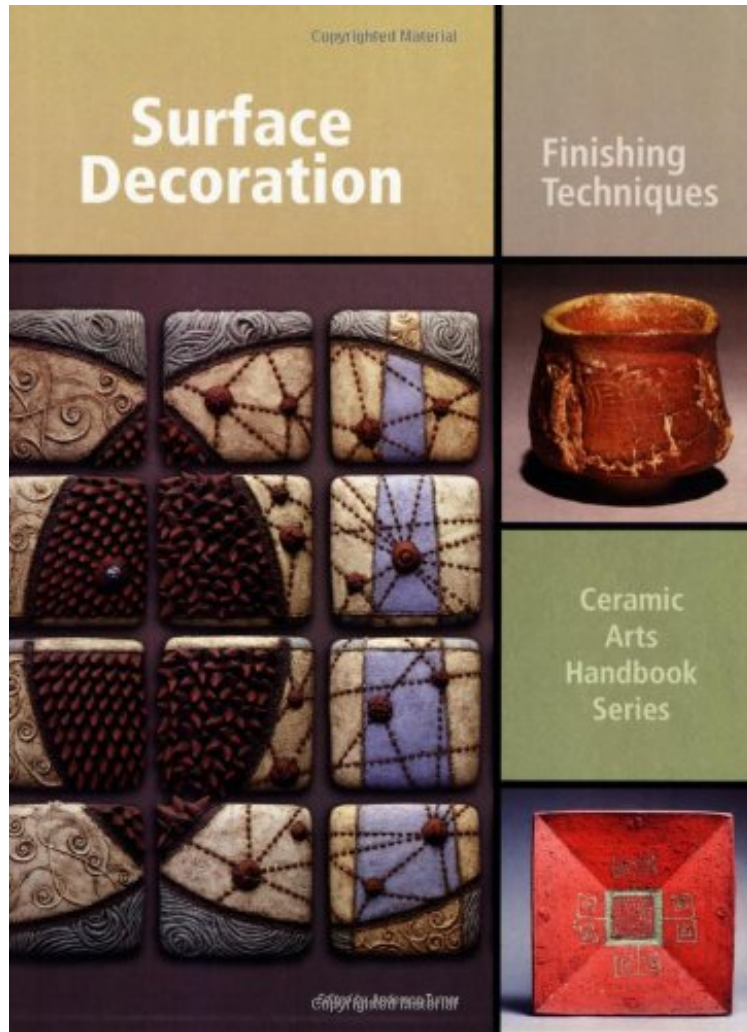


[Download ebook] Surface Decoration: Finishing Techniques (Ceramic Arts Handbook)

Surface Decoration: Finishing Techniques (Ceramic Arts Handbook)

Anderson Turner

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Anderson Turner : Surface Decoration: Finishing Techniques (Ceramic Arts Handbook) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Surface Decoration: Finishing Techniques (Ceramic Arts Handbook):

6 of 6 people found the following review helpful. Good but not great By Dianne Schuman I have several books in this series and in my opinion this one is the weakest. The range of techniques is somewhat limited as the is depth of information on how to utilize the ideas shown. I do like the layout of the book and the photographs are inspiring. This book is a nice addition to an existing collection of ceramic technique books but not a great choice if it will be your first book on surface treatment. 0 of 0 people found the following review helpful. Goes a bit beyond the basics. By Mary

Gawlik If you are already familiar with basic decorating techniques, this book will help you to expand your skills. Good variation in techniques, nice photos, and inviting text combine to make this book a helpful addition to your resources. 0 of 0 people found the following review helpful. Five Stars By Rosemary Lashua This book contains many good ideas and hints. Will be using a lot of them.

When potters are ready to go beyond dipping, pouring and brushing the same palette of glazes onto their work, they'll find the alternatives to surface decoration offered here to be an excellent jumping-off point. In this collection, thirty of the most innovative and talented contemporary ceramic artists share the techniques and processes that make their work unique and expressive. *Surface Decoration: Finishing Techniques* covers techniques at all stages of the ceramic process, including forming, leather-hard, bisque and even after the final glaze firing. Artists discuss their working styles and tools, some provide detailed step-by-step instructions, while others discuss their successes and trials in broader terms. You'll find information on glazes and glazing, recipes, embossing, sgraffito, brushwork, printing, patinas, roulettes, stamping, decals, stains, resists, slips, china painting, stencils, faux finishes, and more. Here's a small sampling of what you'll find: William Shinn shows you how to create repeating designs with Rolling Stamps. With the increased interest in handbuilt, press-molded and extruded forms, the possibilities for texturing flat surfaces with rolling stamps on a larger scale can be more thoroughly explored. Eric Serritella heats clay and stretches it to create a texture that looks like dried parched earth in *Unearthing Beauty: Pushing the Limits of Surface*. Sgraffito comes from the Italian word *graffito* meaning to scratch, and Wayne Bates does more than scratch the surface with this informative tutorial on the tips and techniques of getting the best results in *Scratching the Surface: A Guide to Sgraffito*. In *Color and Texture: Creative Bits and Pieces*, crush your dry scraps then pick up the pieces. Hanna Lore Hombordy crushes various colored clay bodies and rolls them into a surface. Etching the surface is another way to get a great effect. Ryan McKerley uses a Wax and Water technique and Roger Graham demonstrates using wax resist and water in his Resist and Mist technique. Russel Fouts offers his Pice de Ristance techniques for using resists to alter fired surfaces. Danville Chadbourne shows how you can get Indoor/Outdoor Color from both glazes and paints. With an explosion of quick darting movements, Choi Sung-Jae creates his Expressive Slip Drawings in white slip with his fingers, frayed rope, cloth and rounded wooden sticks. Mitch Lyons' *A Marriage of Ceramics and Printmaking* leads you to harmony and balance with the best of two media. Mitch brushes colored clay slip onto a 25-year old slab of clay to prepare for pulling monoprints. Paul Wandless uses his skills in printmaking to carve printing blocks and uses colored slips to transfer the images to clay instead of paper in *Printing and Embossing with Linocuts*. When you need the detail only a decal process can offer, you may want to try Brendan Tang's technique for No-Fire Decals. The inexpensive and easy-to-use materials may just be the ticket that sets your work apart. Carol Gouthro shows what *Mastering the Surface* is all about. Her slip-cast and handbuilt creations are richly embellished with slips, stains, underglazes, glazes and lusters. Within Mary Barringer's work, there is a balance, or rather a tension, between form and function, texture and line, color and image, hard and soft, warm and cool. *Conversing with the Surface* is her hallmark and she shares 15 of her successful glazes for you to get started. *Fusing Clay and Dichroic Glass* reveals colors not found anywhere else. Dichroic glass is glass coated with a thin film of metallic oxides which have been vaporized by an electronic beam. The result of this space age technology produces remarkable colors.

Any potter or ceramic artist should always be looking for ways to think outside the box, and this book is full of ideas for doing just that, with plenty of successful finished pieces showing just how creative you can be with clay. *Surface Decoration: Finishing Techniques* contains articles that will benefit potters at a variety of skill levels, and will be of particular interest to teachers. You get the benefit of *Pottery Making Illustrated's* how-to format combined with *Ceramic Monthly's* philosophy of presenting the best and most innovative ceramic work. --Sumi von Dassow