

# five great pottery decorating techniques



a how-to guide for decorating  
ceramic surfaces

# Five Great Pottery Decorating Techniques

## A How-To Guide for Decorating Ceramics Surfaces

Decorating ceramics is one of the most rewarding aspects of working in clay. It's the time when you can add color and life to a bare clay surface and show off your creative talents. There are scores of decorating techniques available and here are five successful techniques that are sure to add that extra flair to your work that will make it a masterpiece.

### Slip Transfers

by Jason Bige Burnett

Jason Burnett was influenced by the pots he saw in the cartoons of the fifties and sixties. His forms look a little cartoonish and his decorating technique consists of slip transfer, sgraffito, sponging, and brushing.

### Urchin Texture

by Annie Chrietzberg

Marcos Lewis used to live in the Pacific Northwest where he worked as a commercial fisherman. Although he moved inland long ago, he remembers the texture of sea urchins and has captured that texture on his pots. Here he describes the tools and techniques he uses to re-create one of Mother Nature's most distinctive textures.

### Color Underglaze Designs on a Small Canvas

by Alex and Lisa LaPella

Alex and Lisa LaPella view the small canvas as an integral part of their studio practice. Using the small trays, the LaPellas experiment and refine their decorating techniques until they're just right. Here they describe a variety of decorating techniques for transferring imagery with graphite pencils to painting with foam pouncing brushes to achieve a wide range of marks on a small canvas.

### Creating Interesting Patterns with Underglazes, Sgraffito Techniques, and a Rolling Pin

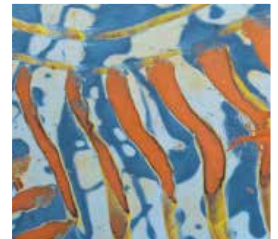
by Tracy P. Gamble

Tracy Gamble explains how she blended two artists' techniques to take her own work in a new direction.

### Colorful Earthenware Plates

by Kristin Pavelka

Kristin Pavelka was influenced by the sgraffito wares from 11th and 12th century Iran, Scandinavian patterns, sugary confections, and mid-century design motifs. To combine all these influences she turns to a combination of slip decoration and sgraffito along with a palette of colorful pastels.



# Slip Transfers

by Jason Bige Burnett



***Too Much Television*, uses newsprint and slip decoration combined with incised decoration, decals, luster, and glaze, creating dimensional surfaces that also pop with color.**

**M**y childhood interest in television cartoons influenced my current ceramic forms and surfaces. The bright colors, graphic patterns, and illustrative qualities recapture and celebrate my fascination with whimsical domestic representation. I'm inspired by the stylized hand-drawn utilitarian objects like a coffee mug in a cartoon character's hand or the mixing bowl displayed on the shelf in their kitchen. I hope to continue that sense of wonder through real physical objects.

The combination of commercial stained slips and newsprint create a stick-and-peel process. By applying slips saturated with bold colors onto newsprint, then transferring the drawn images to a slipped clay object, I can achieve an animated surface. Playtime doesn't end there; I continue by introducing stamps, stains, and stickers to further enhance the ceramic surface until the desired effect is fully achieved.

## Creating Newsprint Transfers

The process I'm using is equivalent to making a monoprint in traditional printmaking. Instead of drawing on a metal plate and transferring the image to paper, I'm draw-

ing on newspaper then transferring to clay. As with all monoprints, keep in mind that the image you create will be reversed. Text must be backwards and layers of color must be applied foreground to background (*figure 1*). Whether it be stripes, shapes, illustrations, or a color field, start with an idea of how you would like to approach the surfaces of your piece before you start.

Apply your pattern or drawing to strips or blocks of newsprint, varying the colors of slip using brushes, slip trailers, and sponge stamps. Use caution as the paper causes the slip to dry; and if it dries too much, it may chip off. Use a spray bottle to keep the image damp but don't spray too much water, as it could puddle and smear the slip. The local newspaper works well but I prefer using Strathmore brand Newsprint Paper available at any art supply store. The thickness and tooth of this paper is durable and tough enough to hold and transfer slip.

## Slip it and Stick it

After you've completed the newsprint image, wait for the slip to become leather hard and then apply a slip coat over the drawing. Lightly dab the first coat of slip on (*figure 2*), wait for this coat to become leather hard and then brush on a second coat. A hair dryer



assists in getting the slipped newsprint to leather-hard. If the slip has a glossy shine then it's too wet to continue.

The slip application works best on leather-hard clay. Using a hake brush, apply a moderate coat of slip to the surface of your piece. This layer of slip shouldn't be too thin or too thick and it should be the consistency of heavy whipping cream. This slip coat creates a tactile surface perfect for pressing newsprint into and absorbs transferred slip and imagery well.

When the slip-coated clay piece and the slip decoration on the newsprint are both at leather hard, you are ready to print. There is a narrow window of time here where the surface of your piece and the newspaper are perfect for application. If one or the other is too wet when applied, the result could be sloppy and undesirable. If the image and object are too dry then this affects the quality of adhesion. When the slip on the object is soft but not tacky and all the slip on the paper has lost its sheen, you're ready to transfer the image.

Carefully pick up your piece of newsprint and slowly bring it towards the object. You'll see the image through the newsprint and that assists with placement. Once any part of the newsprint transfer touches the object, gently press the rest of the newsprint onto the surface (*figure 3*). Note that air pockets result on curved surfaces. These are addressed after the pressing. Softly press the newsprint transfer onto the surface with your hands, working over the general area. The trapped air pockets can be removed by piercing them with a needle tool or a small X-Acto blade. If the air pockets are not taken care of, they can cause defects or misprinting of the transfer.

Now that the newsprint has been applied to the object, there's a layer of moisture trapped between the object and the paper. Within the first minute or two the clay object begins absorbing that moisture.

Using a soft rib, press the newsprint down, applying more pressure than before. Between thirty seconds and two minutes is about the time when you'll notice the newsprint drying out again. Now take a slightly harder rib and, with more force than before, rub the newsprint one last time into the clay. Rubbing too hard could smudge the slip underneath or tear through the paper. Practice and experience with this method is the best way to find your limits.

Grab a corner or take the edge of the newsprint and slowly begin to peel away (*figure 4*). It's important to do this slowly so you'll catch the spots that did not adhere to the surface. Just place it back down gently and massage the spot down into the surface with the medium-soft rib. Repeat if necessary. Not addressing the spots creates potential reservoirs for stain and glazes later. Now that your image is transferred, handle the piece carefully. Applying slip onto leather-hard clay will make the clay soft and malleable again. I suggest waiting until your piece becomes firm and the slip isn't sticky to the touch before applying anything else to the surface.



**Circus Stars and Stripes, 7 in. (18 cm) in height, earthenware, slip, underglaze, glaze, iron-toner decals, and gold luster, 2010.**

### All Purpose White Slip

Cone 04-10

Ferro Frit 3124 . . . . .	19.2 %
OM4 Ball Clay . . . . .	27.0
EPK Kaolin . . . . .	27.0
Silica . . . . .	21.4
Zircopax . . . . .	5.4
Total	100.0 %

Add: Mason Stains

Mason stain percentages vary per color. Try testing within the range of 3–10% to start.

## Additional Decorations

If you want a contrasting decorations in an adjoining area, apply another coat of slip to the leather-hard clay. This time, try cutting out stripes or shapes of plain newsprint, spritz with water until slightly damp, and lay them over the slip coat to act as a stencil resist (*figure 5*). Brush over the piece with another slip, again any color works, and let sit until the slip firms up (*figure 6*).

On top of the slip and strip layer, I also like creating built up textures of slip. Brush a moderate coat of slip onto a wide strip of newsprint and vary the thickness of application. Once leather hard, place the wide strip over the slip-coated object with the newsprint stripes still in place (*figure 7*). Be more relaxed with this and just gently pat down the strip. Give it a variation of rubs and pressings, then peel away and notice the loose quality and nature of the slipped surface (*figure 8*). Any sharp edges of slip should be tapped down or pressed in with your fingers. After this surface has been bisqued, stains and washes enhance the loose look, suggesting surfaces such as torn wallpaper or chipped paint.

Next, carefully peel the stripes away. If locating the paper and peeling it away is difficult, lightly heat the surface with a blow dryer until the slip above the newsprint becomes noticeably different in color and dryness. Now the paper can be removed with the aid of a needle tool or an X-Acto blade.



**1**  
Create patterns with colored slips. Remember to paint on the colors for the foreground layer first and the background last.



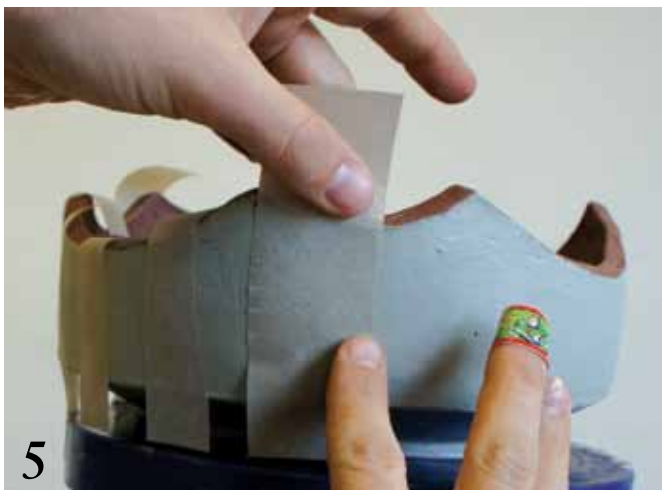
**2**  
When the slip on the newsprint has become leather-hard, blot and brush on the background slip which also serves as a transfer coat.



**3**  
Gently apply the newsprint to the piece. Use your hand and a soft rib to ensure good contact and pierce any trapped air.



**4**  
When the slip has had time to absorb and the newsprint has lost a lot of the moisture it had, slowly peel it away from the surface.



**5**  
Apply damp newsprint strips to the surface and press down all edges to prevent the second slip coat from seeping underneath.



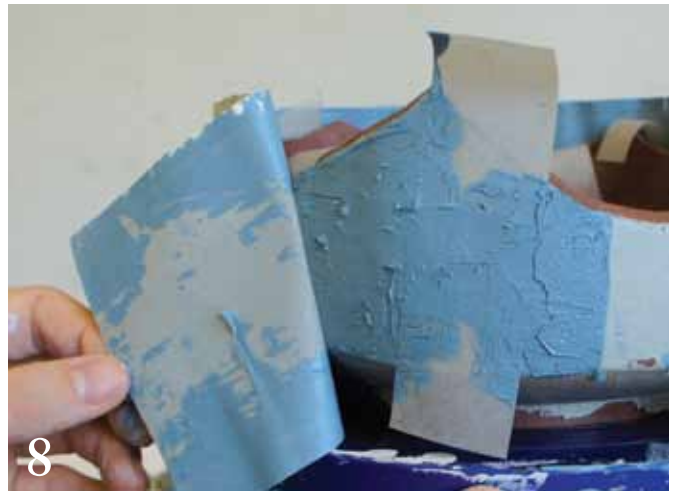
**6**  
Brush additional slip coats over both the first layer of slip on the piece and the damp newsprint strips. Use any color or combination of colors you wish.





7

Create more of a tactile surface by applying another layer of thick slip onto a fresh piece of newsprint and wrapping it around the object.



8

After allowing the slip to absorb into the surface for a minute or two, peel away the newsprint again to reveal the varied, textured surfaces.



9

Mark the surface with stamps, rollers (like a fabric tracing wheel), and carving tools, creating new patterns and echoing the lines of the form or of the colored slip bands.



10

Take advantage of the piece being leather hard and carve away some larger areas of the slip, revealing the contrasting color of the clay body below.



11

After the work has been bisqued, apply underglaze or stain over the object and wipe away to accentuate the process marks.



12

Apply soda ash wash, wax resist, and glazes to desired surfaces. This is the time to plan for a final layer of decals and lusters.



*Swirls and Stripes*, 10¼ in. (26 cm) in diameter, earthenware, slip, underglaze, glaze, iron-toner decals, commercial decals, and gold luster, 2011.

## Stamp it Out

Since the object is still leather hard after the newsprint and resist techniques, more adornment may be applied. You can create additional marks using stamps, drawn in lines, and texture rollers (*figure 9*). Larger areas of slip can also be carved away and create more surface depth (*figure 10*).

## Layering After the Bisque

Staining the work with an underglaze creates more depth and enhances the process marks and indentations previously made on the surface. Coat the entire piece with one or two layers of underglaze, let dry, and sponge it away from the high points leaving it in the recesses (*figure 11*). I use a black underglaze to give my work a distressed look and to enhance all the intricate marking made up until this point. Let the underglaze dry prior to applying wash and glazes.

**Tip:** Since the whole object will not be covered in glaze, some areas will remain matte. If the matte surfaces remain

untreated they come out looking chalky and dry. To prevent this, apply a soda ash wash over the piece in two generous brush coats. To make the soda ash wash, combine 57 grams of soda ash to 1 cup of heated water and stir to dissolve the ingredients. Allow the piece to dry again. The soda ash wash will cause the matte surfaces to retain a moist and saturated look. I fire the stains, glazes, and soda ash wash together to cone 05–04, and then do a second firing of the iron toner decals to cone 08, finally I do a third firing of gold luster and commercial decals together to cone 017. I've fired the soda ash wash up to cone 2 but not past that.

I use a variety of shop-made and commercial glazes. For many, glazing is the last and final step, but I find glaze firing is only an intermediate step when pushing surfaces even further. When glazing, try setting up areas for decals and lusters by selectively applying the glaze (*figure 12*). Remember, decals and lusters reflect the surface below them and work best when applied to a shiny surface.



# Urchin Texture

by Annie Chrietberg



Large urchin form made from dark brown stoneware and porcelain slip, glazed with a green celadon; two smaller urchin forms, both made from porcelain and porcelain slip, one with a pale blue celadon, and the other with a clear glaze.

**M**arcos Lewis' Sea Urchin vessels are inspired by the time when he lived in the Pacific Northwest working as a commercial fisherman. "All my years, first as a kid on the beach digging clams, looking under rocks, and later working as a commercial fisherman, have filled my memory with shapes and patterns," he states. Marcos has been making sea urchin forms for about seven years and he has developed a process and a few tricks along the way that he's happy to share.

Marcos throws his urchin form on the wheel, using a rib to form the inside, then closes the form until only a tiny hole remains on top (*figure 1*). He throws

with very little water in order to trim and decorate as quickly as possible. Once the piece has set up to leather hard, he places the pot back on the wheel and brushes the inside of it with a white slip. He then trims the outside of the form to match the space he created on the inside, taking care to leave an even wall (*figure 2*).

After trimming, Marcos uses a ball syringe with a piece of an ink tube from a ballpoint pen fitted into the end to slip trail the textured bumps similar to a sea urchin. As he trails slip, he scores the surface of the pot with the tip of the ball syringe for better adhesion (*figure 3*). "When making the beads of slip, I





**1** Throw the urchin form by bellying out then collaring in a cylinder and close it leaving only a small opening.



**2** Place the piece upside-down in a padded chuck and then trim the bottom.



**3** Slip trail a pattern of dots. Use the end the slip trailer to score the piece as you apply the slip.



**4** Left to right: A disposable paint brush handle with the plastic support trimmed down, a wooden rib, and a squeeze bulb with a piece of an ink tube and a guitar string.

tend to poke and jab the plastic tip of my trailer into the clay, this makes small cuts and dents in the clay under the slip and gives the slip a rough scratched surface to adhere to. I also sometimes go back and gently press the bumps onto the clay as they dry if I see some separation happening,” he notes. When his syringe is not in use, he uses a piece of guitar string to plug the hole. He joked, “It’s ironic that when I was a commercial fisherman in Alaska, I used to keep my hands in shape when not fishing by squeezing a rubber ball, now I make my living by squeezing a rubber ball!”

Laying out the patterns by eye, Marcos makes a first line of bumps from the top of the pot, straight down the side of the pot, then does the next line directly opposite the first. By eye he finds the halfway point between two existing lines and continues his decoration around the pot, but he doesn’t always stick to

straight lines. He’s made a special tool to clean up around the bumps if he needs to; he simply ripped the foam rubber off of a disposable paint brush, and cut the plastic support inside down to the exact shape and size he needs. “This is also a good tool for cleaning up around handles,” he said (*figure 4*).

Marcos is experimental with his clay bodies, slips, and firing methods. He’ll run the gamut from using a white porcelain slip on a dark clay body and creating an atmospheric effect with soda ash, to a stark white on white with a clear glaze, and everything in between. He’ll even modify the density of bumps to get particular effects from ‘stunt glazing’. “I pretty much use any combination [of clay, slip, and firing] I can get my hands on, low fire, micaceous, standard high fire, reduction, salt, soda, etc. . . combination that I haven’t tried yet, then I plan on it!”

# Colorful Underglaze Designs on a Small Canvas

by Alex and Lisa LaPella



One of the foundations of our work in clay has been the development of a language of marks. This visual language was built over a series of years while we explored color and design on ceramic surfaces. As pattern and marks are incorporated into our design language, our artistic voice becomes more refined and recognizable.

Small dishes have been an important part of the refinement of our expressive language. The small dish gives us a canvas for experimentation without a lot of commitment. We prefer to test ideas on small pots rather than test tiles because we can better judge how the techniques will work in real world scenarios. While small dishes allow us a greater freedom of experimentation, they also provide new customers with an entry level pot to begin their collection.

## A Small Canvas

After bisque firing, the little square dishes are ready to decorate. This is where the fun really begins! Draw on the dishes using No. 2 graphite pencils. Because graphite can smudge easily, take care to keep your drawings light. The graphite burns out in the firing; however, eraser marks leave a trace and resist glaze, so you never want

to erase on a dish. Errant graphite marks can be rubbed out with a finger or damp sponge.

We use flexible rulers, compasses, and circle templates in order to create a variety of both complex and simple designs on the pieces. Because you're working on four-inch canvases, risk taking is encouraged! Be bold with your designs!

For us, this meant creating a language of usable marks. The first step is using a sketchbook daily and letting go of the idea that the sketchbook needs to be pretty. A good sketchbook will chronicle failures as well as successes. As we sketch, we discover which imagery resonates with us. Alex prefers patterns that echo the Mid-Century Modern aesthetic he grew up with. For Lisa, a child of the 70s, the bold florals and psychedelic patterns of that period feel most like home.

Once your design is sketched, fill it in with a variety of underglaze colors (1). Next outline the colored underglaze shapes with a thick black underglaze line (2), including framing the rim of the squared dish in black underglaze (3).





1

After bisque firing, draw your designs lightly with a pencil. Fill in your drawing with underglazes.



2

Outline your colorful underglaze designs with bold, black underglaze lines and shapes.



3

Use a sponge pouncer to apply a thick, black underglaze border to the rim.



4

Glaze with a clear or translucent glaze and fire to the cone your glaze requires.



## Brush Choice

One question we're often asked is whether we have favorite brushes. Our answer is emphatically, "Yes!" We prefer to apply underglaze with Golden Taklon or white nylon artist brushes. The brushes hold up well to the abuse of glazing on rough surfaces and have just enough spring to move the underglaze around without taking it back off of the pot.

## Glazing and Finishing

Apply wax resist to the feet, then dip each dish in Translucent White glaze (4). We recommend looking for a zinc-free glaze that lacks opacifiers. We choose to use a white, opacifier-free glaze because we prefer our colors to be a bit muted. We like that our end result is reminiscent of a faded vintage sign or a favorite concert tee shirt.

*Alex LaPella earned his BFA from the Appalachian Center for Arts and Crafts in Smithville, Tennessee. Lisa LaPella earned her BFA at Belmont University in Nashville, Tennessee. The LaPellas create multiple lines of work at LaPella Pottery for both wholesale and retail markets. They travel to teach workshops and small classes on their techniques. Check out [www.lapellapottery.com](http://www.lapellapottery.com).*



# Creating Interesting Patterns with Underglazes, Sgraffito Techniques, and a Rolling Pin

by Tracy P. Gamble

I'm intrigued and inspired to see what other artists are doing. I hope for openness in myself to try new things and techniques that I can tweak, translate, and transform into my own pots. I also use these techniques in workshops and lesson plans. In January, I attended the Arrowmont Ceramic Surface Forum 2013, in the clay studio at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. During this week-long gathering, participants worked together in the same space, and shared firings, techniques, and ideas. I was inspired by the artists, presentations, and shared demonstrations. I also found some new ideas and techniques to explore in my studio, and am adding my own twists to them as I work.

So far, one of the most successful experiments has involved combining a couple of techniques shared during demonstrations by Lana Wilson and Elizabeth Kendall. Both artists use Amaco Velvet underglazes in widely differing techniques to create wonderful clay surfaces.

Lana Wilson layers the underglazes on leather-hard slabs of white stoneware then marks through the underglazes into the clay. These slabs are then formed into her unique handbuilt pieces (*figure 1*).



**A finished plate made by combining the layered underglaze sgraffito technique with the slab pattern thinning and distortion technique.**



**1** Lana Wilson's pots start out as slabs with stamped textures, layers of underglazes, and expressive mark making.

**2** Paint underglazes onto a slab of clay, starting with the background color and building up to the foreground colors.



**3** Scrape patterns through the leather-hard underglaze layers with a sharp-edged tool to reveal the clay body color.

**4** Roll out the slab using a rolling pin to distort and expand the pattern while thinning the clay.



Elizabeth Kendall's forms combine painted underglaze patterns integrated into a white porcelain slip with hand-building techniques.

Elizabeth Kendall paints underglazes on a large plaster bat, then pours white porcelain slip onto the decorated plaster. The clay picks up the decoration as it stiffens to slightly less than leather hard and is removed from the bat. This decorated slab is then rolled out into a thinner and thinner slab. The thinner the slab gets, the more the underglaze color on the slab surface is pulled apart and stretched. Once she gets the surface she's looking for, she forms the slab into various shapes to make her work (*figure 2*).

I used Lana's layering and marking technique and Elizabeth's technique of rolling to thin the slab, pull apart, and stretch the decoration on a terra-cotta clay (*figures 3-5*). I like this because it's an easy way to create pattern and add color without the difficulties of making screens and stencils. I used this combined surface decorating technique, along with my own aesthetic choices in terms of color and pattern to make my own pieces. What I found was that these techniques worked well with my own design sense to make a surface that is loose and flowing.

*Tracy P. Gamble is a ceramic artist and educator living in Plainfield, Indiana.*



# Colorful Earthenware Plates

by Kristin Pavelka



**Tidbits and more! Kristin Pavelka's patterned plates may have different motifs, but the drawn shapes and layers of colorful satin glazes complement one another so well that they can be mixed and matched, just like your favorite appetizers.**

I fell in love with red earthenware after viewing the Iranian sgraffito wares of the 11th and 12th centuries in the Freer Gallery in Washington, D.C. I enjoyed the casual application of glaze as it moved beyond its established etched boundaries or dripped down the sides of the outside wall. The pots displayed a depth and softness of surface that I was excited to utilize in my own work while putting a contemporary spin on these beautiful historical pots. My current work blends ideas from these Iranian wares as well as sugary confections, mid-century and Scandinavian patterns, personal surroundings, and the styling of Martha Stewart.

## Decorating with Slip and Sgraffito

I slip my pots when they look dry but have a small bit of moisture in them. This allows for a relatively even coating of slip, yet it dries a bit slower giving me time to complete my sgraffito before the slip starts to chip when scratched. Because the slip dries quickly, I have to work

fast to complete my design, so I plan the patterns ahead of time in a sketchbook or by drawing with a soft pencil on the unslipped plate itself.

Once I've decided on a pattern, I can begin slipping. Holding the plate vertically, I pour the white slip onto the middle of the plate using a large ladle, turning the piece clockwise until the entire face is covered (*figure 1*). Keep the plate vertical until the slip drips have firmed, then rest the plate on the tabletop and allow the slip to dry for a few minutes until you can touch it without a fingerprint remaining, but while it still feels cold and damp.

Lightly draw a grid on the piece using a soft pencil, like a 2B. Breaking up the space symmetrically on a circular form is a quick and easy way to understand the space. I sometimes draw my pattern on the piece to double check the placement of key elements, but usually I draw directly with my sgraffito tool using just the grid as an aid for placing the design.

My sgraffito tool had a previous life as a dentistry tool and is thicker and duller than a standard needle tool. A long nail with a dull point is a good substitute. The line



created is thicker than an X-Acto blade or needle tool and can give a similar line quality as a standard-sized pencil lead. Medium pressure is exerted with the tool tip so that it scratches through the white slip and just barely digs into the red underlying clay (*figure 2*). I brush a stiff yet soft-bristled brush across the surface of the plate once the design is carved to clean up the edges of the incised lines as well to rid the surface of the slip crumbs (*figure 3*).

Finally, a Scotch Brite pad is lightly rubbed along the rim to help expose the red earthenware beneath. This final touch helps create a little more depth to the surface once it has gone through the glaze firing. **Note:** For all three of the above steps that create crumbles or fine powder, wear a mask and work over a bucket of water to minimize the amount of dust entering the air and to make clean-up easier.

## Glazing by Numbers

I bisque fire to cone 01, then, to prepare the piece for glazing, give it a good shower under running water to clean any leftover sgraffitto dust from the surface. Leave the piece to dry overnight. The first glaze application is much like a paint-by-number painting. Often using two tones of the same color, I'll load up a small brush with the darker tone and fill in the "pod" shapes. Little pressure is used when painting as the glaze should flow from the brush onto the bisque, eliminating brush strokes (*figure 4*). I fill the sgraffitto lines with this first glaze, which helps eliminate pinholes in the glaze-fired impression. This first layer of glaze is left to dry several hours to overnight.

The second, lighter tone of glaze is then poured on the plate in a similar fashion to the white slip—rotating a



**1** Pour white slip onto the middle of the plate, turning the piece clockwise until the entire face is covered.



**2** Scratch through the slip so that the tool just barely digs into the underlying clay.



**3** Brush the surface once the design is complete to clean up the edges of the incised lines.



**4** Load up a small brush with the darker-toned glaze and fill in the pod shapes on the bisque-fired plate.

# Recipes

vertically-held plate clockwise while pouring the glaze in the middle of the piece (*figure 5*). This second coat is left to dry.

The final glazes are now ready to be applied to the dots using a small soft brush or a fingertip. I can usually see a light indentation of the sgraffito dot through the poured glaze to use as a guide for dot placement. If I am unable to determine where to place my dot within the design, I sometimes guess and other times fire the piece and then apply the dots to the fired glaze and refire. The final dots are made up of a lighter-toned large dot with a smaller dark toned dot on top (*figure 6*).

The dry, glazed piece is fired to cone 04, held at that temperature for 15 minutes and then fired down to cone 010 before being turned off. This schedule helps to produce a nice satiny finish to the glaze surface.



**Once the first glaze is dry, apply a coat of a lighter-toned satin glaze using the same technique as for pouring the slip.**



**Apply the accent glazes, starting with the lighter glaze, and finishing with small dots of darker glaze.**

## Pete's Forgiving White Slip

Cone 04

Talc . . . . .	40 %
Nepheline Syenite . . . . .	10
OM4 Ball Clay . . . . .	40
Silica . . . . .	10
	<u>100 %</u>

This slip can be applied to leather-hard, bone dry, or bisqued clay.

## Satin Base

Cone 04

Ferro Frit 3124 . . . . .	65.5 %
Nepheline Syenite . . . . .	11.0
EPK Kaolin . . . . .	5.5
Silica . . . . .	18.0
	<u>100.0 %</u>

Add: Bentonite . . . . . 2.0 %

I use Mason stains to color this glaze. For a dark yellow add 4% MS Vanadium Yellow 6440 and for the light yellow add 2.5% praseodymium yellow 6450. Light and dark pinks are 1% and 2% MS Crimson 6003.

Add an Epsom salt solution to the wet glaze to help keep it suspended. Add the Epsom salts to boiling water until the solution is supersaturated. Add 1 tsp at a time until the glaze changes from thin and watery to light and fluffy, or the materials no longer settle out. Use 1 tsp for a 1000 gram batch and 3–4 tsp for a 5-gallon bucket.

## Worthington Clear

Cone 04

Gerstley Borate . . . . .	55 %
EPK Kaolin . . . . .	30
Silica . . . . .	15
	<u>100 %</u>

I use this base glaze along with colorants to create my red and orange glazes. (Used with 10% Degussa orange stain for orange dots on the plates on page 17.)

## Kat Red

Cone 04

Wollastonite . . . . .	13.7 %
Ferro Frit 3195 . . . . .	42.5
EPK Kaolin . . . . .	23.5
Silica . . . . .	10.7
	<u>100.0 %</u>

Add: Bentonite . . . . . 2.0 %

Degussa Bright Red stain . . . . 12.0 %

This is an opaque, fat-looking satin glaze, used to make the dots on my plates.

## "Frosting" Maiolica

Cone 04

Ferro Frit 3195 . . . . .	54.8 %
F4 Feldspar (Minspar 200) . . . . .	14.3
Nepheline Syenite . . . . .	5.2
Georgia Kaolin . . . . .	4.5
EPK Kaolin . . . . .	4.5
Zircopax . . . . .	16.7
	<u>100.0 %</u>

This glaze has the look of marshmallow when layered on top of my other glazes.

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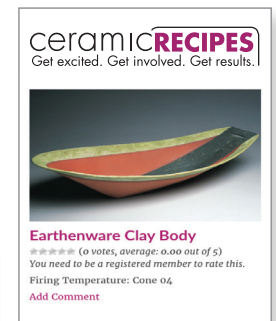
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