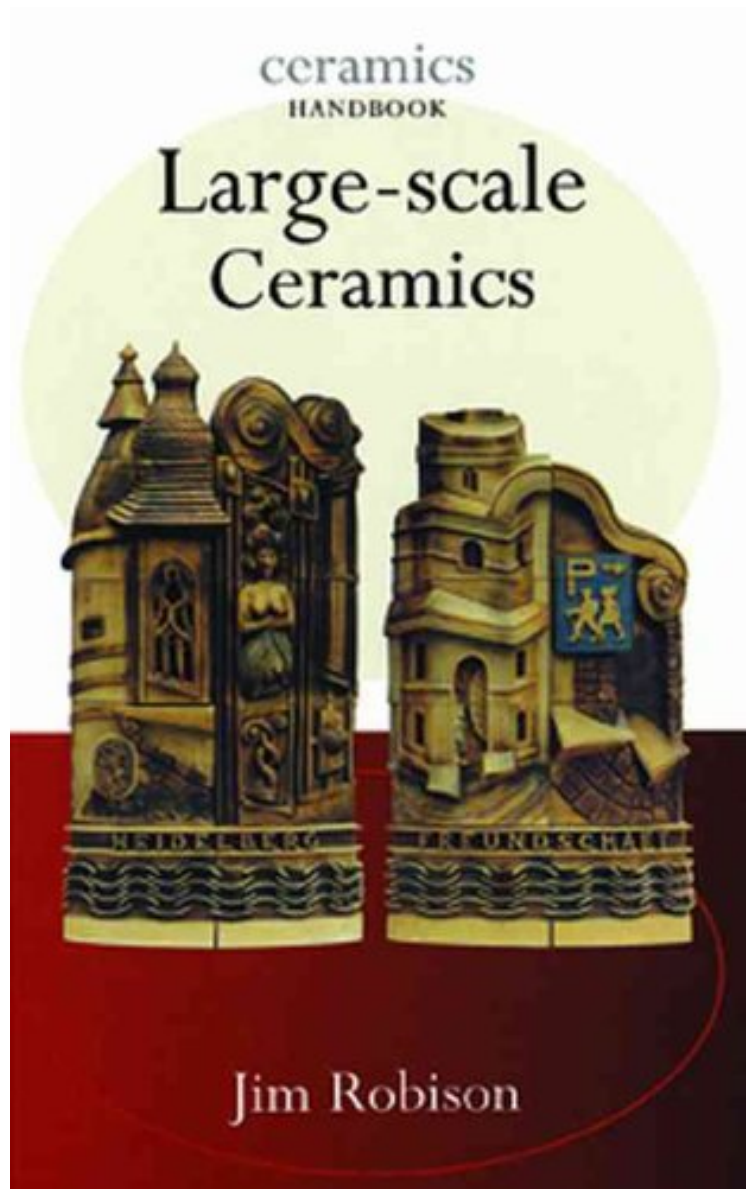


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## Large-Scale Ceramics

*Jim Robison*

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**Jim Robison : Large-Scale Ceramics** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Large-Scale Ceramics:

0 of 0 people found the following review helpful. Pretty basic By B.W. As all the books in this series it is pretty basic. Not a lot of insight or new ideas.

Large scale ceramics demand a number of considerations that do not concern most ceramists: kiln size, assembling, weatherproofing and installation are some of the things that must be taken into account. Large-scale Ceramics discusses these issues as well as giving advice on obtaining and handling commissions. Well-illustrated with images depicting large scale works from many parts of the world and the process of their construction, it is written in a lively and entertaining style suitable for anyone with an interest in ceramics and includes examples of the authors' work over a 20 year period. Robison states "My own fascination with large scale probably stems from making sculptures in other materials and the experience of creating works intended for Michigan gardens (those occasionally vast spaces known as front or backyards). Using wood or metal structures, it was relatively easy to create sculptures on a scale to dwarf the onlooker. Under such circumstances I think it has always been important to me that pieces should be large enough to be noticed, even at a distance, and it was even better if they could command attention through a physical presence which could not be ignored."Contents Chapter 1. General making methods covers coil and pinch, using the wheel, avoiding cracks, slabware, using molds, bronze and other casting methods, and mixed media.Chapter 2. Murals and relief sculptures discusses the use of tiles and bricks, studio practices, special considerations for exterior and interior installations, and Robison's own approach to design and working with clay.Chapter 3. Large on-site works considers the in situ aspect of large-scale sculpture of working directly on the ground and firing in place or creating sculptures as kilns.Chapter 4. Using a factory details the special considerations for anyone fortunate enough to be able to work in a factory setting such as a pipe works, tile or brick works, or a slipcast plant.Chapter 5. Group approaches with community and educational potential provides guidelines for events and exercises and group projects.Chapter 6. Commissions are important for working in large scale because you soon run out of room for large pieces around the house. Robison discusses how to get started with finding commissions and how to avoid pitfalls and be successful.Chapter 7. Technical notes rounds out the book with a discussion of studio considerations, clay bodies, additions to clay, achieving color and texture, and other points to consider.

About the AuthorA well-known ceramicist. He is a fellow of the Craft Potters Association and a frequent guest lecturer at various art colleges. He also runs summer courses and lectures on ceramics at his studio in Holmfirth.