

Texture as a Determinant in Successful Studio Practice.

By

Dr. Charlotte Tam-George Aaron

Department of Fine and Applied Arts

Faculty of Humanities

Ignatius Ajuru University of Education, Rumuolumeni, Port Harcourt

Abstract

This paper, texture as a determinant in successful studio ceramics practice addresses the success of working with a well textured clay. the texture of ceramics is the totality of the production process. The aim of this paper is to examine how texture leads to successful production of ceramics ware in the studio. The preparation of the clay will determine the strength of the work. If well textured, the ceramic ware will have enough green strength to withstand pressure. The drying stage will as well be successful without unnecessary cracks. It will undergo the bisque firing without loosing its shape during shrinkage. The texture of the clay will also allow the ceramics ware hold and retain its shape which will of course be fired and produce an excellent effect. This in essence means that for ceramic ware to survive all these stages, one needs to texture the clay (prepare the clay body) properly. The aim of this paper is to discuss the meaning of texture, as it relates to ceramics and its determinant to successful studio ceramics practice. To conclude, the researcher therefore sees texture as very necessary to attract attention and ceramics patronage. To this effect, the researcher recommends that it should be mandatory that all ceramic wares be textured from clay preparation to glost firing.

Key: texture, glossy, rough, determinant, studio

Introduction

The importance of ceramics in developing and boosting out art practice in Nigeria has been amazing. This is because ceramics practice has create job for our people and has also boost our economy. According to Peters (2000:47) Ceramics ware are made partly or wholly from clay. Peters adds that it is shaped at ordinary temperatures and unless forcibly deformed it keeps its shape and after heating (firing) to a sufficient maturing temperature, the shape is permanently retained. Peters explained that ceramics is made of "earth" (clay), shaped with "water", dried in "air" and made durable by "fire" one very important thing to note is

that when the clay is fired, it change it original colour texture and another texture is formed which gives it an aesthetical and alluring appeal that the eye cannot resist. This among other reasons is why ceramic wares in our society is really been appreciated due to their texture and visual appearance that are naturally and humanly created.

The practice of ceramics in the studies which is away from the primitive or prehistoric practice has play a major role in producing divers ceramics products like roofing sheets, bricks, floor tiles, insulating beads and connectors as well as high/low tension insulators, electric stove, oven, element holders, dinner/sanitary wares among others.

Bunge (1995) define texture as it relates to ceramics as the distribution of the crystallites in a poly-crystalline material. Bunge explained that this definition is completely independent of the nature of the crystallites, i.e. whether they are metallic ceramic, polymeric, geologic or even biologic. Hence, from the very definition of texture there is no need to distinguish textures in ceramics from textures in all other polycrystalline materials. According Mckinght (2009) texture refers to the roughness or smoothness of a surface in a work of art. Mcknight adds that cough textures have more constraint than smooth textures. As a result, surfaces with rough texture are seen as dynamic, emotionally active and as having more depth.

An overview of Texture

Texture is an elements of art which artists use effectively to create pleasing effects in their work. (Banjeko, 2000:37). Banjoko adds that such artists include painters, sculptors, weavers, printmakers, potters and other designers. Understandably, texture is the surface quality of any material which we need to see or feel physically. Texture can be rough or smooth. It can be artificial (man-made) or natural. Artificial textures can be found in some materials we buy in the market or stores. This is a texture introduced on object by the manufacturer of such items. While natural textures are the type of texture found on the skin or fur of some animals, reptiles like crocodile, lizard, snake etc. Others include bark of tress, shells, rocks, sand, dunes, aut-hills and other natural objects. (Banjoko, 2000:37).

Ogumor (2006:197) defines texture as the roughness or the smoothness of the surface of an object. Kelinere (2001:1043) views texture as the quality of a surface (nough, smooth, hard, soft shiny, dull) as revealed by light. In the same vein, Fichner- rathus (2012:119) while viewing types of texture states that texture can be described as actual or visual. Fichner -rathus explained that actual texture is related to the materials used to create the work. While, visual texture is the illusion of an actual texture. Fichner -rathus further explains that actual texture is tactile, when you touch an object, your finger tips register sensations

of its actual texture which is either rough, smooth, sharp, hard, soft. In truth, you can say that every work of art has actual texture whether it is the hard, cold surface of marble or the smooth glass, or finished meticulously produced ceramics.

Deducing from Fichner- rathus view, texture plump a success determinant role in the production of ceramics because it's textural composition design is seriously considered in the Hndro before any production. Similarly, Mitler (1986:43) view texture as an element of art which refers to the surface quality or "feel" of an object, its smoothness, roughness, softness. Mittler adds that texture may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by the way the artist has pointed certain areas of a picture.

Texture to the view of Frank (2004:69) in visual arts, refers to the tactile qualities of surfaces or to the visual representation of these qualities. Frank adds that, all surface have textures that can be experience by touching or through visual suggestion. Frank further explained that texture are categorized as either actual or simulated. Actual texture Frank explains that are those we can feel by touching, such as polished marble, wood, sand or swirls of thick point.

Deducing from all these meanings and definitions, it is obvious that texture has to do with surface quality of an object and it is usually noticed or seen visually or fell through touch of object. In ceramics it is noticed either through seeing or touch of the ceramics ware. Texture comes in different form as it were with three dimensional works like sculpture and produced in a natural form and in artistically manner.

Texture as a Determinant in Successful Studio Ceramics Practice

Texture is a determinant in a successful studio ceramics practice because just the visual appearance of texture appeal to viewers of ceramics ware. Therefore, if texture as a technique is seriously and technically introduce as an approach in producing ceramics ware, it will likely encourage better appreciation and patronage to the wares that are produced because of its textural appeal.

The truth of the matter about texture as a determinant successful ceramics studies practice is that, texture motivate the interest of people to have a feel. (Peunge 1995:1) Mussi (2018) while view the combination and reactions of clay and other materials to create texture in ceramics states that sand and grog can be added to clay form to change the texture. Mussi adds that combustible materials make textures by mixing or pressing them into unfired

clay. When fired they will burn away leaving a form. Mussi gave an example that you can use rice, coffee beans, any form of dried vegetable, dried leaves etc to achieve it.

Ceramics is a three dimensional art. Esaak (2018) points out that three dimensional artworks relies on texture and you cannot find a piece of sculpture or pottery that does not include it. Esaak adds that fundamentally, the materials used give a piece of art, texture. There is a doubt growing by the assertion cited that texture is not just important the visual appearance the ceramics wares, but it is a determinant to a successful ceramics practice because of the aesthetical value it adds to the ceramics wares.

Conclusion

Texture is one of the element of arts and it is referred to as surface quality in a work of art. It is also seen as the roughness and smoothness of a surface. some things seen just as they appear is called real or actual texture while texture that is created and applied is called visual or implied texture. The important thing to note is that textures sometimes are used to create visual interest in a composition, they to create contrast within a design and composition and it also help to create visual balance. Due to these benefits and other factors this warranted artist especially to imbibe it in there ceramic production.

Recommendation

owning to the competitive nature of the ceramics market and people innovative, ingenuity of some contemporary ceramist has often time adopted the technique of creating texture as part of their design to encourage better appreciation and patronage. Also, texture gives a lot fine finishing to wares, this another reason why ceramists likes to add it as part of their design I their production. With the facts enumerated it is obvious that texture is a determinant in successful studio ceramics practice.

References

- Banjoko, I. (2000). *Visual Arts made Easy*. Lagos, Nigeria: Movic Publishing Company Limited.
- Bunge, H. J. (1995). *Textures in ceramics*. Malaysia: Gordon and Breach Science publishers SA Print.
- Esaak, S. (2018). What is the Definition of Texture in Art? <https://www.thought.com/definition-of-texture-in-art-182468>.
- Fichaer-Rathus, I. (2012). *Foundations of Art and Design*. United states of America wood worth, language learning.
- Frank, P. (2004). *Art forms (Seventh Edition) (An Introduction to the Visual Arts)*. Upper Saddle River, NJ: Pearson Prentice Hall.

- Klenner, F. S. (2011). *Gardners Art Through the Ages. A Global History. (Enhanced Thirtieth Edition)* United States of America: Wadsworth Cengage learning.
- Mckright, R. J. (2009). *Texture/no the Alphabet of Art.*
www.gaidaweecom.com/alphabet/index.htm
- Mittler, G. A. (1986). *Art is focus califorma: Glencoe Publishing Company.*
- Mussi, S. (2018). *Clay Textures and Colours in: Ceramics-Pottery Dictionary.*
<http://ceramicsdictionary.com/en/c/133/clay-o-testures-colours>.
- Ogumer, E. (2006). *Certificate Art for Junior and Senior Secondary Schools. (New Edition).*
Ibadan: University Press plc.
- Peters, E. E. (2000) *Ceramics Design Education for the Nigerian Public. In: Art Today for Tomorrow (Book of Readings)* by Egonwa, and Ekanem, B. Uyo: Dorand Publishers.