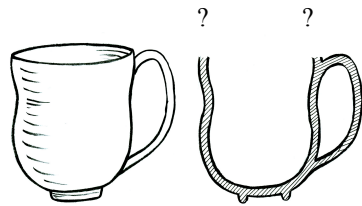


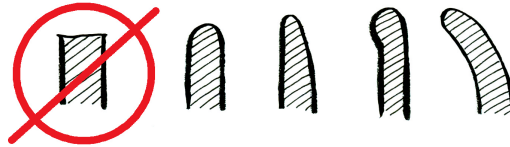
## Thrown Cup with Handle Project

### Goals:

1. Cylinder stands 4-5 inches (10-13cm) high and is wide enough to hold a pop can.
2. Cylinder made using one pound of clay; finished product weighs less.
3. Cylinder walls are vertical and evenly thick; inside bottom is flat and meets wall at 90° angle.
4. Cylinder is trimmed on the wheel, has pedestal or concave foot and a handle.



Cup Design and Cross-Section



Cup Rims, or Lips

### Design Tips:

Remember, the foot of your cup should be at least 1/3 as wide as the cup itself, otherwise it will be tippy. Think about what kind of rim you want on your cup, also – **it cannot be just cut off square**. There are many other options.

## Thrown Bowl Project

### Goals:

1. Bowl is six to eight inches (15-20cm) across and three inches (7.5cm) or more deep.
2. Walls curve out smoothly from the bottom and are not straight up and down; wall thickness is even.
3. Rim is rounded, not square or sharp. (I will not accept bowls with square or sharp rims.)
4. Foot is stable and neatly trimmed on the wheel; bottom is not thick at the sides.

The inside of your bowl should be smooth and even. Take care to compress the inside bottom of the bowl and to make it symmetrical.

For this bowl, the inside wall should have a smooth concave, convex, or S-curve. Avoid bumpy, stair-step like changes in the curve. The bottom may be flat or curved.



## Thrown Plate Project

### Goals:

1. Plate is at least eight inches (20cm) across.
2. Center of plate is smooth and flat.
3. Plate has a rim with a smooth rounded outside edge that is not too thin.
4. Bottom is neat, neither too thick or thin and has a trimmed footring.



## Drying Wheel-Thrown Pieces

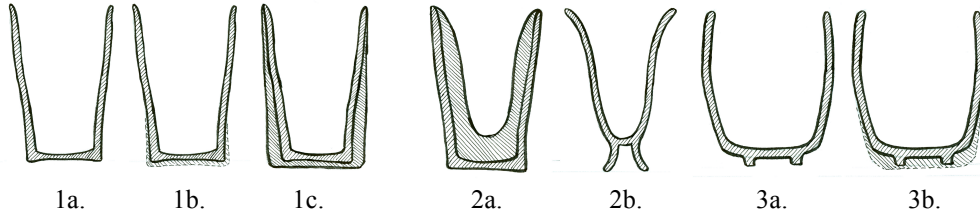
**Your piece needs to be leather hard before you can trim it, but not too hard. After you have thrown your piece and wired it loose from the bat:**

1. **If you will be back the next day, leave it uncovered overnight on your shelf.**
2. **If you will not be back the next day to check on it, let it dry uncovered for as long as you can that day, then carefully wrap it** - try not to push the plastic into it or you will warp or mark your piece.
3. Check it the next day. If it is firm enough to handle without warping, pop it loose from the bat, wash the bat and put it away. If it is still too soft to trim, let the piece sit upside-down on its rim, uncovered to dry more.
4. If the sides are firm but the bottom is still wet (especially plates and large wide bowls that cannot be removed from the bat until the bottom is firm), wrap the sides in plastic and leave the bottom uncovered.
5. Baby-sit your pieces until they are dry enough. Check on them at least once a day, even if you don't have class, wrap and unwrap as needed, and do not forget about them. It is best to trim them as soon as they are ready.
6. Ideally, the clay should peel and fall away from a cutting tool in strips like grated cheese. If the piece is still soft and sticking to the tool, it is too wet and you will very likely ruin it. If it has started to lighten in color and the shavings from it are fine and dusty, and if the tool makes a screeching noise when held to the clay, it is too dry. If it is only a little dry, you may try to re-wet it. If you let your piece get bone dry, you will have to send it to a watery grave in Stinky the recycle bucket and start over. Trying to save it is frustrating and futile.
7. Pieces left out in the open room will dry faster. Pieces left uncovered will usually be dead by morning. Any piece left out in the studio overnight must be tightly wrapped in plastic.
8. Smaller thinner pieces will dry faster than larger thicker pieces, and thin areas (like the rim) will dry faster than thick areas (like the bottom).
9. Do not sit around staring at your piece, waiting for the clay to dry. Continue to practice your throwing – remember, I want the best one you can make, not the first one that kind of turns out.

## Trimming On The Wheel

### Goals:

1. Make the wall thickness even throughout the piece.
2. Make the outside form match the inside.
3. Give the piece a desired and unified surface texture.
4. NOT trim through the bottom!



**Tips:** Figure 1a. above shows the desired cross-section of a finished cup. Note the even wall thickness and the slightly concave foot, so that only a ring of material touches the surface that the cup rests on. Figure 1b. shows where excess clay is likely to be, that needs to be trimmed away. The cup in figure 1c. is thrown thick, but since the inside of the cup is still the desired space, the outside may still be trimmed down to match – it will just take more work. In figure 2a. the outside of the cup is thrown to the desired form, but the inside is too small. This is difficult to fix and not worth trying – it is easier to start over and improve your throwing skills. With a lot of trimming, it could be turned into a finished cup like 2b. Remember, with vertical forms like cups, throw the inside to the desired form, then trim the outside to match.

Figures 3a. and 3b. show the cross-section of a cup with a pedestal foot, and where extra clay will likely need to be trimmed away. Remember not to make the foot too narrow.

Bowls like those pictured to the right usually have most of their excess material at the bottom corner. As your throwing skills improve, you will leave less extra clay.



## Working Edges

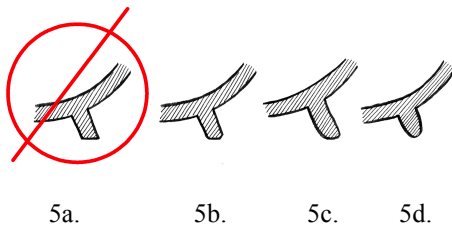
Rims, handles, and feet on pottery objects are subject to a lot of handling, use and abuse, and their edges (among others) are known as working edges. These edges need to endure wear and tear without chipping or cracking; they also need to be comfortable, and should not be likely to scratch or gouge any surfaces they are designed to rest against. What this boils down to is:

- **Working edges should be rounded or beveled, and smooth, not square or sharp.**

Square or sharp edges will chip, gouge, and be uncomfortable. This is one of the many details that set off professional from amateur work.

Figure 5 shows cross-sections of bowl feet; example 5a. will chip, but if its edges are beveled as in 5b., or rounded as in 5c. and 5d., it will have far less problems.

**After a piece has been glaze fired, it is a good idea to lightly sand any unglazed working edges – especially the feet.**



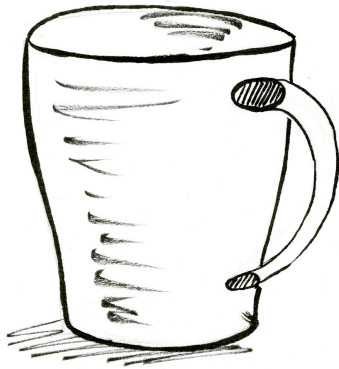
## Handles



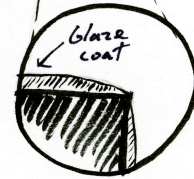
1. Usually keep the top of the handle below the rim of the cup, so the cup can be set upside-down to dry without the handle getting in the way or breaking.

2. The space between the handle and the cup should be around one-and-a-half to two fingers across at the widest point when you are making it.

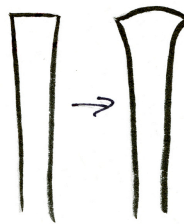
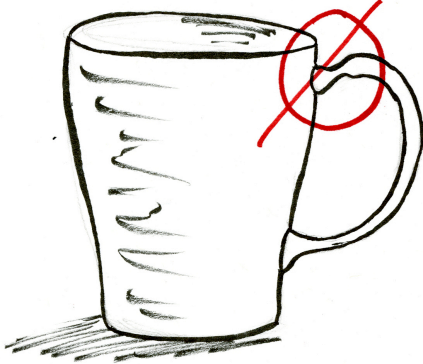
3. The handle's cross-section should have round edges - no sharp corners!



To prevent a thin spot where the handle attaches to the cup, press down on the handle end to widen it before attaching. OR, press the handle firmly in place but do not smear clay from it into the cup to try and smooth or blend the join.



Sharp corners cut into hands, and glaze thins and can chip/crack/cut at corners.



4. The handle should not be pinched in where it joins the cup.

5. The handle should stick straight out or arch up where it attaches to the top of the cup - it should not droop down, as this pinches the fingers.

