
Pro Rege

Volume 20
Number 2 *Arts Issue*

Article 23

December 1991

Ceramic Work

Jake Van Wyk
Dordt College

Follow this and additional works at: http://digitalcollections.dordt.edu/pro_rege

 Part of the [Art and Design Commons](#)

Recommended Citation

Van Wyk, Jake (1991) "Ceramic Work," *Pro Rege*: Vol. 20: No. 2, 24 - 25.
Available at: http://digitalcollections.dordt.edu/pro_rege/vol20/iss2/23

This Artwork is brought to you for free and open access by the College Publications at Digital Collections @ Dordt. It has been accepted for inclusion in Pro Rege by an authorized administrator of Digital Collections @ Dordt. For more information, please contact ingrid.mulder@dordt.edu.



A quarterly faculty publication of
Dordt College, Sioux Center, Iowa

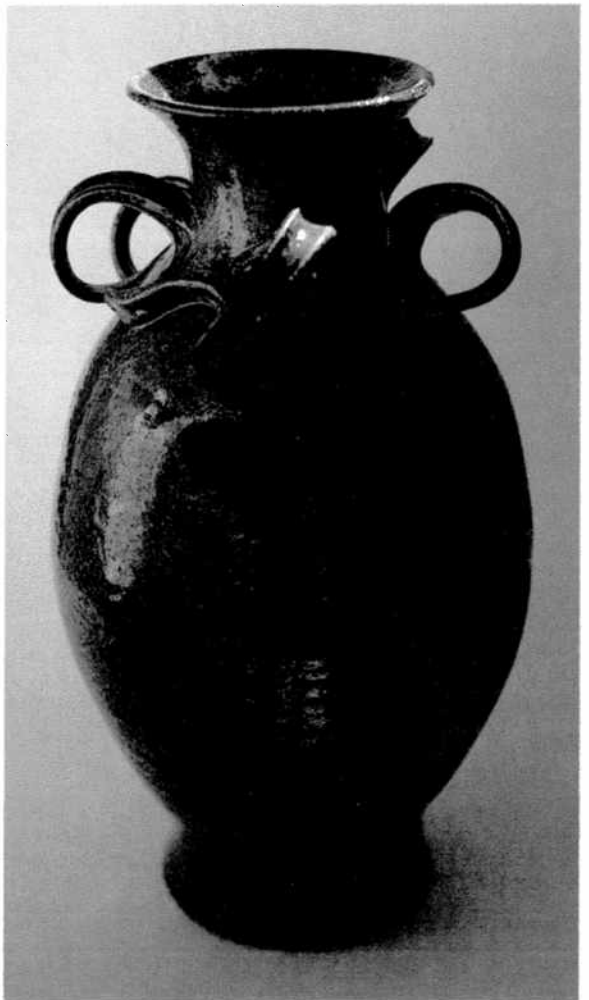
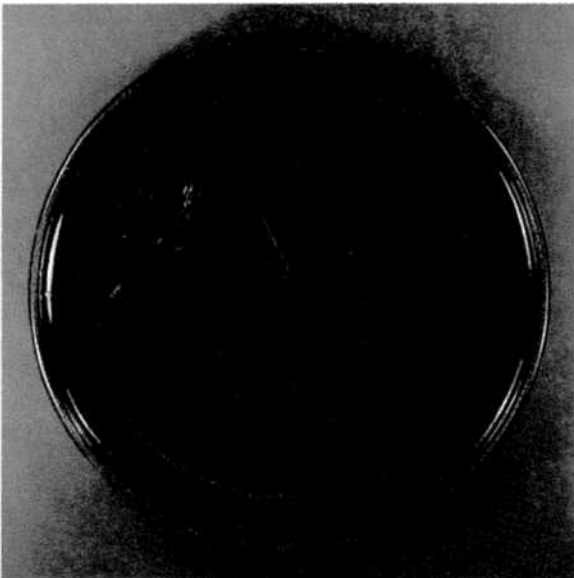
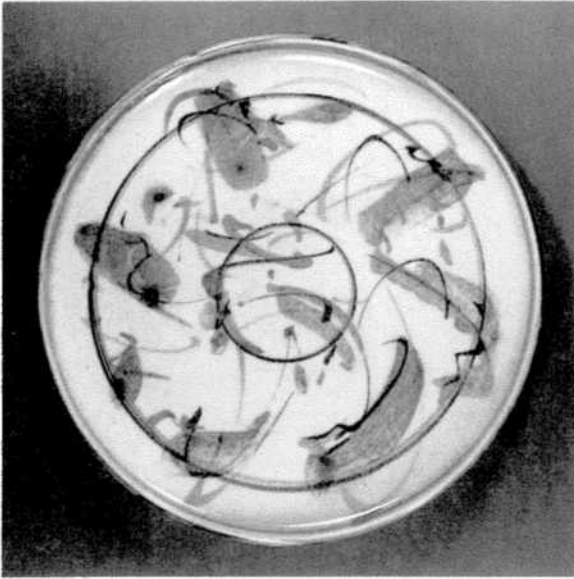
graders who needed to breathe in the morning, but lacked the discipline to do so on an early morning run.

Here hath been dawning another bleeuue day.
Think! Wilt thou let it slip useless away?
Out of eternity each new day is born;
Into eternity at night shall return.
Behold it aforetime no eye ever did—
So soon it forever from all eyes is hid
Here hath been dawning another bleeuue day . . .
Think! Wilt thou let it slip useless away?

Ceramic Work - Porcelain and Stoneware by Jacob Van Wyk

The ceramic work pictured here is wheel-thrown porcelain and stoneware fired to cone 10 or a temp. of 2450° fahrenheit. The surface glaze is actually molten glass and the color is attributed to metallic oxides and opacifiers suspended in a feldsparitic glaze. Color and chemical composition of the clay itself contributes to the final color and luster of the piece. They were fired in a reduced or *oxygen starved* atmosphere of a gas kiln which is presently being refitted for firing on Dordt's campus. Reducing the kiln at critical stages in the firing process causes chemical changes in the metallic oxides of the clay and glaze, producing a rich variety of color and surface luster.

One may not exclude a technical reference in a discussion of the process of making ceramic work, but control of process remains subject to artistic decision-making. I prefer to establish a dialog with the clay as the form is developing, looking for subtle relationships in texture, shape, and balance. As I discover relationships that work, it's important to know when to stop and let the piece avail itself as finished work that projects a confident presence approaching my goal of uncommon beauty in ceramic form. I've experienced the excitement and joy of being part of this process and of extending God's truth in visual form. I trust the viewer will share in the celebration of the form itself and in beauty that is not secondary to utilitarian function.



Ceramic Work by Jacob Van Wyk

Porcelain plates and stoneware vase fired at cone 10 in reduction atmosphere.