

1/ ON THE WHEEL: VASE (D.1, C.2 and D.4)

Here the purpose would be to use the same wheeled piece and to make a vase, a jar, a pitcher and a pourer out of it.

To make a mold out of a piece wheeled the day before, you will frame a casing directly on the wheel to avoid bending the vase.

Be careful with watertightness and make sure the casing is well supported because it is simply put on the wheel.

Here the circular casing-called “cerce” hoop-is made with a zinc strip, clipped to the joints and held by several layers of adhesive tape around it.

You will fill part of the piece, then outside the piece and so on up to the very top.

You can remove the casing before the plaster sets and start making grooves to show where it is supposed to be split.

As the plaster warms up, which indicates it is setting, you can pull off the whole wheel.

Using a saw at about 3 centimeters will improve the slots showing the directions to split off.

This mold is split in three parts using at least three metallic strips.

You hammer on the third one in between the other two.

You need to let the mold dry before making a first brief slip casting using a prefab bottom part and a removable plaster piece.

Or you can thoroughly soap up all the pre-split parts before making a plaster mold.

To create the future slip stock the model will need a piston before making the final mold.

2/ LEMON (C.6.1)

After setting a piston made of clay on the lemon, you will define where it will be tapered with a square.

For a horizontal line you will look for three or four spots where the square and the mold meet.

Here, to easily remove the casing, it is made with a piece of PVC pipe that was sawed lengthwise and held up with adhesive tape.

You make sure to pour the plaster up to the tapered part where the markers are.

You remove the casing after the plaster has set.

You draw a line for centering and make the best of the relative flexibility of the model for an intermediate demolding.

Smooth over the joining section with a scraper and carve the spots for future nibs with a crankshaft, a spoon or a knife as you wish.

After soaping and pouring the second part you plane the bottom part of the model.

Then you carefully remove the clay piston, you trim flaws then open up the mold.

Here we have got the mold for the lemon piece and the bottom part in a cork shape is missing.

You will touch up the surface around the hole where you poured and where the piston was, then you close up the mold.

After digging new spots for the nibs, soap generously, rinse it all, build a case and cast the bottom part with a cork shape.

After the plaster has set, open up for the final mold tapping with a hammer or a knife to softly force it open and touch up all the parts.

After the mold is dry, you have got the piece in two parts: first the frame, then the cork, you need to add some slip to finish the piece before closing the mold and turning it over.

3/ ON THE WHEEL: MINI JAR (C.4)

With this technique you get a mold in two parts with nibs with a single plaster pour.

You choose the contour you wish then add the piston to start with and the base of the pseudo-central core you want to make on the wheel.

After fixing the metal “short cut”, you drive it into the slit you made with a knife

Make sure the casing does not touch the metal part and touch up the joining sections to remove all excess burrs.

Stick two pairs of plastic nibs into the holes as planned and carry on with the molding pouring on both sides in the axis of the “short-cut”.

Once more you brush off any unwanted contours before drying the mold.

As you get the metal “short cut” back you could make the central core in plaster out of this very mold.

You trim into crenels the parts that were dug into the clay so that they are firmly set.

After thoroughly soaping all parts of the mold, you put the “short cut” back into the mold before casting the central core.

4/ TEAPOT (C.5)

For this teapot designed with a hat-shaped top, we trimmed a prefab bottom part in a square of plaster with the future nibs and we fully soap the piece.

The most fragile areas - spout, handle and piston - have been pre-split with pieces of X rays then we added plastic nibs.

After rinsing, the model is centered on the bottom axis.

Nails have been pinned to put together the piston and the model.

Casing is made easier thanks to the thick bottom part providing a solid supportive base.

After smoothly pouring in the axis of the handle and the spout you remove the casing and demold the bottom part.

Nails are to be removed, so is the piston and you guide the saw into the splitting spots.

You will tense up both sides and splitting will take place on the softest one, here, the handle.

After opening the mold, the model is destroyed as you make sure not to chip the mold.

Then you go on and finish the mold.

5/ DRAGGING FOR CLAY (T.2)

Dragging for clay is within the reach of everyone, you do it with a dragging slab in the desired shape and a bore cut in a scrap of PVC foam sheet.

Start building the shape before the actual process of dragging.

You will sweep the bore successively on the whole length of the dragging area, moving your hand extensively beyond the actual shape to avoid marks when you stop and start again on the hump.

Firmly holding the bore in a vertical position and more or less patience and skill will ensure a good result.

In that case, you will set four boards in staggered rows to erase the dragging slab and you carry on casing.

After the plaster set, you will get a central core from which you would make stamping humps.

6/ SIMPLIFIED DRAGGING IN PLASTER (T.4)

For simplified dragging in plaster you will use the same dragging slab that you will glue with slip to get a suction pad effect.

You apply oil on the casing boards and you lay them around in staggered rows.

Holding the casing is mainly obtained with clay and knife clamping.

Possibly with adhesive tape.

For similar contour the bore needs to overlap the dragging slab a few millimeters in order to keep enough matter to drag on the side.

As soon as you can make a slot with a knife it means it is time to remove the casing.

Boards are to be pulled one after the other following their axis.

While dragging you need to take care of all sides, quarter turn after quarter turn, be careful not to pull off the angles where dragging stopped, they will be dragged the other way round at the beginning.

In case it is partially torn and there is plaster missing, you get some back from the center and you patch with a spatula.

Then you thoroughly spray water before completing the dragging process.

Polishing with abrasive and water will erase the last visual flaws in relief.

7/ ON THE WHEEL: STAMPING HUMP

To make a pseudo-central core for a plate, it is better to have a brim in a good vertical position.

After shaping the desired contour, you go ahead with the casing and pour the plaster.

You remove the casing before the plaster sets so that the stamping hump takes the right shape.

8/ MINI CUP: MOLDING PRESS (E.8)

In any case you fill up an empty model.

Here you simply stick it upside down on the supporting sheet and pour directly the first part.

You let the plaster move around the relief and you follow the process, not the other way round.

Now you need a free space where to drive out the plaster before pouring the second part.

Regarding casing with boards you need to watch for two dangers: the tilting effect when boards are opposite if the strip is too high, and the spots you can lean on if you make a casing in staggered rows.

After removing the casing, you can smoothly try to demold with a rubber mallet or finish with a knife and hammer.

You take away the clay that was driven out earlier and you go on chamfering parts around the mold.