

# Making Marks: Discovering the Ceramic Surface

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Professional studio potter Robin Hopper, drawing from nearly 50 years of experience, offers a wealth of ceramic surface decoration possibilities—some rarely ever exposed—in this brand new all-inclusive guide! The expansive range of techniques provided in *Making Marks*, together with the straightforward tips for successful use, is a formula guaranteeing remarkable results for potters, teachers, students, collectors, or anyone with an interest in ceramics. From the fundamentals (basic approaches to drawing, color theory, glaze development, and spatial development) to the clay processes (decoration with tools, adding and removing marks, and use of liquid and color clays), and from the pigment processes (variables of colorants, brush, stamp, spray, and pencil marks, and resistance techniques) to the glazing and firing processes (glaze application methods, heat and flame, vapor and fume, and multiple fired surfaces), this guide contains everything readers want and need to know—there has never been a more complete guide on decorative techniques for ceramic surfaces!

Professional studio artist, teacher, ceramic historian, lecturer, and consultant, Robin Hopper has been working in the field of ceramics since 1955—nearly 50 years! Born in London and trained there at Croydon College of Art, he is primarily a studio potter. Robin has developed studios in both England and Canada, with working experience on four continents. Robin is author of *Staying Alive: Survival Tactics for the Artist*, *The Ceramic Spectrum: A Simplified Approach to Glaze and Color Development*, *Functional Pottery: Form and Aesthetic in Pots of Purpose*, and the updated and expanded edition of *Clay and Glazes for the Potter*, all published by Krause Publications. He now makes his home in Victoria, British Columbia.

#### Other Books

*The Art and Archaeology of Pashash*. Among the vast treasures discovered in Peru since its conquest by Pizarro, only a small fraction has been excavated scientifically. *The Art and Archaeology of Pashash* is an account of the discovery and excavation of one of the richest Pre-Columbian burials ever scientifically excavated in Peru. The tomb and its offerings unearthed at Pashash, in the northern Andes, provide new perspectives on the cultural meaning of Andean funerary treasure. About A.D. 500 the flexed body of an aristocrat was wrapped in cloth and set in a small tomb sealed by a heavy stone. Three separate offerings were put in place during the construction of the funerary temple above the tomb. Near the body were placed about fifty large gold pins with elaborately sculptured heads, the most important set of Peruvian metalwork scientifically recorded in context. Decorated pottery also accompanied the body. Beneath the doorway to the temple chamber above the tomb a second offering was placed, composed of vessels modeled as jaguars, snakes, and dragonlike combinations of the two, with other fine pottery, unfired clay bowls, and stone bowls. The images in this offering represented the theology of a shamanistic religion. A third offering of broken ritual vessels was placed in the earth fill just before the temple floor was built. This collection of several hundred works of art found together and dated by radiocarbon, related to a stratigraphic sequence for the site as a whole, makes possible a unique history of the art of this highland Andean region. Grieder describes the phases of development and the symbolism of the previously little-known Recuay style of pottery and attributes many works to individuals, illuminating the role of artists and their relations with their patrons. Among the author's discoveries is evidence of the use of potters' wheels and lathes to make ceramic and stone vessels and ritual objects, reversing the long-held contention that these tools were unknown in Pre-

Columbian America. The Art and Archaeology of Pashash will be valuable to specialists in Andean archaeology as well as to those interested in the art and culture of Pre-Columbian America.

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