



# Pottery Internship at Studio 78



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# Studio 78

- Studio 78 is owned by an AIFACS awardee artist Ms. Meena Vohra, in Noida sector 21.
- Her studio is well equipped with 2 potters wheel 1 kiln, custom glazes, tools and with lots of enthusiasm.
- She has done seven solo shows and a number of group shows in India.



Meena Vohra Ma'am with her work



Studio team



# Approach

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- Raja Mohanty sir advised me to talk to Sakshi Gambhir ( IDC 2008 - 2010) batch.
- She interned under Meena Vohra during her internship period.



# Design brief :

To explore and learn vast world of clay. Understanding of its strength and weaknesses.

## Clay .....the basic material

The clay that we used was mainly stoneware clay.

## Recipe for a stoneware clay body:

1. china clay – 35gm
2. Ball clay – 20 gm
3. Potassium feldspar – 15gm
4. Silica – 15gm
5. Clay – 15gm



# Clay

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## 3 properties of clay for successful pottery.

### a) Plasticity

Clay when wet with proper amount of water, it forms a **cohesive mass and retain its shape** when molded.

### b) Porosity

Clay has high porosity and low permeability so that **it can retain water**, which can be improved by sand/ grog.

### c) Suitable firing range

When heated to high temperatures, it should partially melt, resulting in the tight, hard rock-like substance known as ceramic.

# Wedging of Clay

- primary and most important step of pottery.
- done before any other activity
- helps in compacting the clay and get air pockets out
- ensuring that it is uniform in stiffness.

## Process involved in wedging are:



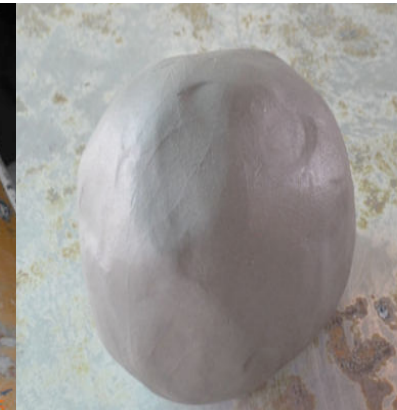
Taking the lump of clay



Slicing the clay with cheesewire and banging it on table



Kneading the clay forming the waves



Ball now ready to use

# Hand-building Techniques

- Hand-building stands for 'building something with the hand'.
- It is the earliest, most individualized and direct forming method.
- It is slower and more gradual than wheel-throwing but it offers the potter a high degree of control over the size and shape of wares.

Most commonly used hand-building techniques are:

- Slab
- Coiling
- Hollow ball
- Pinching
- Stick method



Tiny Flowers

# Slab Technique

- Slabs are long, flat, stretched pieces of clay.
- Wedged clay can be rolled out into thin slabs by a rolling pin on an even platform.
- Different products can be made by combining these in different ways.
- Things like wind-chimes, pots, fridge magnets can be made by this method.



Making of abstracted butterfly from flat slab

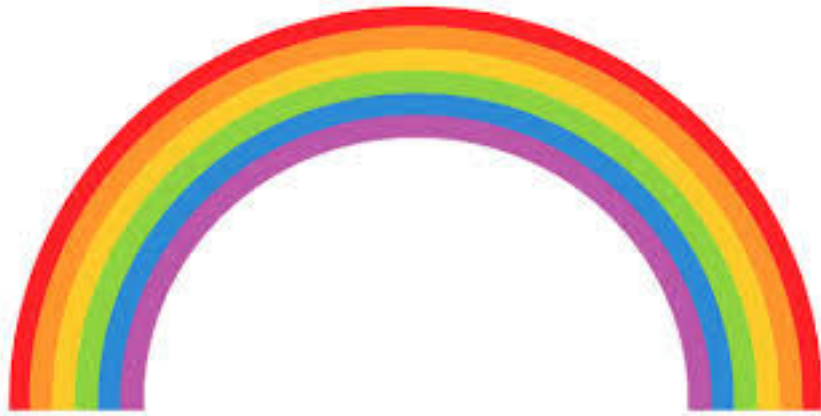


butterflies after bisque firing



# Slab Technique

- Coloring of butterflies are inspired from Rainbow colors.



Wings of butterflies are violet and red in color.



# Coil Technique

- Coiling is done by rolling clay in between the palms or on a flat surface.
- Pots can be made by forming these coils and putting them on top of each other, joining them with slip (a runny mix of clay and water).
- The base of the pot can be prepared by making a round slab.
- Gaps between coils need to be filled up with wet clay.
- Two adjacent coil rings can be joined better by marking vertical lines between them.
- Any detailing or textures can be added to the pot to make it further interesting.



making of slab for base



Pricking of slab and  
applying slip for attachment



making of coils



Pot after bisque firing

# Hollow-Ball Technique

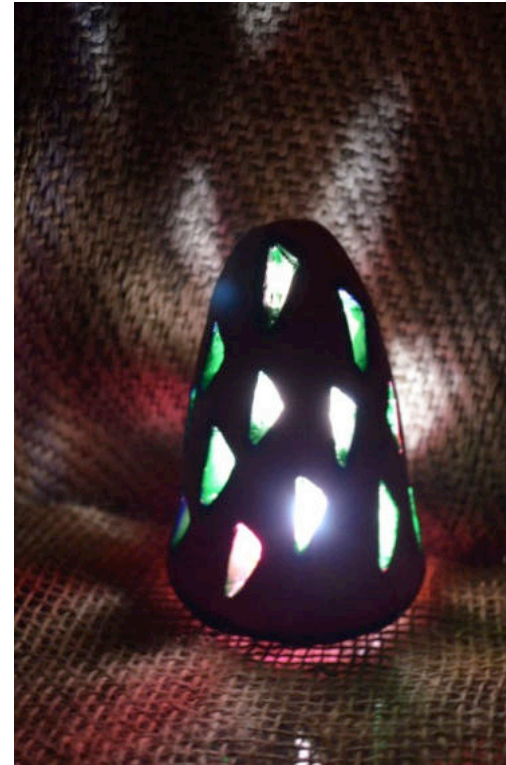
Products made up from hollow ball technique



Flower Holder  
Inspired from rough  
looks of stone



Napkin holder



Candle holder

# Hollow-Ball Technique



Cutting the desired shape into two halves



Marking line



Scooping out



Pricking holes



Applying slip and then pressing against each other



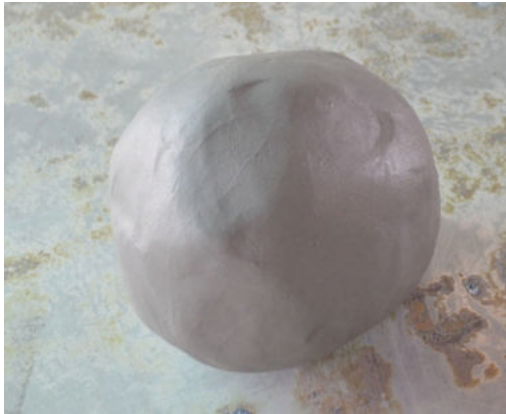
Making grooves



Joining it with coil

# Pinching Technique

- Take a ball of clay.
- open hole in the middle.
- Start pinching the sides to form the desired shape.
- One has to press two fingers together with the clay between them.
- The pot is then pushed on a flat surface to create a flat surface, thereby creating the base.



Round ball of clay to start with



Start from making a hole in the centre



Pot made using Pinching technique

# Stick Method

- Take a ball of clay and place it onto the stick.
- Then, start pressing the sides of the ball to form the desired shape.
- One has to keep rotating the stick at regular interval so that clay does not stick onto it or else put polythene over the stick.
- Then remove the stick after reaching the desired length and uniform thickness of walls.
- The pot is then pushed on a flat surface to create a flat surface, thereby creating the base.





# Stick Method



Sticking of clay to the stick



Getting the shape of the product



Marking of the lines before cutting



Product after bisque firing



Final Product

# Wheelwork

- Wheelwork can be used to create wares with radial symmetry on the vertical axis.
- These can then be altered by pressing, bulging, carving, fluting and by other methods making the wares more visually interesting.
- Often, thrown pieces are further modified by making handles, lids, feet, spouts and other functional aspects are added using the techniques of hand work.

The process constitutes of:



Ball of clay to start with



Centering the clay



Making of cone



# Wheelwork



opening of the container



Pulling the walls through  
knuckle pulling



Finishing up with sponge



# Wheelwork

Few containers and bowls



# Hump throwing

- hump throwing is done to make many small pots from a big lump of clay.
- The steps followed are the same as in throwing a bigger pot.
- These are removed one after the other from the lump by using a thread.
- It is a faster way of 'production' and saves the time of putting clay on the wheel each time for making a pot.



# Trimming and fluting

- Trimming a pot is about removing excess clay to refine its shape when it is leather-hard.
- This is done by centering the pot on the wheel or by hand-holding it.
- Trimmings (dry shavings) are wetted and recycled to prepare fresh clay.
- Engraving, embossing, creating textures on the pot is called fluting.
- This is done after trimming, while the pot is leather-hard (neither too wet, nor too dry), after which it is not possible to do much because they are too dry and liable to break.



Fixing up of pot for trimming



Giving texture at leather hard stage



Trimming using a choc

# Bisque firing

1. load the kiln fully well.
2. Between 200 C- 300 , we close the peep holes in front .
3. The pressure of cylinder has to be increased at regular temperature.
4. The temperature at which peep hole is to be closed is between 800 – 850 C.
5. After the temperature has arrived than we close the pressure from cylinder.
6. Kiln will open after the temperature inside has reached to room temperature.
7. After that we put bat wash on the walls of kiln.



Opening up of the kiln

# Finishing of fired pieces

- Then we take out each piece and smoothen it with sand paper. If while sandpapering not much powder comes out, it signifies that the firing was good.
- After sandpapering one is suppose to wash it under running tap water.



Sanding all the pots for better finish



Washing them to remove the powder

# Cow dung cake (Upla) Firing



Upla firing



Play of fire leading into non uniform and unpredictable color of pots.

# Glazing

- A glaze, basically, is a type of glass that is especially made to stick onto pots and other ceramic surfaces.
- The effect that one achieves with a glaze depends largely on the texture of the pot, composition of the glaze, the temperature to which it is fired and the type of firing.
- A typical glaze recipe consists of silica (the glass former), flux (the melting agent), alumina (the refractory) and metal oxide (colorant). Sometimes modifiers are used to vary opacity, matt/ satin finishes etc.

## Glaze Application:



Pouring glaze in a pot



Scratching out the glaze from base



Decoration through slip with brush

# Glazing



Glazed pots

## Recipe of Blue glaze ( Violet blue) for 100 gm

Potassium feldspar – 35%  
Silica – 20%  
China clay – 20%  
Whiting – 10%  
Dolomite – 15%

Then to this mixture add  
Cobalt oxide – 1%  
Tin oxide – 3%

## Recipe of Black Glaze for 100 gm

Potassium feldspar - 40 gm  
Whiting – 20 gm  
China clay – 20 gm  
Silica – 20 gm

Then to this mixture add  
Cobalt oxide – 2 %  
Iron oxide – 3%  
Chrome oxide – 2%





# References

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Sakshi Gambhir internship project .



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THANK  
YOU