



Pierced Porcelain or Ling Long Yan

Make a modern example of traditional Chinese “rice grain” porcelain

(art + social studies)

The term “rice grain” porcelain refers to a type of porcelain bowl that has been used in China for centuries to hold and serve cooked rice. When the bowl was made, the potter left small openings or punctures in the porcelain which were then filled with translucent glaze, or left unfilled. If the holes or punctures were left unfilled, the work was called Ling Long Yan, which means “eye-like openwork” or “devil’s work” because it appeared to be so intricate that no mortal could accomplish such a task! When the pot was glazed, light could be seen through the glaze that covered the openings since glaze, itself, is glass.

Originally this technique seems to have come to China from Turkey during the 14th century. Scholars believe that this work was first made during the Sui and Tan dynasties in the Imperial kilns. This type of porcelain pottery continues to be made and is still quite appreciated. Even today, “rice grain” pottery can be bought in most Asian food or porcelain stores. Contemporary Ling Long Yan doesn’t differ much from the earliest examples

Materials (required)

Amaco® No. 38 White Stoneware Clay, 50 lb (30503-1038); 2 lbs each student

Rolling Pin, Wood, 8” (30345-1008); share five across class

Blick® No. 12 Heavy Weight Cotton Canvas Rolls, Unprimed, 11 oz, By the Yard (07301-); to cover tables

Yasutomo® Flat Hake Brush, 1” (05408-1001); share five across class

Cornstarch

Optional Materials

For texture:

Mayco® Designer Clay Mats (32702-)

Amaco® Clay Texture Rollers (30704-)

For piercing:

Kemper® Hole Cutters (30369-)

Grifhold® Aluminum Pounce Wheels (28911-1009)

Premo!® Sculpey® Mini Metal Clay Cutters (34210-1001)

Kemper® Pattern Cutter Set (34921-)

For color:

Luster E Beads (60794-1005)

Amaco® Celadon Lead-Free High-Fire Glazes (30489-)

For air-dry version:

Amaco® Stonex White Clay (33247-)



apart from the fact that part of the modern decoration might be stamped.

The use of white clay combined with a simple slab technique, along with various tools to add pattern and texture, and methods of piercing or puncturing the clay, result in a beautiful version of an ancient technique.

Whether a traditional bowl, or a cylindrical piece to house a candle, the open work of centuries past is the focal point. The addition of glass seed beads adds an interesting pop of color. The work is finished with a traditional celadon glaze, or left unglazed!

GRADES 5-12 Note: Instructions and materials are based upon a class size of 24 students. Adjust as needed.

Preparation

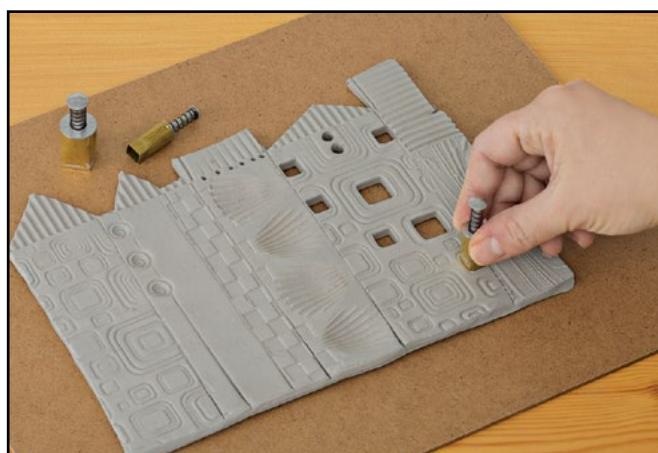
1. View the traditional Chinese rice grain porcelain, or Ling Long Yan.
2. Supply each student with approximately 2 pounds of clay.
3. Cover tables with canvas.
4. Provide rolling pins and tools to pierce the clay with which might include clay punches, dowel rods, chop sticks, a fork, knitting needles, etc.
5. Distribute small bowls of cornstarch and brushes.

Process

1. Roll out a rectangular slab of clay on a canvas-covered table. Brush the clay with cornstarch and then pattern it using texture mats, stamps, or rollers. Texture all or just part of the slab.
2. While the slab is flat, add pierced areas for the light to shine through, or small holes, which will fill with glaze. Use clay hole punches, dowel rods, a pencil, or anything that would make an interesting pierced shape. Placing the slab on a piece of foam or cardboard will help with the punching. Don't worry if all the holes aren't cleanly pierced. When the piece is formed and slightly stiff, any holes that didn't go all the way through can be pierced again.
3. While the slab is flat, press glass seed beads into small punched holes to create windows of color. NOTE: If using seed beads, fire the final piece to Cone 4 without any additional glaze. If filling the pierced areas with glaze, fire to cone 5-6 after bisque. Optionally, the pieces can simply be bisque-fired and left white.
4. Cut the slab into a uniform rectangle, or use free-form edges, making sure to cut the bottom straight so that it sits well. If forming a cylinder, roll the slab around a form such as a rolling pin, a coffee can, or an oatmeal container. Score along one end of the rectangle and add slip before securing the sides. Stand the slab upright and press the scored and slipped side to the other, leaving an overlap. Clean any holes or punctures that need attention.
5. Dry completely and then bisque-fire.



Step 1: Roll a 1/4" thick slab, brush with cornstarch, and add texture with stamps, mats, rollers, or found textures.



Step 2: Pierce the patterned slab using various hole cutters, dowel rods, or other tools. Press colored glass seed beads into some small holes if desired.



Step 3: After the slab has stiffened, form into a cylindrical shape and attach seams.

Options:

- Use Amaco Stonex White air hardening clay. Fill punched areas with glass beads.
- Roll out a slab and impress barley or rice into it. When fired, the grains will burn out, leaving an open work affect.
- Use the coil method to form a bowl. Smooth the walls inside and outside and proceed with piercing.
- Throw a vessel on the potter's wheel. After drying to leather hard, pierce with tools.
- Make a saucer to accompany a lantern shape and use to hold a candle.

National Core Arts Standards - Visual Arts

Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Connecting

Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

