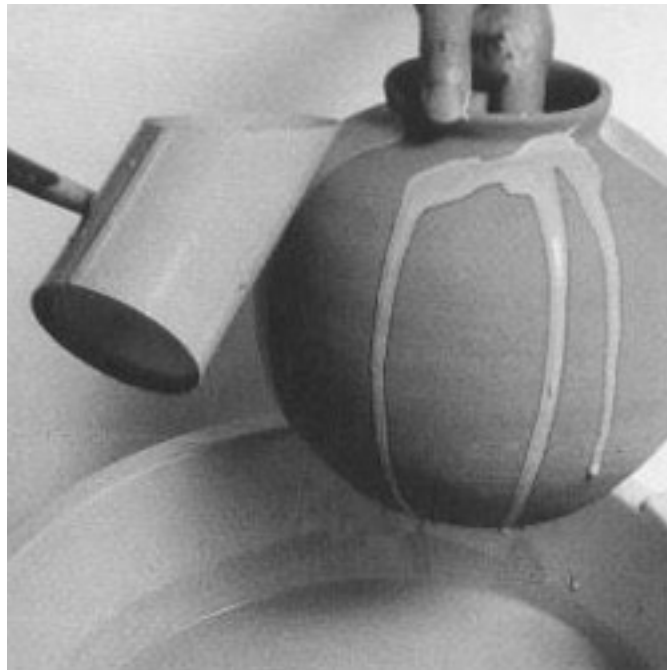


Ladle is a standard household implement and potter's tool in Japan. It is used for glazing fair sized to large pots when there is not enough glaze to dip them, or when they are too large or eccentrically formed to dip, or two or more different glaze are to be applied in such a way that dipping the pot is impossible.



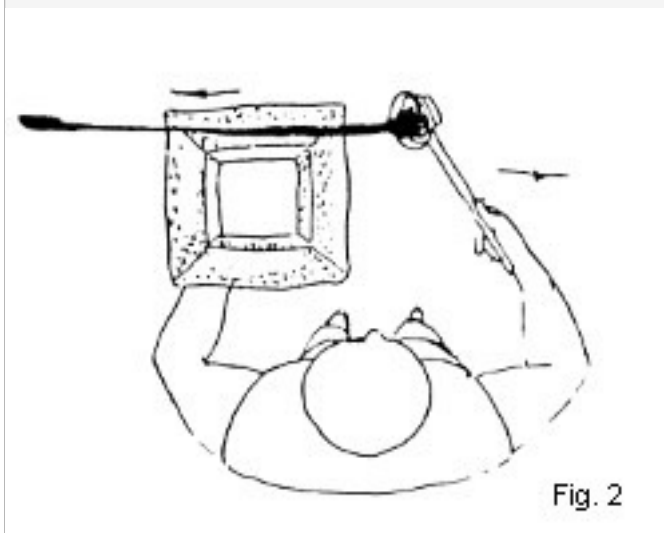
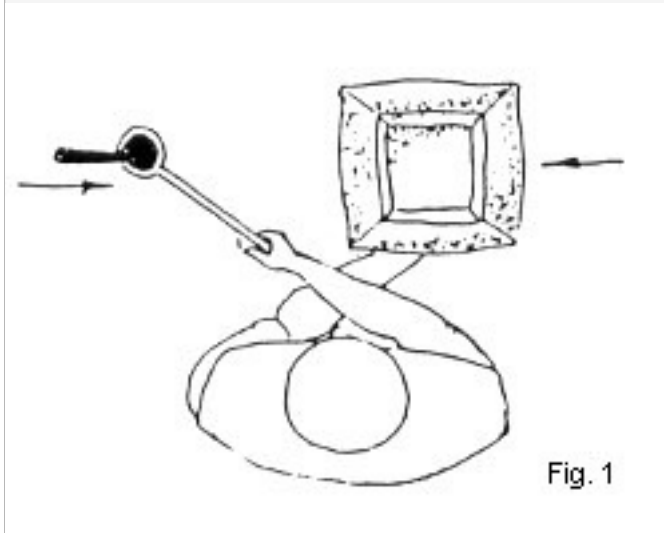
The ladle is also used in the purely decorative sense, trailing patterns on the sides of pots or inside bowls and plates. Shoji Hamada was a famous exponent of this type of decoration. By changing the thickness of the glaze, the size of the ladle, and using various trailing method, you can get an unlimited number of decorative effects and motifs.

Ladling is a precise and demanding technique, requiring specific tools and a set of skills that must be practiced and perfected. These are, of course, the ladles themselves and the physical dexterity required to manipulate them. But beyond that, the sense of proportion and composition must be raised to a level where good results will come consistently despite or because of the strict limitations of the technique and unpredictability of the fluid glaze.

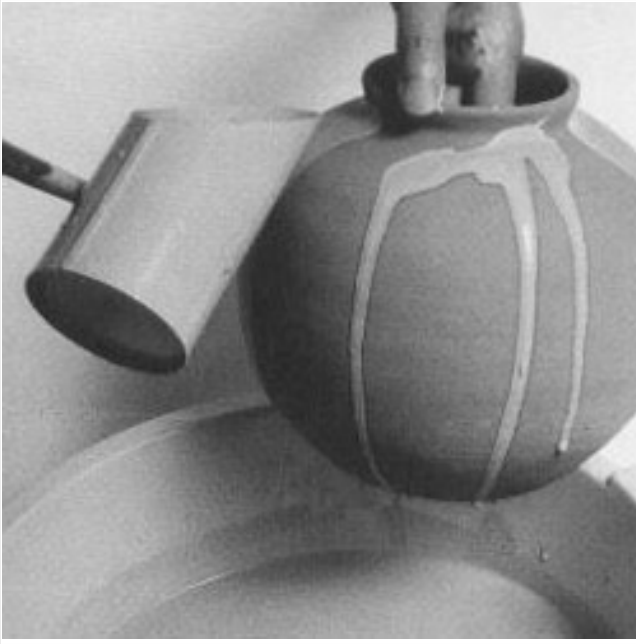
Ladling might be defined as a planned spontaneous event. It is not just splashing about, but the tight control of a difficult physical technique. It is hard to believe the degree of control possible with this

### Basic Rules:

There are a few basic rules to keep in mind while trailing. The pouring must begin before the ladle is over the pot or there will be sloppy splashing. The ladle should be one-half to three-fourths full, since a brim-full ladle cannot be controlled. The distance between the ladle and pot should be kept even while the ladle moves; the ladle trails best when held between 2 and 5 inches above the pot. There will often be some unwanted drips and splashes on your pot. If you wish, these are easily scraped off with a trimming tool and will not show up after firing. Or just let them make their own statement.



To get a fairly thin trail on a plate, slab, or flat surface, use a large ladle. Fill the ladle and hold in the right hand (or left if you are left-handed), with the arm extending across the front of your body. Hold the pot in your left hand in front of the right side of your body. Your arms should be crossed as in figure 1. Making sure you start pouring before you move the pot, move the pot and ladle simultaneously across the front of your body, pouring the glaze as the pot passes beneath the ladle as in figure 2. This will produce thin, relatively even lines without extraneous splashed. This method is suitable only for pots light enough to be held securely in one hand. If the pot is very large, simply place it on the ground or a table directly in front of you, hold the ladle beyond the far side of the pot, and draw it quickly toward you while pouring. There is much greater control this way than pouring away from yourself across the pot. Figure 3 shows the method and result. Keep the hand and arm moving in the same direction for all decorations; move the pot itself around to produce crosses and other line intersecting designs, as in figure 4.



Second is the size and shape of the ladle itself. All ladles can trail a line, but only certain ones are suitable for trailing spirals and loops. The Chinese cooking soup ladle is good only for straight lines. Its disadvantages are its shape: its sides are not vertical, and thus it cannot be more than one-third full and pour consistently. But worst, it has no "cutting" lip. Its hemispherical shape means that the glaze flows, because of the vagaries of surface tension, around the cup of the ladle and will separate (flow) from the ladle cup at points varying with the speed and amount of the glaze flow, i.e. the glaze may separate at points higher or lower on the outside of the cup, depending upon the circumstances noted above. But with an angled mouth design, the lip will cut off the flow of glaze.

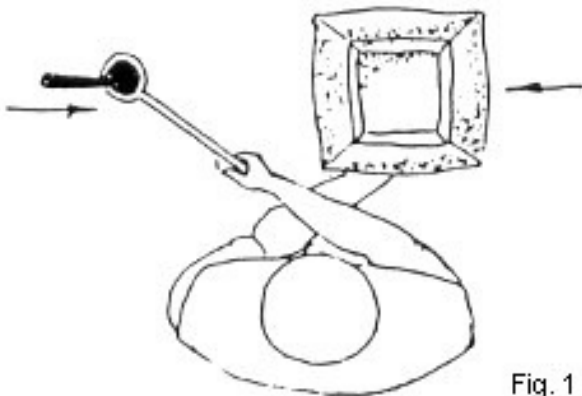


Fig. 1

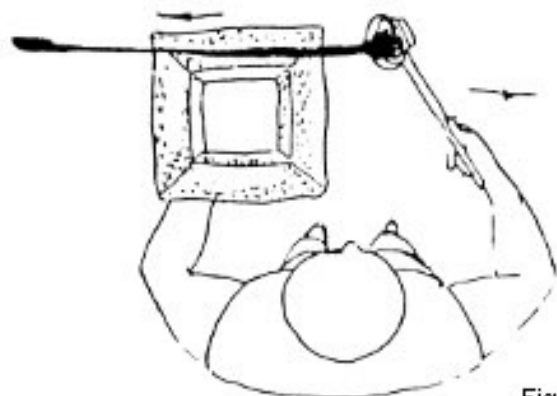


Fig. 2



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

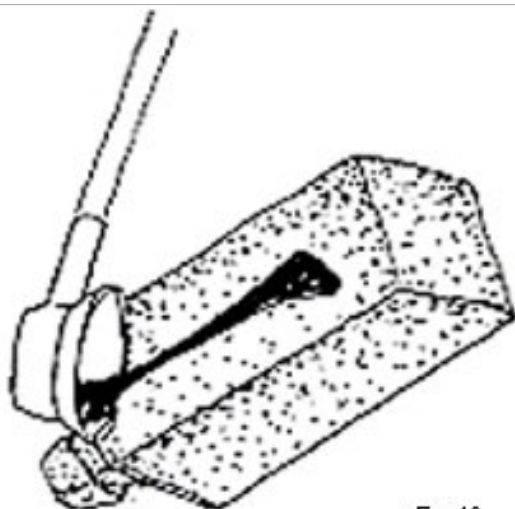


Fig. 10

