

Kate Malone

inspiration
and making









Inspiration and Making

Boxes and tins have been opened, collections of seeds and toys dusted and revisited with joy, pots in the process of making have been unwrapped and re-wrapped. Many photographs have been taken of as much as we can find that explains my thinking and making at Balls Pond Studio, London.

All the photos are to be stored on duplicate hard drives for future use, but for now I hope you enjoy a few we have selected to celebrate the little photographic archive. Care is the word, as I take the greatest of care and passion to make the work, and my team of wonderful assistants take the greatest of care to assist me in the studio. These photographs have been taken with great care, intensity and excitement by the in-house weekly, young talented photographer and designer Rebecca Chatterton, who, by coincidence and with increasing pleasure, I have known since she was born. Horay for clay.. and hope you enjoy the photos.

Kate

We have designed this book to reflect the mixture of processes that happen in the studio, exploring the time and depth with which each unique pot is created.

Kate has always been an inspiration, and I have wanted to know more about her process for as long as I can remember.

This archive and this book both explore the day to day dynamic of hand making and glazing pots at Balls Pond Studio.

This book is not separated into chapters because it is clearly not the way it is in the studio or in Kate's mind. Everything works together in a rolling set of process, Kate has to multi task every day as reflected in the composition and graphic layout of these pages.

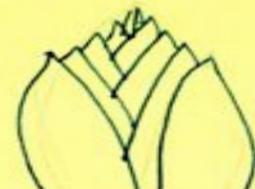
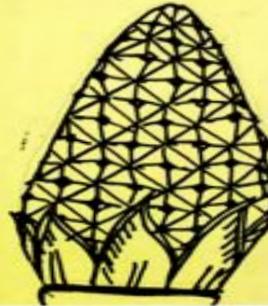
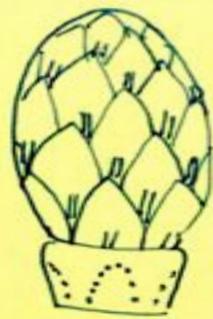
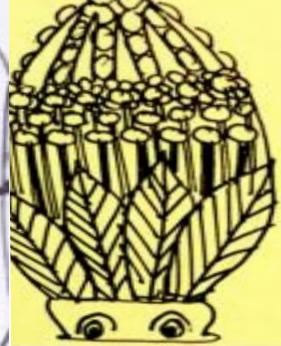
I'm thrilled to have been involved in such an exciting process and I hope the photo archive can be used in future celebration of Kate's work.

Rebecca Chatterton.















in windig
up = life in

be sure
where
spirit
eels
+ paper

1 ps to
body 6

50% change in size

1 ps
body

bucket
pot

end of spinning

50

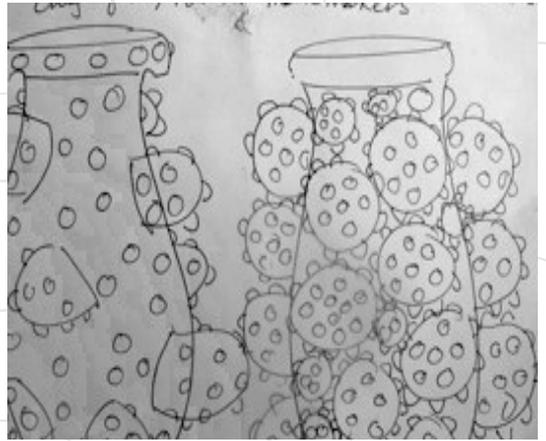
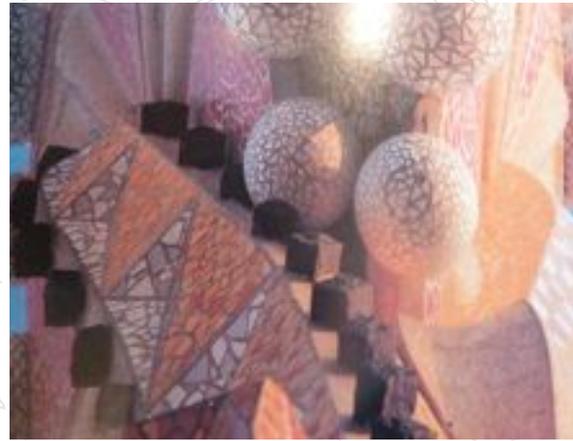
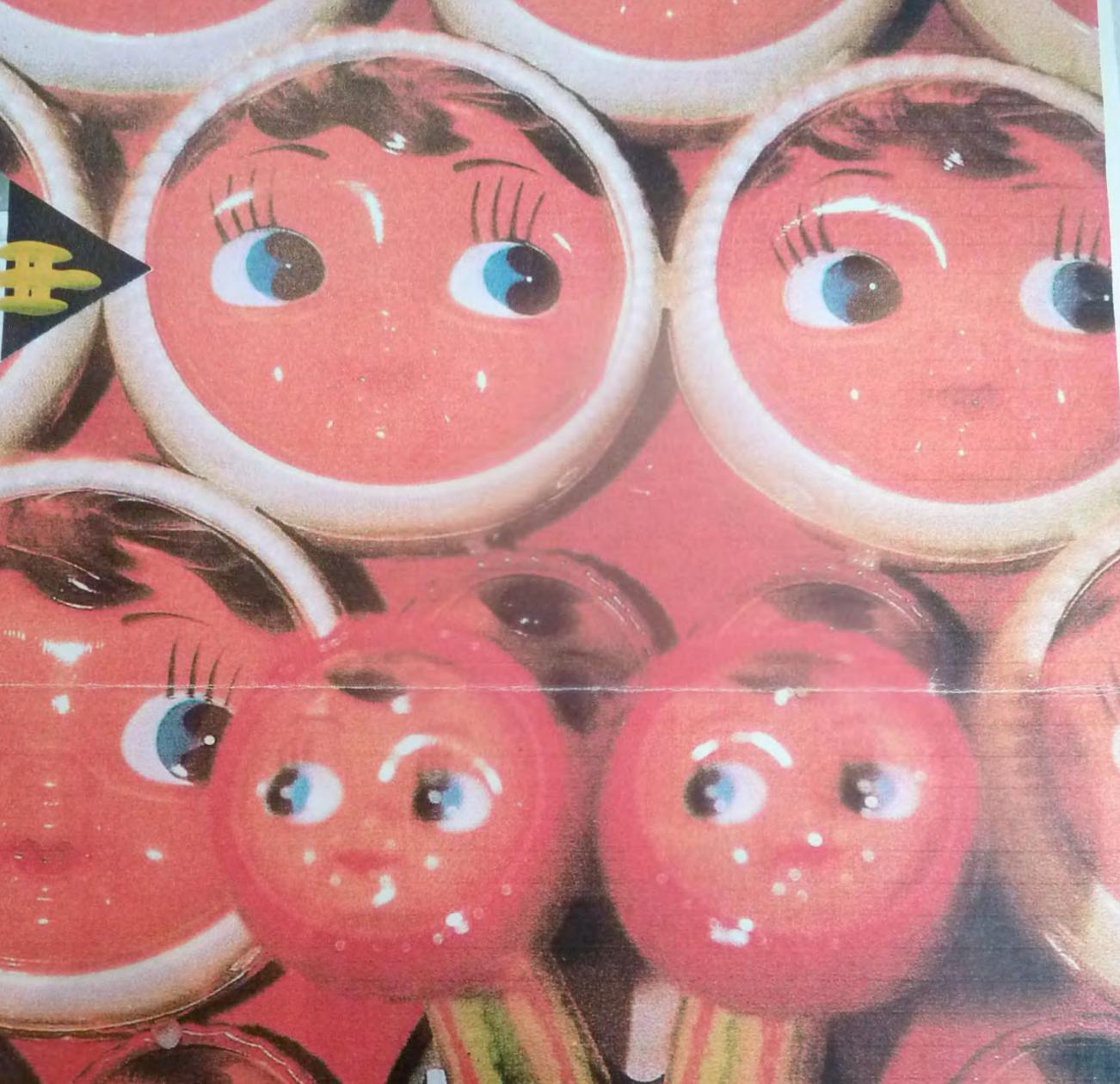




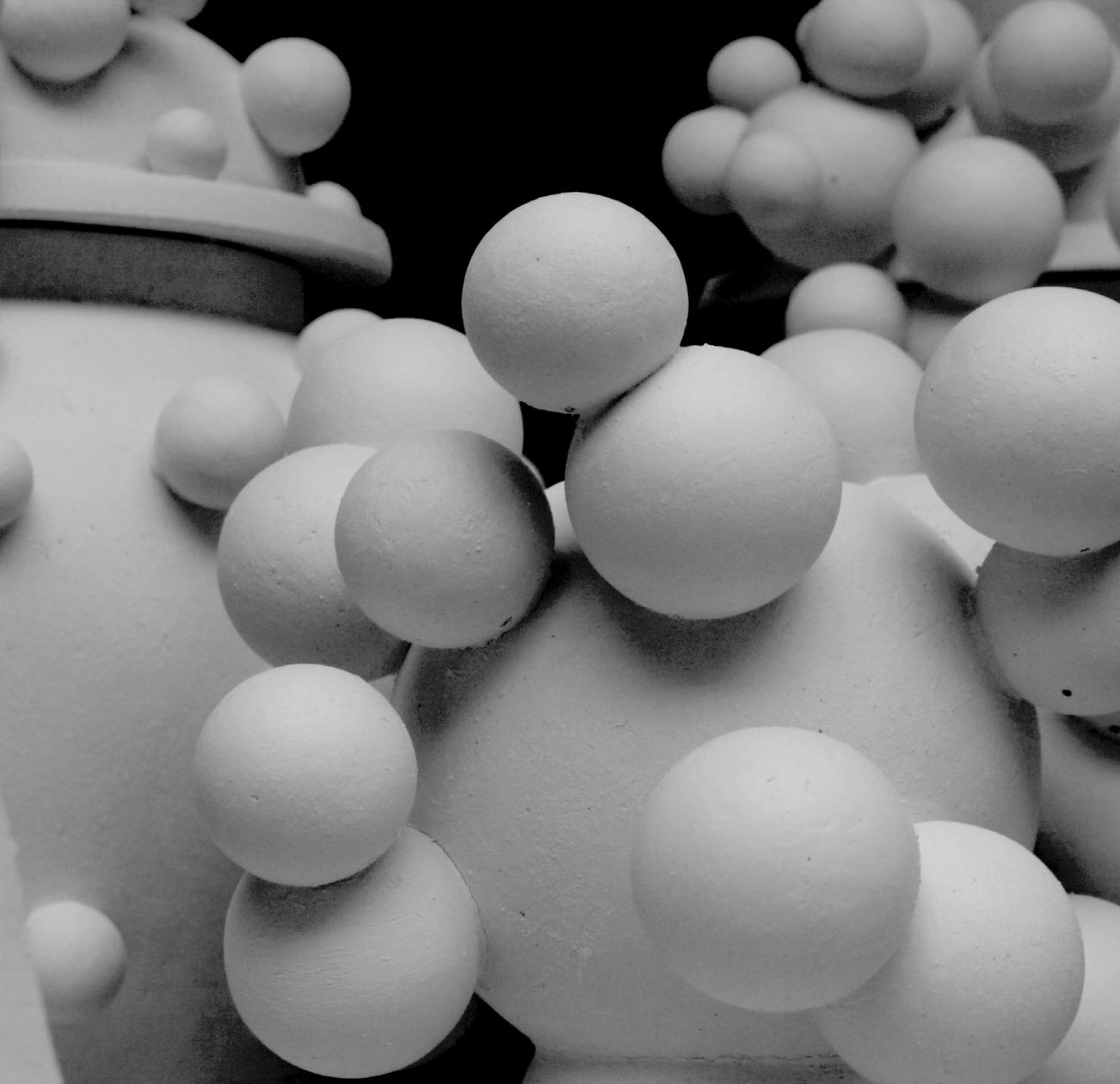






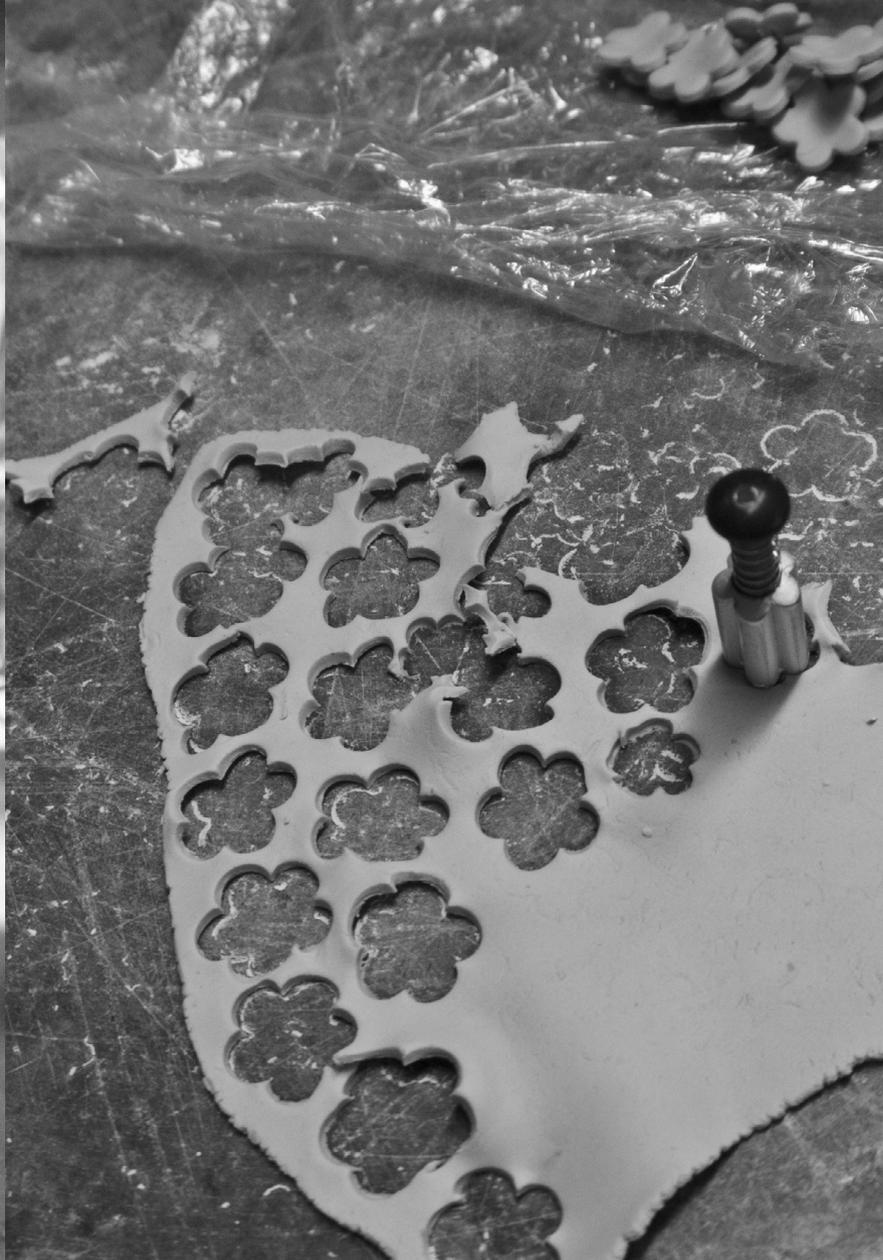


balls in a waterfall



seeds inside sharp dug











Chapter 252

pot
text

extend

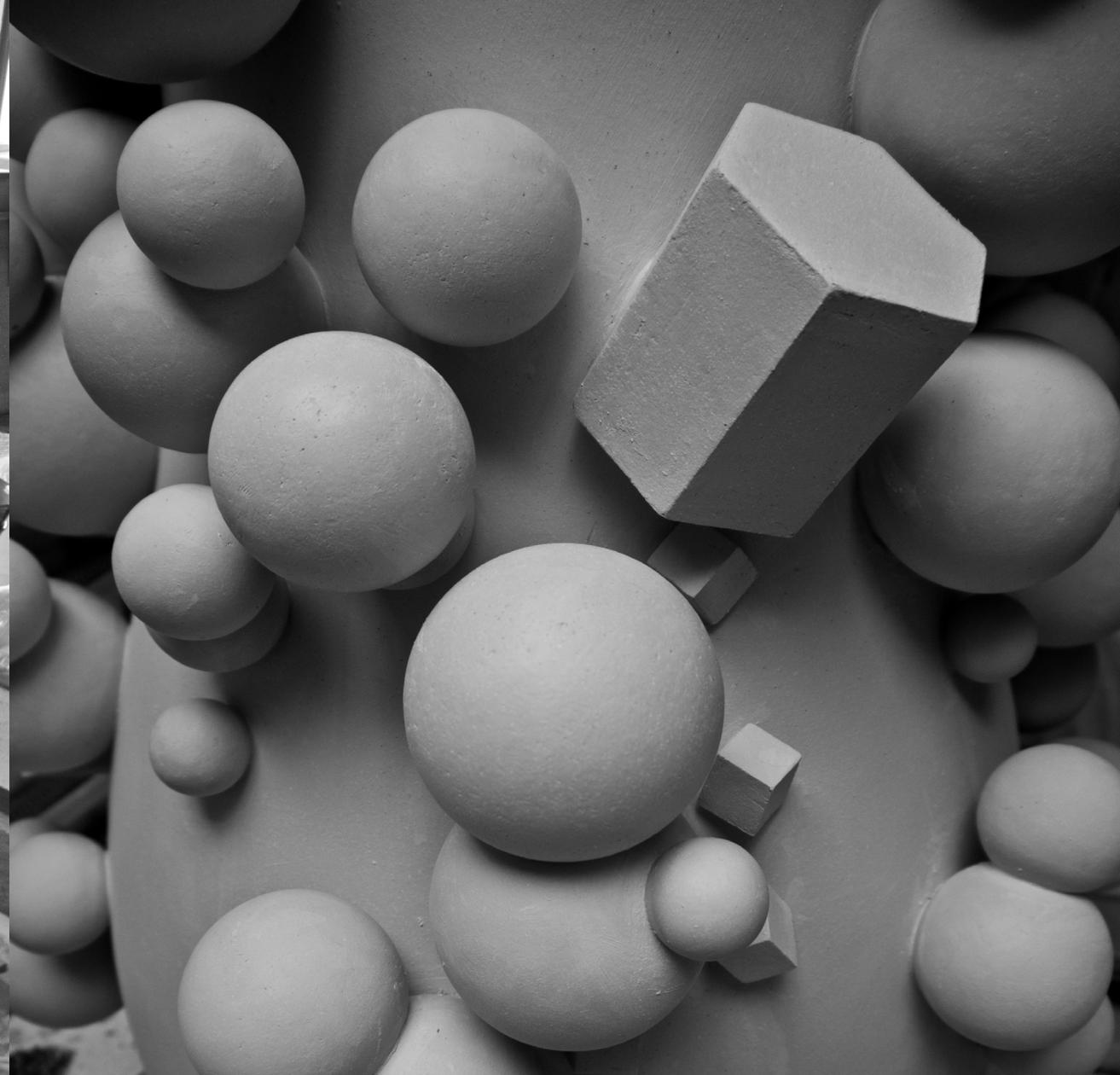
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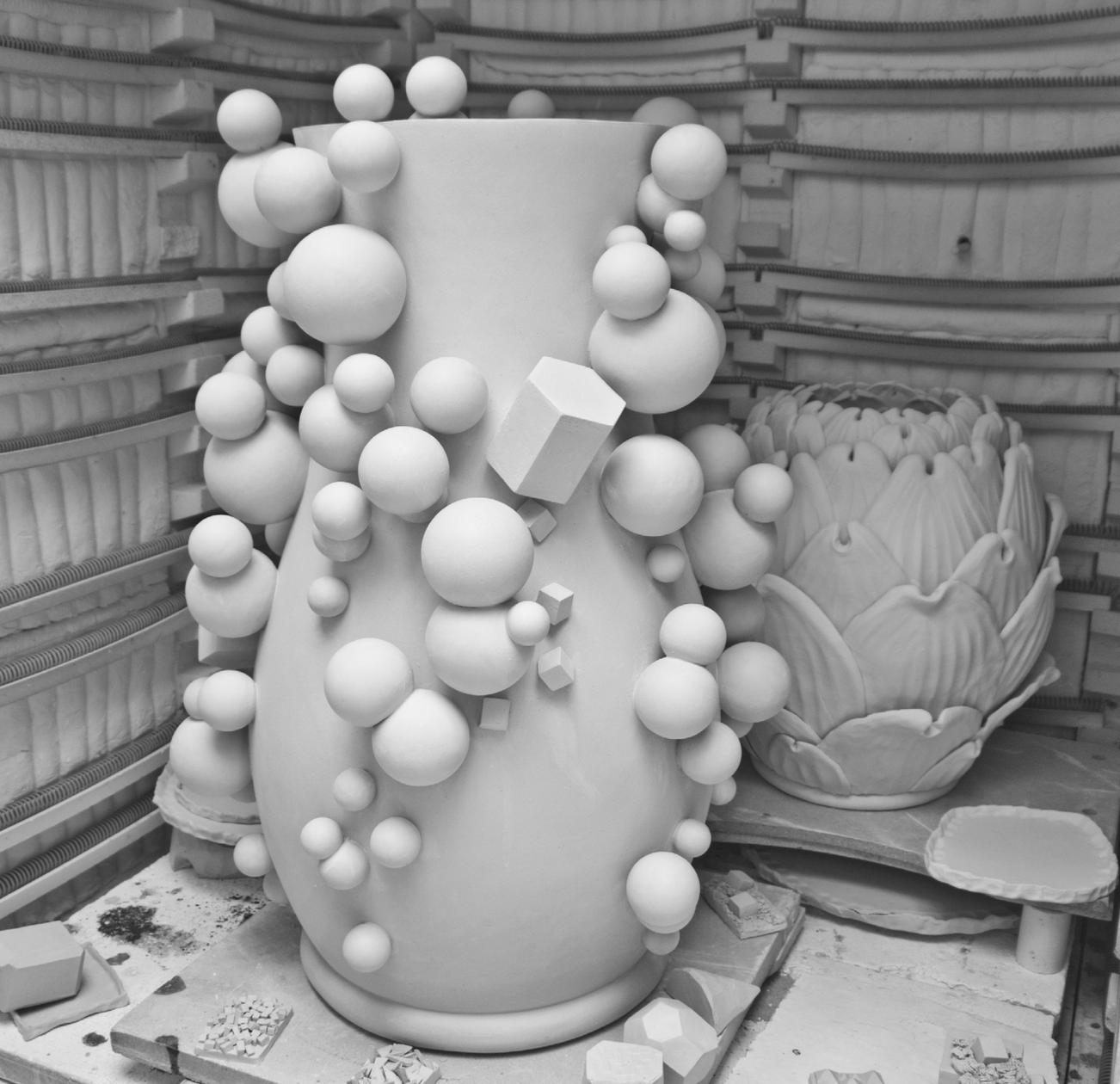
glimpses















































Dish of the Day
COURTESY OF THE UNIVERSITY OF
SOUTH ALABAMA



STAIN
EZE
Balls

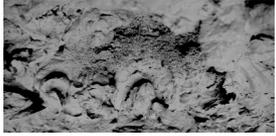
Porcelain
Balls

ALPHABET
Viking

Handwritten notes on a piece of paper in the bottom left corner.







T Material clay, wetted down, waits to dry and then be wedged to make into pots with a few Booba dog hairs which seem to get everywhere.



Smoothing a press moulded Seed Lady Gourd body.



LHS Tiny pine cones, found near the zoo, Barcelona, 2010. Air Plant. Dried, found in a bin on an abandoned balcony. Barcelona 2009.



Constituent raw clay parts and Snap Dragon piece bisc fired. Inside each split nut is a different hand made seed of intricate detail. When finished you can only just see them through the glaze.



Simple hand tools used to make the pots.



Hand forming the stem for the Lady Gourd. This takes more than a few hours for each stem and is a meditation of sorts, to gradually smooth and perfect every line from every angle.



Happy collection from India, Paris, Japan, Burma, jumble sales, junk shop in Yorkshire, China. Tin of plastics, collected over 30 years. Used to take plaster moulds and for surface inspiration.



Daisy Meadow Gourd, porcelain flowers cut and attached one by one, this circular pattern are based on the wallpaper of my childhood bedroom.



My collection of sketch and scrap books, over twenty years of sorting.



Sprigs, pressed one by one from bespoke 'seed' moulds and marking out vertical lines ready for the seed application.



Bits and pieces, used to impress, cast and inspire sprigs.



Making porcelain 'Sliced Heart, Fruit of Your Dreams' from a plaster press mould. Helen is the best assistant at pressing these shapes.



Scrap books, strange fruit center right found on a beach two days travel south of Mumbai, 2006.



Only after finishing did I realize the surface is like the dried custard apple from my collection of natural objects. Ha.



Flowers collected on travels and from the bottom of children's toy boxes. 30 years of hunting.



Two finished 'Sliced Heart, Fruits of Your Dreams' Designed as a keep-safe for a ring or earrings.



RHS Designs for bone china half pint mugs. LHS Preliminary sketches for 'Bud', John Hopkins Hospital Commission, Baltimore, USA, 2011-12.



Box of natural objects. 25 year collection. RHS Dried Custard Apple, kept from fresh on my shelf above my desk. Not sure why it dried and did not rot.



Russian artist and performer Andre Bartinev. Atomic Inspiration. The Atomic series is about the miracle of the atom, about bubbles and pom poms, fun and energy.



Filling a plaster press mould to form the main body of a piece, that is then further worked.



Carrer Miralles, Barcleona Studio, 2010. Big pots, Balls Pond Studio, 2010. Photos Lorna Palmer.



RHS Acorn cup, Japan, 2008. LHS Seed head, gift, eager to look at a new series inspired by this seed.



LHS Making hollow balls. It takes ages to make perfect balls to use on the Atomic series.



The two halves are filled, pressed and joined, when slightly dryer and firmer, they are then taken from the mould.



From the mould hours of scraping and smoothing, a pumpkin appears.



Raw dry ware waiting to go into the bisc kiln firing.



The raw glaze applied it looks so different to when it has been fired. From matt dry and crusted to a shiny glass, a miracle that continues to hypnotise me.



Making a Baby Fennel. Fennel sitting over its drip tray after glaze firing. Smaller complicated pots, difficult to make.



Happily making.



After months of making the very delicate pieces have to be lifted into the kiln. One of the most nervous activities of the whole process and a crucial stage.



Hand applying carefully to position the glaze so that it will flow where i plan and often where i don't plan. The relationship between form and surface is shown with the flow of colours.



Finished work on the desk. Ready to measure, pack and send to Adrian Sassoon for Collect exhibition at the Saatchi Gallery, London, 2013.



New Magma forms drying. July 2014.



LHS Giant Magma Atomic with Giant Artichokes, successful bisc firing. RHS Giant Necklace Atomic unsuccessful bisc firing.



Reglazing inside the big kiln pieces to large to move, these are going to be glaze fired for a second time. rendering the results unpredictable.



Close up and long shot of Mother Pumpkin. Limited edition of 12, 2013.



New Magma Series in new annex studio.



Meticulous record keeping and glaze testing continues all the time. Every colour has a recipe



Fresh Pots in the Kiln, having been fired to 1260c. The pieces are never this clean again. It gets hot in the studio with the big kiln on.



Coal and diamonds are crystalline structures that form in the earth's crust during mixing, heating and slow cooling. I simulate this in the kiln, crystal growth is induced with the correct recipes.



Red hot in the kiln. It is between 1000 up to 1200 and down to 1000 degrees centigrade that the glaze is literally flowing down over the contours of the forms.



Buckets of glazes that we have mixed (with their illustrative samples) ready for use on pots. RHS My glaze archive ever growing.



Pumpkin, after glaze firing, sitting over drip tray on stilts. Drip-tray is knocked away as the glaze has stuck the two together during the firing.



I know the palette of colors I am mixing, but I never know the way the crystals will form, or how many will grow. Slower cooling generally means better crystals. Atomic Vases, 2013.



Large and small kilns with bisc fired pots.



Helen, Anna, Erika and myself ready for a marathon of two or three days glazing each individual ball with brushes by hand.



Drips and runs under the pots have to be ground away using an angle grinder and hand files. Graham Master Grinder. The risky last stage after all the work.



A sort of artichoke growing seeds. Each pod emerging from the collar of the pot contains a tiny modeled seed. Erika and Anna work with me to help make the best pods as part of the whole.



After making Giant Ploughed Fennel I remembered David Hockney's paintings of ploughed fields in Yorkshire. Assistant Enrique is the expert at pressing the larger bodies in the studio. Big hands.



July 2014. Atomic Magma. Kiln door just opened. Grinding, finishing, photographing, packing and recording to go before being taken to exhibition.



Snow Queen Gourd 2013. An Amalgamation of three series : Snap Dragon, Artichoke and Lotus. The three levels of growth aim to show the upward force of nature. Five white glazes.



July 2014. Whole collection of Magma's and Atomics before packing, wrapping and delivery.



Neolithic Seed heads and Snow Queen. I find glazing the most challenging and difficult part of the whole process. The way the glazes move and define the shapes encourages me to keep at it.



Three Atomic pieces. The glaze runs and drips downwards hopefully making the balls seem as though they are rising upwards or floating.



July 2014. Atomic Magma. Standing tall in Balls Pond Studio.

The K Team at Balls Pond Studios.



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Graham Inglefield, Husband.



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Acknowledgements. 2014.

I would like to thank Rebecca for working so hard to record this productive and happy part of my studio life.
I would like to thank my team of helpers.. with whom I am able to be productive, organised, tidy and energetic..

My helpers are students as interns, or, are self employed makers working half of the week for me
and then on their own ceramics the rest of the time.

Helen Evans, Erika Albrecht, Anna Barlow, Rafael Atencia, Enrique Perezalba Red and Booba the dog.

Also thanks to Scarlet and Graham for unending patience toward my addiction to clay.

Thanks to team Sassoon for exhibiting my work in a way I could only have dreamt of. . "Horay for Clay"

