

# Steven Hill Notes Adamah 2017

## STEVEN HILL JULY 2017 FINDING YOUR VOICE NOTES

### THINGS TO TRY:

\*\*try a saturated solution of soda ash in water (spritzed using a water bottle) over SH glazes and see what happens!!! If I try this, send photos of the results to SH.

### GENERAL HINTS:

-to imbue a piece with energy ,think about rhythm and making things not equally symmetrical. example: if you divide a piece into 4 quadrants do not make them equal in size.

-CI PRODUCTS PRODUCES a diamond grinding wheel sheet that fits on a bat.\$89. Be sure you wet them before use. Buy an 80 or 120 grit. 120 is finer.

-Harbor Freight sells diamond Dremel bits at a low price.

-boron, via frits, brings a cone 10 glaze down to a cone 6 glaze

-look up Matt Long

-Laguna B mix is the best B clay available for mugs=1.25 lb.

pitcher=6.5 lbs

-plasticity is most important quality of a porcelain to show

-wedge 40 times, not 25! It gets a lot of air out of the clay

-he wedges 5 lbs. at a time and then cuts off 1 lb. chunks and pounds them into a ball to make mugs

- cone high and narrowly to make plates. So bring up your clay multiple times in a tall cone that is skinny with a narrow base! = tall columns

-SH also works with clay on its side as he wedges it

-bottoms are about .25 inch thick

### FIRING INFORMATION

-kiln cooling hints: SH fast crash cools from 2200 to 1700 to get the buttery surface.

Then he slow cools from 1700 to 1450 and spends 8 hours to get from 1700 to 1450.

### PITCHER DEMO:

1. -starts with a tall cylinder

\*\*Tall cylinders: thin the walls at the top of the cylinder first and the go back and thin and raise from the bottom of the cylinder. This keeps you from finding a bulge of clay above your fingers as you pull

-if you want a wide rim on your cylinder form, it should be there from the beginning as you pull up the form. The wide rim is not an add-on.

- use compression and stretching to belly out a column.

-sh always holds a sponge or tool in his hand that is on the outside of the pot

2. -he stretches the clay to form the belly from the inside using a curved wooden rib. This

technique also keeps you from adding water to the pot and that keeps it from collapsing from saturation.

-sh uses Standard 257 English porcelain from Pittsburgh

-he uses a torch to dry inside of the pitcher as he works so he can keep working. Or use hairdryer or heat gun.

-as he forms the belly he used a metal rib on the outside simultaneously with a wooden rib on the inside, He adds a little water to the rim as he works and attends to the rim off and on the entire time he is forming the pot

3.-he uses a pear trim tool to help shape the narrowing bottom while it is on the bat and wet! He does all his trimming before he cuts the form off the bat. He did the base trimming while it looked like a Grecian vase, NOT entirely bellied out yet.

4.-Using a wooden rounded trim tool, he made a subtle spiral upward around the neck of the pitcher.

5.-RIM: he then pushes up a small edge of clay on the inside of the rim. He then adds a spiral around the top surface of the wide rim.

6.-He then added a subtle spiral at the base to balance the rim neck spiral. He worked from top down to create the foot spiral.

-He spritzs the surface before a spiral is created.

-He uses the end of his metal tool to make the upward spiral on the surface OF THE POT. THE WHEEL IS TURNING SLOWLY, Then he uses the tips of his fingers on the inside of the pot to push out between the marks and create fatter spirals. The wheel turns slowly as he pushes

7.-Next he spritzs again and using the two ribs, continues to stretch the belly outward above the base spirals. The base spirals are the hardest thing to do he says.

-I noticed that he is constantly running the metal rib up the outside of the pot to keep the surface perfectly smooth.

9. He added slip by handfuls to top 60% of pot. Then use a red mudtool rib, long edge, and pull up from the bottom as wheel turns fairly slowly, but not extremely slowly. If he doesn't like the slip marks, he adds another handful of slip and then brings the rib up through it again until he gets what he wants.

He lifts the rib off the surface quickly to get a tail at the end of the slip movement. This will happen near the neck of the pot.

10. He slumps the rim manually and thins it with his fingers where he will put the spout.

11. He forms the inside for half a minute then leaves it for a day

12 He then lets the pot rest for a day before adding handle and, spout. Put a little piece of plastic on the rim to slow down drying inside the pot and sides.

13. Next day: -Spout attached next day: wet clay to bone dry

HANDLES NOTES: (attached after spout)

-pulls handles from large long carrot

-he pulls out on the carrot and lets it drop before pulling it down.

-keep rotating the carrot 180 degrees

- he pulls his thumb down the middle and both sides of the handle to create subtle ridges
- width of handle should relate to the pot. If form is generous, the handle should be too.
- thickness of the handle should relate to the cross section of the pot's walls
- he cuts the handle, attaches and then pulls again. The cut is perfectly flat but then he shapes the attached end to a convex shape.
- he attaches the wide top of his handle OVER the rim and smooths it out. He wants the center convex end of the handle to attach FIRST and THEN smooth the rest of the handle on to the pot.
- handles create a framed negative space through the handle which draws the eye

#### NOTES ON SLIP TRAILING:

- uses enema bulb for slip trailing with Babu porcelain
- B mix makes a great slip
- porcelain or B mix slip works on stoneware. B mix seems to work on almost anything
- Spout attached next day: wet clay to bone dry

#### HANDLES

- pulls handles from large long carrot
- he pulls out on the carrot and lets it drop before pulling it down.
- keep rotating the carrot 180 degrees

#### BOWLS

- use plaster hydrabat= best for bowls for equal drying
- 6.5 lbs.=med. bowl
- leaves .75" on bottom for deepfoot
- no flat bottoms!
- he pulls bowl up and out about 7" tall at rim
- throws with sponge on outside

- he makes his bowls taller than he wants them to be when they are finished
- if you want a low shallow bowl, do NOT start low and wide
- he stretches the bowl down with a rib from the inside and then from the outside he stretches with the straight edge of the rubber rib.
- leave thick rim for altering
- he thinned , by stretching , 2 places opposite each other on the rim. HE DOES THIS BEFORE HE BRINGS THE BOWL DOWN TO MAKE A LOW BOWL! (stingray rim)

#### TOOLS:

- Kemper S-4 metal rib
- Piepenburg disk
- Dolan trim tools, the thinner pear trim tools. He sharpens from the inside of the pear with a diamond hunter's portable knife sharpener.

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Mother SCELL

Put alum. Hydrate in wax used for lids so they pop off when fired

#### TEA BOWLS:

always has a foot and no handle

-Unomi is the informal version of a tea bowl. Unomi is a slightly shorter mug with a foot that is noticeable. The foot needs to be deep because of the way the tea bowl is held. It needs to be divided into 4 spaces because they turn the bowl as they drink to recog. the 4 seasons.

-the rim should be thin

-1.75 lbs. for a wide mouthed tea bowl-like form

-curved bottom with any trimmed foot is the norm for Steven.

He leaves .75" of bottom clay for a dramatic foot

-undulating rim is reflective of a landscape

-he angles his rim inward 45 degrees and then pulls upward on the inner part of the rim in 3 spots. He then uses a metal rim to remove the finger marks and pull up simultaneously. He then wraps the rim with a shamy and slowly rotates the wheel, pulling gently up. The rhythm with using the shamy is like riding a horse, up and down, up and down.

Then he uses a metal rib to make an undulating horizontal mark at bottom of vessel.

Then he uses a long blue rubber rib to diagonally make a line up the bowl to start forming lobes.

-He then emphasizes each lobe by using his hand to push out.

-Then he straightens up the rim with a rib

-FOOT: there is undulation between the bottom of the pot belly created by making a deep 1.5" and .5" wide crevice ( uses his finger to make the deep mark) vertically at the bottom of each diagonal line mark. Then when he trims the foot he does it very slowly over those crevices and smoothes them at the end.

- Don't cut pot off bat so bottom stays wet and the rim dries out. Make a wet clay cone to put the pot on for trimming.

Strive for balanced asymmetry, dynamic balance .

-CONE FOR TRIMMING:

Throw it when you throw the tea bowls so it can dry out a little before using it. The cone was about 2" across the flat top of the cone which is shaped sort of like a volcano.

BULBOUS STEIN FORM: the bottom bulb is smaller than the top bulb

-2 lbs. of clay and the form is about 10" tall after being fired

-walls are evenly thick the whole way up the cylinder

#### GLAZE SPRAYING

use small gun for black frame spraying on foot and rim. Get close and angle the gun.

On the rim, spray across the rim from the middle of the opening of the pot out toward the lawn

so you don't get a lot of overspray on the pot.

-spraying is very advantageous for glazing large pots

-\*\*\*500 grams of a glaze is enough to glaze a lot of pots

-spray until the surface is wet

-Technique of spraying- you MUST feather the glaze! To feather use short strokes back and forth while slowly moving the pot.

- feather each color just once. But remember, that after the first color is applied, subsequent layers will be thinner because the pot surface isn't able to absorb the glaze as efficiently as it did with the first color.

- \*\*\*\*glaze under a handle and on the back of the handle while holding the pot in your hand.

Do this with the glaze you want on that part of the pot BEFORE you put the pot on a turntable and feather the rest of the glaze. Use a circular motion to apply the glaze under and behind the handle and then across the rest of the pot surface.

- always use the circular, not the fan, pattern of spray on the gun

-use a strontium magic cool or warm as the base but ALWAYS put other glazes over it. Using the strontium base under other glazes makes them matte! Cover about 60% of the pot with base.

- any streaks are always caused by ash glazes

-transparent green glaze goes shiny when it is thick and matte when it is thinner

-to spray glaze on something like tiny handles, don't get more than an inch from the little handle and spray quickly without squeezing the gun trigger too hard.

-if you get a splatter effect you need more air adjusted in the gun.

-you can spray any glaze. However, if you spray shinos and they ripple on the surface of the pot, those ripples will show up on the finished pot.

You can use strontium crystal magic base under any glaze !!

Shino first or be cursed

MY IDEAS and JENNIFER REQUESTS:

-paper mail letter to board: thank them for pillows and linens and beautiful, and beautifully maintained, facility. Thank you for improving internet access while we were at the workshop. Images could be accessed during our studio work,(or. Need examples of lidded vessels etc) attendees could connect with children at home etc. and Request easier online access and more organized information Online. Hard to find out about you! Hard to understand the difference between Bethel and Adamah when you do locate information online. Very confusing online presence.

-put tog. A slideshow of Adamah and post to their FB pg. and to google images and to Jennifer

-search for online pottery exchange market for collectors.

-create a "Front Porch" site as a pottery exchange

\*\*\*\*\*Kiln-drop fast to 1700 and slow cool for 8 hrs. To 1450 says SH. Fast crash cool from 2200 to 1700 degrees for a more buttery surface.

-I don't need to pinch a ball of clay on to the bat! It makes a bumpy bottom to pull from.

-\*\*\*Nikita said to wash the ash before using it over a glaze. Soak it til ash settles and then pour off the water and add new water , pour off and then dry the ash to be sprinkled over SH glazing.

Birdhouses are

4.75 widely 5.75 tall

5.5 wide by 6 tall

My influences: SH, birds, plants, fish and sea life and seashells, throwing on the deck surrounded by plants and birds ( thus my oriole feeders and birdhouses). Have not made vases in spite of a love of cut flower arranging... prefer glass vessels for flowers??? Perhaps experiment with a pale palette or completely black so as not to compete with the flower's beauty. Asia ( taught a summer in China, father did business there, always fascinated), also folk pottery tradition thus face mugs.

SH SPIRAL ON A MUG: (AND BASIC THROWING)

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