle. This is the simplest of the three handles that we're gonna make today. We're gonna take these coils and we're just gonna shape them. Because the clay is wet it can't really pick it up and put it up against the cup to see what's gonna fit, so I'm gonna make a few choices for myself and that's why I rolled out three different coils. I'm gonna make this what I would consider a single finger handle. So I'm just gonna leave it a little bit tight and I'm gonna put it aside. I'm gonna make one that's essentially a double finger handle, we'll see if it fits the cup. But at least I have some options. So I'm just sort of pre-shaping them. You can keep working on the shaping once it gets to a little bit leather hard. But this is a nice time to just do a few different shapes and that way you have some options later. So you need to set these aside and let them get to leather hard. I made a few handles yesterday, in the same style that I've cut down a little bit in preparation to put

on the cup. As you move them aside you wanna just gently keep the form and just move them to another part of the table, that way you haven't unshaped them and then have to shape them again. So this is where the design piece comes in. You're actually gonna wanna choose the style of the handle meaning single finger, double finger, and where you're actually going to place it on the actual piece. It's really important to match the handle style to the cup style. So you're gonna take your handles that are keeping their shape because they're leather hard or early leather hard actually, which is a little bit different than late leather hard. You've still to the ability to move and bend a little bit but it's holding its shape. That's important with a handle. Take the handle and you're going to literally just put it near the cup to see how it looks. We're gonna try a few things. That's why you've rolled out your handles a little bit long so that you can make some varying cuts. So I'm gonna cut down this one just so I can put it against the cup and see how it looks, see if it fits. You can see that's a little too big for this cup. So you can bend it and move it if you still like the style we can kind of change the shape to fit, cut it again, let's put it up against the cup one more time. That looks a little bit better. So this is the process where you're just gonna take some time and just think about what you want the cup to look like at the end when it's finished and fired. I still think that's a little too big. So I'm gonna go back to the little handle. I actually like this, I think it's a really good scale for the size of the cup, I think the shape is good. You can use a single or a double finger here. You can see it's gonna fit, so this is the handle we're gonna use. So now we're gonna work on how to attach the handle to the cup. We're not gonna use these other two handles, but you don't gave to get rid of them, you're gonna wanna keep them because you might use them on another cup. So what you wanna do is just wrap them all the way around in plastic, and put them aside. I wanna remind you that at this stage the handles gonna go on a completely finished cup at leather hard, that means that we're not gonna do anymore clean up, we're not gonna change anything on the cup. It's ready to be finished and dried, the last step is to put the handle on. So we're gonna attach the handle and there's a few things we're gonna need to do to make sure that the handle's on straight and that we're putting it in the right spot. So you're making a mark with your finger where the handle's gonna go, because that's where you're gonna score. Make sure that while you're making the cup and putting the handle on, that you never lean the cup against the table to press the handle on. It's gonna put a dent or a mark in your cup, it's still soft enough to do that. So I want you to keep it in your hand while you make the mark where the handle's gonna go. We're gonna place the handle, we're gonna look at the cup to make sure that it's straight up and down this way, that it's balanced on the shape, and we're gonna make a little bit of mark with my fingers. So I know where I'm gonna be scoring. You're gonna take your scoring tool and you're gonna scratch a score mark. This is where each end of your handle is going to go. So we've measured it, and you're not guessing or scratching the entire surface of your cup. So that is the first step. The second step is to score each end of the handle because it's gonna match the scoring on the cup. You wanna score it pretty well because you need the cup handle to be strong. That's your second step. You're gonna take your slip and you're gonna add it to here. Scored areas on your cup, and you're gonna add it to the scored handle. At this point, you're gonna wanna put the cup on the table because when you press the handle on you're gonna use quite a bit of pressure. So, I'm taking both scored areas, I'm pressing the handle towards the cup and I'm holding against the handle on the inside to create a little pressure. You don't wanna misshape the handle as you're pressing so you wanna make sure that you're gentle enough but firm. Right now I'm gonna look again to make sure it's straight top to bottom. I'm gonna do the same thing, I'm not leaning the cup on the table, I'm just pressing down and encouraging the handle to stick to the cup. Okay, this is step one it looks pretty good. We're

gonna go back in and we're gonna smooth this area and we're gonna add a little coil here to make a strong connection, but this is a good start. There's number of ways and techniques to put handles on cup in ceramics. I'm just showing you one way. So the next step is to roll out a couple tiny coils we're gonna wrap around each handle to make sure that the join is secure. Just a little insurance policy. They don't need to be big at all, they need to be tiny, because you're gonna blend them in. I'm cutting them down to make them fit I don't want them to be too long. Because we don't need excess clay. You want it to skirt the handle join almost exactly, you don't want to have a lot of extra clay to work with. Take your tiny coil, and I usually start at the top and press it in a little bit. You do not need to add slip, you do not need to add water. Because you've got quite a bit of slip from when the handle went on the cup. I'm just pressing it against the cup, and skirting it around. You'll see we're gonna blend this in but this is the first step. I'm gonna take the other one, start it at the bottom and press it in so I have a way to work it around. I'm gonna press it around, I'm gently pressing. I'm not pressing very hard, I'm just making it and I'm gonna take the excess off. The next thing we're gonna do is blend this coil in so that it looks like it isn't there. And we're gonna use the blending tool, which has a round, rubber tip head and we're gonna use that and were gonna work our way around the coil and just smooth it top to bottom and blend it in to our piece. This takes a little time. You'll probably go over it once or twice. This is a good tool for this job. You're gonna do both sides and can get rid of a little extra clay. And smooth it back and forth. And you can see how it's blending into the handle, so that you almost can't tell that there's a coil there. It looks like the handle is very firmly attached to the cup. You can see how I'm holding the cup, I'm not leaning it against the table. Keeping it in the air as I do this. Okay, we have an opportunity to clean this up after it sets for a little while so this is a good place to stop.

Slab cup

- The next cup we're gonna work on is our slab cup. I've rolled out three coils, and I'm gonna show you how to make, what I call a ribbon handle. The ribbon handle is a nice style for the slab cup because it's flat and the form matches. Again, this is a little bit of a design discussion. You're gonna be thinking about what style your cup is and what handle's gonna match that style. So a little friendly reminder is roll out a few coils, that you have a number of handles to choose from because you're gonna cut those handles down and attach them to the cup and you might make a mistake. So it's nice to have an extra. So this a style that I use in my work quite a bit. So I'm gonna use my little roly tool, which is, essentially, a wallpaper roller that I got from the hardware store. Then I'm gonna roll an even, flat surface on both sides. What I normally do, and I use this handle quite a bit in my own work, is I tap both sides so that it's flat, and it looks a little bit more refined, and then I'm just gonna loop it. This is a pretty small cup, so I'm gonna make the loop, not unlike the coil handle, a little bit small. I'm gonna do three of these. So you roll with the roller. Both sides of your coil. You're gonna tap. You can see there's a little thick and thin spot here. It's also a good reason why you have a couple extra. And you're gonna loop it. I'm gonna make this one flat on the top, we'll see if it fits. And we're gonna set it here. And one more, sorry. I'm gonna tap a couple times on each end and loop it. Set these aside and wait for them to get a little stiff, which is what we call early leather hard. I have mine here, that I rolled out yesterday. And there's a few to choose from. So what you're gonna do is take your handle, at least one of these; you can see that it's bendy a little bit, but it's holding its shape. You don't want to put a handle on that's too wet because it's gonna slump when it's trying to dry and set up. So it's good to have it be a little bit leather hard. But I'm gonna make this a double handle. I'm gonna see how it looks. Remember you're gonna take the cup and place

the handle next to the cup and see how it looks. I would say that this handle, from a design perspective, looks a little too bit for this cup. It makes the cup look kind of out of balance. And remember the handle needs to work well and fit design-wise with your cup. So I'm gonna cut this down. Handles are a really personal part of why people buy cups. They pick up a cup and put their hand in the handle and if it's comfortable, they're probably gonna like the cup and use it a lot. So, spending the time to put the right handle on the right cup is important. I think this is a nice option for this style and shape cup, but I wanna make a second one, just so I can see what it looks like. So I'm gonna take in one of the other handles and I'm gonna make it a small single-finger, which is gonna fit in my hand like this, and I'm gonna cut that down a little bit. Remember, you can't cut these again or add clay back, so that's why you're making extra handles, in case you make a mistake, or you wanna make a change. It just gives you some options. That looks pretty cute. I actually like that a little bit more, so I think we're gonna use this smaller handle for this cup. I'm gonna put these aside. And we're gonna attach the handle. So the process is, again, making sure we are choosing where it's gonna go. We're gonna make a little mark. I just use my finger to make a mark. You can use a little; some people will just leave it here and make a little score mark so they know where the handle's gonna go. Then you know where to score. So you're gonna take your scoring tool and you're gonna score where the handle is gonna be scored and attached. Then you're gonna score the end of your handles, because this is where the handle is gonna go on the cup. You're gonna take a little bit of slip, put it on the score marks, both the handle and the cup. This is where you're gonna have the cup on the table so you can press the handle pretty firmly into the cup. Remember, I've got my hand on the inside so anytime I'm pressing against the clay, I've got a support on the other side, without misshaping the clay. I'm pressing in, both from the top and the sides. I'm gonna lift up and do the same, which allows me to check to make sure that the handle is straight top to bottom and not going off to the side. I'm gonna press down. This is also the other reason why if the handle is a little firm, you can work with it. If it's too soft, you're gonna press in and make a bunch of marks that you're not gonna like the way it looks. I'm just smoothing in. We're gonna add a support coil, but right now I'm just getting rid of the slip and smoothing in the edges. Getting it ready for the next step. It looks pretty good. Okay, we're gonna add the coils and clean it up. So I'm rolling out a couple tiny coils that are going to support the attachment where the handle goes on the cup. They need to be really small, you don't need a lot of clay, and you don't want a lot of extra clay. There's a couple, put that aside. You do not need to add slip. You're gonna start at the top here and press, press in and around. And just get the clay; you can see how long this coil is. We're just gonna take off the extra. We're gonna do the same on the other spot and we're gonna just press in and around. Don't worry if you've got a little extra clay, because you're just gonna take it off, and pull out the extra. This is where you're gonna use your blending tool, which is a round, soft tipped tool that's gonna help blend this coil in. Just reinforces where the handle connects. This is also an area where you might have problems, so it's an important step to make sure it's blended really well so that no cracks are forming here. If you don't put this coil on, it's possible that while the cup is drying, the handle will create cracks drying against the cup wall, so this coil is an important step for this type of handle. You can see as I'm blending, I'm not changing the shape of the handle, I'm just adding the coil in to both the handle and the cup wall without changing the shape. I'm not pressing very hard but I'm just blending upwards and downwards, and keeping the shape. It takes a little practice but after a few cups you'll get better at it. Okay, and we're done. We'll set it aside and clean up at the end.

Pinch cup

- We're working on our last piece, our pinch pot, which is a little bit different shape than the other two, so we're gonna wanna think about what style handle we're gonna do. I decided to do a ribbon style teacup handle, which is a little different from the two that we just finished. We're rolling out the coil, we're gonna roll both sides evenly. We're gonna tap on each side. I'm gonna do this for all three coils, 'cause I'll show you how we're gonna shape them up. So we're just gonna quickly do this. You're familiar with the teacup handle. It's a very traditional style. So what we're gonna do is we're gonna form it up in the shape that you can imagine it on the side of your cup, that's the easiest way to form these handles. Don't worry about how much extra clay you have, 'cause we're gonna cut it down to fit. But you wanna think about the size of your piece around the loop. So that looks pretty good. We're gonna make a few. And we're gonna just form up a style that looks teacupy. And then do that with all three handles. Remember these are pretty wet and we need them to form up a bit, so you're gonna wanna set these aside and let them get leather-hard. So I made a few yesterday that we can use. And you can see while I'm holding them that the form and the shape are holding up and that means it's at a, but it's still a little bit bendy, that means it's at a nice dryness for your piece. And we've got three to choose from, they're all a tiny bit different, so that gives us some options. You'll need your cutter, your smoother. Before we get started I wanna talk a little bit about the rims on these two pots. This is a finished rim, very clean, there's no cracking, you can't see any lumps or bumps, and this is a certain style, but this is ready to go and attach a handle. This is a little bit more handmade looking, you can see some cracking, a little bit of areas here where it might be a little bit dry, this could pose a problem when it's drying all the way to bone dry and you put in in the kiln to fire. You might find this crack just moving down your piece and it cracking in the kiln. So I would suggest that you still have an opportunity at leather-hard to clean this rim up, rasp it with your surform, and smooth it over. This is the cup we're gonna use and we're gonna add our handle to. So you're gonna take your handles and we're literally just gonna hold it up against the cup, because we wanna see, do you want your handle to come up above your cup? Do you want it to be a little bit large on the whole side of the cup? This is a two finger handle, this would be more of a single finger resting handle. So this is just the time you're gonna take to decide what looks best on this particular piece. I kind of like the way that's looking. But you can see how the ends of this handle do not fit on the top here against your cup, so you're gonna have to cut it to fit smoothly against the cup. So for a handle like this, this traditional style, you've gotta have a visual around what part of the handle actually rests against the wall of the cup and you need to cut it to fit. So we're gonna actually cut this so that it's designed to fit against the cup, that way you've got a nice join where you score. So that looks pretty good. I'm gonna make a couple marks where this handle is with my finger, 'cause I'm gonna score above that. I'm gonna score and slip the handle on. So you're just gonna score with your scoring tool. Scoring and slipping a handle on is a technique that you will always use in ceramics. Whether it's a big handle, small handle, big cup, or little cup. So we're gonna slip our scored areas. And I like to rest the cup on the table for the first part of the handle going on, so I'm gonna hold my hand on the inside as I press the top part of this handle against my cup. Remember not to press in too hard, 'cause you don't wanna change the shape, but you can come underneath and press the inside of this handle against the wall of your cup. And then I'm gonna make sure it's on straight from the top. And I'm gonna take my finger and press this bottom piece of this handle onto the cup, so I'm blending that in. And I'm just gonna get rid of a little bit of this extra slip. You can see the style of this handle is a little bit different. You've got an area here that's pretty tight and an area here that's pretty tight, so I'm gonna take my blending tool and just clean a little bit of the

slip out. And I'm gonna do that down here as well. We're gonna add a coil, but I wanted to clean that little bit first, so I can make sure that we've got a nice join. Looks pretty good. We're gonna add a finish coil and make sure that that seam is nice and tight. You can see the difference here. This handle has a really nice join because of the bevel cut that we did where we made it longer on the attachment, so you don't need to add a coil here. You could kind of just see that. We're gonna add a coil, a little coil on the inside, just to make sure that these areas are full of clay and the join is good. So no slip is required, I'm just gonna press in a little bit of clay, I'm gonna pull it off, and I'm gonna do the same thing up at the top. We're not adding water, we're not adding slip. You're gonna take your smoothing tool and just blend it in. It's a little insurance policy. We don't wanna invite cracks as the piece dries and before we put it in the kiln and these are just details to make sure we don't have problems in the firing. I'm going in here and I'm just gonna blend this clay in. So I'm gently moving up and down and the round tool is perfect for this particular step. You can clean up again at the end, but this is a good place to stop.

Clean up handle join for a finished piece

- This is our very last step for cleanup. I want to go over a couple things around the handles and the bottoms of your cup. So we're gonna take a paintbrush with a little bit of water and we're gonna just smooth out. It's a soft paintbrush, not particular, just a regular paintbrush works fine. You can add a little bit of water but not a lot. And this is just a nice way to smooth these areas before you let the cup dry. This looks pretty good. Okay, I'll smooth out one more handle for you. You can see we're just, any little tiny bumps, we have an opportunity to smooth them out. A paintbrush is a great ... You don't want to add water. You want to add as little water as possible. So I wouldn't slop the water on. And then the last important cleanup is the bottom of your cup. One important thing is keeping your work table clean so that you don't collect clay bits and have a messy bottom of the cup. I use a rib tool, and I just am going to clean the surface just to make sure there's no lumps and bumps. It's nice and clean, and smooth. You want to make a good surface to put your name. You're going to sign your name on the bottom of your piece. So you're gonna stamp your name in the bottom of your finished cup. If you have a name stamp like this, you want to make sure that you're pressing against the bottom where you're stamping in so that you have a little bit of support on the inside of the cup, and just gently rock it back and forth. Make sure that it stamps evenly, and pull it out, or you can use a pencil or a pen, or a scoring tool might work, you just sign your name. I'm gonna put Linda. You'll be able to sand this off and smooth it off once it's been fired, the first time at bisque. Repeat those steps, cleaning your handles with your paintbrush and the tiniest bit of water, cleaning the bottoms of your pieces, and stamping in your name, and then setting them aside so they can get bone dry. This is an example of a bone dry cup. This is what this needs to look like before you would fire it in the first firing, for bisque. I wanted to show you guys an example of a completed piece. This is the pinch pot style like we made with a tea-cup style handle. It's been completely fired and glazed. I also wanted to show you a couple examples from my last workshop in the studio, "Beginner HandBuilding Cups". You can see that the style is a little bit more relaxed and you can see the handle choices, but this is the same process that we used making our pinch pots. So these are two pinch pot cups with two completely different style handles. Alright you guys, you just made a set of super cute little cups, so I want you guys to feel confident that you can make a cup, any size, any shape, you can design a number of different handles. You have the knowledge and the skills; it's just gonna take practice. I've been making ceramics for over ten years and I still literally love making cups. I think the more you make cups, you're gonna probably feel the same way.

Ceramicists are very attached to cup making so I think the skills that you've learned in this class are gonna carry forward for a long time.

Chapter 4 - Introduction to Glazing

Part 3 Overview

(gentle music) - Hey guys, here we are at the end of our ceramic adventure, and today we're gonna talk about glazing. Glazing is a very complex huge world, so we're gonna keep it simple and we're gonna focus on application. I chose a simple white satin matte glaze, because it's more important to focus on how we're glazing than the glaze itself. I want you guys to have a successful result. I'm gonna demonstrate two techniques for glazing, a brushing glaze and a dipping glaze. I'm also gonna talk about what you need to setup your glazing station. I'll show you how to prepare your piece for firing, including how and when to apply wax. You spent so much time making your pieces. I want to ensure that you know how to glaze properly so you have a great result. (light upbeat music)

Materials

- Let's review the materials that you're gonna need. All the materials I'm gonna go over you can get at any clay store or online. First you've made your pieces and fired them to bisque and they are ready to go. You're gonna need wax. Wax is a petroleum based wax that you can fire in a kiln. This is gonna be what you're gonna place on your piece where you don't want glaze to go on. If you're dipping your piece you're gonna need a bucket big enough to submerge your piece and some dipping tongs. You're also gonna need a variety of glazing brushes. They're widely available and inexpensive. They're often called Hake brushes. Next you're gonna need water and a clean sponge. Finally you'll need your glaze. We're using a white matte satin glaze. It says cone 5-6. Remember it's important that whatever clay you're using, you're using the same glaze. Remember cone 5-6 clay, cone 5-6 glaze.

Applying wax

- An important step in preparing your piece for glazing is to clean the surface. Once you've gotten it out of the kiln, it needs to be sponged off in preparation for glaze. Your sponge should be damp, and not wet. You basically just wanna to wipe the dust off. You're gonna have dust from firing in the kiln. We want to make sure that the surface is clean before applying a glaze, so you don't have pitting, or cracking, or crazing. So I'm going over the whole surface of my piece. If you've made pieces with handles, you want to make sure that you're getting inside the handle as well. So just clean around, inside. You're not soaking the piece, you're just wiping off the dust. For the pieces that you're going to be dip glazing, you're gonna wanna wax the bottoms. The bottom is the part of the cup that's gonna to go on to the shelf and you wanna make sure that it has wax so it doesn't stick. So we're gonna wax your bottom. Take the wax on a small, rough brush. And you wanna do a little bit outside the actual bottom of the cup that's gonna sit on the shelf. You can see the bottom of this cup, and then I'm going about a quarter of an inch around the outside and I'm gonna show you why in just a second. You wanna put one coat, you don't wanna brush over and over again. You can see I'm just putting one coat on, spreading out the wax, and then I'm gonna let it dry. If you look at this from the side, you can see where the cup would be sitting on your shelf. You just wanna make sure that the glaze isn't gonna be on the bottom because that's what's gonna stick. So, a little bit of extra is gonna make sure the glaze doesn't go down to the bottom of the cup. You're gonna set this aside and let it dry. Here's an example of a piece I waxed a little while ago and the wax looks

like this when it's dry and it's ready for glazing. An important point about your wax brush. The wax is gonna dry and harden around the brush, so it's really important that before you allow that to happen, you put the brush in a bit of warm, soapy water. You wanna make sure that you keep your wax brush properly cleaned, and only use it for waxing. You're not gonna use it for anything else.

Applying glaze with a brush

- We're gonna talk a little bit about glazes and test tiles. Here are a few examples of the clays that I use. This is a porcelain clay. This is a porcelain cup out of the same glaze. This is a bee mix clay, this is the clay that we're using in this class and this is one of the cups that we made. And this is a stoneware clay called Calico. It's also a commercial clay, and this is what it looks like as a cup. There are a number of clays on the market and a number of glazes, and they all interact in different ways. So that's the importance of starting a practice of test tiles. I've made a few test tiles here with the glaze that we're using in this class. So you can see the difference between each clay body and the different colors, and the way that the glaze acts on that clay. It's important for you to develop a practice if you're gonna practice using other glaze and other clays. Remember in the first class, I talked about buying a test cone for your studio? A test cone can act as a cone, but it's originally designed for test tiles. Most artists will create a test tile, test their glaze, and fire it in the kiln before they put it on their pieces and fire it in another kiln. We're not focusing on underglaze today, but I wanna point out the differences. I use underglaze in my work. You can see the blue lines I've drawn into the piece and decorated the surface; I've put underglaze in the piece and then I use a clear glaze over it. For the purposes of this class, we're using a glaze so we don't need an underglaze. When you open your glaze you're gonna want to check the consistency of the glaze. We're going for whipping cream that hasn't been whipped, like a cream consistency, not too thin, not too thick. This looks great. But some glazes are gonna come really thick, so thick that you're gonna be able to spoon it out of the container. You're gonna wanna get that glaze out of the container and into a Tupperware form. You're gonna wanna mix it up with your brush and if you need to add water you're gonna carefully add the tiniest bit of water to get the consistency that we're looking at, a creamy milk consistency. I always start glazing on the inside of my pieces. So I'm putting in a pretty good amount to smooth around. And we're gonna add a couple coats, so don't worry about how perfect you're doing it. But you can see I'm coating the entire surface. I'm not brushing constantly, I'm brushing on and moving to the next place because we're gonna smooth it out and have an opportunity to put another coat on. You can see I wanna get it in to all the nooks and crannies. You can see where the glaze isn't covering the surface and that's a way of you kind of keepin' track of where you're going. You just turn the piece in your hand and keep moving around the cup. Of course you've taken the time to wipe your surfaces clean because you want the application of the glaze to be ... to stick really well to your surface. So that wipe down process is really important. So I've put on one coat. You don't keep brushing and brushing and moving the glaze around. You just wanna let it sit and dry. The next step is taking the outside of the cup and putting your glaze on. I'm going in one motion. We're gonna do a couple coats. We can see I'm evenly applying and brushing, I'm not going back and forth. This is not really what you wanna do with glaze. It's okay, but it's not the best technique. What you're gonna wanna do is put the glaze on and move it across the surface. And you don't want these big lines, you're gonna wanna smooth them out. And you're gonna want even spaces, you don't want big drips, you don't want uneven areas where it's super thin to thick. So it's just a little bit of practice to make sure you're getting the glaze on in the same thickness over the surface of the piece. Brushing the handle is a little tricky and you might wanna get a smaller

brush to get inside the handle. We're gonna just do the first application with this brush. This is a medium size glazing brush. You can see the clay areas where it's a little bit pink and the glaze hasn't been applied, so that helps you guide you with your strokes. You wanna make sure you get inside the handle. You're gonna have an opportunity to kind of clean up at the end, so don't worry if it looks a little bit rough. It's not going to look perfect on the surface. So you're gonna wanna put this aside and let it dry before applying your second coat and getting the underside. If you're glazing multiple pieces, I suggest that you start with all of the insides. So you would put one coat on each piece, set it aside, let 'em all dry and start again on the outside, just to keep track of what you're doing and the number of coats that you're painting on your pieces. Especially with a white glaze, it's hard to keep track. Glazes are gonna behave differently, so it's important to utilize test tiles to make sure that you know how your glaze is gonna behave. The average coats are two to three.

Dip glazing

- The second glazing technique is dipping. And that's what I'm gonna show you now. We waxed our bottoms, and now it's dry. So this piece is ready to be dipped. You wanna take your glazing clamp, and literally dip it all the way in the glaze. You're gonna submerge the piece, count to three, one, two, three, pull it out. This is where you have to be patient. You're gonna wait til the glaze drips out of the inside. So you're gonna tap it a few times against your bucket. You're gonna see the glaze come off the wax. You're just gonna allow that to happen. You can see there's drips coming out of the inside, so you just wanna make sure you get as much of the excess off as you can. This takes a little bit of patience. If there's any extra glaze sitting on the top of the wax, you can clean it later, so don't worry about it. You're just gonna wait, make sure you're getting most of it off, and then you're just gonna set it on your work table. And gently pull off the clamp. If you're gonna dip glaze, you only need to do one coat. And that's the importance of counting to three. You're gonna allow a little bit more glaze to adhere to the surface. The size of your bucket is important, and the amount of glaze because you need the piece to be able to submerged in the glaze. So make sure that you pay attention to how big your pieces are, and the size of your bucket. I wanna talk a little bit about shrinkage, because it happens with every piece that you make. This is a glazed piece that's going in the kiln for a glaze fire, and this is the piece when it comes out. And if you'll notice, there's an enormous size difference. Clay shrinks approximately 10 to 14%, depending on the clay body.

Cleaning

- We're almost done, and they're almost ready to go in the kiln, but there's a couple important steps I need to show you. You need a damp sponge, but you want to make sure your hands are dry before you pick up the piece because you don't want to get the glaze wet. But we need to clean the bottom. You can see there's a bit of glaze on the table where the cup was sitting. This glaze would actually be on your shelf in your kiln, and that is not what you want to see. So we want to make sure, most importantly, that the bottom of the piece is completely clean of glaze before putting it in the kiln for its glaze fire. So I'm gonna wipe the table off, so we don't keep getting glaze on the bottom. And I'm gonna make sure that I wipe off the surface of the wax. Now, you can see it's completely clean. There's no glaze here. But do you see these little wet drips on the piece, just a little bit of extra glaze? We're also just gonna wipe those off with our finger. It's not a big deal. You're not gonna hurt the surface. We just want to make sure they don't have big drips on the finished piece. So we're just gonna go over this a little bit when the glaze is dry. You can't hurt it. And I take this minute to kind of look at my piece very closely and make sure that I've covered the

surface. You wanna look for any spots that you missed. I run my hand over the surface. You can hear how I'm kind of just wiping off the surface. It's gonna help make sure the surface is smooth. You're not hurting the glaze as long as it's completely dry. And don't worry about any dust. It'll be fine. So this piece is ready to go in your kiln. The cup that we brush glazed and we did not put wax on the bottom, it's critical that you get glaze off the bottom. And here, again, we have a bit of glaze. So we're gonna rinse out our sponge. Make sure it's really clean. And we're gonna need to vigorously clean the bottom of this piece. We don't want to see any glaze. See how there's glaze in your stamp? We wanna get that out of there. It's okay to scrub here. This is an insurance policy to make sure that your piece comes off the shelf when you open the kiln. So you can't over-do it. You just wanna make sure it's clean. When this looks great and ready to go, make sure that your hand is dry when you run it over the surface just like I did with the other piece. You can see there's a little bit of irregularity in the surface. It's not bad. But I just go over the drips that are sticking out. Make sure that I've glazed the entire piece. If there's an area, especially with cups and handles, you might want to take a little paint brush and just make sure that you have covered all of the areas inside your cup handle, that you haven't missed any spots. The handle, especially, is the part where you pick up your cup, and it needs to be really comfortable, so you don't want to have areas that haven't been glazed. So I'm just gonna make sure. I'm gonna inspect my piece before I put it in the kiln. My work has seams, so I have to be very careful around the seams, that they are glazed completely. We're done. And the pieces are ready to go in the kiln. I check my pieces all the way up until the minute I put them on the shelf just in case I got glaze on them in the clean-up process. So just make sure that you check them multiple times, so they don't adhere to your shelves during the firing. So I'm gonna show you how to clean-up your workspace after glazing. You wanna set these aside so that you don't get water on them. And you're first gonna need to clean your glaze surface or your working table, and you just wanna wipe all the excess glaze. Glaze is like clay. Remember, we talked about earlier, clay dust is not healthy. Glaze dust is the same. So you wanna make sure you keep your work surface clean. So I'm just gonna wipe it down and make sure I get all the glaze dust off. You're gonna wanna clean all your tools thoroughly. So just put them in a bucket of water, and you can get to them a little bit later, after they've soaked a little bit. Make sure your work surface is clean. You can get rid of your glaze water. And your glaze bucket. You can leave your glaze in the bucket indefinitely as long as you have a sealable lid. Just make sure the the lid is tightly sealed and the glaze can remain in the bucket indefinitely.

Wrap up and variations

- Let's look at what we've made. Back in the first class when we were working on that simple pinch pot, this is what the pinch pot looks like when it's completely finished and glazed. You can use it as a tea light holder. It could be a whiskey cup, ring dish. It's like a small ramekin. It's a really useful and cute little ... Here's the slab pot that we made. And this is a basic cylinder form, but it looks really great. If your pieces don't look exactly like this don't worry about it. I'm gonna encourage you to just keep making these forms, these three forms and these three techniques for the next three to six months. Just practice them over and over again. And I promise you that you're gonna find ways to use them, make them better. I often get cork lids for my pieces, and make them jars. It's super functional and really cute. The next pot we made was a coil pot. It's a little bit larger. You can find a cork lid for this as well. So this is a really functional piece. You can use it as a little bowl or a little ramekin. You can put nuts in it. It's super cute. Came out really great. Then we did these three forms, and we added handles. So, again, you're getting practice by repeating the form and changing it into

something new. You can see the teacup. This is a perfect Espresso cup. I think it's fantastic, and it's really pretty so you should be proud of yourself. The slab cup, this is a form and a shape that I use in my work all the time. This reminds me of my work. I think it's a really great shape and form, and I think if you just keep practicing this your cups and handles are just gonna get better and better. This is the coil pot cup. That looks great. I just want to show you one of the pieces that I make in slab construction. This is the cup I make and sell. This is the same process that we used for slab making and the same glaze, and this is what it looks like. If you keep making these forms and just practice on the same techniques but making them maybe larger or scaling them up, you could make them taller to make vases. You could make them shaped out to create bowls. I have a few examples to show you, both my work and an artist named Jazelle Hicks. And if you look at this bucket form, which is a fruit bowl with cut-outs, this is a cylinder. She just scaled this cylinder form up. The cylinder form is something that you can use over and over in a number of different ways. You can decorate it. You can change it. I think it's something that you're gonna find that you go back to constantly. Here's an example of a pitcher form that I make in slab construction. I just wanted to show you what you can do with slabs. Starting out small, you can just build on that until you start developing forms that are a little larger. This is a pinch pot. It's a work by Jazelle Hicks again, same artist as this cylinder pot. And this is pinch pot construction. That is a beautiful, amazing form. It's modern, it's gorgeous glazed surface, and you can see the pinch surface. I just want you guys to understand what you can do with the pinch pot technique, and that even though it seems almost like a little kid technique it's really not. It's something that can be amazing and beautiful and scaled up large. This is one of my bowls, and it's in the same glaze that we used today. This is two techniques. This is coil building on the bottom and a slab wall. So you can see I put a foot on the bottom. I coil built this bowl, and then I added a wall just to make a bowl shape. You can take the coil building process, and you can add slab construction to some of your coil building. These are three very strong techniques that you're gonna see can expand into a number of forms. Another example of my work is a smaller bowl. This is slab construction with one of the cut out bases that we used with the biscuit cutter. You can just get a larger biscuit cutter and keep doing the technique that I showed you to make a larger piece, but the form is the same. This is just an example of one of the sculptures I've made with coil pot construction. This is a coil built piece shaped and formed with a number of tools and decorated on the surface. You guys should be super proud of yourselves. We've covered a ton of information and a lot of ground, and look what you've done. This is an amazing little cup, so it's a great start. I've been doing clay a long time, and stuff still goes wrong. I want you to know that there are cracks, and I have to throw pieces away. And things don't work in the glaze firing. I just want you to remember that it's a challenging medium and you just have to stick with it. It's gonna get better and better the more that you work at it, and you're gonna enjoy it more and more as pieces come out.