April 10, 1928.

1,665,978

A. E. RADFORD

POTTERY MAKING METHOD

Filed Oct. 1, 1923

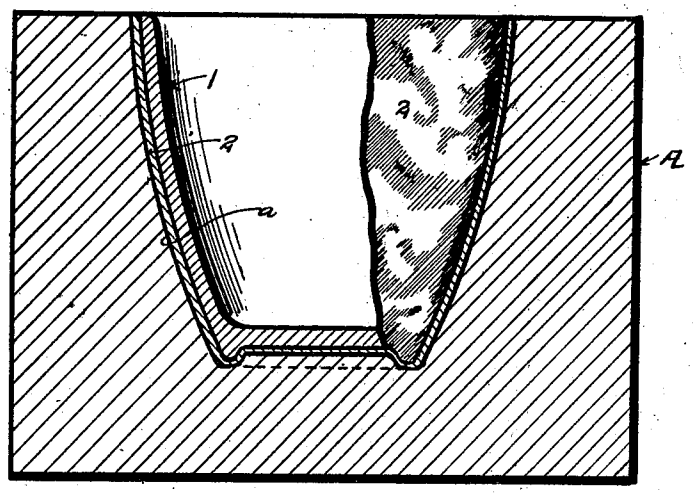

FIG. 1.

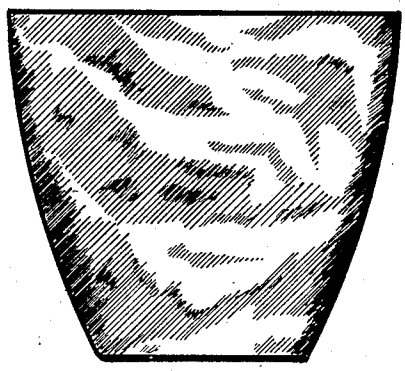

FIG. 2.

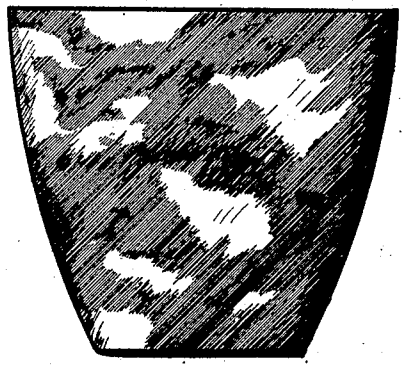

FIG. 3.

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UNITED STATES PATENT OFFICE.

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POTTERY-MAKING METHOD.

Application filed October 1, 1923. Serial No. 666,044.

This invention relates to pottery, and more particularly to a pottery making method.

One of the main objects of the invention is to provide a simple and highly efficient method for decorating pottery in such a manner as to produce a novel and pleasing effect. Another object is to provide a method whereby any desired number of colors may be used in such a manner as to produce a marbled appearance, the colors being applied in such manner that no two articles will have the same design even though the general color scheme is the same. There is a great demand in the pottery trade for new and artistic designs or color schemes for ornamenting articles of pottery and it is very desirable, where these designs are unique or unusually attractive, that no two articles having the identical design be produced. Heretofore, no practical method has been known whereby any desired number of articles having the same general color scheme of ornamentation could be produced without the possibility of duplication of designs. By my method it is possible to accomplish this very desirable result, as will appear from the following description.

To assist in describing my invention I have illustrated the simplest method of its application in the accompanying drawings, in which:—

Fig. 1 is a sectional view through a mould and a cup in the mold cavity, partly broken away, illustrating the practical application of my method;

Fig. 2 is an elevation of a cup ornamented in accordance with my method;

Fig. 3 is an elevation of a second cup ornamented in accordance with my method.

In practicing my method in its simplest form, I employ a plaster of Paris mold A provided with a recess suitably shaped to produce the cup 1. If it is desired to produce a design of two colors, I knead together two pieces of clay of two colors, as brown and white, one of which, in this particular instance the brown one, corresponds to the clay of which the cup is made. The two pieces of clay are mixed sufficiently to produce a mass which is streaked with the two different colors which remain separate and distinct from each other, care being taken not to knead or mix the clays sufficiently to destroy or obliterate their individual colors. After the clay has been mixed sufficiently I moisten my index finger and thumb, and pinch off a small quantity of the mixed clays which I rub or smear over the inner face of the cavity *a* of mold A; I repeat this operation until the cavity *a* is provided with a thin layer or coating 2, composed of the two differently colored clays, which layer has a marbled and streaked appearance due to the rubbing action employed in applying layer 2 to the mold cavity. After the layer 2 has been applied the mixture of water and clay from which the article 1 is to be formed, or the "slip" as it is termed, is poured into the mold cavity. After the "slip" has set to the desired thickness, the remaining or unset portion of the "slip" is poured from the mold leaving the article or cup 1. The mold is set aside and the cup is permitted to set and dry thoroughly. When the "slip" is poured into the mold the moisture of the "slip" penetrates layer 2, so that this layer becomes united with and an integral part of cup 1. As the cup dries it shrinks away from the walls of the mold carrying with it the layer 2, which, as stated, becomes an integral part of the cup. After the cup is dry it is removed from the mold and fired in a known manner, and it may be given either a glazed or an unglazed finish as desired.

By this method, cup 1 is provided with a covering or layer 2, of differently colored clays, this coating having the appearance of marble and producing a very artistic and neat and attractive effect in which the two clays are commingled so as to produce varying shades of brown and cream, and are streaked in such manner as to closely simulate marble. While I have mentioned the use of brown and white clays, I can use clays of any desired colors and may employ any desired number of different colors. Also, I can obtain very satisfactory results by coating portions only of the mold cavity with clay of one color which is different from the color of the clay used in the "slip" from which the article is cast, though ordinarily I prefer to use clays of two or more colors. As the coating 2, is rubbed on the walls of the mold cavity by hand, and the relative amounts of differently colored clays pinched from the clay mixture will necessarily vary each time, it is impossible to produce two articles having identical designs or color schemes, even though a great number of articles be ornamented with clays taken from the same batch or mixture. This will be clear from Figures 2 and 3 in which

I have illustrated two cups ornamented from the same batch of brown and white clays. Though these cups have the same general color scheme in that they are both ornamented in brown and white, there is a very distinct and noticeable difference in their appearance. This difference is even more noticeable in the articles themselves as it is impossible to illustrate the various shades and color effects produced by my method.

I am aware that pottery has been decorated by painting with clay of a different color than the article itself, portions of a pattern or design formed in a sectional mold. By this method, however, the design is the same for each article made in this particular mold and the general color scheme of the body of the article is in no way affected so that a marbled effect is not possible. By my method, on the contrary, a very beautiful and pronounced marbled effect is produced and the particular design or color scheme of each article is individual and different from the particular color scheme of every other article even though a great number of articles are made in the same mold and have the same general color scheme in that they are ornamented with clay taken from the same mix or batch. For this reason, my method is of great practical value and utility in the pottery art, and it has the great advantage that it can be readily practiced without any increase in the cost of production.

While I prefer to mix the differently colored clays together, very good results can be obtained by placing the clays together in thin layers and pinching off small quantities of the mass thus produced, the clays which are pinched off being rubbed with the finger over the forming surface of the mold in the manner previously described. Also, if desired, the differently colored clays can be left apart or separated and a small portion pinched off of each color of clay, the several quantities thus obtained being simultaneously smeared over the forming surface of the mold. Both of these methods are obvious variations of the preferred form of my invention and are to be considered as included therein. Also, while I have described my invention as applied to cups, it can be equally well applied to articles of pottery of various sizes and shapes, as will be understood.

What I claim is:—

A method of decorating pottery consisting in kneading together a plurality of masses of plastic clay to effect a streaked mass in which the colors are still distinct, detaching part of the kneaded mass, applying to an absorbent mold, distributing to a smooth film, repeating the operation until a desired film is obtained, applying a slip to increase the wall thickness, drying to free from the mold, and firing, whereby when fired a mottled effect of any desired fineness of grain may be effected.

In testimony whereof I affix my signature.

ALBERT E. RADFORD.