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Hand built pottery plates

Do you want to make quick work on several handmade shapes? Try styrofoam rings found in most craft delivery stores (for wreath-making). They are cheap, light and easy to store. In this post, an excerpt from the monthly archive of Ceramics, Nancy Gallagher explains this great record-making system. – Jennifer Polot Harnetty, editor. I like to make plates with plates, using a 12-inch foam shape. With this method, I am able to make several plates at the same time with consistent results. Gum shapes are available in many sizes and behave well to damp clay, allowing reusable use. Take variations of classic hand-building techniques when you download this freebie, Five Great Handbuilding Techniques and Tools. - Stand by the plate! Plates can be a difficult form to create and what works for one artist may not work for another. That is why we decided to make a compilation video from techniques for making signs. In this video, four talented artists give great advice on how to master the shape of a platter and everything from above with a large decoration. Find out more here! Plate formation begins with a plate and a sturdy storage board, use a 12-inch bat to track and cut out the original round shape (1). If the plate is textured, make sure you have a textured side down. After the circle is cut out, center the shape of the gum on the plate, put another board on the shape of the gum, then turn the entire sandwich (2). For consistent shape and size, center the wreath shape and plate of banding wheel. With a wire knife or cheese chainsaw, still perpendicular to the plate, and using the edge of the gum shape as a guide, rotate a tape wheel and cut evenly all around the plate (3). If necessary braid, less rim plate, knock the plate and unfold slightly to the board, allowing the plate to be naturally located. For the edge plate, again use the rotating tape ring, while attaching a soft rubber rib to the inside of the mold (4). This gives definition and transition to the place where the edge begins. Any change of rims and rounded edges can be made with the plates on the mold (5). Tossing foot rings While the plates are adjusting, throw the foot rings on the wheel, cutting them from one open cylinder (6). This allows consistent measurement and accurate arrangement. Once the rings on the legs and plates are equally hard from leather, place a plate upside down on a foam top elastic wheel. Center the foot on the plate, mark its position, remove it, then insert and drag both the plate and the foot (7). Firmly press the foot into place, smoothing the top and inner edges with a soft rubber rib, the plates to dry slowly under plastic. ** It was first published in 2015. Hunt for ceramic plate ideas. Lately, I've seemed obsessed with the ideas of ceramic boards. I know how to make a tray of ceramic wheel, but with limited time in the studio, I really need to come up with a ceramic slab project that I can repeat over and over again. today's post, we have collected an excerpt from the Birdy Boone video Simple Elegance: Slab Building &quot;, &quot; Color Exploration&quot; of Platy Bone. In it, Birdie Boone shares a plate-making technique in which she uses a simple oval template (but you can use any shape really) to make an elegant piece of plate ceramics. – Jennifer Polot Harnetty, editor. PS. To view the full project in real time, get a copy of Simple Elegance: Slab Building &amp; Glaze Color Exploration in the CAN store (30% off for a limited time!) or subscribe to CLAYflicks to see all videos on the ceramic arts network. Take variations of classic hand-building techniques when you download this freebie, Five Great Handbuilding Techniques and Tools. This clip is excerpted from Simple Elegance: Slab Building &quot;Glaze Color Research&quot;, which is available in the ceramic arts store! To learn more about Birdie Boone or see more photos of your work, please visit www.birdiebooneceramics.com. Moreover, step-by-step building instructions with templates You do not need to make your template in my exact specifications, but these are the dimensions I work with (1, 2). Plate Face (includes outer ring and center circle): Long axis B 83/4 in. short axis C 53/4. central long axis D 32"→ c. short axis centering: E 83"» in long axis F 61"» c. short axis G 41/2 c. center long axis H 31/4 c. center short axis 1 Create templates with materials that will hold up to many applications of moist material.2 Label templates with an indelible marker and store them in a flat, dry place so that you can use them several times.3 Cut the face of the plate from a rolled plate that has been compressed on both sides.4 Cut a seam through one of the long sides and tilt the edges with a rain roller. Cut the face of the plate roll out a 1/4 inch-thick plate. I have a large drywall countertop, which I use to absorb moisture from the clay slowly and evenly. With the help of a needle tool, cut out the face of the plaque, using the paper template as a guide. Remove the outer clay waste, but leave the face of the plate and center intact on the board. Leave it firm until pre-skinned firm before moving it to prevent distortion (3). Roll out another small 1/4-inch-thick (or slightly thinner) girdle plate and place it on a separate smaller drywall. Leave it intact and let it stand up to pre-skin hard. Using a flat end of a rain roller, a slightly thin and the ring up to 1/4 wider around. Slope the new outer edge all the way. This increase in size will hold the bone on the edge of the plaque plate the centre has been restored. Leave this piece for further use. Cut a seam through one or both sides of the ring. Note: This is an aesthetic step to bring visual interest to the sign. Consider that this seam can be on the long or short axis or two incisions can affect each other. Tilt the edges of the incision (4). Smear the edges of the seam with magic water, then join and thicken the ends together with a rain roller (5). This is also an aesthetic step: I prefer to leave the small lips that are the result of the pressure of the snow roller protruding at the edges of the seam (see 8). These additional details provide visual interest around the ity. 5 Join the incision, but leave a visible seam line for a nice aesthetic touch.6 Add the central part of the face of the plate and attach it with a rain roller.7 Check the front of the face of the plate to make sure that the seam is fully fastened.8 Bend the tile on the mold to avoid distortion during firing. With the help of a rain roller curved edge, beveling the inner edge of the ring. Get him in there and get away with it. Add a little of a slip to the beveled edge of the central part (set aside earlier), then turn it over and put it back in the center. Tip: Don't worry when you slip and score. Clay is close to leather difficult at this stage, so you want to make sure you have a strong connection. With the help of the palm of your hand, gently tap in the center. Use a rain roller to compress the seam (6). Turn the face of the plate (upright) to check the seams (7). If the seam looks unsymthed, put it face down and use your finger to compress straight along the edge near the seam. You want to make sure the seam is secure, but still visible, since the purpose of the two pieces of the plate is to create a visual interest. If he's not sure enough, he can separate himself during shooting. At this point, let the face of the plate to create a firm for skin. You want soft enough to work with, but firm enough, so that after all the steps of the hump are finished, the plate is rigid enough to be removed from the mold and keep its shape without decay. 9 Remove excess clay on the central seam with the help of a one-way line. Leave the seam intact.10 Mark the girdle area, then drag and insert the marked area.11 Place and thicken the girdle on the back of the plate.12 Add the summons to the girdle to level the height before creating a leg. Put your hump on a bandwidth. Tip: To avoid very flat or uneven flops, use a matrix that has a significant curve. This type of plate will level a little in several stages in the process, and a sharper curve helps to counteract the balance. the plate on the mold face down. Once centered, gently tap the shape to fit on the plate of the mold. Use a rigid but flexible rubber rib to compress the outer ring of the plate, making several passages (8). It is very important to compress, compress, compress, to help alleviate distortion and cracking. With the help of Surform, remove excess clay on the seam between the face of the plate and the central part (9). Variations from thin to thick cause stress drying, which in turn can lead to cracking. Add a center belt to the face of the plate (still face down on the mold) and mark the outline with the tip of the needle tool. Remove the girdle, lay it flat, insert it with a jagged metal rib, then add a slip. Drag and evaluate in the outlined area of the plate face (10). Turn the girdle, then use a firmer rib pressure to seal the connection (11). Tip: Listen to the jokes noises when compressing, it means a good compound. If the girdle slides around, there may be too much slipping. If so, let it sit for a few minutes, so that the two pieces can absorb excess water, then thicken the parts again. Add the foot Using the small end of the rain roller, bevelled the inner edge of the girdle only on the long sides (see 12). Note that since the plate is oval, parts of the leg will not sit flat. To elevate the short sides, 100 000 000 000 000 000 0 Shape the coils so that the transition area is more or less level. For the leg you will need a 1/2-inch diameter coil. It's got to be hard, but it's tough. Size of the leg coil, placing it on the inner beveled edge of the girdle. Cut it to the appropriate length, remove it and join the two ends together. Slippery and scored an oblique end of the belt. Tie and put it in the shape of the girdle as you move along the shape. Let it sit for a minute, then comb the coil to smooth the bottom edge (13). Remember, if there's too much slipping, the coil can slide. After the roll is flattened, turn the inner edge of the foot down and towards the center of the plate with a rain roller (14). Turn the outer edge of the coil, then again twist the inner edge downwards. Do this several times while you are satisfied with the shape. Do not flatten the foot of the foot down too far; a higher leg allows an inner leg ring that is safe for glaze. Use a hard-placed clay shaper to make a groove under the outer edge of the foot all the way, then insert the rubber rib into the groove of the short end of the leg and twist it in the last effort to level the leg (15). 13 Paddle the foot down to attach it to the edick.14 Shape and flatten the foot using a rain roller.15 Make a groove under the outer edge of the leg, then insert the rib into the groove at the short end and lift it to level the foot.16 Remove the mold plate. Leave the plate on the board until it is strong enough to lift without distortion. Cleanup Details Use a wood tool to compress the edge of the seam between the girdle and the on the plate, making sure the seam is well sealed. Smooth the edge of the girdle with your finger to soften the Use a rib to rub any surform or other tool marks. Place a small board over the foot and press gently down, but firmly in the center. Look between the upside-down leg and the board. If there are any spaces through which you see light, readdress your leg before removing the plaque from the mold. If no light is visible, turn the matrix and board back. Remove the top board and lift the mold straight from the plate (16). Leave the plate on the board until it is difficult to lift without distortion. Place the bath towels under and above the plates to slow down and level. For the first few days, especially if it's dry or hot in your studio, use plastic over the towels when you're away from the studio and remove the plastic when you can keep an eye on them. At this point, as a general rule, I try to forget about the plates for several days. During this early stage of the drying process, check the distortion plate and any separation when joining. If the foot is twisted, delay further drying. If all the seams look suspicious, compress with a tool to clean wood or metal, then continue to slowly dry. Once the plate is dry, if the leg is a little more intolerable, the glaze will probably level it. If the dried leg has a significant swirl, carefully slide it through a piece of sandpaper to level it. For handmade plates, a slow biscuit is recommended. ** First published in 2016.

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