

Modern Pottery
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Thesis

FINAL YEAR DIPLOMA THESIS 1978

'MODERN POTTERY'

INTRODUCTION:

- Chapter 1. How to begin (a) The Wedging (b) The Kneading Before Throwing.
2. Throwing - History of Pottery Wheel.
 3. Firing Process.
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National Museums.
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INTRODUCTION:

The Art of the potter is one of the oldest of all the arts, for man or woman has made vessels and small sculptures of baked clay since pre-historic times. The earliest pottery was simply dried in the sun, but it was discovered that clay could be hardened by fire, and the later knowledge of glass, rendering the porous pot impervious to moisture gave man a fine imperishable material capable of strength. The manner of making pottery has undergone little change. The most highly mechanized potter's wheel is still based on the primitive wheel of the peasant potter.

During the past few years I have been involved in pottery, working towards my diploma. I am Throwing a range of pottery ware, decorating it with line and colour. For my thesis I am making a further study of pottery relating it to my own experience. I am not taking creativity or the crafts history (as quite a large selection of books are available on that subject) but instead for my thesis I intend to investigate the practical elements and techniques of the craft of pottery. (This will be based on my own experience for the last two years).

HOW TO BEGIN (a) THE WEDGING and (b) KNEADING BEFORE
THROWING

CHAPTER 1: How To Begin The Wedging and Kneading Before Throwing:

When you begin your work at pottery, it is not advisable to throw by wedging because otherwise it is not so interesting. Always first prepare the clay by wedging and kneading so that it is suitable for throwing.

Fig 1.

You need wedging and kneading to really enjoy the creation of your beautifully shaped teapot or pot. I personally enjoyed my work of wedging and kneading.

I had never seen a baker kneading dough before I began using pottery four years ago.

Fig 2.

If you want to throw a mixture of soft clay with hard clay you do need to begin wedging. Perhaps if you don't, the work that you make, using a soft clay or hard clay ball on the wheel, cannot rise perfectly.

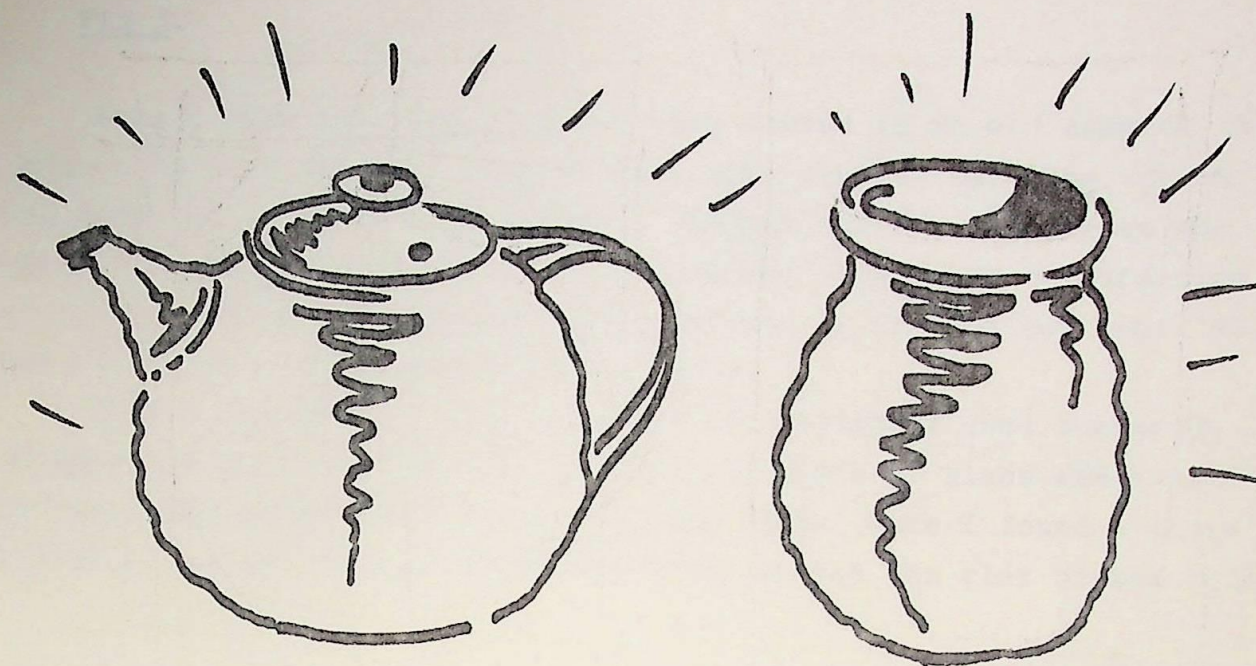


FIG 1.

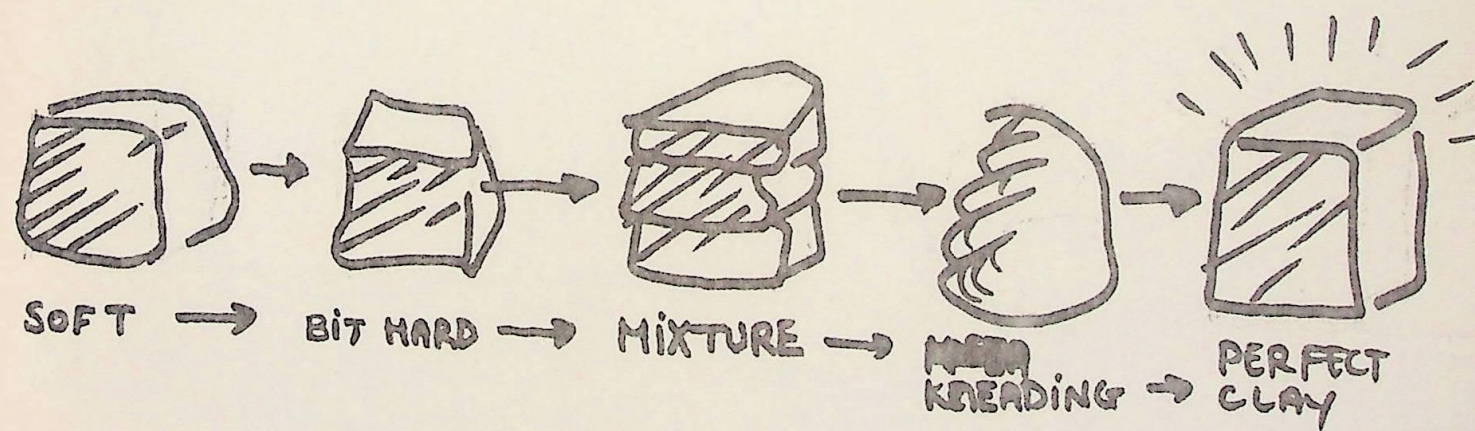


FIG 2.

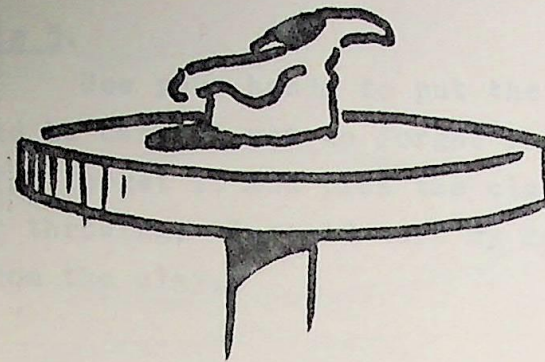
Fig 3.

When I pick the clay from the clay stored in an old sink or cistern, I make a ball of too soft clay or hard clay for the throwing, whether I have used the wedging or not. Now I did not use the wedging in the beginning but it was different for throwing. A mixture of hard clay and too soft clay is unsuitable for throwing as it does not react well when raising the wall or applying ⁵pressure.

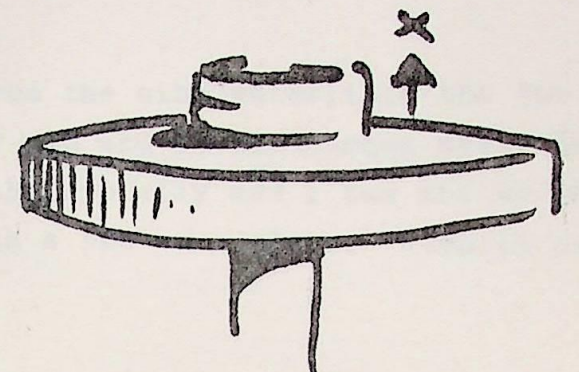
When I was working at pottery in the College I used the wedging and kneading. When I saw a little sponge, a piece of glass ~~or~~ a stone in the clay, the thinning wall did not rise well. Once I found a black plaster of packed clay and a little stone in the bin clay of the bucket.

Fig 4.

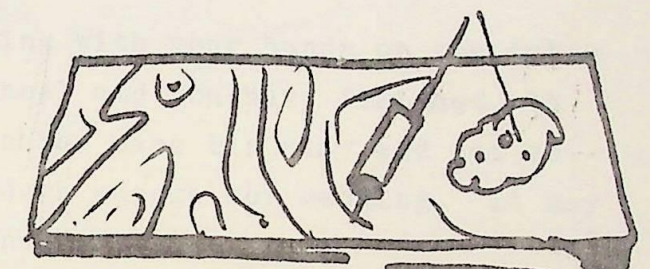
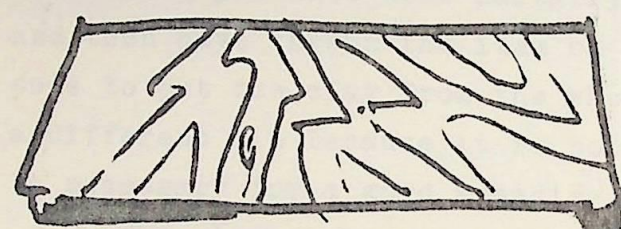
When you use clay on the wheel, sink with your pin and ^{have} a little sponge on the edge of the wheel.



Soft

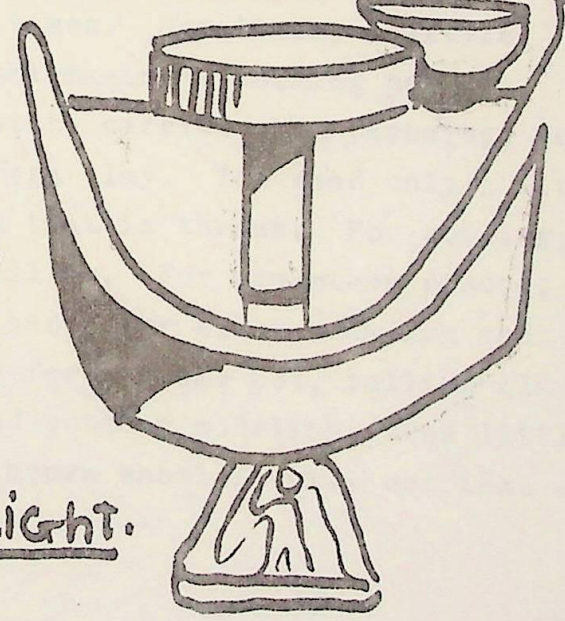
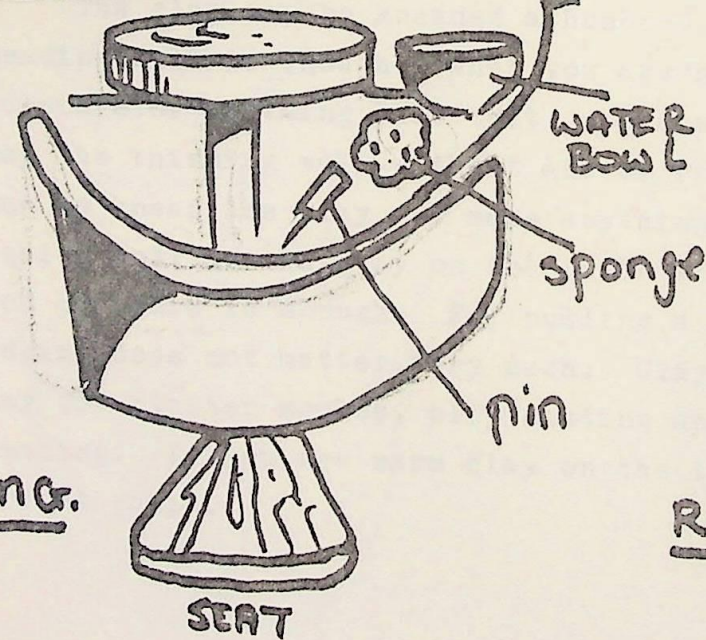


Hard FIG 3.



Wrong.

Right.



SEAT

FIG 4.

Fig 5.

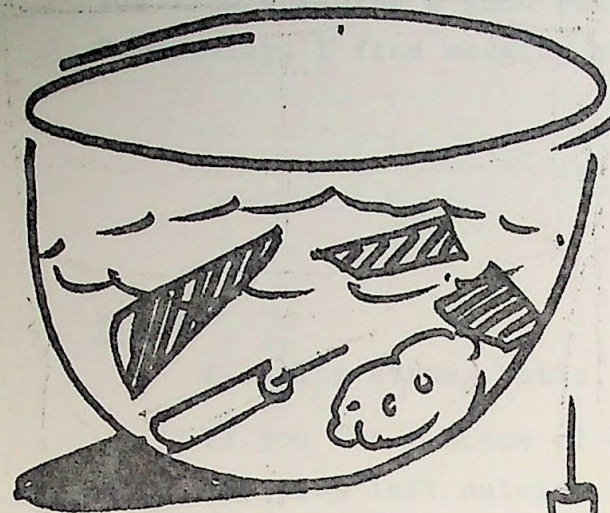
Use your hands to put the clay from the sink(water) into the bowl and be careful not to forget where your pin and little sponge are. If I forget it and pick the clay from the bin clay and I use the wedging or throwing, I could hurt my hands with a pin or a glass. Keep it away from the clay.

Fig 6.

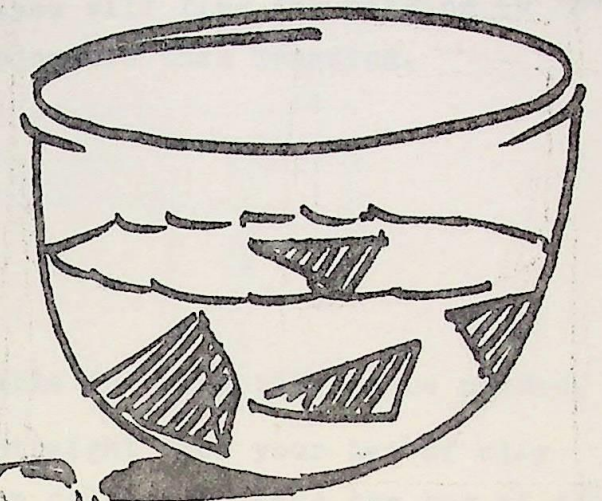
When you have done suitably wedging with your hands on the table and then have thrown the item on the wheel and you have finished, be sure to put the clay from the wheel, on the same bin clay and not on a different bin because it is not thorough enough for wedging. It may be necessary for a good kneading to handle it.

The clay may be kneaded a hundred times. Sometimes, a little kneading will be enough. When you are not making a coiling pot, sculpture or anything like that, you must be careful when throwing, to keep the thinning wall without air or rough clay. You need only a little time to knead the clay, to make anything that is thrown. For coiling, a quick roll of the clay on the table will do. For sculpture pieces, hand pressure is enough. For pulling a handle, or slab, kneading and wedging does not matter very much. Clay for a thumb pot, rolling clay, clay for plaster moulds, slip casting and pottery modeling, need little kneading. If you use warm clay on the thrown wheel, it will not take a perfect shape.

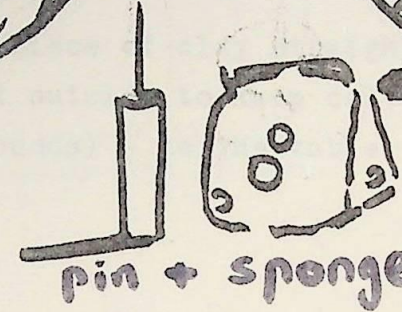
BOWL WATER.



wrong



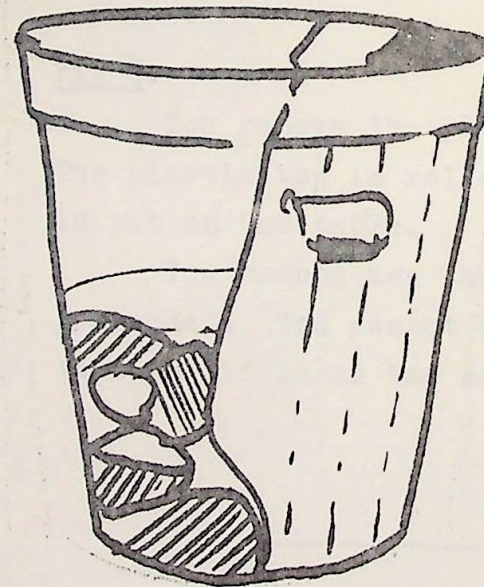
RIGHT



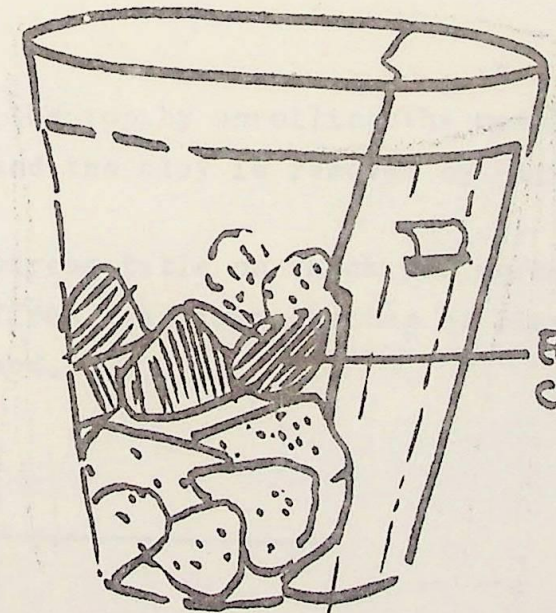
pin + sponge

FIG 5.

BUCKET CLAY.



EARTHENWARE CLAY ONLY



EARTHENWARE CLAY ?

STONEWARE CLAY ONLY

FIG 6.

(a) WEDGING:

Some people have different styles of wedging and kneading. If you find kneading a good exercise, you will find the wedging is better. Personally, I find wedging more enjoyable than kneading.

Fig 7.

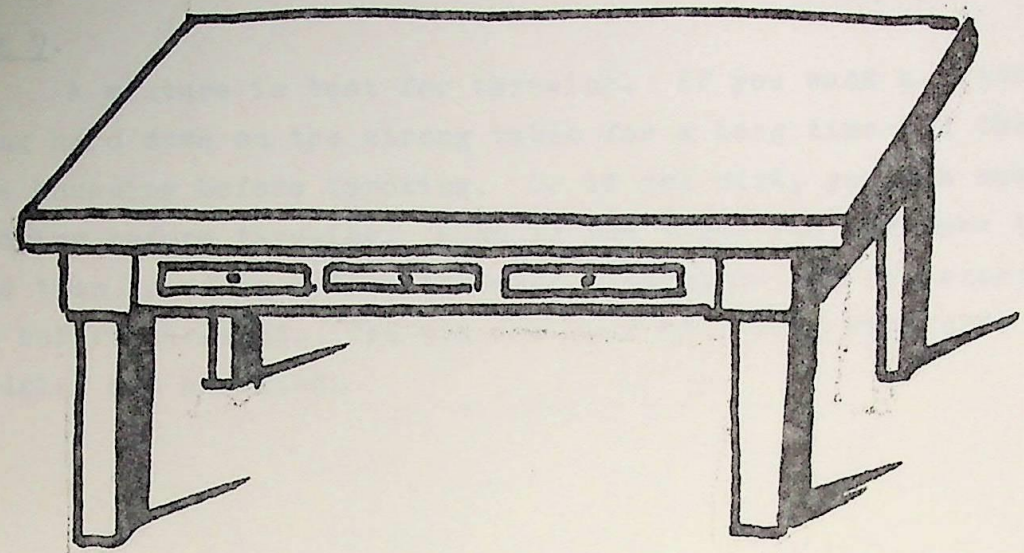
A really strong table, suitable for hard banging is needed.

If you cut a piece of clay straight from your bag of clay which has been left outside to keep cold. You take the bag of clay - about 25kg (65 pounds) - to the table.

Fig 8.

You remove the plastic on the top by unrolling the metal strip. The plastic top is rolled down and the clay is removed by wire. It is put on the table.

You cannot use the dirty strong table on which you worked yesterday. You cannot use the first clay from the bag of clay before throwing, if it is too soft or hard.



STRONG TABLE.

FIG 7.

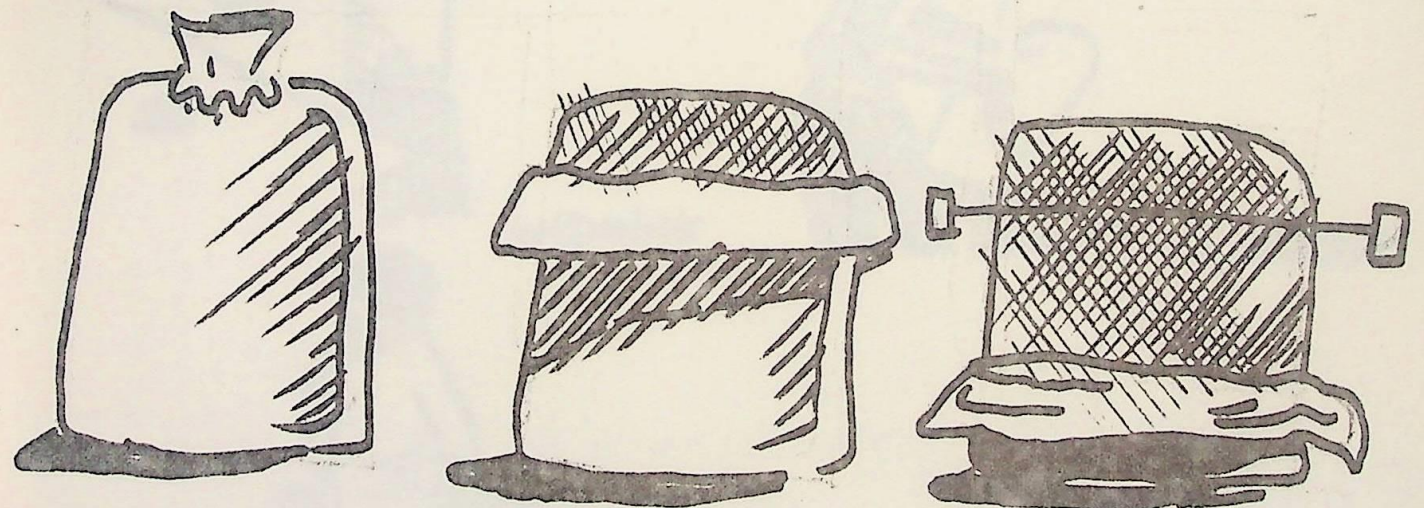


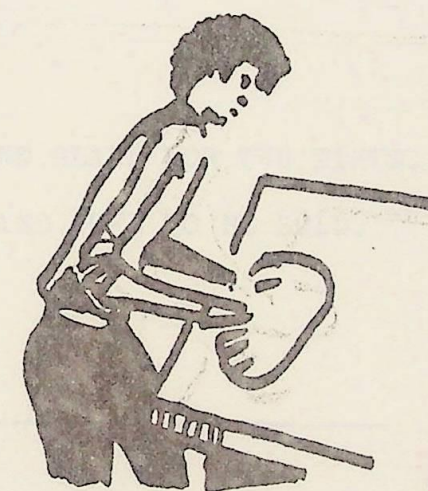
FIG 8

Fig 9.

A mixture is best for throwing. If you want a mixture, you bang hard down on the strong table for a long time and then you make the kneading before throwing. Or if you want, you can make the wedging before throwing. Also if you want, you can make the wedging and then kneading before throwing. Sometimes you can experiment with it before throwing. You mix the good hard clay with soft clay by wedging and kneading.



WEDGING



KNEADING

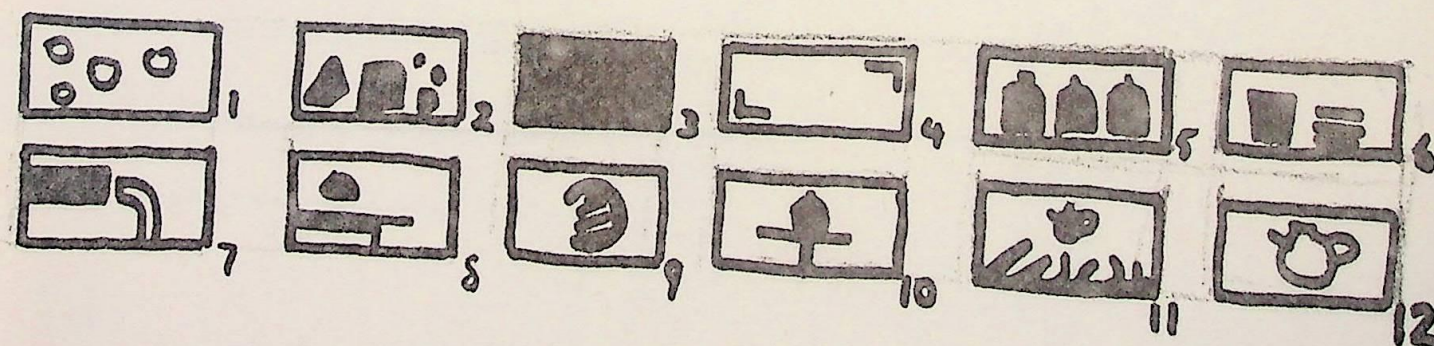


THROWN

FIG 9.

Fig 10.

1. AIR - BUBBLE.
2. SMALL OBJECT.
3. SOFT CLAY.
4. HARD CLAY.
5. NEW BAG OF CLAY.
6. CLAY BIN.
7. HORIZONTAL PUGMILL.
8. WEDGING.
9. KNEADING.
10. THROWING.
11. FIRING BISCUIT AND GLAZE FOR TWO TIMES.
12. FROM THE FIRING AND THEN TO BE SOLD.



It must be good, without an air bubble or small objects. You get the soft clay (or hard) from the new bag of clay and mix with the clay from the clay bin and put them together into the horizontal pugmill and then you make the ~~mixture~~ mixture by wedging or kneading.

I get a clay cutter and cut off ~~the off~~ the amount of clay I want. I put it on a clean table. Now it must be a good strong table and not a light table.

Fig 11.

- (a) You bang hard clay on it.
 - (b) Also you must clean off the table before ^{you begin} and you must take a large lump of clay in your hand and bring it upwards beside your head and throw it down with great force on the strong table.
 - (c) You throw it down hard on the same strong table and then cut half the lump and do this process again and again.
 - (d) If the clay is too soft, it cannot be removed from the table. Do not wet it too much. Clean it with a dry sponge only keep your hands out of leathery dry clay after wedging or kneading. Wash your hands clean and do it again.
-

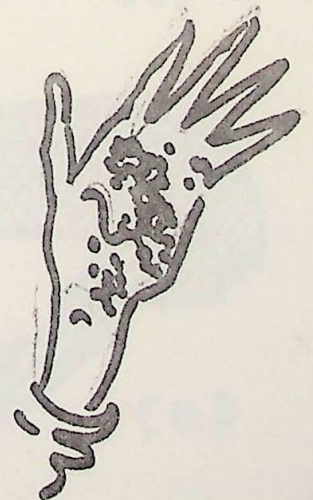
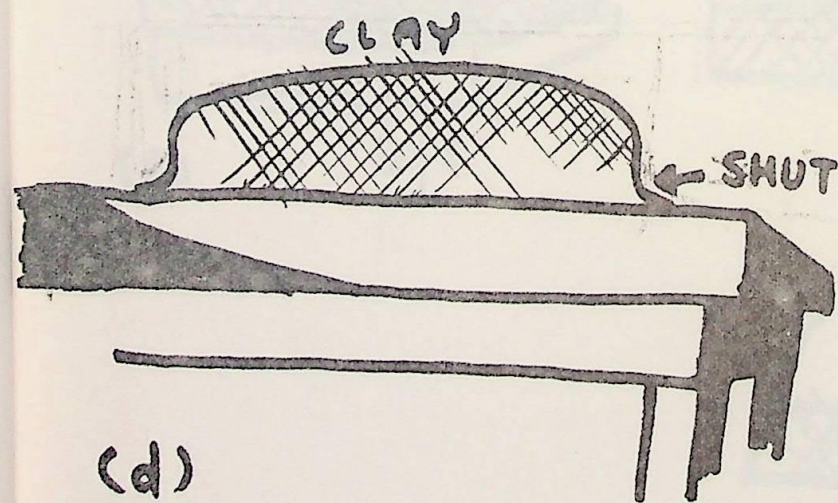
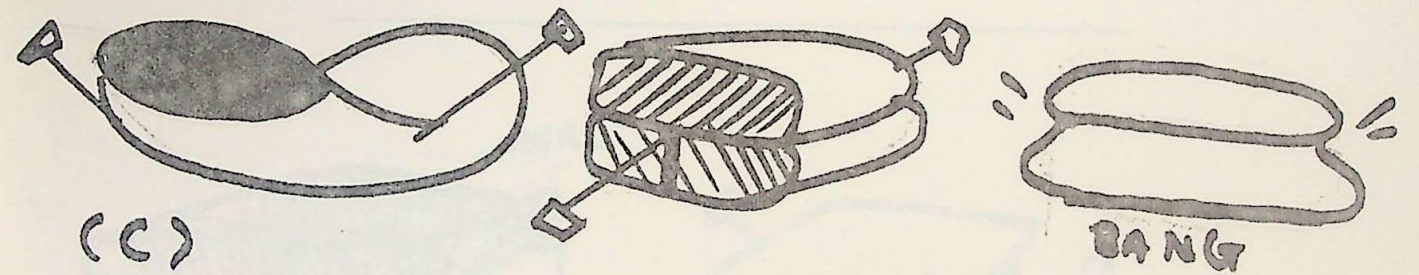
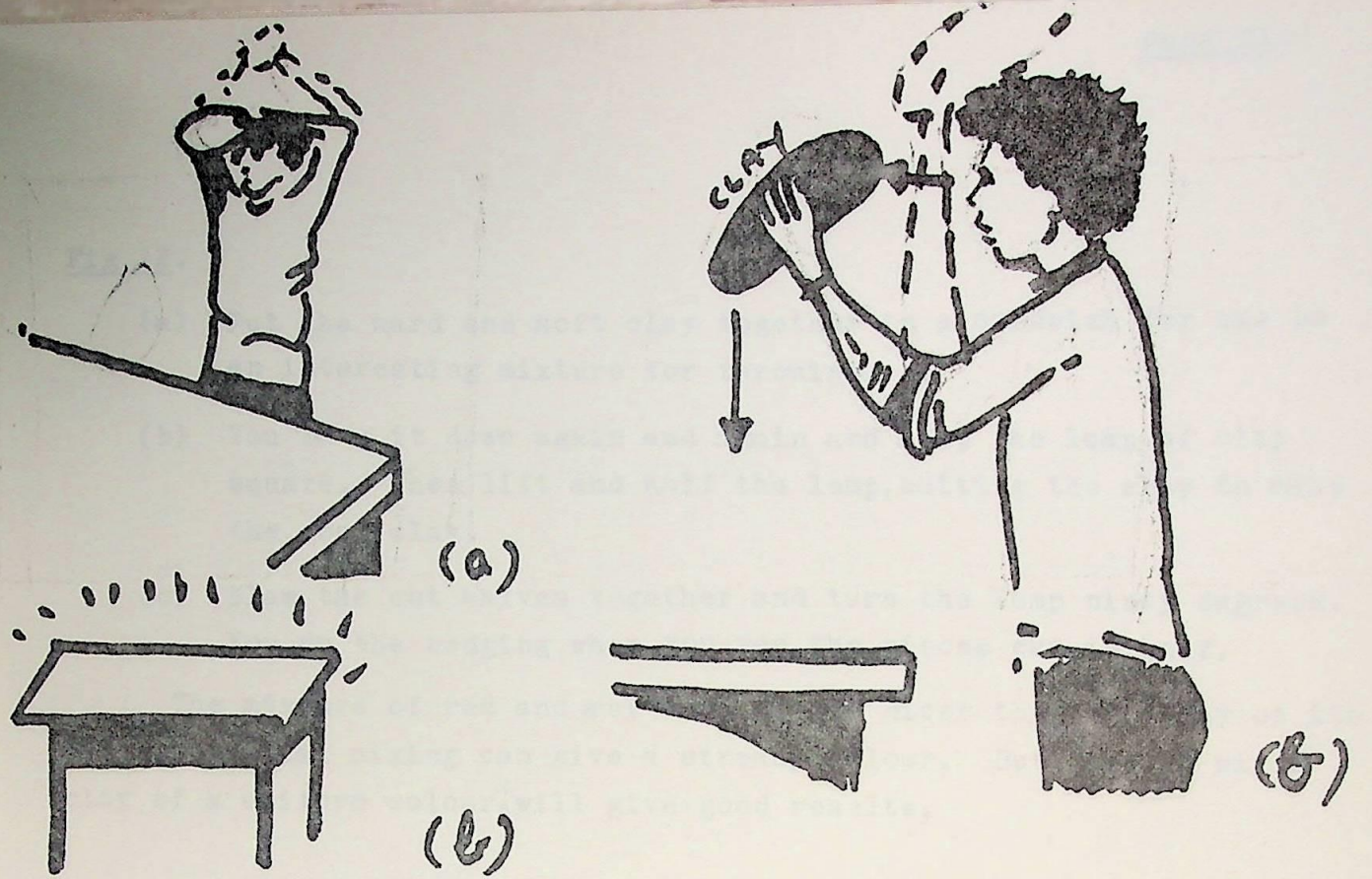


Fig 12.

- (a) Put the hard and soft clay together in a sandwich for use in an interesting mixture for throwing.
- (b) You bang it down again and again and keep the lump of clay square. Then lift and half the lump, cutting the clay to make the good clay.
- (c) Slam the cut halves together and turn the lump ninety degrees. You do the wedging when you see the pieces cut in half.

The mixture of red and grey clay can be nicer than one clay on its own, but initial mixing can give a streaky colour. But through mixed clay of a uniform colour^{it} will give good results.

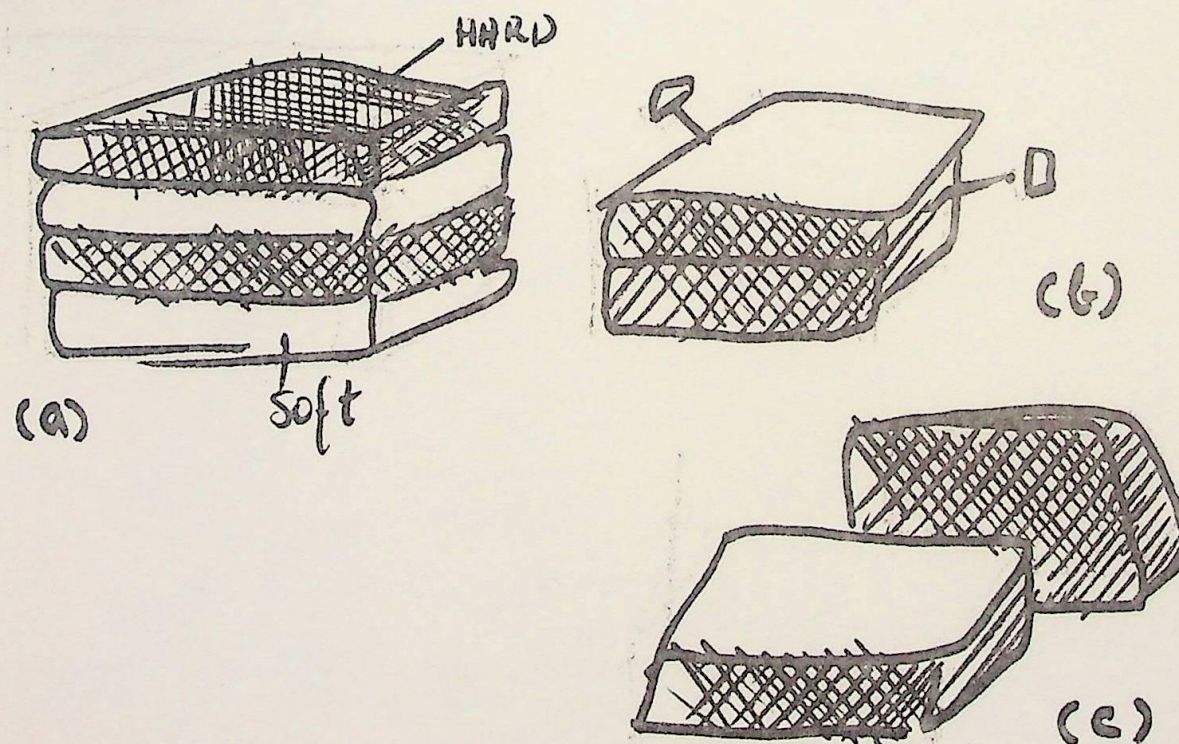


FIG 12.

KNEADING:

It is very different from wedging. Kneading is done just like the baker kneading dough. The use of force is not necessary. The kneading motion is a circular one. It is difficult to master the kneading action at first. A person requires a lot of practice before he can master it. Kneading can be very strenuous on a persons shoulder, arms and hands.

Fig 13.

- (a) At first, the clay will move on the table. Your body may also move forward and backward as if you were rowing a boat.
- (b) Your legs should be kept straight on the floor beside the table - your left foot forward and your right foot behind. Legs should not move during the kneading. I always try to keep my legs straight beside the table. A "Muhammad Ali" shuffle does not produce good kneading.

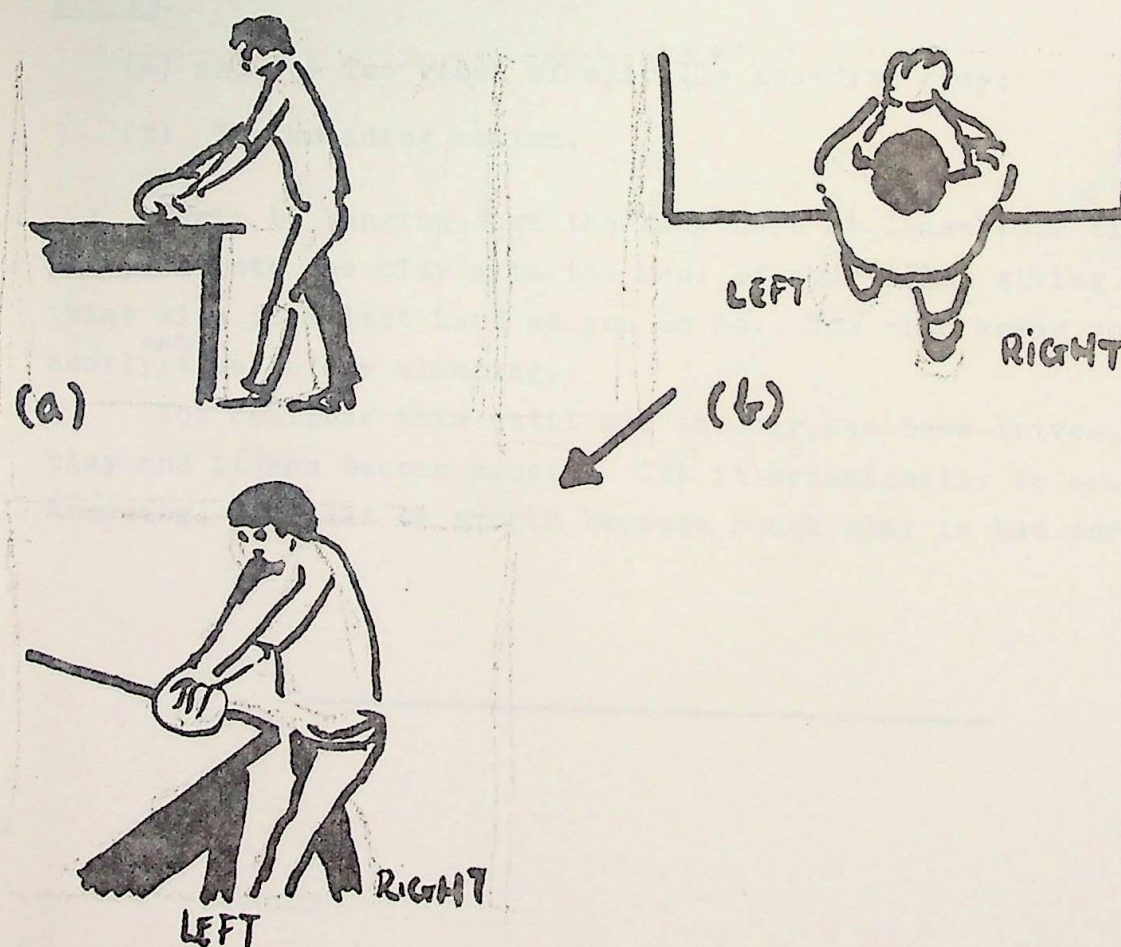


Fig 14.

- (a) First of all, take a large plastic board for the clay or else see that the table is clean. I use the plaster board for kneading not wedging. Wedging should not be practised on the plastic board - only kneading.

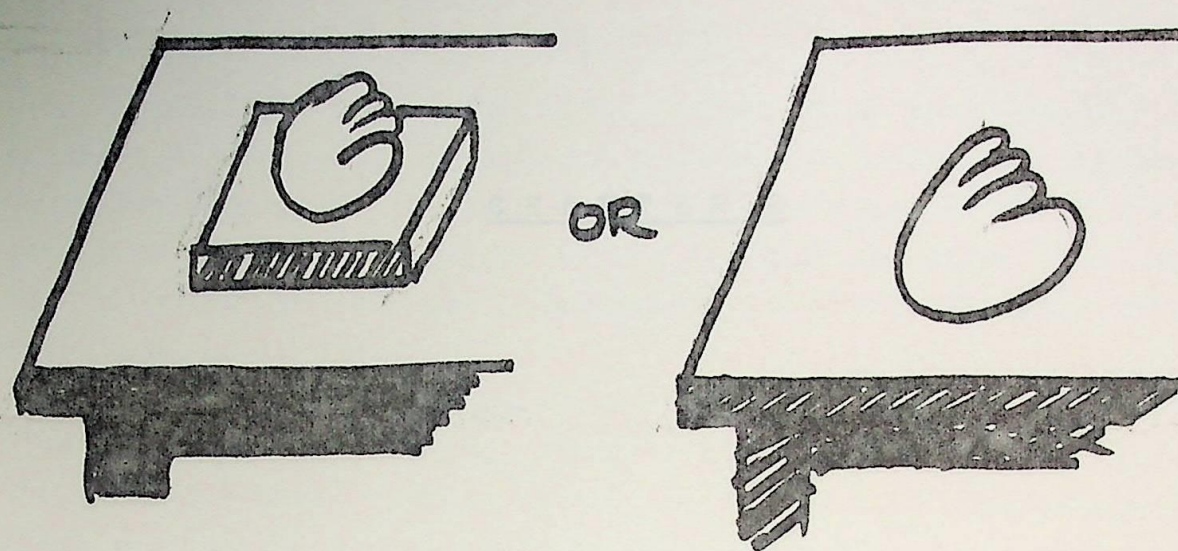
If you are using clay slices of different colour, there should be just one uniform colour after the kneading.

Fig 15.

- (a) and (c) Two views of spirally kneading clay;
(b) The kneading action.

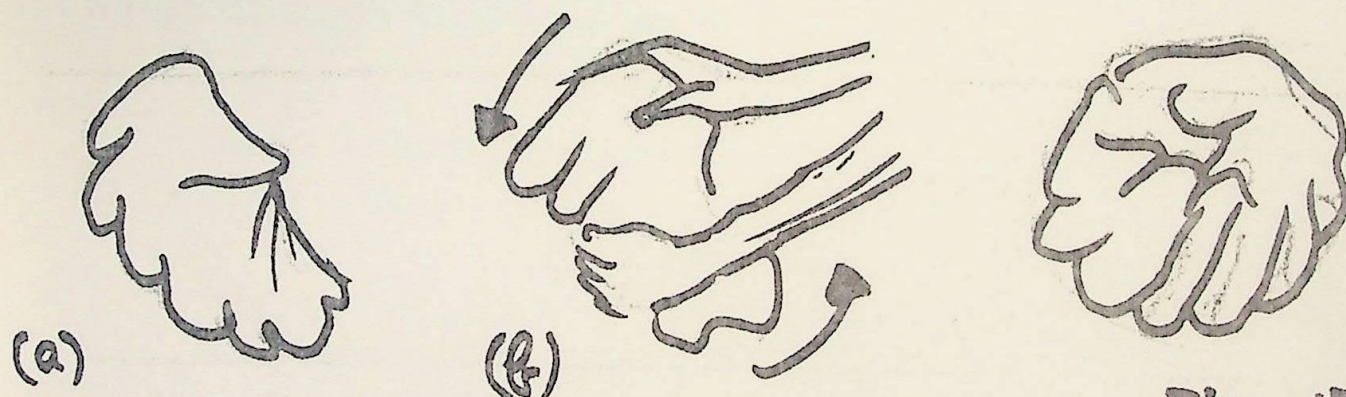
Begin by banging down the clay hard at least four times. Then you push into the clay with the heel of your palm, giving the clay a twist with your left hand as you do so. You also knead your clay nearly ^{every} time before slamming.

You continue this until all the air has been driven out of your clay and it has become smooth. Cut it occasionally to ensure a good kneading. It must be smooth because rough clay is bad for throwing.



(a)

FIG 14.



(a)

(b)

FIG 15.

THE HISTORY OF THE POTTERS WHEEL

THE HISTORY OF THE POTTERS WHEEL

The earliest references to the potter's wheel are found in the earliest Egyptian records of the ancient Egyptians. Although there are many signs to show that the first one was made 4000 years ago. Before in the Far East and Middle East, the wheel, which was made into the ground, and the potter's wheel was used to make the wheel.

CHAPTER 2

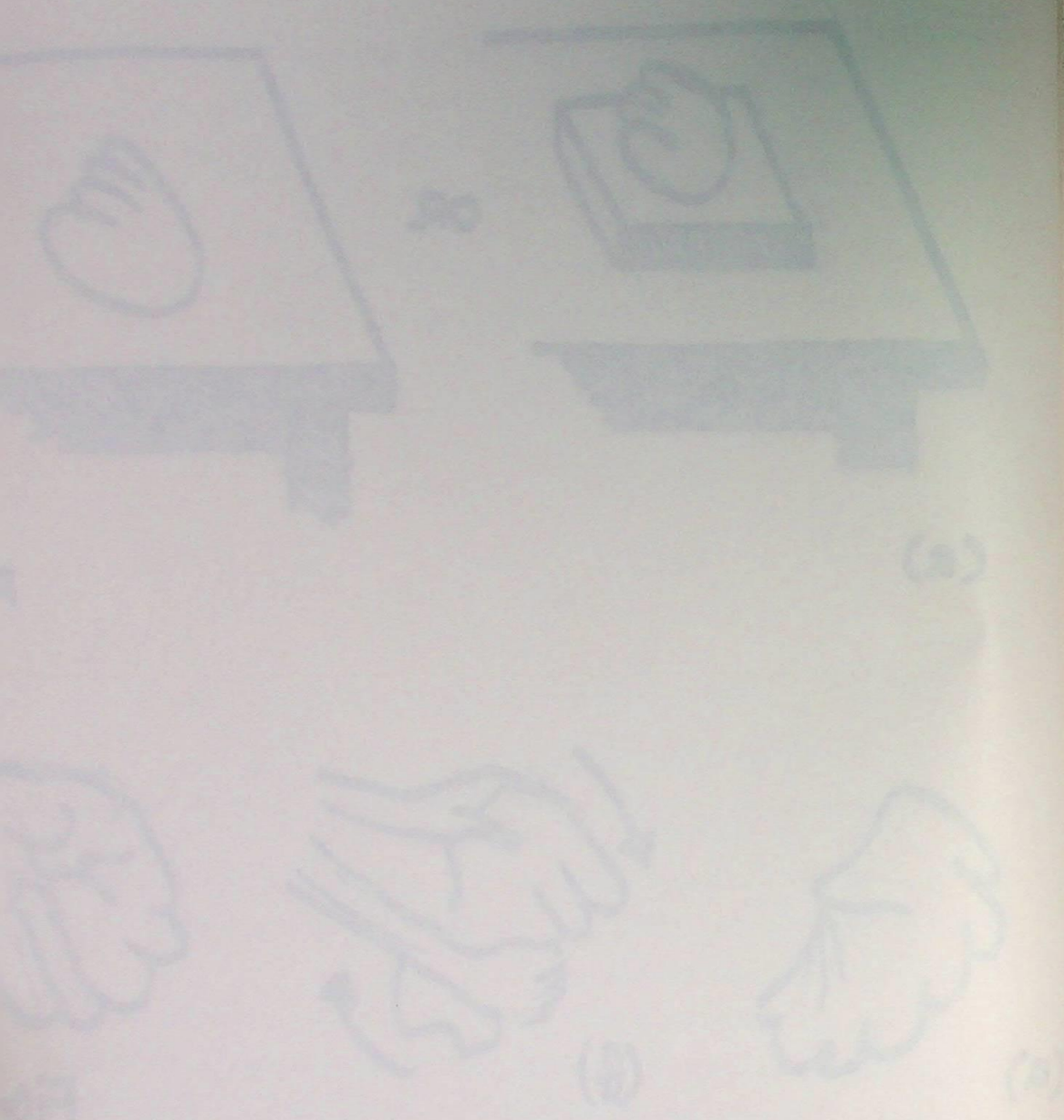
Therefore, the earliest being the potter's wheel, the potter's wheel, which is the earliest 'handmade' wheel, arrived along with the wheel vehicle in Mesopotamia about 4000 B.C. The primitive wheel was a large wooden stone or baked clay disc, mounted on a fulcrum and rotated by the potter's feet and or his bare feet, which acted as a wheel. The potter's wheel was used to make the wheel.

THROWING - HISTORY OF POTTERS WHEEL

The potter's wheel was used to make the wheel, which was used to make the wheel, which was used to make the wheel.

(a)

The potter's wheel was used to make the wheel, which was used to make the wheel, which was used to make the wheel.



THROWING - HISTORY OF THE WHEEL(a) PRIMITIVE AND TRADITIONAL WHEEL:

The earliest references to the potter's wheel are found in the earliest hieroglyphic records of the ancient Egyptians. Although there are many types today, none differ much from the first one made 6000 years ago. Potters in the Far East and Middle East use models, which are sunk into the ground, and the craftsman squats over it as he throws.

Therefore, necessity being the mother of invention, the potter's wheel, probably the earliest 'Industrial' machine, arrived along with the wheeled vehicle in Mesopotamia about 4000 B.C. The primitive wheel was a large wooden stone or baked clay disc, mounted on a fulcrum and rotated by the potter's free hand or his bare feet, unless he had an assistant. The revolutions were maintained by the momentum of the wheel, but this slow wheel was rather ponderous and cannot have been very exciting to throw on. A step in the direction of greater control was the evolution of the fast wheel.

(b)

There is nothing quite like throwing in any other craft.

Fig 1.

The drawing illustrates a few of the many different kinds of potter's wheels. In Ireland, we have both kick wheels and electric wheels. The person who is using the wheel, first throws a ball of clay on the wheel. His right leg - kick the wheel or pedal.

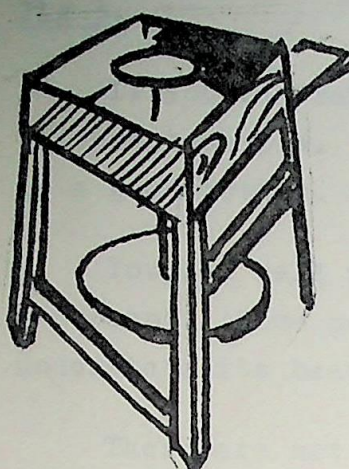
A ball of clay is all that is needed for the thumb pot. The human hand was the original wheel.

Fig 2.

(a) Use your left hand to hold the ball of clay and with your right thumb, press. The ancient method of creating a thumb pot parodies the modern method of throwing.

(b) The left hand acted as the wheel, while the right thumb performed the hand-thrown action.

Thrown, or spinning, as it is called sometimes, is the technique in which a revolving wheel head assists the potter to open up his ball of clay and forms a wall more quickly than by hand.



KICK WHEEL

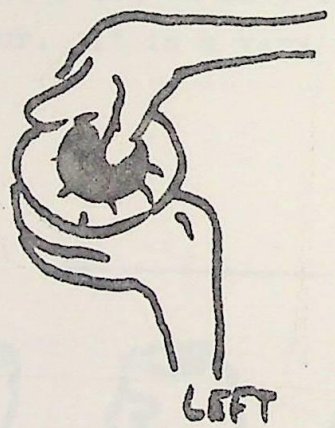


FRONT KICK WHEEL

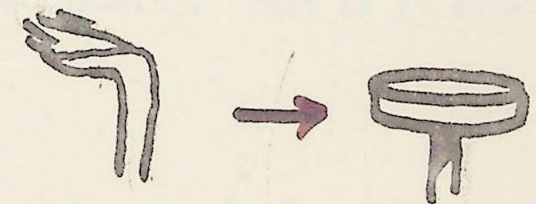


ELECTRIC WHEEL

FIG. 1



(a)



(b)

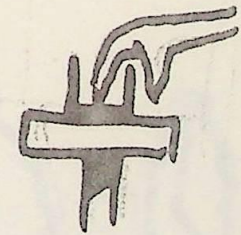


FIG 2.

Fig 3.

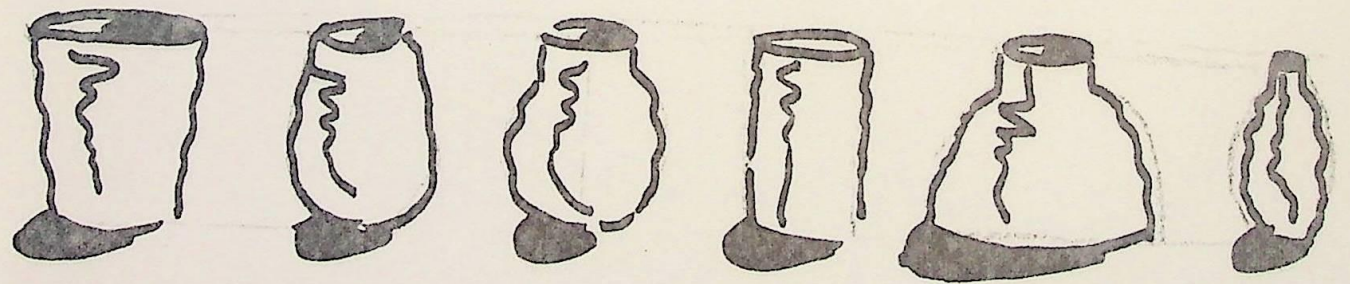
If you can make a good throw on the wheel, you can make different shapes. You need to see how it is thrown by a person who is a good potter. You would enjoy using a full pot of clay throwing.

You can sell it in shops or have it in your home or give it as a present. Some people may be ignorant about pottery and not understand its beauty.

There are not many male potters in the world. Most seem to be females. Men are the most famous potters.

Pottery is much better than metal-work because you can work faster at pottery and make many things, but you can make nicer things in metal-work. Metal-work is difficult and it is slow.

You need to know how many mugs you can make in one hour. You can make a mug in only four minutes by throwing. That is 15 mugs in one hour. It is a very fast method.

Fig 3.

Usually you would not work every hour of the day but two or four hours would be enough. You need not work more than five hours a day if you do not want to do many clay pots. But, if you like, do more yourself. When four hours work is done, what do you do after. You should enjoy your pottery. You must work hard all the time if your throwing is to get better. But do not make too many pieces of pots because it might be an effort to make all of them. You should make a few and find out if they are popular. At first, you can throw it to find what people think. Do they like it or not? You should make it perfect. Do not make too many pieces until people see it. They might not like it.

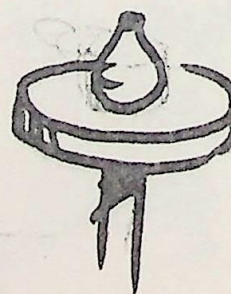
You begin your work by throwing a ball of clay on the wheel. It is difficult to do when you begin.

Fig 4.

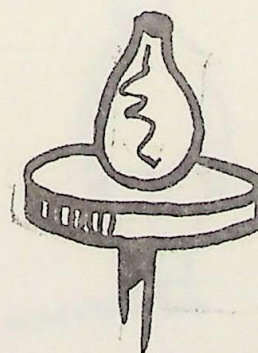
- (a) It is difficult to train your hands to rise the wall of the pot on the wheel.
- (b) When you begin you should use only small shapes not large. It is very difficult to apply pressure on a large ball of clay on the wheel. You should make a small shape for the first throwing. To improve, you must gradually use large shapes. You will enjoy your first attempt at throwing even if it does not produce a good shape. But it is significant, because it is your original. Do not throw away your first pot because it could be kept to show the rate of your improvement. You should often practice and you will be better.
-



(a)



BEGIN MUST SMALL
SHAPE THROWING.



(b)

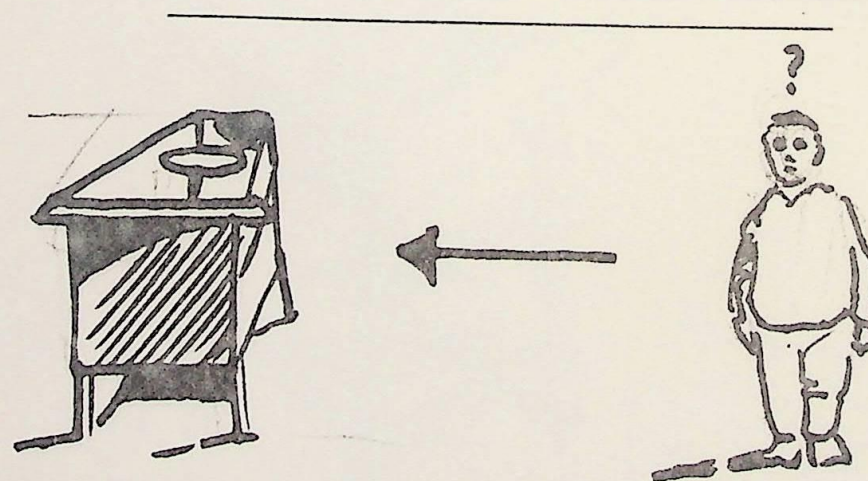
NOT BEGIN BIG
SHAPE THROWING. FIG 4.

THE LITTLE PERSON'S POTTERS WHEEL?

Fig 5.

I have never heard or seen a little person at the potter's wheel. A little person simply could not make a large ball of clay about ten pounds (high pot). A huge disadvantage lies in the fact that he could not throw and use the pedal simultaneously. If the little person use's it with Direct Kick Wheel and Portable. I think serious consideration should be given to the design of the potter's wheel so that men of small structure are not at a disadvantage.

The potter's who make great pottery on the throwing wheel always sit or stand by it. It is hard working at the pottery wheel all day. After, headaches can often ensue. The only compensation may be pleasure in your craft.



THROW WHEEL:

It goes round and round quickly as you push the kick wheel's pedal with your feet. There are different kinds of throw wheels and type^{of} wheels in the world. They are called:-

1. Direct Kick Wheel
2. Treadle Kick Wheel
3. Front Treadle Kick Wheel
4. Static Electric
5. Portable Electric
6. Rope Throw Wheel

I have never seen the direct kick wheel, the portable electric wheel or the rope thrown wheel before. People have their preferences where the type of thrown-wheel is concerned. The most popular is the electric wheel because it is easily used. It is easy to engage the electric pedal. But naturally the kick wheel is cheaper than the electric wheel.

TREADLE KICK WHEEL:

The kick wheel is the potter's true love. It was first used in St Ives in England by Bernard Leach. It has a high seat and you put your right foot on it hard to turn it. On the seat is like riding a horse. The workshops and studios use a well proportioned and strongly built kick wheel and this will meet most needs, and besides it is very much cheaper. It is nice to ~~make~~ yourself and get wood for the kick wheel. I would like myself to make it and not buy one. I would get strong wood and a wheel and a heavy fly wheel and make the frame.

It is enjoyable to work your right leg kicking hard on the heavy fly wheel and you have your left leg held onto the left side. It is hard to kick and kick to make the wheel go around fast. The turning is better than throwing because in the throwing it is difficult to make the wall of the pot rise. It is also difficult to keep your arms on the tray.

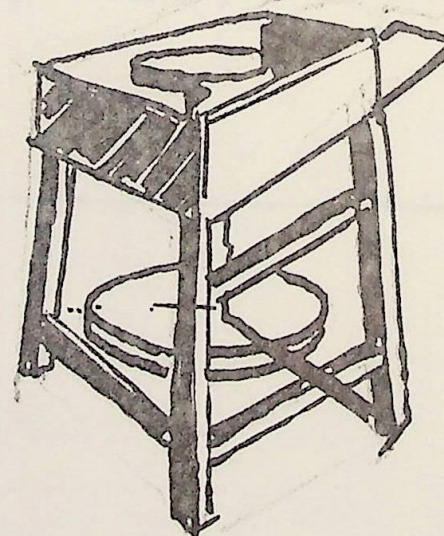
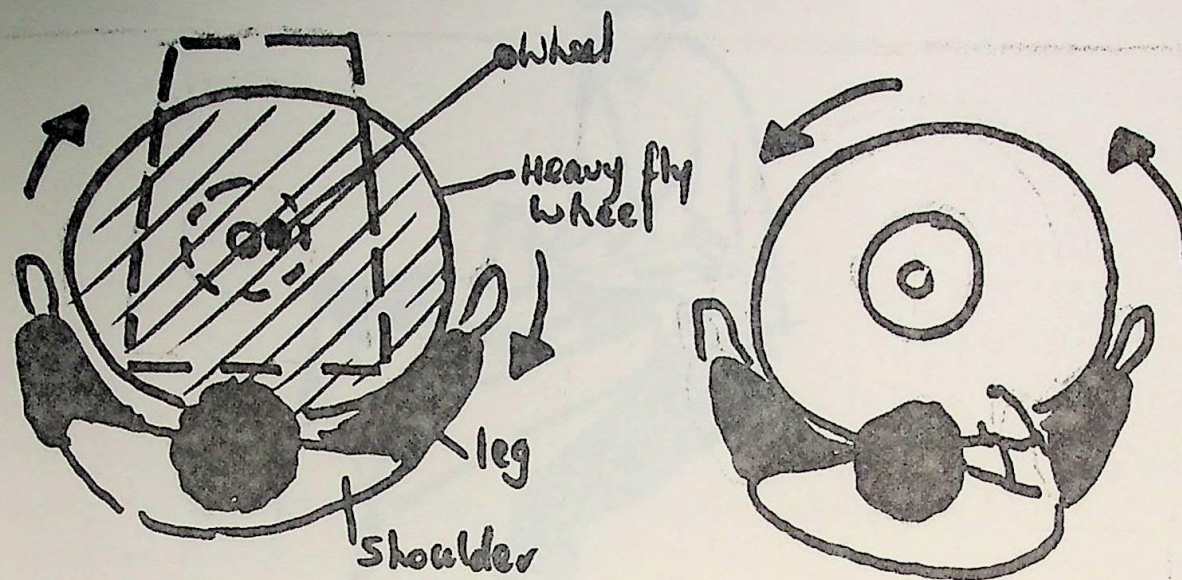


Fig 6.

- (a) It must only go forward anti-clockwise. You cannot make the wheel go clockwise.
- (b) There should be no movement in your arms even though you kick the heavy fly wheel and this makes your body move.
- (c) Hold your arms hard down on the tray and keep your eyes on the pot of clay and your right leg on the kick wheel. It is a good method of throwing. Your right leg must kick slow at first and then you can build up speed afterwards.

I did not do my job at pottery very well with the treadle kick wheel but my favourite way was with an electric wheel. Sometimes I was using the kick wheel but I am not that interested in it. It is best to have both wheels. It is much better to throw with an electric wheel at first and then do turning with a kick wheel.

The heavy fly wheel attached below the crank gives the necessary momentum and the potter is able to vary the speed with his foot. There are different kick wheels on the market with mechanisms. If you have ability with a hammer and saw more than half the cost can be saved by building your own kick wheel frame.



(a) wrong way

RIGHT WAY



(b)

FIG 6



(c)

FIG 6.

Fig 7.

There is another kind of kick wheel and electric wheel. The front treadle kick wheel has no seat but you stand on the throwing wheel. It is for students at colleges. They learn how to throw on it at first. There is no wood but each is built of sturdy angle iron with welded joints or of tubular mild steel. Some wheels have feet to the frame with holes bored for floor fixing, which makes them more suitable for throwing large pots.

Personally, I did not do much work on the Front Treadle Kick Wheel before. I would not like to use it. But it is hard to get pressure for throwing.

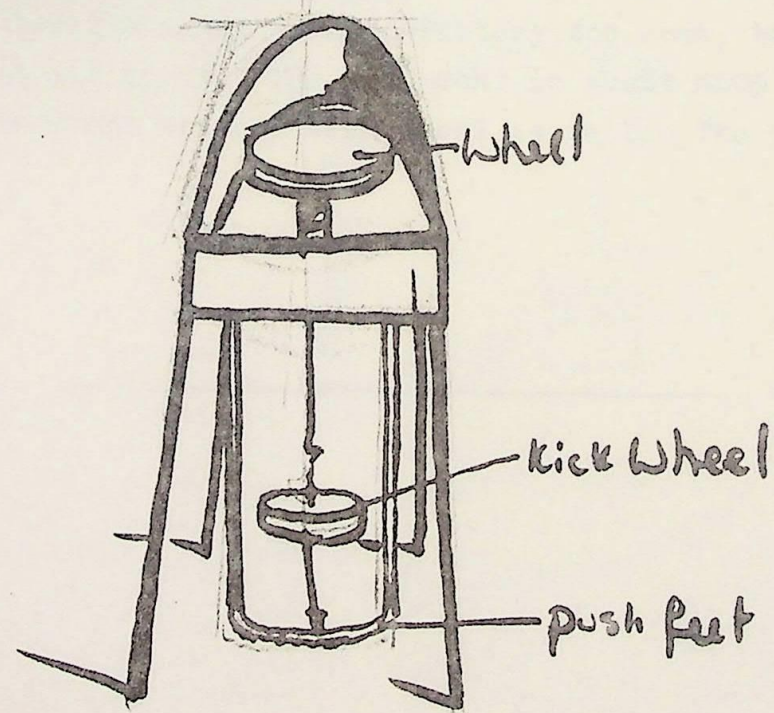
FIG 7.

Fig 8

It is difficult to push your right leg on the kick wheel at speed. It is better to be seated than standing at it. Obviously if you are required to use it for a long period, you would soon get tired even over a short period; your back can become quite stiff. The front treadle kick wheel is suitable to use for turning.

- (a) Your left foot should be placed on the floor with your right foot on the kick wheel.
- (b) With your arms on the tray, you should be standing up against the front wheel. It is a wrong posture to take to be too far from it.
- (c) Don't press too hard down on the tray because it could be sore on your arms without the rolling sponge.

There are four legs also on an electric wheel. This is the standard four legged kick wheel as used by hobbyists world-wide. The cost is about £150. All the mild steel metal is expensive. The front treadle wheel is satisfactory for cost, but it is not possible to sit at it. The best cost is about £405 for an electric wheel. The front treadle kick wheel is called The Standing Kick Wheel.

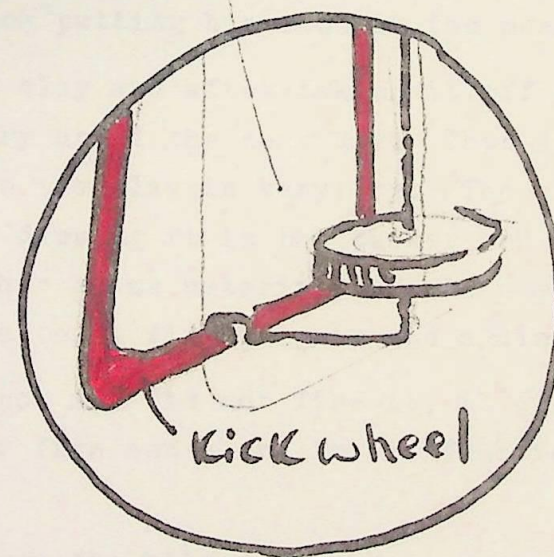


FIG 8.

CHAPTER 3

FIRING PROCESS:

I have not worked the kiln much in College. When I finish in College this year 1978, I will be in a workshop and I will purchase a small electric kiln. The firing kiln costs about £400 size 12" wide 15" deep 19" high with a 1300 C capacity.

When clay was discovered pottery could be dried by the sun, from this they discovered that a clay pot could be hardened by fire. Drying clay beside fire and by the sun goes back as far as the Egyptians.

The firing of pots in the kiln is done at very high temperature. There are different kinds today. Electric, oil and gas kilns and also coal.

The clay pots must be strong so that the clay would not break by the firing. I like to put my pottery in the kiln for firing because it reminds me of the cook putting his food in the oven.

After throwing the clay and after taking it off the wheel, one puts it on a shelf to dry until the next day. Then after that, it is taken off the shelf when the clay is very dry. The clay pot is then glazed on the inside by dipping it in the bucket and then it is put back into the kiln. Other glaze materials can be used to give different colour by repeatedly firing again and again.

If you throw a teapot and did not fire it, it would be very dull and uninteresting. Your fire and glaze is for functional reason so it is not porous.

You should never open the kiln door before your clay pots are finished firing, because if you did you could be burned from the heat and you should not look through the price hole. When the firing is on do not go close to the kiln, it could burn your eyes.

CONTD:

CONTD:

You must cover your eyes to see the red light spot of the kiln. It is a small red light (spot) on the bottom left of the kiln. You cannot open the kiln door when the red light is on and when the red light is not on you can open it.

So you should wait until the kiln is off and the temperature has gone down. Never open the kiln when you want to unload it until it has dropped to at least 150 C. In the College workshop, the pottery workshop kiln is always about 1280 C. There is no oil kiln in the College. Since the compound which makes up clay and glazes undergoes many chemical changes during the firing, this is a process that takes a certain amount of care, depending upon the temperature to which your kiln must be heated and slowly cooled.

The firing kiln can take up to ten or even twelve hours, never less than six. All the pieces can be put in the firing kiln for firing during the night.

Slowly cool the pieces when you take teapot or other pottery from the kiln and if you want to use a cup immediately, for example, if you put hot water in your cup it might break, because it should have cold water in the cup first. After that, hot water may be poured in it.

You cannot mix your earthenware clay and stoneware clay together in the kiln because the earthenware fires at a low temperature and should take eight hours. Stoneware clay needs up to ten or more. Both things are very different.

The firing must result in a piece of biscuits and you cannot glaze pieces together in the kiln because the pieces should not be removed. You must keep the glazed pieces apart in the firing and on the shelves.

CHAPTER 4

GLAZING AND COLOUR GLAZES

THE GLAZES AND OXIDES PROJECT:

The project will be to prepare glazes and mixes. I personally always like to supply a glaze and an oxide finish to my pottery work in the College of Art and Design. When I finish College this year I hope to be capable myself of working with the glazes, oxides and mixes.

As nearly all ceramic articles use two clear materials - clay for the body of the pot and glaze for its outer covering - ceramic glazes must always be composed of mixed silicates. I want to use as many different kinds of glazes and oxides as possible. People should be able to appreciate the different kinds of glaze and enjoy the many colours used. Of course, the colour of each material is an important consideration. Glaze buckets are provided in the College. A piece of clay is very dry when it is taken out of the kiln. It is then glazed on the inside by dipping it into the kiln again. This can be done again with glaze materials. The material used should be carefully chosen so as to make a glaze material safe. The glazed finish can depend a lot on the type of clay used. Stoneware clay is very beautiful when glazed, unlike earthenware clay which is just not good.

The following are the three most common methods of applying glazes and one should be accomplished in all three ways.

1. Dipping
 2. Pouring
 3. Spraying
-

Fig 1.

Dipping is probably the simplest method but it requires a large amount of glaze since the bowl or basin used must be full. The packet of glaze powder is put into the bucket and water poured in. It then may be mixed by hand or electrically stirred, time required for the latter process is usually about 10 minutes.

One must of course be careful not to use too much water with the powder as the result can be a thin uninteresting glaze.

At first you must often rub your right hand in the bucket and then hold the pot ready for glazing over the bucket. When the body of the glazed pot is dry, the base must be cleaned off. Naturally it is not possible. If one is looking for the most perfect finish to hold the pot by base and edge when dipping. It is the best to hold the pot by base or as near the base as is possible to grip. The layer of glaze should not be too thick in order to avoid blemishes after being placed in the kiln shelf. To ensure that the layer does not become too thick, the dipping process should be carried out as speedily as possible. If you want to dip with a full glaze it has to go down from the top.

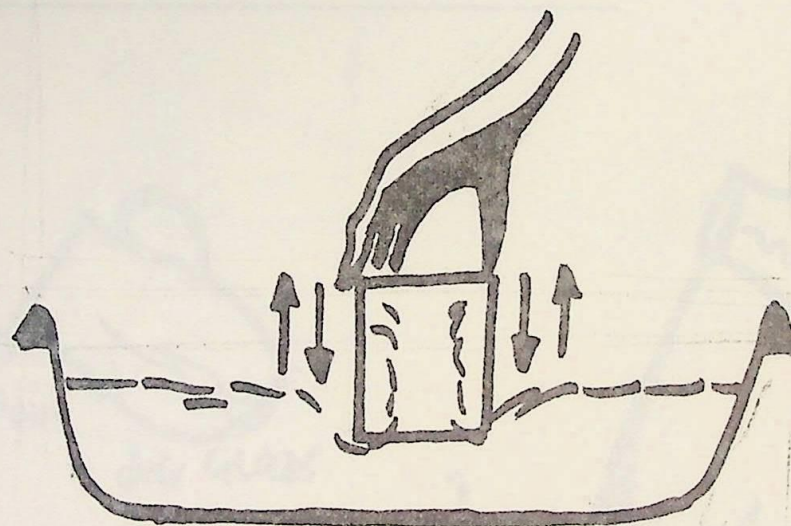
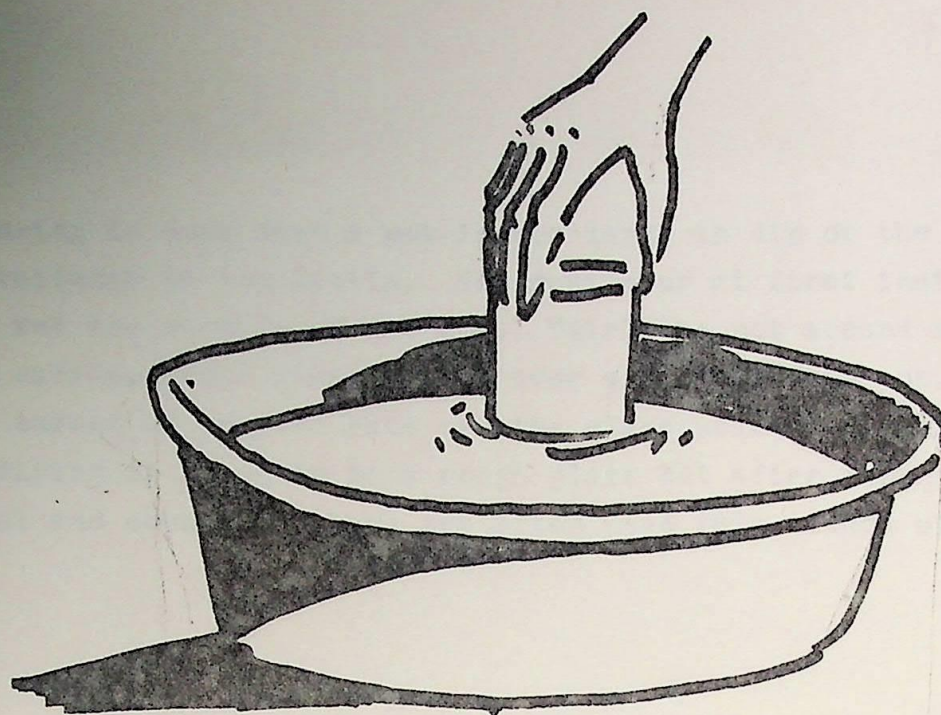
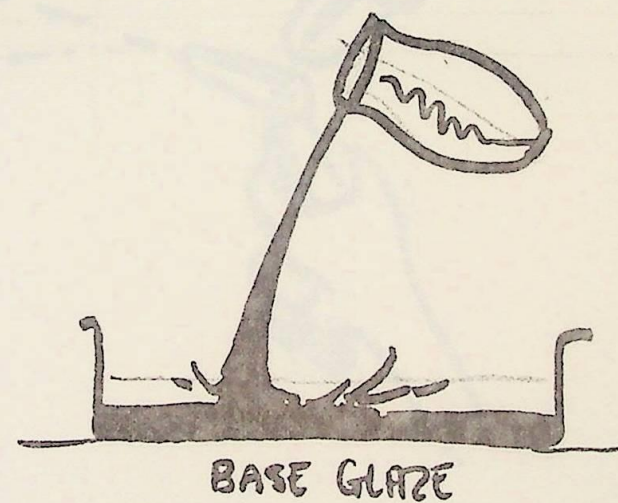
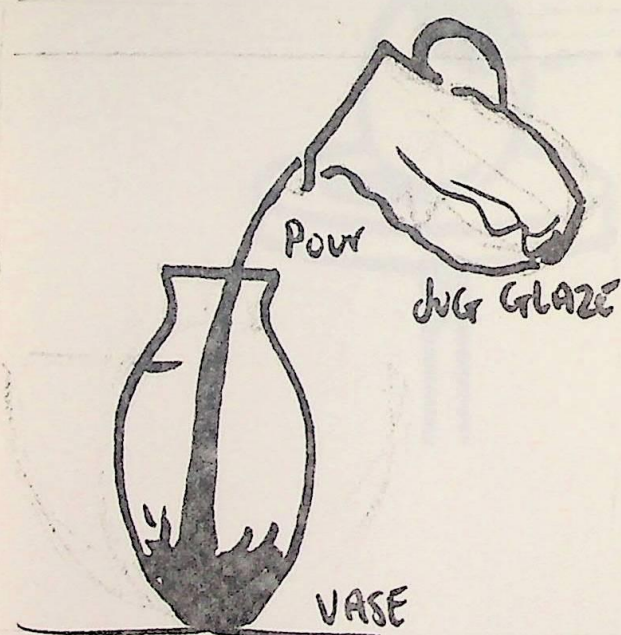
FIG 1.

Fig 2.

Pouring is done when a pot is too large to dip or the amount of glaze available is too little. You must pour at first inside the pot and wet the outside of the pot. Twirl the pot around and pour out the excess. Pour glaze evenly over and around the pot. The pot must be turned at an even rate and the glaze poured steadily on. Before firing it seems to be a rough glaze but after firing it appears beautiful and smooth. I have not often used this method of glazing.

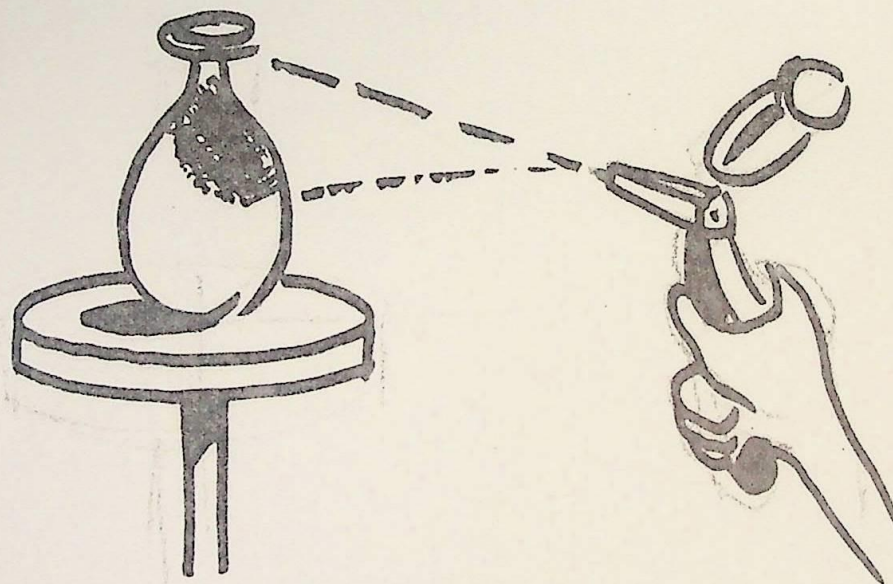


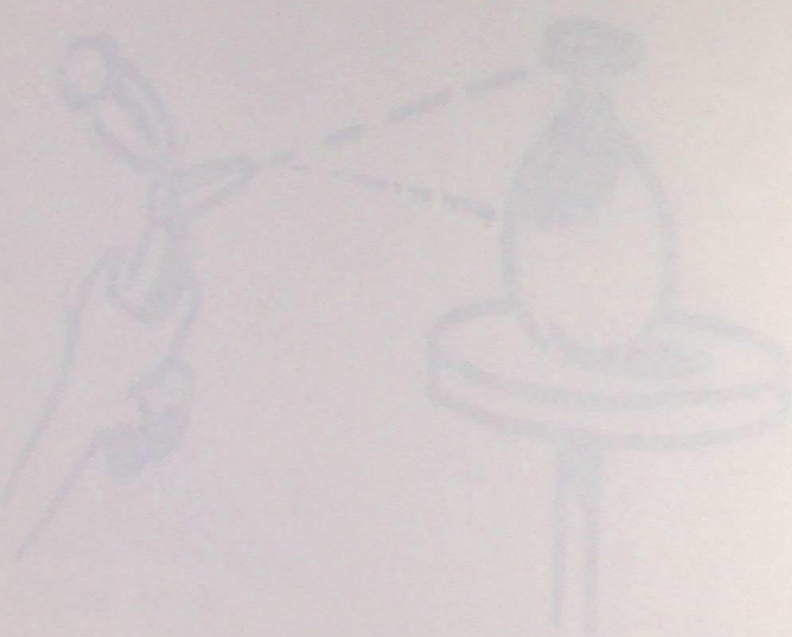
THEN

FIG 2.

Fig 3.

Spraying gives an even coating to the pot and more control over thickness but it often wastes large amount of glaze. At times it is hard to tell how thick the glaze is and the best way to check is by scratching it with a pin. I used the lining wheel to spray a pot. The lining wheel ensures a constant rate of revolution and so a more even application of the glaze.

Fig 3.

CHAPTERS 5OLD POTTERY

INTRODUCTION TO ANCIENT POTTERY

OLD POTTERY

'NEOLITHIC POTTERY'

It is interesting to consider the subject of pottery. These Neolithic farmers were the first people who knew how to make pottery from baked clay. The later mesolithic hunters who came to Ireland in 6000 B.C. did not know how to make pots. This is an example of the way in which the earlier Neolithic people were more advanced. It was probably the women, who made the pottery. They made it by hand and they were very good at this. The soft clay was dug from the bed of a river. It was rolled between the fingers and made into long rolls like plasticine. The clay is curled into circles and then into holes in the ground. At first, the circles are small; these are to form the bottom of the pot. They gradually get bigger. One roll is put on top of the other and pressed together with the hands. Gradually the pot shape. When the potter has made the pot as big as he wants, it is decorated. It is still soft, so all that is needed is a pointed stick for this. With the point, the potter draw zig-zags and triangles around the wall of the pot. All the potter has to do now is harden it. He builds a fire around the soft pot and the heat from the fire hardens it. When the pot is hard, it is ready for use. The pots were very usefull. They were better than baskets and were easier to make than hollowing out a piece of tree trunk. They held water, and stored grain; they kept out the damp. The only trouble was that if they fell they broke easily. Everytime the archaeologist digs up the remains of a house belonging to the Neolithic people, he finds pieces of pottery. He examines these and can tell how old they are. Pottery is very important to the archaeologist, because it does not rot like wood; it does not rust like iron and so it is always there for him to study. If you go the the National Museum you will see a lot of pottery which is thousands of years old.



EXAMPLES OF ANCIENT IRISH POTTERY
IN THE
NATIONAL MUSEUM OF IRELAND

Decorated round-bottomed vessel with four perforated lugs on the shoulder.

It was made in Ireland and found with cremated human bones in a double - compartmented cist;- at Rath, Co Wicklow.

It was made in 300 - 2000 B.C.



Decorated pottery bowl with four holes probably for suspension or for use as a saucepan.

It was made in Ireland and found in a stone-lined grave or cist under a large stone from Drimnagh, Co Dublin.

In a circular mound accompanying it was a skeleton with the lower limbs flexed.

The vessel is thought to have Spanish affinities.

It was made in 3000 - 2000 B.C.

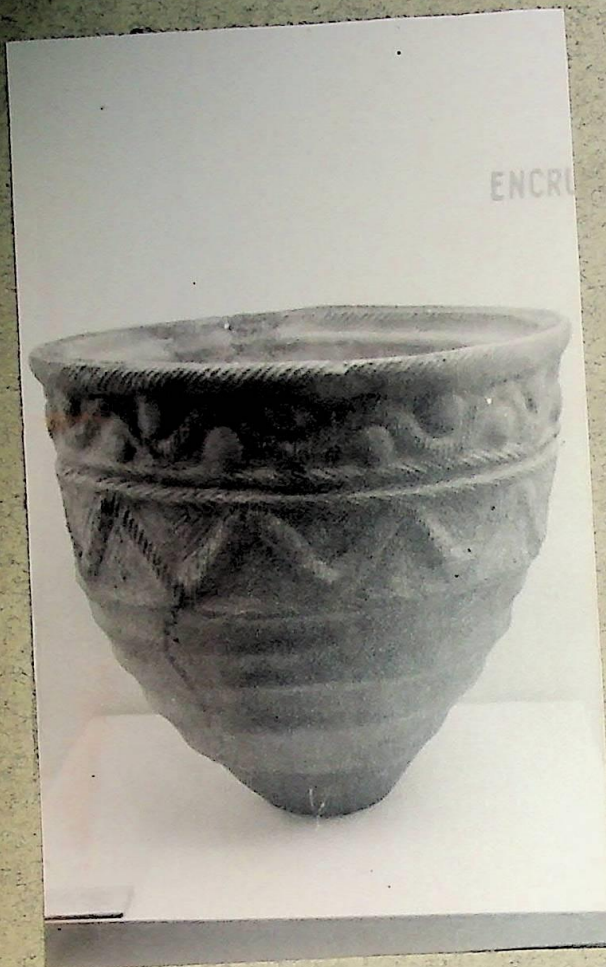


VASE TYPE FOOD VESSEL:

It was made in Ireland and found in a cist-grave with a cremation in 1944.

Made in 3000 - 4000 B.C.

The decoration generally covered the entire outer surface of the vessel and is both incised and impressed.



(a)

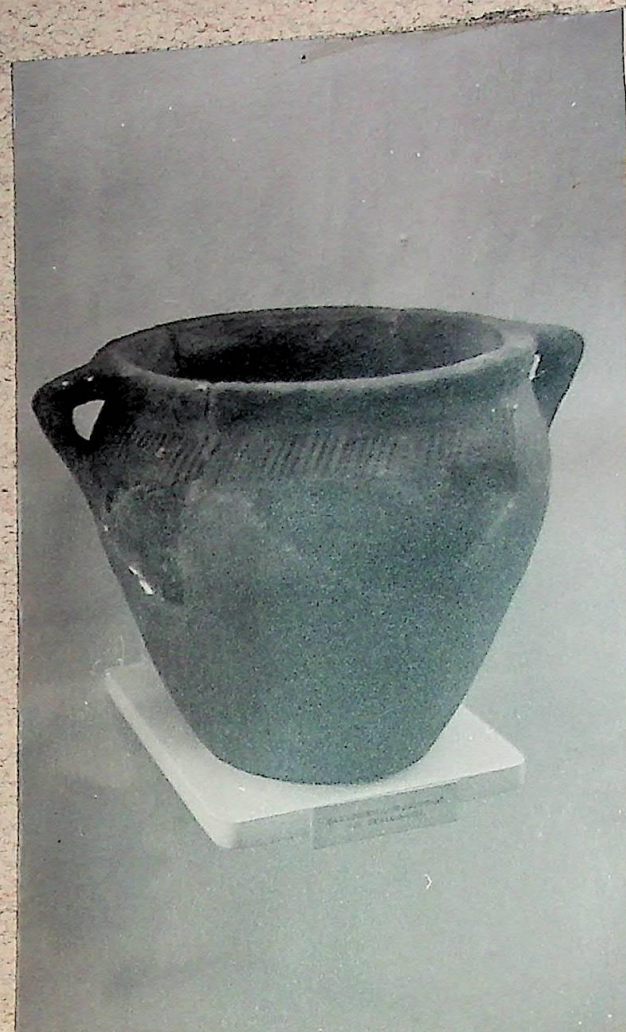


(b)

- (a) Moganey Lower, Co Kildare.
Encrusted cinerary Urn. Found in a cist-grave,
inverted over the cremated remains of an adult,
probably female, and an infant.
- (b) The 'Enlarged Foodvessel' type.
Made in Ireland and found in a cist-grave in
Ballcastle, Co Antrim in 1898.
The urn contained cremated bones.



(a)



(b)

(a) RECONSTRUCTED BEAKER:

It was made in Ireland and found in fragments in a stone circle near Grang, Loughcor, Co Limerick.

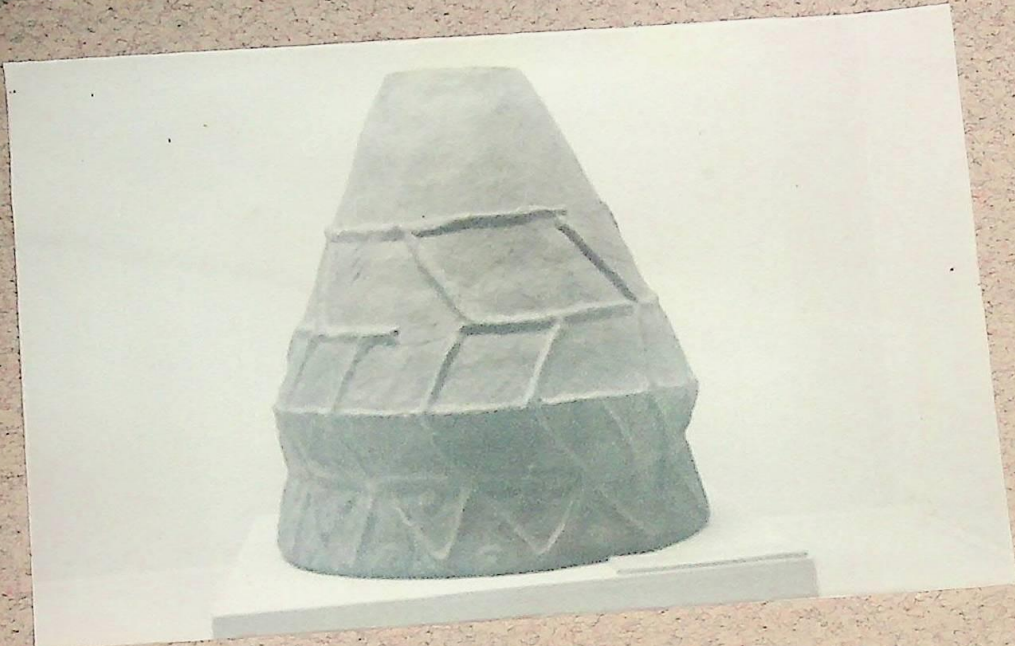
(b) HOUSEHOLD ARTICLE:

Found at Ballydoolagh, Grannog, Co Fermanagh.

It was made in 500 - 1200 A.D.



(a)



(b)

(a) THE PYGMY CUP:

It was made in Ireland and found in a cist-grave with cremated bones and covered by a cinerary urn, in Clonshannon, Co Wicklow in 1932.

It was made in 3000 - 4000 B.C.

(b) THE ENCRUSTED CINERARY URN:

It was found inverted over a cremation in a pit burial, at Ballyconnel, Co Wicklow.

It was made in 1500 - 1000 B.C.



LATER POTTERY EXAMPLES FROM GERMANY, FRANCE, CHINA
AND EGYPT IN THE NATIONAL MUSEUM OF IRELAND.

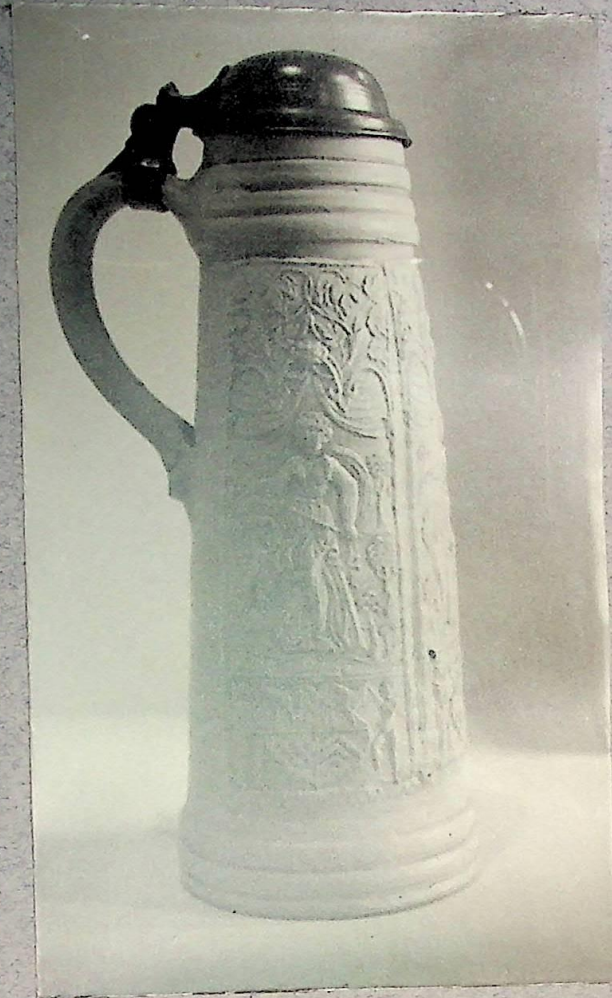
BELLARMINE, German C 1700

Stoneware Salt-Glaze (225-1904)

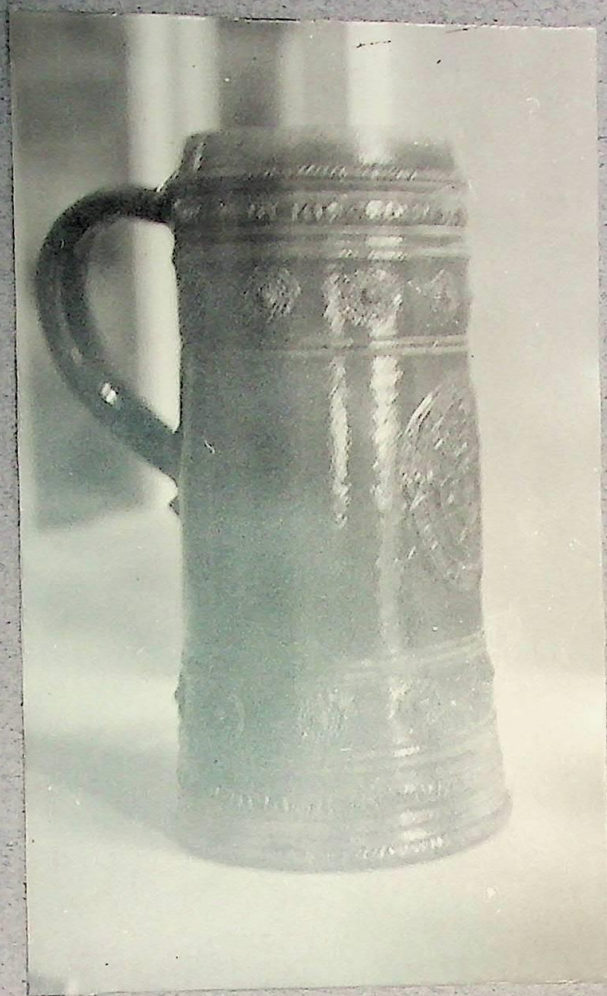
During the 16th and 17th centuries much pottery was imported into England, especially the stoneware of the Low Countries. Principal among these were the 'Bellarmine' or 'Greybeard'. They were called grey-beard because of the grotesque bearded mask drawn on the shoulder and 'Bellarmine' after Cardinal Bellarmine in opposition to protestantism in the Low Countries. These ewers were usually of a brown or grey salt-glaze stoneware. John Dwight of Fulham successfully initalled the German greybeards about 1871.



FLAGON, GRERGHAUSEN, Early 18th Century,
Grey stoneware, salt-glaze;
Conventional Patterns in Blue Enamel.



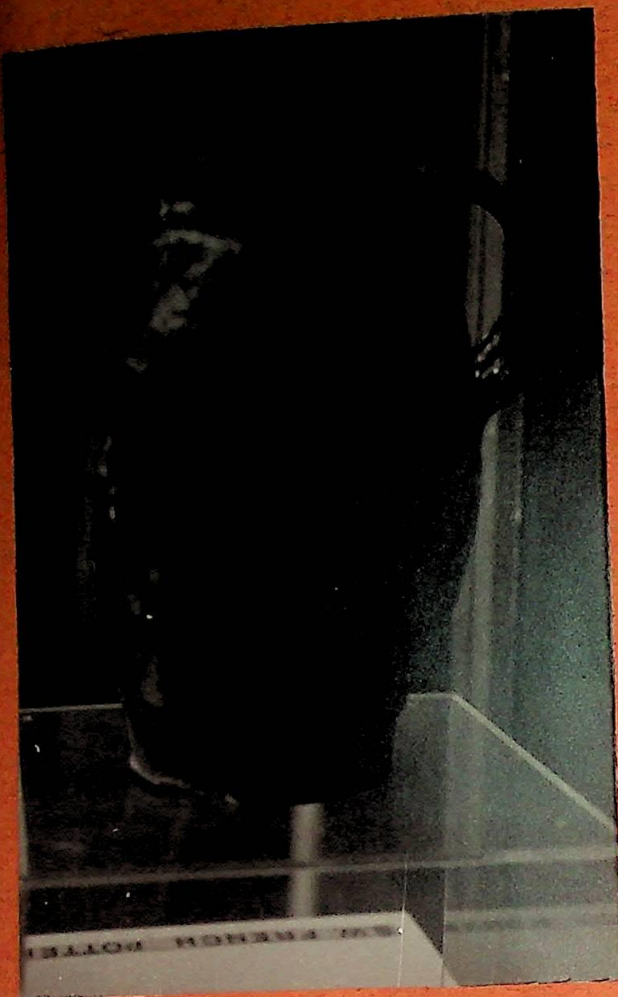
TANKARD Siegburg, C 1580
White Stoneware; panels embossed with arabesque; duno
and peacock; pewter lid.



TANKARD, BAEREH, BRERANT, 1597.

Brown stoneware, salt-glazed;

Is cutcheon, Inscription, Monogram, and date 1597.



S.W. FRANCE:

Finds from the fill of the ditch included about 20,000 fragments of late thirteenth-century pottery, including french imported ware, a coin of Alexander I of Scotland and a penny of Edward III of England, as well as a french (jetton) of mid-fourteenth century date.

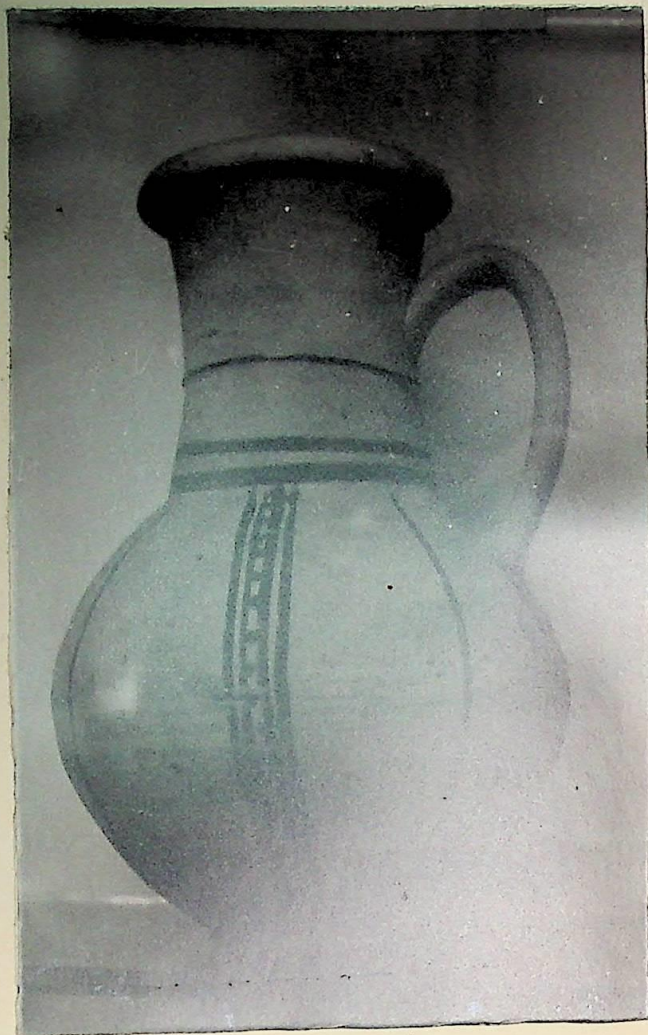
Function of the Green Jugs.

They were in a South-West of France.

They were made in the 18th or 19th century.



BALUSTER JAR, STONEWARE,
Ming Dynasty, 15th Century,
Deity Stork and symbolic design in Sepia under glaze.



XVIII DYNASTY:

It was made by painting ware. Brown and whitish brown pottery with the pattern laid in red lines. Horizontal and vertical wavy lines, webbed or basket work patterns, spirals, continuous rows of untrickes etc; are the principal motifs. Generally the pottery has a rough matt surface. But sometimes a burnished effect is produced.