

studio

Process and Perspectives in Clay

talk

2022



Presented by

ceramics
M O N T H L Y

PotteryMaking
Illustrated

Nidec

“I am a big fan of my SHIMPO ASPIRE. It's stable and ergonomic so I can throw big pieces of clay. I've tried many others and this is one of my favorites.”

Follow Ola @wolno_ceramika



Nidec

NIDEC-SHIMPO AMERICA CORPORATION • 175 Wall Street, Glendale Heights, IL 60139 USA • Phone: (800) 237-7079 • (630) 924-7138
www.shimpo ceramics.com • info@shimpo ceramics.com

Seize The Clay!

Blick Essentials Gloss Glaze

Available in a variety of bright, true colors that glide smoothly onto bisque, a self-leveling formula eliminates brushstrokes for a flawless finish every time.

Shop in stores
or online at DickBlick.com



BLICK

DickBlick.com 800.828.4548

KATE TORRES

alicekatetorres.com
@alicekatetorres

ALICE



Painted with Velvet Underglazes - Cone 5

Making ceramics and painting my creatures has allowed me to escape the outside world and focus on my process and technique in a way I never have before. I find inspiration in the animals that are often considered pests. They're trying to survive and get through the day just like us and I get a kick out of personifying them.





RUGGED CUSTOM CRAFTED MACHINES ENGINEERED FOR THE SERIOUS CERAMICIST

■ MIXING PUGMILLS ■ STUDIO PRESS ■ BALL MILLS ■ TILE EXTRUDERS

"Having this machine has fundamentally
changed the way I work"

- Danny Meisinger
Spinning Earth Pottery



WWW.PETERPUGGER.COM

CONTENTS

6 Chasing New Forms In Art and Life

by Janny Baek

Trained as an architect, Janny Baek is simultaneously updating a large, worn-down shed on the property she and her family purchased in the Berkshires, Massachusetts, while also using the space as a ceramics studio.

12 Finding Beauty in Imperfections

by Jolanda Van De Grint

After combining stains, oxides, natural fibers, and metal wire to build up the surfaces of her terra-sigillata-coated vessels, Jolanda Van De Grint saggar fires them in an electric kiln to achieve rich results.

18 Telling Unique Stories

by Hitomi Shibata

Hitomi Shibata and her family have built a home, gallery, studio, and wood kilns in Seagrove, North Carolina. The work she makes combines Japanese techniques and traditions with research on local clay and materials.

26 Passion for Soda Firing

by Lansing Wagner

Moving to a new studio meant Lansing Wagner was temporarily unable to fire his work in a soda kiln. In the interim, he adapted his sgraffito drawing techniques to create a second body of work.

34 Referencing History

by Jonathan Christensen Caballero

Two separate studio spaces in Lawrence, Kansas, serve the needs of the multimedia sculptural practice of Jonathan Christensen Caballero. Key features include plenty of table space and shelving for switching between materials and a loading dock for safely moving crated pieces.

40 Shaped by Local Culture

by Kate Marotz

A desire to add interest to daily life through functional objects and inspiration from the artists and environment in Wisconsin have influenced the form and surfaces of Kate Marotz' handbuilt stoneware vessels.

46 Balancing Time in the Studio

by Chanakarn Semachai

Based in Bangkok, Thailand, Chanakarn Semachai juggles studio time making sculptural and functional pieces featuring personified dinosaurs (in a 100-square-foot spare bedroom turned studio) with the demands of teaching full time and painting custom luxury goods.

52 Atmospheric Recipes

54 Mid-Range Basic Recipes

55 Advertiser Index



Cover Top row, left to right: Lansing Wagner, Kate Marotz, Jolanda van de Grint. Middle row, left to right: Hitomi Shibata, Janny Baek. Bottom row, left to right: Jonathan Christensen Caballero, Chanakarn Semachai.



46

Publisher and Managing Director

Bill Janeri

Editors

Jessica Knapp, *Ceramics Monthly*

Holly Goring, *Pottery Making Illustrated*

Acquisitions and Content Editor

Katie Sleyman

Editorial Assistant

Kaitlyne Flanigan

Editorial Support

Melinda Harkiewicz

Senior Graphic Designer

Melissa Bury

Senior Production Artist

Kerry Burgdorfer

National Sales Director

Mona Thiel

Advertising Services

Pam Wilson

Online Editor

Jennifer Poellot Harnetty

Editorial and Advertising Offices

550 Polaris Parkway, Suite 510,

Westerville, OH 43082 USA

editorial@ceramicsmonthly.org

The American Ceramic Society

Executive Director Mark J. Mecklenborg

Studio Talk is published by The American Ceramic Society, 550 Polaris Parkway, Suite 510, Westerville, OH 43082.

Opinions expressed are those of the contributors and do not necessarily reflect those of the editors or The American Ceramic Society.

Photocopies: Authorization to photocopy items for internal or personal use beyond the limits of Sections 107 or 108 of the U.S. Copyright Law is granted by The American Ceramic Society, ISSN 0009-0328, provided that the appropriate fee is paid directly to Copyright Clearance Center, Inc., 222 Rosewood Dr., Danvers, MA 01923, USA; (978) 750-8400; www.copyright.com. Prior to photocopying items for classroom use, please contact Copyright Clearance Center, Inc.

This consent does not extend to copying items for general distribution, or for advertising or promotional purposes, or to republishing items in whole or in part in any work in any format. Please direct republication or special copying permission requests to the Publisher, The American Ceramic Society, 550 Polaris Parkway, Suite 510, Westerville, OH 43082.

Copyright © 2022 The American Ceramic Society. All rights reserved.

www.ceramicartsnetwork.org

ceramics
M O N T H L Y
Pottery Making
Illustrated



Letter from the Editors

Welcome to the second issue of *Studio Talk!* This compendium filled with articles by ceramic makers to watch and discover is brought to you by the staff of *Ceramics Monthly* and *Pottery Making Illustrated*. The following pages feature 7 artists who open up to readers about their inspiration, thoughts on ceramic trends, and their role in the current field. Several of these innovative thinkers also take us step by step through the techniques they use and the tools that help them realize their ideas. Others share a sneak peek into their studios and talk about their day-to-day practices. We hope you enjoy this deep dive into the creative minds and lives of fellow ceramic artists.

Jessica Knapp
Ceramics Monthly
Editor

Holly Goring
Pottery Making Illustrated
Editor



CHASING NEW FORMS IN ART AND LIFE

Janny Baek



I make soft, amorphous sculptures that are an exploration of matter in transformation, while increasingly engaging the functional meaning of the ceramic vessel as a means of formal evolution. My work seeks to contribute positively to our collective vision of ourselves as humans through speculation and fantasy. As a woman artist of color, immigrant, and mother, I wish for the development of a rich, collective imagination that encompasses a real representation of our human diversity. The medium of clay and the forming of objects in this context is an assertion of the physical, inefficient, and real. Through my work, I advocate for the strange, uncategorized, undefined, changeable, hybrid, multiple, alien, and pleasurable.

Studio: A Work in Progress

Until the pandemic, my then brand-new ceramics practice was based in Brooklyn, New York. Some years ago, our family bought an old house in the Berkshires, Massachusetts, where my husband grew up, and where we started to spend our weekends and holidays. The property had a broken-down but large shed building next to the house that had been a metalsmithing workshop, and as it was in pretty bad shape, the owner offered to demolish it as part of our purchase. But, as architects, my husband and I always planned on (but never got around to) fixing it up ourselves.

Once the pandemic hit, we left our rental in Brooklyn and came up here with our two daughters, thinking we'd stay for the weekend. We have been here for two years. This shed is now the building that I use as my ceramics studio. We have been renovating it ourselves, but it's still a

“ I’ve long ago stopped worrying about being a beginner at anything, which is freeing.”



1 *Wrapped Figure*, 12 in. (30 cm) in height, colored porcelain, fired to cone 6 in oxidation. 2 Janny Baek with her recent work, 2021.

side project for the weekends, so the change happens slowly. I’ve set my studio up in one of the corners of the building, and it’s still somewhat temporary. Though it’s a raw space, what was once a very dark, damp, and cold building is now a light-filled, airy space with high ceilings that I involuntarily share with some squirrels. It is a work in progress. One corner of the building is actually intersected by a giant boulder, which was why there was a strange triangular protrusion built into the original shed, and we turned that area into a display space for my ceramics.

We are planning our move back to New York in the fall of 2022. We’ll be setting up a joint architecture and design/ceramics studio, where we plan to continue the architecture practice, my ceramics

studio, and collaborations on design projects using our combined experiences in art and design. After the move, we’ll still spend our summers and holidays here, so I’m grateful we had the chance to start working on the building, which will be an ongoing project through the years.

Art, Design, and Work/Life Balance

I went to Rhode Island School of Design (RISD) for ceramics as an undergraduate student and left without a single clue as to how to have a career and life as an artist. I worked as a sculptor for animation and advertising in New York for several years before going for my master’s degree in architecture at Harvard University.



3 The studio is a work in progress by McMahon-Baek Architecture, with the attic removed and the addition of new skylights and corner display shelves. The new floors are coming soon. 4 Work as seen in the studio (not created on the slab roller). 5 Baek working on a recent piece using colored porcelain. 6 Works in process in the studio.

After many years of working in architecture and starting a family, and after over 20 years away from clay, I'm back to figuring out how to be a ceramic artist. Rather than allowing myself to feel like I'm starting over, I work to synthesize my experiences into what I'm doing now.

The difficulty of work/life balance is a reality. I think this is the most challenging aspect of ceramics practice. I have been lucky to have some control over my working hours for architecture and ceramics, but that also means that I feel I'm always obligated to be working. Our family life needs time and care, too, and the reality is that some things must become a lower priority. Sometimes that means I spend less time in the studio than I need to, and this can add up to slow progress.

Between life, architecture, and ceramics, I spend a total of about half of the work week in the studio (and that includes photographing, testing, cleaning buckets, mixing clay, and the rest). Being a working parent is an imperfect balancing act full of compromises. But being close to our young daughters means everything to me, and I intend to savor the remaining time we have together before they are grown up. Ideas take time to develop and take form, and physically making ceramics is a labor-intensive, slow, and inefficient process, but that is also part of its appeal for me.

Creative Recharge

The most important part of my daily routine is drawing. I try to give myself a few minutes during the most mentally productive time of my day, which is in the early morning and before I go into the studio, to draw recklessly and without judgment in my sketchbook. These are messy sketches that aren't required to look good or make sense, and maybe for this reason it's an enjoyable and ultimately fruitful practice. At times when I'm feeling indecisive or stuck or I'm searching for something new, I have many sketchbooks full of seeds of ideas to be developed.

When I'm not working on ceramics or design, I recharge by playing music on the piano or cello (most often) or guitar or theremin (purely as a beginner). It's another practice that I only picked up again several years ago, having quit long ago, because I saw no reason to spend time playing music when I knew I wouldn't be pursuing it professionally—and now that's



5

the very reason I find it so appealing. I find that the common ground in my interests (architecture, music, ceramics) is a blend of art, science, and technology in different combinations—layers of material, technique, structure, and form that allow so much creative freedom within their systems. Since I'm under no pressure to perform or even improve, I play for the pleasure. I feel good about any day when I have even 15 minutes for this. Music feeds my mind and informs my work, even if only tangentially, as does reading, mostly books unrelated to art or ceramics (my favorite categories are history, science, and science fiction).

Sharing

I have to admit that I'm most in need of a recharge after a round of public-relations attempts on my own behalf, or after looking at Instagram for too long. Both of these things, though necessary, make me feel depleted of creative energy. Because I started my studio practice in earnest during the pandemic, I've relied heavily on social media to show and share my work and communicate with other artists, even though such sharing is contrary to my nature.

Using social media has been productive and led to some great opportunities. such as my exhibits last year with New York galleries



6



Kasper Contemporary and Culture Object. I've also had some nice press exposure, and I have several more projects in progress. I like to show my support and respect for all the other artists, too; however it's easy to feel drained by the intensity of the image overload on social media. It's best in small doses.

Lessons Learned

Because I returned to making ceramics later in life, and after years of thinking I'd never do it again, I have a sense of purpose I couldn't have had before. A lot of things had to go the right way for me to start ceramics again, and I'm aware of how lucky I am. The architecture firm that my husband and I founded in 2014, McMahon-Baek Architecture, is thriving, and so I'm able to step away from day-to-day operations to focus on ceramics. Raising

our daughters, I constantly think about what my hopes are for their lives as well as confronting those for my own. I've long ago stopped worrying about being a beginner at anything, which is freeing. With this opportunity at hand, and feeling the urgency of time passing, I try to harvest the daydreams I've had through the years and begin asking the many questions I have through my chosen medium of clay, and I've only started on the first few. When I make ceramics, I fully indulge in my (current) favorite forms of fantasy: future biology, visualizations of sound, hybrid geometries, and surreal dreamscapes. I only regret I can't go faster, but I make whatever I want. Why not?

To learn more, visit www.jannybaek.com.



11



12



13

7 *Mineral* in progress. 8 Colored porcelain strips are added line by line to create the texture and accentuate the continuity of the underlying coil-built form. 9 The color scheme and surface design were inspired by the lines and gradients of topographic maps. 10 *Mineral*, 19 in. (48 cm) in width, colored porcelain, fired to cone 6 in oxidation. 11 *Burning Sensation*, 15 in. (38 cm) in width, colored porcelain, fired to cone 6 in oxidation. 12 *Aurora*, 11 in. (28 cm) in height, colored porcelain, fired to cone 6 in oxidation. 13 *Oscillator*, 15 in. (38 cm) in width, colored porcelain, fired to cone 6 in oxidation.

FINDING BEAUTY IN IMPERFECTIONS

Jolanda van de Grint



Editors: What do you do to push yourself to stay engaged with the field of ceramics and develop new forms?

Jolanda van de Grint: Most of my work derives from working with the clay; I never sit down to design a new form. I'm looking for a certain feel in my work. I like the imperfection that results from an object's aging. Due to aging, random patterns arise, which I find more interesting than contrived ones. The object looks lived through; it tells a story. In Japan, this concept is called wabi-sabi. Leonard Koren wrote in *Wabi-sabi for Artists, Designers, Poets and Philosophers*, that the core of wabi-sabi is to see beauty in "that which is imperfect, old, modest, and authentic." What pushes me is experimenting and finding new techniques, forms, and glazes to give my work the feel and look of wabi-sabi.

Setting my own goals also helps me to go forward. In 2015, I started working on ceramics full time and decided to begin experimenting with saggar firing in an electric kiln. To keep making progress, in 2016, I made one saggar-fired jar every week and shared each of them on social media. Every jar was numbered, so at the end of the year, I had 52 jars (visit my website to see all of them). This not only gave me the opportunity to learn more about the process of saggar firing, but it also ensured that I had something to do every week.

Showing my work to people and hearing their feedback is one of the best ways to get inspired. Unfortunately, this process was more difficult during the pandemic.



“ I like the imperfection that results from an object’s aging. Due to aging, random patterns arise, which I find more interesting than contrived ones.”



Opposite: Vessel, 10½ in. (21 cm) in height, slip-cast clay, sprayed with white terra sigillata, broken after bisque firing and reassembled after saggar firing. **Top:** Vessel, 10½ in. (27 cm) in width, white stoneware, sprayed with white terra sigillata, saggar fired. **Above left:** Vessel, 12 in. (30 cm) in width, handbuilt white stoneware, broken after bisque firing and reassembled after saggar firing. **Above right:** Jar, 5½ in. (14 cm) in height, slip-cast clay, sprayed with white terra sigillata, saggar fired, 2016.



Top: Plate, 14½ in. (37 cm) in diameter, press-molded white stoneware, sprayed with white terra sigillata, broken after bisque firing and reassembled after saggar firing. **Above:** Jar, 5½ in. (14 cm) in height, slip-cast clay, sprayed with white terra sigillata, broken after bisque firing and reassembled after saggar firing.

Eds: What is the most valuable advice you've received as an artist?

JG: Don't think, just do! I made my hobby into my work, and that sounds ideal, but it also has a few downsides. First of all, you have one less hobby. And, you have to make money from what you are doing. For me, that means that too often my mind is already with the result: will people like it? Will it sell? That thinking is bad for my creativity. Also, having worked with clay for a while, so often I think I know what will happen when I experiment, which leads me to not doing it at all. I hold myself back, which is a shame. I believe every artist comes across this problem every now and then.

A while back, I was working with a friend of mine (also an artist) and she saw my struggle. She said, "Don't think, just do. Even if it fails or the result is not what you were looking for, you might find something else." And she was right. Since then, every time I hesitate to try something new or different I hear her voice in my head: "Don't think, just do."

To learn more, visit www.jolandavandegrint.nl.

The Beauty of Imperfection

The plate I sent for the 2021 ICAN Online spring exhibition “Flair with Dinnerware!” was saggar fired in an electric kiln. I applied terra sigillata on the plate when it was bone dry. This gives brighter colors and a little shine. After being bisque fired to 1922°F (1050°C), the plate was broken, and the pieces were fired separately in the saggar to 1742°F (950°C). After the saggar firing, I put it back together with wood glue.

I like the colors and effects that can be achieved with alternative firings. In my search for suitable firing techniques, I came across saggar firing, which gives me the imperfection and the earth-like colors that I am looking for. The end result is determined by the materials that are put inside the saggar and fired together with the ceramic piece: combustibles, such as wood or hay, and coloring materials, such as iron oxide or copper carbonate.

Saggar firing is usually done in a gas- or wood-fired kiln. Since I don't have either of these, I started experimenting with saggar

firing in an electric kiln. In the beginning, the results were very disappointing. With each firing, I kept adjusting things, using different combustible materials, adding greater or smaller amounts of oxides, allowing more or less oxygen into the saggar, and so on.

As results got better, I became more and more enthusiastic about this way of firing ceramics. People responded positively to the results, and I regularly got questions about my working method. That's why in 2018, I decided to start giving workshops. Participants inspired me to do even more research and gather further information. This eventually led to the idea of writing the book *Saggar Firing in an Electric Kiln* (ISBN 978-0-7643-6232-3), making the information I gathered accessible to everyone.

Although the saggar fired plates I make (see opposite page) are usable for displaying dry food, I wouldn't use saggar-fired pieces for liquids when they are not glazed.

This article shows techniques for adding color to previously bisque-fired work using saggar firing.



1



2



3



4

1 Attach thin copper wire to the piece with small pieces of paper tape. **2** Steel wool gives colors between orange and very dark brown. Make the steel wool as thin (transparent) as possible. **3** Attach the steel wool on the piece with a thin rope (cotton). **4** Put a water-based glue (e.g. wallpaper glue) on coconut fiber with a brush.

Getting the Work Ready for the Saggar

You can use all kinds of clay and techniques to make the pieces that you will saggar fire: handbuilding, wheel throwing, slip casting, building with slabs, etc. If I want bright colors, I apply white terra sigillata to the piece before the bisque firing.

After the pieces are bisque fired—to no higher than 1922°F (1050°C), because the absorption of colors will be lessened at higher temperatures—it is time to prepare them for the saggar firing. In order to achieve good color responses when using an electric kiln, I found that the best results are obtained by closely attaching the colorants to the piece. I use several coloring materials, including copper wire, steel wool, and metal oxides. To get the oxides and

carbonates close to the piece, I glue them to natural materials, such as coconut fiber, rope made of a natural material, and strips of cotton. Once the oxides and carbonates are glued to the natural materials, these materials are then tied to the piece.

The pieces are put in the saggar in an electric kiln. I fire the saggar in 3 hours to 1022°F (550°C), then in 1 hour up to 1742°F (950°C). After the firing, I brighten the surfaces and colors with a thin coat of beeswax.

To make your piece watertight, glaze it on the inside and refire. The colors will remain (I've tried this up to 2102°F (1150°C)). If you wish to glaze the outside (can only be done if you didn't apply terra sigillata) the colors will fade if firing higher than 1922°F (1050°C).



5



6



7



8



9



10

5 Sprinkle an oxide or a carbonate on the coconut fiber. **6** Tap off the excess coloring and tie the coconut fiber to the piece. **7** Dip a strip of cotton completely into the glue, then squeeze it out well. **8** Then put the cotton into a container with cobalt carbonate (for example). Put the lid on the container and shake well to completely cover the cotton with cobalt carbonate. Tap off the excess. **9** Attach the strip to the piece with a knot. **10** When there are enough materials on the piece, put it in the saggar with some wood shavings and hay. The hay is also on the bottom, sides, and on top of the saggar. I use a kiln shelf to close the saggar.

MKM POTTERY TOOLS

Celebrate summer with us!



BHR- 123 (12cm)



Sc1-083 (4cm)



Sc1-088 (4cm)



P: (920) 903-8918 **www.mkmpotterytools.com**
E: orders@mkmpotterytools.com **Order MKM Products Online**

CONTINENTAL CREATES CLAY
CLAY ARTISTS CREATE ART
ART CREATES BEAUTY
BEAUTY CAN BE DANGEROUS
CREATE BEAUTY RESPONSIBLY



Denver:
5303 East 47th Avenue, Unit N
Denver, CO 80216

Minneapolis:
1101 Stinson Blvd NE
Minneapolis, MN 55413

800.432.2529 www.continentalclay.com

SAVE BIG



MUDSPONGE COLLECTION

EXCLUSIVELY AT MUDTOOLS.COM

TELLING UNIQUE STORIES

Hitomi Shibata

Editors: How do you come up with forms and surfaces that are prevalent in your work?

Hitomi Shibata: Over the years, one learns the characteristics of the various materials that are available and how to use those materials to best express one's aesthetic goals for both functional and sculptural work. For my functional work, my forms are my own variations of traditional functional forms. I have found a combination of a medium/dark, high-temperature stoneware, thin white slip, and red-iron-oxide brushwork that works well under a basic ash glaze when wood fired. This combination brings me a great deal of satisfaction

personally, and fortunately it also seems to appeal to people who buy the work at my shop and online. My large-scale work, both functional and sculptural, is also based on variations of traditional forms and personal decorative techniques. The sculptural forms are also influenced by the human figure and the landscape.

Eds: What do you think is the role of a maker within our current culture and how do you think you contribute to it?

HS: Making things is an innate human characteristic that has been diminished for most by mass production. Viewing and perhaps



1

1 Yunomis, 5 in. (13 cm) in height (each), wood fired. 2 Hitomi and Takuro Shibata's wood kilns in Seagrove, North Carolina. 3 Shibata family wood firing in April 2020.



2

“ I believe our handmade pots are not just products, but are unique stories that reflect a love for clay.”

owning and using handmade objects on a daily basis allows one to reconnect with the earth's natural elements transformed into functional objects for daily use, or view sculptures that intrigue and perhaps challenge the viewer to experience new ideas.

As a maker, I have a responsibility to pass it on, both to the public and to the next generation of makers. Sharing knowledge is the goal. This may be done formally by writing articles, or demonstrating in a university or craft center workshop setting, and, perhaps, through individual mentoring of an apprentice.



3



4

4 Wood firing at Studio Touya, spring 2022. 5 Hitomi Shibata pictured at the Studio Touya wood kiln. *Photo: Copyright ArtHoward2022.* 6 Wild clay plates before wood firing. 7 Wild clay plates after wood firing.

Regional Materials and Traditions

North Carolina has a long history of pottery making that continues today. Native Americans, European immigrants, and contemporary potters have used the natural materials of the North Carolina Piedmont to produce culturally vital pottery and other craft items.

We were living in Shigaraki, Japan, when my husband, Takuro Shibata, accepted an offer to establish STARworks Ceramics, a ceramics research and supply business dedicated to producing and supplying blends of local clays for the pottery communities in North Carolina. Takuro started researching local clays, and I helped with his research and paperwork while also making pots and raising our children at home. We purchased a small piece of property in historic Seagrove, North Carolina, and built a studio (Studio Touya), wood kilns, and a new house. We also renovated an old house and turned it into our gallery (see 2).

Moving from one of Japan's oldest pottery towns to the biggest pottery community in the US, we noticed many differences and many similarities. We have conducted workshops at art centers and schools, joined in lectures and panel discussions at ceramic conferences, and talked about the uniqueness of local wild clays compared to heavily processed clays. We believe that it's very important to talk about the similarities in two very different cultures.

Universally, pottery villages were built near sources of clay. As a student at Okayama University in Okayama, Japan, I had opportunities to meet local potters in the town of Bizen, which is one of the oldest and most unique pottery villages in Japan, and the nearest to the school. Bizen potters use raw, black clay from under rice paddies, firing their pots for two or three weeks in a many-chambered noborigama wood kiln in a practice that dates back to the 8th century.

After finishing my graduate program at Okayama University, I became an artist in residence at the Shigaraki Ceramic Cultural Park. Shigaraki potters get highly refractory, rough clay from the mountains and they fire pots in an anagama kiln at very high temperatures. They adjust firing methods and temperatures to get the best results for their unique wild clays as they have done for hundreds of years.

I also had an opportunity to work at the Shigaraki Ceramic Research Institute as an assistant. I made many test tiles for different projects, and examined materials, analyzing them for researchers. I was able to learn about Shigaraki's local materials, and the industrial approach to local resources. Using local materials in an old pottery village had a huge impact on my pottery-making methods and style.

Testing, Hybrid Processes, and Methods

Since we came to North Carolina, we have tested and evaluated many local materials. Testing ceramic materials takes time, and it requires lots of patience and old-fashioned hard work. We also dig our own yellow clay from our property, adding it to clay bodies and using it as clay slips. We know many wild clays can be used for pottery, but we have to test to find the best ways to use them. The unique blends of texture and color can bring both joy and satisfaction to the potter (see 6–10).





8



10

8 Raw yellow clay from Hitomi and Takuro Shibata's property in Seagrove. **9** Hitomi making a slab plate from raw yellow clay. **10** North Carolina raw red clay. **11** Throwing a yunomi (Japanese tea cup) on the wheel. **12** STARworks clay factory and North Carolina local clay production, with filter-pressed clay in the foreground. *Photo: Copyright CentralParkNC/STARworksNC.*

Research on local materials also takes place at STARworks Ceramics. Their local clay project has been popular and gaining in supporters every year. The STARworks clay team works very hard every day in the clay factory, and I use their unique products regularly (see 11, 12).

Wood-ash glazes have been the most common and traditional glazes in Japan for many centuries. We continue this tradition by collecting the mixed hardwood and pine ash from our wood kiln's firebox, drying it out, then sieving and washing the ash with water in buckets for as long as possible to remove alkaline materials. We then proceed with drying the ash again and processing it to make nice powdered wood ash.

We built our wood kilns and use them to fire our pots because our local clays are highly refractory and need to fire to cone 10 and above to be vitrified. There are many local sawmills in rural North Carolina, and they produce a lot of scrap wood, which is an important fuel source for area potters. We also use seashells, which we pick up when visiting the coast, for supporting pots in our kilns (see 14), and these seashells make beautiful flashing red colors on the pots. We make the wadding clay used for loading pots into the wood kiln from local clay, sand, sawdust, and a small ratio of alumina hydrate. It's important to have good waddings underneath in order to remove pots from the kiln shelves safely, and also to clean shelves easily.

Some of our methods and processes are from old techniques from Japanese pottery traditions,

and nothing is difficult or high tech, but it requires lots of time for preparation, work, and tests. There are some unexpected or strange pots sometimes, but all of the results provide useful information to make better pots the next time.

Studio Life During the Pandemic

Since the COVID-19 pandemic began, we've had a reasonable amount of clay stock in our studio, but we've also carefully recycled clay and incorporated wild clay from our property. We cut and split firewood from scrap obtained from local sawmills, fired our wood kiln by ourselves, and generally did all of our work at home. We found that sourcing our materials and supplies locally and from nature (while following regulations), made it possible for us not to rely on big industries or distribution difficulties. It was a huge lesson learned about how we must use our precious resources wisely.

Another big change for me during the pandemic was the way we connected to people. We had online demonstrations, lectures, and meetings with art centers and schools near and far, which was new to us. We were invited as guest speakers by the potters group in the country of Georgia in the Caucasus, and talking about local clays with Georgian potters via an online meeting was so inspiring. We also attended the





13 Red-iron-oxide (bengara) decoration after bisque firing. 14 Loading our wood kiln, complete with sea shells supporting pots. 15 *Vessels of Dawn and Dusk*, 11 in. (28 cm) in width (each), NC local stoneware, wild clay slip, red iron oxide, wood ash, clear glaze, seashells, wood fired to cone 11, lightly salted, 2021.

International Academy of Ceramics virtual conference, which was organized by IAC members in Finland, and listening to European artists' clay stories was very interesting. In addition, I co-authored a book, *Wild Clay*, and not only worked on writing our clay stories but also conducted online interviews with many wild-clay enthusiasts around the world for the book.

The newest technology is not always useful, but when we had drastic changes in environmental circumstances, the internet became the only way to connect us to the world. It made me think of changing my perspective from local to worldwide, and vice versa.

Balancing Opposites

In my daily practice, I enjoy working in my rustic studio, using local clays, drying pots in the sun, collecting rainwater to use in the studio, listening to the sound of trees swaying in the wind, and cutting and splitting firewood with my family for our next firing.

I try to reduce machine-made elements from the processes as much as possible, and just use my hands, simple tools, natural materials, and wood-firing methods, which are renewable and sustainable in our area.

I believe our handmade pots are not just products, but are unique stories that reflect a love for clay. It's not easy balancing new and old, quantity and quality, local and foreign, time consuming and convenient, and I hope I am clear how and why I make the choice I do to create handmade pots.

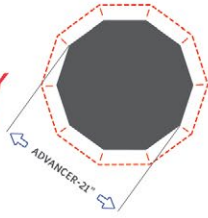
Special thanks to Randy Edmonson, ceramic art professor emeritus at Longwood University, and Takuro Shibata, director of STARworks Ceramics in Star, North Carolina.

To learn more, visit www.studiotouya.com.

ADVANCER[®]

KILN SHELVES

**SIZED FOR ANY
ELECTRIC KILN**

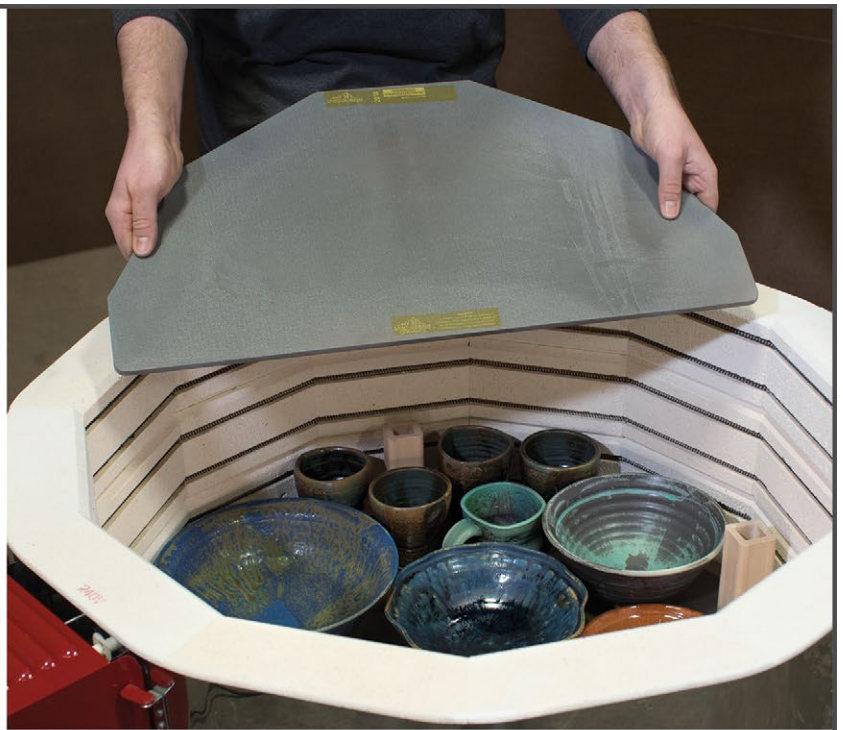


Often Imitated, Never Equaled

- Nitride-bonded, LO-MASS[®] kiln furniture
- 25+ years of proven performance
- Lightweight, thin and ultra strong
- Glaze resistant, <1% surface porosity
- Made flat to stay flat

 **KilnShelf.com**

 **SAINT-GOBAIN**




ORDER ONLINE OR CALL 866-545-6743



AARDVARK

Clay & Supplies

Need it? Got it.



Clays, Glazes, Underglazes,
Slips, Stains, Chemicals, Frits,
Refractories, Tools, Wheels, Kilns,
Extruders, Slab Rollers, etc etc

714-541-4157 / contact@aardvarkclay.com
www.AardvarkClay.com

- 1-5 Day Immersive Workshops
- Community Wood Firings

pictured: Melissa Weiss



**Scholarships,
Internships,
& Residency
Opportunities**

Visit our website for applications and the 2022 workshop schedule.



TOUCHSTONE CENTER FOR CRAFTS
PIONEERING CRAFT EDUCATION FOR 50 YEARS

TOUCHSTONECRAFTS.ORG

PASSION FOR SODA FIRING

Lansing Wagner

For nearly 35 years, I worked in science education at Harvard University. I did a lot of prep work for student biology labs, taught lab sections, and occasionally illustrated lab manuals.

About 30 years ago, I started making pottery at the Office for the Arts at Harvard's Ceramics Program, which has a wonderful studio in Allston, Massachusetts. It's a great place with lots of people to either learn from or teach. The best advice I received there was "you just have to try it out." This led to some very interesting results.

There are all kinds of firing options at Harvard. I gravitated toward soda firing. Having to monitor the firing all through the process gives a feeling of being in control. I relished the excitement of spraying the soda and hoping that my pots were in the correct place to get just the right amount of exposure to the added flux.

In terms of inspiration, works by Michael Casson and Jane Hamlyn are some of my favorites, even though they are salt fired, rather than soda fired. I am attracted to their juicy surfaces and the unexpected color effects from vapor firing.



“ I carve through slip, use paper resist, or do sponge and water erosion with shellac resist. As the patterns emerge, it’s like finding buried treasure.”



Opposite: Pufferfish bowl, 14 in. (36 cm) diameter, stoneware, colored slips and carving, soda fired to cone 10 in reduction, 2019. **Top and above:** Crane bowl, 12 in. (31 cm) diameter, porcelain, carved blue slip, fired to cone 6 in oxidation, 2022. *All photos: Steven Keirstead.*

I have a knack for illustration: I like putting lots of detail on pots and then surrendering them to the soda kiln, where the surfaces are, with luck, enhanced or sadly, obliterated. I have learned to accept a large range of outcomes. When it all works, it’s amazing.

I’ve always liked drawing, not as a daily practice but as a way to make gifts for friends and family. My subjects are mostly living forms, especially fish, birds, insects, and people swimming. Making static images appear to be in motion presents a design challenge.

I love big, functional bowls. My hand moves freely over the large surface area as I use subtractive processes to create surface decorations. I carve through slip, use paper resist, or do sponge and water erosion with shellac resist. As the patterns emerge, it’s like finding buried treasure.

At the beginning of the pandemic, I retired and moved to Maine. I couldn’t have a soda kiln on my property, but I could set up an electric kiln and wheel in my cellar. However, I have found a place to do soda firing at the Watershed Center for Ceramic

Arts in Newcastle, Maine. Off-season, Watershed rents their small soda kiln to experienced potters. I plan to fire there a couple of times a year.

At home, I decided to use cone-6 porcelain for my electric firings. Just drawing and coloring illustrations did not satisfy me, but eventually I developed a sgraffito/carving method. By repeating fairly simple drawings, complex patterns and lively surfaces appear.



My new porcelain pots often refer to Chinese blue-and-white ware and Japanese scrolls, echoing their color and use of natural imagery. I do miss the scumbling effect of the soda kiln. Soda vapors move the colorants around a bit and soften edges, but the sharp line I get with the porcelain has worked well.

I'm very new to marketing and not too aware of the larger pottery scene, but it seems that there is a growing market for handmade functional pottery. The Blue Hill Peninsula is home to a large group of diverse potters, from makers of strictly functional pots to fine-art potters. My work is a bridge between these. My ideal audience is composed of people who value the beauty of the pieces, can appreciate the effort put



Top: Mackerel bowl, 12 in. (31 cm) diameter, porcelain, carved blue slip, fired to cone 6 in oxidation, 2022. **Above:** Mackerel tray, 15½ in. (39 cm) length, porcelain, carved blue slip, fired to cone 6 in oxidation, 2022. **Opposite top:** Beetle bowl, 12¼ in. (31 cm) diameter, stoneware, colored slips and carving, soda fired to cone 10 in reduction, 2019. **Opposite middle:** Mackerel bowl, 17½ in. (45 cm) length, stoneware, colored slips and carving, soda fired to cone 10 in reduction, 2019. **Opposite bottom:** Squid bowl, 11¼ in. (29 cm) diameter, stoneware, colored slips and carving, soda fired to cone 10 in reduction, 2019. *All photos: Steven Keirstead.*



into designing and creating them, and will treat them as functional pottery.

Marketing and pricing are challenging for me. However, I do like open-studio events because people come to me, and I enjoy explaining inspiration and process.

I'm not looking to be a production potter, but would like to get more exposure. Most of my sales in the past had been through the Office for the Arts at Harvard's Ceramics Program's holiday show and sales. I've also been in a Charlie Cummings Gallery group show, "Functional Canvas," and was invited again this year. I've had a couple of open studio events through Peninsula Potters, on the Blue Hill Peninsula in Maine. My pots were well received and sold briskly. Handworks Gallery in Blue Hill, Maine, also sells my work. During my first year in Maine, my pottery sales paid for my kiln, wheel, and supplies. This year, I will look more actively for galleries.

I would really like to focus on soda firing. My soda work is more unique and I love the process. During open studios, I had lots of my personal soda-fired bowls on a high shelf in the kitchen and they really caught people's eye. I had to keep saying "Sorry, not for sale."

To learn more, visit <https://lansingwagner.myportfolio.com>.

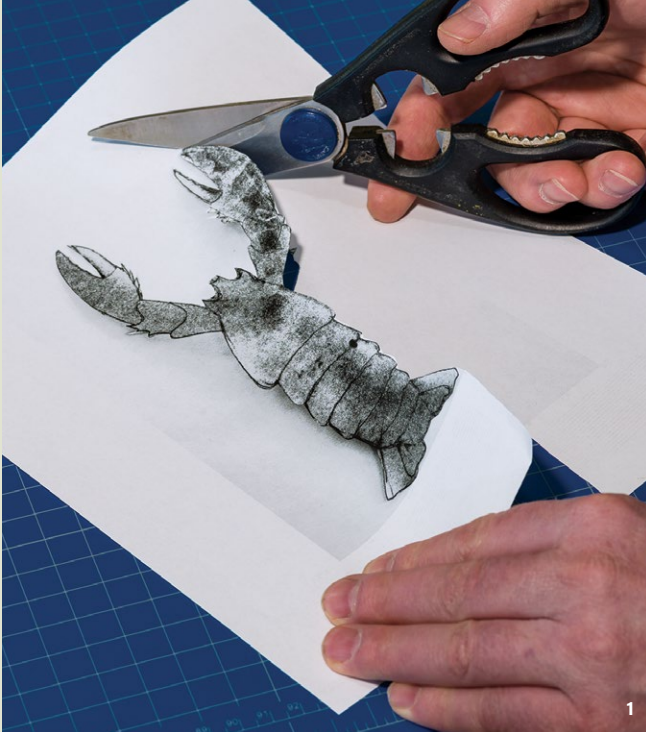


I started this vessel by drawing a simple outline of the lobster and cut it out (1). Scanning the drawing with the computer made it easy to change the scale and then print a copy to fit whatever size bowl I'm making.

Using 8 pounds of Elaine's Crystal Cone 6 porcelain, I threw the bowl to about 14 inches in diameter by 5 inches tall (2). After trimming, I let the bowl set up to firm leather hard (3). This

allows me to spray on slip without oversaturating the bowl (4). The slip I used was the same cone-6 clay body. To turn it into a slip, first I dried out the clay, then added 4% cobalt oxide and 1% red iron oxide, then hydrated it until it reached the consistency of loose yogurt.

Before carving, the slip should be firm. There is a fine line between too soft, allowing the tools to gouge too deeply into the



1 Lansing Wagner cutting out the lobster design from a scanned, resized, and printed copy of a drawing. **2** Throw the bowl, using a rib to shape the interior curve and compress the clay. **3** Trim with a loop tool to define the foot on the bowl and remove excess clay from the outside wall. **4** Spray blue slip on the inside and outside of the leather-hard bowl.

surface, or too dry, resulting in the tools raising dust and leaving chatter marks.

I laid out the design by using the paper cutout of the lobster. I held the cutout on the surface of the pot and dusted the edges with a brush lightly loaded with powdered charcoal to create an outline (5).

For the sgraffito carving process, I used a ball stylus for outlining the lobster (6) and a homemade loop tool to draw the waves (7).

I made my loop tool with a metal paintbrush ferrule with a bent woodworking staple glued in. A light touch with the loop tool is needed when carving the waves. I brushed off any burrs remaining after finishing the carving (8). To work on the inside, I rested the bowl on a towel so it could be tilted (9). I let the bowl dry, bisque fired it, and then coated the bowl with transparent glaze and fired it to cone 6 in an electric kiln.



5 Lay out design with the cutout and rescaled copy of the drawing, a makeup brush, and powdered charcoal. The powdered charcoal marks the outline of the drawing, like a stencil, but it will burn away during the firing. **6** Use a ball tool to carve the lobster outline through the slip, then add details. **7** Use a small loop tool to carve the waves through the slip. **8** Brush away burrs after finishing the carved imagery on the back of the bowl.



9 Rest the bowl on a towel to support it at an angle to work on the inside. 10, 11 Lobster bowl, 12 in. (31 cm) diameter, porcelain, carved blue slip, fired to cone 6 in oxidation, 2022. Photos: Steven Keirstead.

**Are you tired
of making
handles the
hard way?**



**We're here
to help**

With the Super Duper Clay Gun making handles in batches is a breeze. Simply load the gun, select your die and start extruding!

And it doesn't end with handles; Scott Creek offers die kits for tile trim and shapes and coils as well. Blank dies are available so you can create your own shapes too.

We've been the most trusted brand of clay extruders for nearly 40 years. Come see what the fuss is all about!



**2636 Pioneer Way E
Tacoma, WA 98404**

www.scottcreekpottery.net

ENGINEERED FOR YOU
Performance, Durability, Accuracy

Easy-Fire

(hotkilns.com/easy-fire)

- Ceramic Element Holders
- Protected Controls and Thermocouples
- Free Zone Control
- In Stock at Leading Distributors (hotkilns.com/buy)



Kilns
hotkilns.com

Ceramic Element Holders protect your kiln from brick and element damage

800-750-8350
sales@hotkilns.com

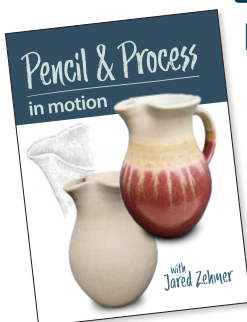
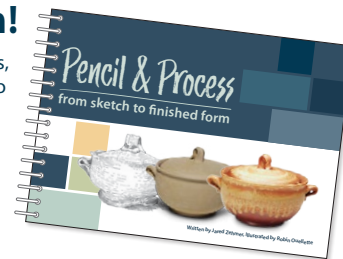


Pencil & Process

Pottery illustrations come to life in this book & video set!

Go from sketch to finished form!

Covering a variety of bowls, feet, handles, mugs, lids, knobs, and more, this book is perfect for the potter who is ready to expand their skill set beyond basic beginner forms.



Pottery illustrations come to life!

Learn how to make a variety of traditional pottery forms originating from a simple sketch in this how-to video.



CERAMIC ARTS NETWORK

To learn more or purchase, visit CERAMICARTSNETWORK.ORG/SHOP

REFERENCING HISTORY

Jonathan Christensen Caballero



Editors: What role does color play in your work?
Jonathan Christensen Caballero: In my sculptures, each color has a specific reference to the material history throughout Latin America, as well as the materials available to people who labor to support themselves today. The faces, feet, and hands are made with red earthenware, and it reminds me of who I am, a Latino and a builder. Red earthenware can be found throughout the long-standing ceramic history of Central and South America. It has been used to create ornate vessels and figurative sculpture. Also, the red brick can be a symbol of the built world around us, and the laborers needed to maintain our society. Their names may not be on the plaques on the buildings, but their knowledge and will creates one of our most fundamental needs, a home.

Most of the bright colors in my work come in the form of secondhand clothes, which I use to represent Latin American immigrants and their decedents. It was while in K–12 school that I realized what you wear speaks volumes about your class in society. Within my own life, hand-me-down clothes from family and friends are common. Growing up, I felt shame for not having expensive name brands like my peers in school. Now that I create art, I use secondhand clothes to describe what materials people have access to and how they are perceived.

The origins of my color palette began in graduate school while studying with my professor, Tim Mather, and are based on the material history of North, Central, and South America. The dark blues of the denim connect to and are in conversation with the history of indigo. Over the centuries, indigo has been used both as a natural dye for fibers, as well as mixed with clay to create a long-lasting, light blue painted on ceramics and murals. Saturated red in Central and South America has been made from cinnabar, cochineal beetles, and red iron oxide. Each type of red has its own character and different use in architecture, fabric, and funerary practices. The variety of dark



2

1 Jonathan Christensen Caballero working on a piece in the studio. Photo: Mariah Seifert. 2 *Sueños de Papel (Paper Dreams)*, 11 in. (28 cm) in height, handbuilt earthenware, terra sigillata, majolica, fired to cone 1, secondhand fiber, metal, vinyl, wood, 2021. 3 *Yo Soy La Trabajadora (I am the worker)*, 4 ft. (1.2 m) in height, handbuilt earthenware, terra sigillata, engobe, fired to cone 1, secondhand fiber, metal, wood, 2020.

and light greens on my sculptures are a way to describe the history of jade. In Central America, jade and other green stones have been worn as jewelry and carved into figurines. I use yellow fiber and gold luster to connect to the impact and legacy gold has had on this region. In Columbia, Costa Rica, and Panama, gold carried spiritual significance and wasn't seen as currency. It adorned people's bodies and they created animal and human figurines in gold using a lost-wax process.

Color can be alluring, captivating, and emotive. Yet, it also can speak of material culture and the history of power all around the world. I currently live in Kansas and yet half of my family lives in Panama. I use color, and its rich cultural history, to connect to my mother's side of the family while also staying true to daily life and materials available here. The further I dig into the origins of color, the more I realize we can learn so much about ourselves by the colors we use, what we are willing to do to get them, and how they come to symbolize different things to each culture.

Eds: What is the most challenging aspect of working in clay?

JCC: Inside the studio, my greatest challenge when working with clay is striving to find a balance of emotive expression and gesture to describe complex narratives. My former professor, Malcolm Mobutu Smith, challenged me to consider the following questions, which still float around in my mind as I make work. How can a narrative be conveyed with only a finger? How could one inch of a sculpture describe its meaning and still be impactful?

The red-earthenware faces, feet, and hands of my sculptures have an unburnished Redart/Newman terra sigillata applied to the surface. Then, I use underglaze, glaze, or gold luster to create focal points to draw the

“ The further I dig into the origins of color, the more I realize we can learn so much about ourselves by the colors we use, what we are willing to do to get them, and how they come to symbolize different things to each culture. ”



3

viewer's attention to symbolism. Once the ceramic components are complete, they are combined with construction materials, second-hand clothes, metal, and wood. All these different parts work in harmony, or in tension with one another to communicate a story within the lives of the people I convey. I feel like there is a moment when a piece of art snaps into focus and has a clarity of vision. During a studio visit with Syd Carpenter at Indiana University (IU), she described how a successful artwork should "vibrate." I love that feeling when a sculpture reaches that point, and you know all the parts of the composition are working in tandem to make the piece have an impact. The reality is not every piece is going to resolve itself, and it is important to keep trying, with the hopes you can find that moment when things fall into place.

Outside the studio, the greatest challenge of my career in clay is finding a work/life balance. Working six days a week with one day for housework is tiring. I try to carve out an afternoon here or there to take a moment to breathe. It feels like I'm in a constant marathon as I work toward exhibitions, apply to opportunities, teach for a regular income, find a new studio to work in every year, and honestly the list just keeps going. Every day means meeting the closest deadline, while planting the seeds for future work. I feel young enough to keep hustling, keep pushing, and keep running at every opportunity. At the same time, I long for a sense of stability that comes with opportunities that last longer than one year. I do have faith that sticking around the Kansas City region, with its thriving art culture and community, will equate to a more stable career, home, and studio. In the end, my willingness to be a workaholic for my career feels justified because art gives my life a sense of fulfillment.

Studio

This year, I am lucky to have two spaces in Lawrence, Kansas, with each dedicated to different facets of my multimedia artistic practice. The first is located at the Lawrence Arts Center (LAC), where I am the ceramic artist in residence. It is an 8½×12-foot private room next door to the main communal ceramics studio. I share the communal space with Kyla Strid, Shantel Wright, several instructors, and many students. In this studio, I focus on ceramics, life casting, and mold making. My second space is at the Interdisciplinary Ceramic Research Center (ICRC) at the University of Kansas. It is a 15×20-foot private room in a building shared with Associate Professor Marshall Maude, Associate Professor Sarah Gross, Kyle Johns, Mike Cerv, and Tommy Lomeli. In this second space, I focus on fiber, metal, and woodworking for my sculptures.

I work with lots of different materials, so my spaces need to be versatile, with lots of shelving and tables where I can quickly change the tools or materials needed for the sculpture. I enjoy working in community-based studios that are shared by many artists and have a focus on learning. It is inspiring to see the range of possibilities clay has to create meaningful art.

In my studio practice, I try hard to conserve water. Maybe this is the Utah boy in me? I always keep a bucket and sponge in my studio to clean my hands rather than a large sink with a clay trap. This way, I only use a sink when washing my hands for lunch or at the end of the day.

A very necessary, but difficult aspect of making sculpture is the moving, shipping, and storing of work. I am lucky to have met a wonderful and experienced builder of crates, Cotter Mitchell, who has generously provided me with much needed guidance and





5



6



7



8

4 Ceramic heads are mounted on armatures and covered with denim fiber. 5 Press molding a face from a plaster mold. 6 Strips of denim pants are cut and will be wrapped around the sculpture. 7 Molds made from life castings. 8 Storage of works in progress at LAC studio. 5, 7, 8 Photos: Mariah Seifert.

support to make shipping easier and safer. Some of my sculptures are life-size, full figures, and for this reason crates are a real concern to move. The ICRC has a fantastic loading dock that matches the height of my truck bed. Access to this loading dock and pallet jack has been a total game changer for me. Now I realize the scale of my work necessitates safe and easy methods for lifting crates. After my residencies, I will be looking for a new space with a loading dock.

I dream of having a studio in a large warehouse with all my tools and supplies under one roof. This isn't in my near future, but a guy can dream.

Paying Dues

I first fell in love with clay during my senior year of high school. I continued to study clay at Snow College in Ephraim, Utah, where I received my associate of science degree with an emphasis in art. Next, I went to Utah State University and earned a BFA degree with a dual emphasis in ceramics and sculpture. Finally, I attended Indiana University in Bloomington and received an MFA with an emphasis in ceramics.

I work about 40 hours a week in the studio, with my time divided up differently depending on the day. My studio work can include modeling clay, life casting, making molds, firing kilns, documenting work, packing/shipping, writing, applying to opportunities, etc. The time of day that I work in the studio fluctuates depending on my teaching schedule. In addition to my studio practice, I work 21 hours per week as part of my residency at the Lawrence Arts Center, so in total I work about 60 hours a week. This fall, I will be teaching figurative ceramic courses at both the Lawrence Arts Center and the University of Kansas.

Marketing

I sell my work to private and public collections. Last year, 60% of my income was from sales directly with clients and 40% of my income was from gallery sales. The main way I market my work is through Instagram. I strive for a balance of posts featuring works in progress, finished sculptures, and upcoming exhibitions where my work is for sale. The advantage to using Instagram for marketing is that it's free and easy to use. I can share my work, discover other artists, and communicate with collectors. The disadvantage to using Instagram for marketing is that it seems like more and more paid advertisements are filling our personal feeds. I may reach a moment when paying to boost my posts will make sense, but not yet.

I believe a robust community is vital to the growth of a career. It is important to recognize that our families, friends, and colleagues connect us to fruitful opportunities such as exhibitions, grants, and exposure in local and national publications. They also help by sharing our work with collectors. There is a lot we can do to create content to market, but I truly believe being a generous community member is the best way to grow professional opportunities.

Mind

To find inspiration, I like to read books about art throughout Latin America. The last book I finished was *To Capture the Sun: Gold of Ancient Panama*. It is a wonderful book that teaches about the history of gold in Central America. It has been influencing some of the headdress designs of my sculptures and inspired me to include gold luster in my ceramics.

I like to travel to Kansas City to recharge creatively, and check out shows at the Belger Crane Yard Studios and Belger Arts Center,





the Kemper Museum of Contemporary Art, and the Nerman Museum of Contemporary Art. If I'm in need of a break, I enjoy going for a walk or cycling on the local trails in Lawrence. My favorites are next to the Kansas (Kaw) River, Baker Wetlands, and the Lawrence Nature Park. Being outdoors is the best way for my daily stress to subside, and for me to remember there is a beautiful world out there full of animals and plants.

Pushing past mental blocks involves looking at enough art, researching meaningful topics, or building connections within my community. I have found that these three things are integral to my artistic practice to stay motivated. If I'm really struggling to decide on a sculptural composition or material choice, I like to get the opinion of my wife, Kirsten Taylor, or my friend, Joann Quiñones.

Being a successful artist requires a readiness to work every day and the ability to articulate your choices behind your art. Then when opportunity strikes, whether it is a job interview, an application, an exhibition, or another opportunity, you are ready for it.

To learn more, visit www.jcc-sculpture.com or Instagram: [@jcc_sculpture](https://www.instagram.com/jcc_sculpture).



9 *Envíos A Mi Hermano (Shipments To My Brother)*, 13 ft. 3 in. (4.1 m) in width, handbuilt earthenware, terra sigillata, engobe, fired to cone 1, secondhand fiber, metal, wood, 2021. *Photo: Ann Dean.* **10** Caballero working in the studio. *Photo: Mariah Seifert.* **11** *Fruits of Our Labor: Fresa con Verde*, 4½ in. (11 cm) in width, handbuilt earthenware, terra sigillata, majolica, fired to cone 1, gold luster, secondhand fiber, 2022. **12** *José*, 21 in. (53 cm) in height, handbuilt earthenware, terra sigillata, engobe, fired to cone 1, secondhand fiber, metal, vinyl, wood, 2021.

SHAPED BY LOCAL CULTURE

Kate Marotz



Editors: What do you think is the role of a maker within our current culture and how do you think you contribute to it?

Kate Marotz: I can only speak about my personal experience as a maker of functional work. My experience has led me to believe that our culture craves unique objects that reflect how people see themselves and their surroundings in a more exaggerated manner than ever before. As social media continues to blur the line between private and public spaces, we compare our surroundings with those we see online, impacting our sense of identity. Practicality is no longer the sole priority as we fight for individuality or sameness. With that being said, every maker now determines what their role is, despite their location. It is whatever we choose for it to be, now that the Internet allows us to sell far beyond our immediate communities.

My aesthetic preferences have been shaped by the culture surrounding me in central Wisconsin, and were further developed by higher education in western Wisconsin. For my first few years of working with clay, I worked almost exclusively on the wheel because I was in love with the process. I used lobing, press-molded additions, and slip trailing to separate my work from what I considered to be a mass-produced appearance. At that time, an unrelenting concern of mine was that one day I would walk into a chain store and see a \$5 mug that looked just like my work.

After completing my BFA, making pots became a struggle as I began to recognize that most of the work that I was really responding to in galleries or pottery tours

“ My aesthetic preferences have been shaped by the culture surrounding me in central Wisconsin. ”

was made from stoneware and either handbuilt or significantly altered after being thrown. The less familiar these pots were because of form and/or surface, the more interesting I often found them. This recognition made me feel disconnected from the work that I made in college and my surrounding ceramics community. My work no longer felt like a reflection of myself. My electric-fired, pastel glazes and porcelain lacked the surface complexity of the pots that kept drawing me in.

I made the decision to step away from the smooth and elegant objects I had previously made, recognizing that my technique and material were keeping me from reflecting the impact of “Minnesota mingei” on my sense of aesthetics. Living in Wisconsin for my entire life has provided me the opportunity to attend the St. Croix Valley Pottery Tour several times, supplying a constant source of inspiration beyond what I was exposed to at University of Wisconsin-Stout. These pots were so different from anything I had ever held or imagined pottery being. Seeing the work of Mark Pharis, Linda Christianson, Jeff Oestreich, Liz Pechacek, and all of the other potters on the tour shaped my artistic inclinations to the point that I was no longer interested in what I previously made.

As someone who does not currently rely on making and selling artwork for financial support, I have been able to experiment and play in the solitude of my home studio without true financial risk or judgment. I purchased a mid-range brown clay in 2020 and began experimenting with pinching, something I had not done



Opposite: Stone gray teapot, 8¾ in. (22 cm) in height. Primary mug, 5½ in. (14 cm) in height. **Top:** Ochre yellow French butter dish, 4 in. (10 cm) in diameter. **Above:** Petal pink double vase, 10½ in. (27 cm) in height. **All images:** Stoneware, terra sigillata, glaze, 2021.

since elementary school. I had seen the work of Candice Methe on the Western Wisconsin Pottery Tour in 2018 and brought home one of her “duck butt” mugs. I couldn’t stop thinking about her surfaces and animated forms. My husband (also a potter and educator) and I have surrounded ourselves with unique pots, collected from galleries and sales, primarily from artists who have lived in the Midwest. I began to allow these influences to impact the work that I explored. I desired for the clay to have a greater voice in the finished pots, for the surfaces to have more subtleties and to reflect the hand of the maker. I purchased Sunshine Cobb’s *Mastering Handbuilding*, Melissa Weiss’ *Handbuilt, a Potter’s Guide*, and Rhonda Willers’ *Terra Sigillata: Contemporary Techniques*. These books were the key to unlocking the techniques and materials that led to my current work, which I believe has the potential to expand the expectation of functional pottery.

As a potter, part of my role is to add new interest to daily life. This body of work offers the opportunity to give new attention to what may otherwise be a mundane activity of preparing food, drinking coffee, or eating a meal. These pots stand in stark contrast to what resides in cabinets and on shelves in most homes. The surfaces encourage exploration, touch, and maybe even conversation. I hope that users will see these objects as an invitation to reminisce

on their experiences in the natural world and use them to connect to their surroundings. My work now reflects the stones at Wildcat Mound in Humbird, Wisconsin; the milk thistle growing in my yard; the native pitcher plants in northern Wisconsin bogs; the antlers of the deer that wander through our woods; and the earthy, mingei-style pots that continue to emerge from the rural Midwest. The continued patronage of these pots reflects a timeless interest in the earth and evidence of the maker’s hand.

Spending my life in rural Wisconsin and investigating the lives and work of other Midwestern makers has shaped the way that I see my work and impacted how I view my role as a maker. I create pinch pots because the technique offers a softness and versatility of form unlike any other technique. The subtleties of every object make them individually interesting and so exciting to share with others. I am fortunate that people are responding to my work in the way that I hoped they would.

Eds: What role does color play in your work?

KM: Color is an opportunity to draw attention to the form by both disrupting and emphasizing the undulating edges. I use colorants to create a palette that maintains harmony when all of my pots are placed together. My current base terra sigillata colors are stone gray, ochre yellow, and petal pink. These names are part of the titles of my work and strengthen the visual connection between surface, form, and natural inspiration for the color.

I’ve been told my overall palette has a jewel-tone quality; although this was not my initial intention, I truly enjoy the association with the preciousness of earth-born, uncut gems. My surfaces and forms have a raw quality to them that shows the hand of the maker while maintaining an earthiness.

Color emphasizes my form by allowing the dark clay to have a voice through the lighter terra-sigillata surface. After the terra sigillata is brushed on, I use a sponge to gently wipe away some of the material from various edges. The color of the clay highlights these edges and adds depth to the weathered terra sigillata. This combination of dark clay and distressed surface is uncommon in manufactured pottery, making the color/surface unfamiliar and interesting for many.

I believe that color invites people to touch the work when the unfamiliar forms may cause some to otherwise hesitate. The subtleties of the color variation on each piece makes exploring the entire surface engaging. Color wraps around from just inside the rim through the entire body and foot/bottom of the object, further calling for the objects to be fully explored.



Stone gray flower brick, 4¾ in. (10 cm), stoneware, terra sigillata, glaze, 2021.

To learn more, visit marotzceramics.com.

To create most of my forms, including flower bricks, I use a variety of tools like a Shippo banding wheel, a wooden rib, slip, a scoring tool, a Dirty Girl's wire tool, an X-Acto knife, a Xiem ribbon tool, a paintbrush, and a rubber-tipped tool.

Beginning the Flower Brick Form

To begin, I roll 1½ pounds of clay into a thick, short coil and then flatten the coil on a banding wheel with a fist until it is almost as long as the diameter of the wheel head. Using a thumb, I compress the bottom of the coil into the banding wheel until there is a slight slope around the entire bottom edge.

Next, I begin pinching up the walls by pressing my thumb into the center and pinching toward my fingers on the outside. I continue pinching until I have reached the desired thickness (a little less than ¼ inch) (1), then use an X-Acto knife to cut the rim to the desired height (2). Gently pinching the rim softens the cut edge, making the next attachment more uniform (3).

Use a wooden rib to create an undercut around the bottom edge (4). Gently press the clay above the undercut into the wall (5).

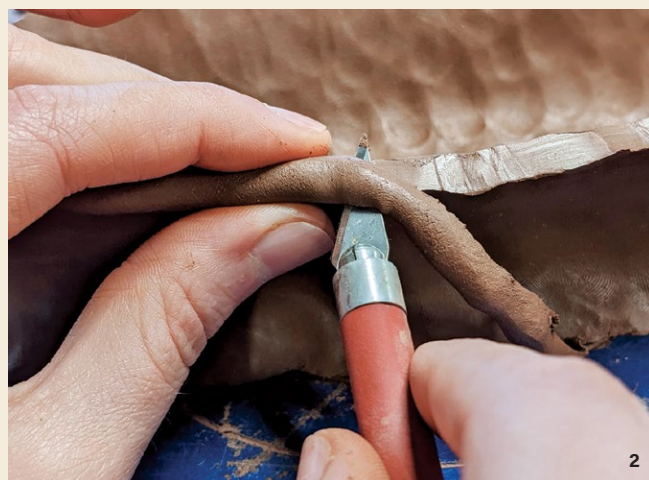
Release the base from the banding wheel by pulling a wire tool underneath the clay, then allow the piece to dry to a soft leather

hard (6). Flip the piece over and trim the bottom with a ribbon tool, leaving behind a foot ring (7). At this time, I also carve my name into the bottom.

Create the Top

Just like the step before, gently push the raised clay along the foot ring back down, leaving behind a similar edge on the inside. Next, with the piece flipped over so it is right side up, roll out a long coil about the thickness of your thumb and attach it to the cut rim by pushing your thumbs toward each other on the outside. I do not blend this connection together on the outside, it is possible to see the scalloped/compressed connection through to the form's completion (8).

After connecting the outside edge of the coil, on the inside, I use a tool with a soft rubber tip to connect the new coil to the previously pinched wall. Pinch the walls to the correct thickness, then pinch together the two long sides at four different spots and blend to begin to form five openings (9). Further shape the five openings to have a slight outward flare and trim each of them with an X-Acto knife to create cleaner edges. These are all at similar heights (10).



1 Begin pinching up the walls by pressing a thumb into the center and pinching toward your fingers on the outside. Continue pinching until you have reached the desired thickness (a little less than ¼ inch). 2 Use an X-Acto knife and cut the rim at the desired height. 3 Gently pinching the rim softens the cut edge, making the next attachment more uniform. 4 Undercut around the bottom edge using a wooden rib.

Roll smaller coils to create the next layer of all five openings. Before attaching these coils, pinch them a little, then attach, and then finish pinching them into shape. These small coils have a narrower center than their top and bottom once they are fully pinched (11). Once the rims reach the leather-hard stage, roll out a coil a little thinner than the one made for the rim. Attach this coil over the openings, then gently pinch the coils together between the five openings (12).

Use the rubber-tipped tool to blend these coils together on the underside. Pinch the coil out to create a flared rim that undulates, echoing the five columns below. An X-Acto knife is used to cut the rim so that the center is the highest point that then slopes down slightly towards both ends. Gently pinch the rim to

soften the edge before allowing the layer to reach leather hard. I use the rubber-tipped tool to compress and blend the interior connections (13).

Attach a coil about $\frac{3}{8}$ inch thick on the inner edge of the rim. Pinch this coil to angle in quickly and blend together so that the five openings align with the five columns below (14). Reshape the openings by cutting $\frac{3}{4}$ -inch-diameter circles and then gently pinching the edges to create a more homogeneous rim (15).

I slow dry these forms in a mini greenhouse in my studio. I apply terra sigillata using Pete Pinnell's recipe, then I bisque fire the pieces to cone 04. Following bisque, the interiors are glazed and a borax wash is applied to the exterior. Finally, the pieces are fired to cone 4.



5 Gently press the clay above the undercut into the wall. **6** Use a wire tool to remove the base from the banding wheel at this time, then allow the piece to dry to a soft leather hard. **7** With a ribbon tool, trim the bottom, leaving behind a foot ring. **8** Roll out a coil about the thickness of a thumb and attach it to the cut rim by pushing your thumbs toward each other on the outside. Do not blend this connection together on the outside. **9** Pinch the walls to the correct thickness, then pinch the two long sides together (and blend them) to begin to form five openings. **10** Shape the five openings further to slightly flare out and then trim with an X-Acto knife to create cleaner edges. **11** Roll out smaller coils to create the next layer of all five openings. Pinch the coils a little, then attach, and then finish pinching them into shape. **12** Once the rims reach the leather-hard stage, attach a long, slightly thinner coil around the five openings, then gently pinch the segments of this coil together between the five openings. **13** Pinch the coil out to create a flared rim that undulates, echoing the five columns below. Cut the rim using an X-Acto knife so that the center is the highest point that then slopes down slightly towards both ends. **14** A long coil similar in size to the coil created earlier is attached on the inner edge of the rim. This coil is pinched to angle in quickly and blended together so that five openings align with the five columns below. **15** The openings are reshaped by cutting $\frac{3}{4}$ -inch-diameter circles and then gently pinching the edges to create a more homogeneous rim.



BALANCING TIME IN THE STUDIO

Chanakarn Semachai

Editors: How did you come up with the forms and surfaces that are prevalent in your work?

Chanakarn Semachai: I tell stories of my background, experiences, and thoughts through narrative ceramic works. I once read a story about a man who went to jail before social media took over. When he was released, everything had changed about how we live and interact with other human beings. He had so many new things to

learn and keep up with. He felt out of place, like he didn't know this world anymore. This story got me thinking; what if dinosaurs came back to life in this present world? How would they feel? They were here first a long time ago. They died out and we took over, slowly changing their world. They would probably struggle to fit in and strive to live a life that suits this modern world. Yet, they would stand out simply because they are dinosaurs.



1

1 Assorted mugs, to 5½ in. (14 cm) in width (each), handbuilt stoneware, underglaze, glaze, fired to cone 6 in oxidation, luster. 2 Chanakarn Semachai loading a piece into the kiln. 3 Fully loaded kiln about to be fired to cone 04.

“ The best way for me to solve a problem is to keep working because I believe we need to push past the ugly to find beauty, or vice versa.”

So, my work is all about dinosaurs as representative of myself and of other people who are either fitting in or who are over it and instead are just being their unique selves while going about their daily routines, such as walking their babies or skateboarding or shopping for groceries. I also put my dinosaurs on pottery surfaces and forms. I always see my pottery as a miniature version of my sculpture, using the elements of sculptural work on pots, like handles taking the form of dinosaurs' tails. It all begins with my sculptures and evolves into vessel forms. My illustrations started when I began making utilitarian forms as I was finding a way to put sculptural concepts on utilitarian objects. People usually ask where I get ideas for my illustrations but honestly, working in the studio alone most of the time encourages my ideas. Programs on Netflix inspire me as well. I unconsciously draw things that I have seen on shows, like a dinosaur surviving a group of zombies, or a cliché dino prom party.

My two- and three-dimensional ideas are always bouncing back and forth in my visual language. I am learning to integrate ceramics and illustration, pottery and sculpture, one culture and another—finding a way for them to complement each other.





4



5

The Studio

My studio is located in Bangkok, Thailand. It's 100 square feet of a spare bedroom that I took over. Picture a square room with two working tables placed next to each other to make one long table, a chair, shelves, and a kiln placed a little bit further in the back of the house. Simple but efficient. It's a safe space for me to create and explore. Since my studio is relatively small, I have to work on only one or two projects at a time. I work on building, glazing, documenting, and packing, followed by cleaning the entire studio, and then start the whole process all over again. Having a studio at home is my favorite aspect; I love not having to commute. I get to go work in the studio first thing in the morning and don't have to worry about driving back home in the middle of the night. My least favorite part is that I work alone. I miss surrounding myself in a big studio community, working alongside other ceramic artists. I miss having people to talk to, bouncing ideas around, solving clay problems, and getting inspired by each other.

I have not gotten many chances to work at different studios, but I have seen so many images of well-organized, clean, and spacious studios, so I kind of have ideas of what I want my studio to be. However, realistically, I feel like I'm still

4 Semachai's studio, set up for an online workshop during the pandemic. 5 A typical view of the studio, with lots of inspiration and source imagery on the wall.

uncertain if Thailand is going to be my forever home; therefore, I'm not looking to expand or build a separate studio. If I decide to settle down here, I would love to build a big studio that has enough space to share and invite artists from other countries to work, live, and learn together.

Paying Dues/Bills

I went to Chulalongkorn University in Bangkok, Thailand, for my undergraduate studies and Edinboro University of Pennsylvania for graduate school, where I studied ceramics. By day, I teach full-time at Chulalongkorn University. By night, I'm a student, pursuing a doctoral degree in creative arts. On weekends, I work part-time as an artisan for Louis Vuitton, creating personalized paintings for clients. As a result, I don't get to spend time in the studio as much as I want, but I try to manage my time so that I meet all of my responsibilities. I have specific schedules of days and times that I have to work for each job; aside from that, I am in the studio most of the time. In periods of crazy deadlines, I usually spend 15–18 hours in the studio a day. During a normal time, if there are no deadlines, I spend 3–5 hours in the studio after work each night.

My day jobs as a professor and part-time painter financially support my artistic life. Without them, I would not be able to ship my work internationally or attend residency programs abroad. Balancing between jobs is a huge part of my life right now, but I'm happy and grateful every single day that I get to make a living out of my art.

Mind

I have always dreamed of having time to read, but have never prioritized it. Movies and documentaries are my go-to sources of inspiration. I'm inspired unconsciously by TV shows and real-crime documentaries. I cannot work in a studio without having something playing on my laptop, especially when I work on building pieces. Later on, when I decorate the surfaces, I have to switch to music, since I have to focus more; it's harder to glance at the screen while painting.

Since I am working in the studio alone, trying to advance my work and make progress in my career in clay can be challenging.



6



7

6 Semachai's worktable with several sculptures in progress, including *I saw myself sleeping* (left) and *Why bring home the bacon, when you can ride a whole hot dog home* (middle). 7 The upper shelves display finished pieces before packing and shipping work to exhibitions. The lower shelves hold drying work before being loaded into a kiln.



8

I have sometimes found myself stuck at the stage where I'm not producing something good or creative. The best way for me to solve a problem is to keep working because I believe we need to push past the ugly to find beauty, or vice versa. Keep working, and you will find a way. There are so many times that I landed on some amazing ideas when I was not looking for them.

Having the privilege of living in a small, tropical country like Thailand means that both beaches and mountains are only two hours away from the city. I like to go to the beach when I feel like I need to recharge. Although, I'll admit that doesn't happen too often, as I always feel guilty about not being in the studio. Personally, the best way for me to recharge creatively is to go to ceramics conferences and/or art residencies. For me, getting to know people and immersing myself in unfamiliar places are the best ways for me to enjoy and refresh my thoughts.

Marketing

I'm fortunate that even after having moved back to Thailand, I can continue to sell my work consistently in the US through Companion Gallery. Along with being included in shows, I can exhibit my work in galleries all over the US.



9



8 *Impressing your boss* 101, 10½ in. (27 cm) in width, handbuilt stoneware, underglaze, glaze, fired to cone 04 in oxidation, luster, plexiglass, wooden stick. **9** Underglaze painting in progress on *Eating your attitude*. **10** *Another level of breaking up with your ex*, 16 in. (41 cm) in width, handbuilt stoneware, underglaze, glaze, fired to cone 04 in oxidation, luster, plexiglass. **11** *Controlling their dreams*, 18 in. (46 cm) in height, handbuilt stoneware, underglaze, glaze, fired to cone 04 in oxidation, luster, plexiglass.

Selling and showing work abroad is the way I stay connected, especially with the pandemic and travel bans. Although I now live in Thailand, the main demand for my work remains in the US. Thanks to social media, I can continually post about my practice and market myself.

Social media, especially Instagram, has become a big part of many ceramic artists' practices. I treat my account as my personal, free, online-gallery space. I have found this very helpful when trying to get my work exposed in a global setting. I notice that people enjoy seeing images of a work process, problem solving, and failures a little bit more than perfect, finished pieces. Maybe we need a reminder that we are all in this together as humans and we are not perfect. I'm not solely dependent on money from selling my work, therefore I have not been focusing or developing good marketing strategies to share with others. However, I will keep telling my stories and hoping they will be heard by the right audience who enjoy and/or want to invest in my work.

To learn more, visit www.numpuchb.com.

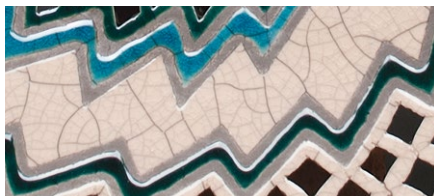


10

11

ATMOSPHERIC RECIPES

Inspired to try something new? Here's a selection of raku-, soda-, and wood-firing recipes from the Ceramic Recipes archive.



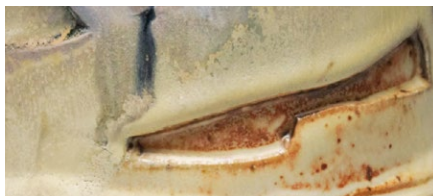
CRACKLE GLAZE

Cone 07 Raku

Laguna Borate	80 %
Nepheline Syenite	20
	<u>100 %</u>
Add: Bentonite	3 %

A low-fire, raku glaze. I use a gum solution in small amounts, as needed, and do not add it to the full batch of glaze. Gerstley borate can be substituted for Laguna borate.

Shared by Eric Stearns in the January/February 2016 issue of *Pottery Making Illustrated*.



VC SPODUMENE

Cone 10–11 Reduction, Wood, Salt, Soda

Dolomite	22 %
Whiting	4
Custer Feldspar	30
Spodumene	20
EPK Kaolin	24
	<u>100 %</u>

Add: Zircopax 6 %

Can be applied thin or thick. Apply it a little thicker to achieve a white finish. It turns more yellow and has more iron spotting when applied thin.

Shared by Jeremy Wallace in April 2016 issue of *Ceramics Monthly*.



PHIL'S 103 WHITE

Cone 10–11 Reduction, Salt, Soda

Dolomite	15.6 %
Magnesium Carbonate	5.7
Kona F-4 Feldspar*	51.0
EPK Kaolin	17.1
Silica	10.6
	<u>100.0 %</u>

*Substitute Minspar 200 Feldspar for Kona F-4 Feldspar.

This recipe was shared by Kirk Jackson in the May 2017 issue of *Ceramics Monthly*.



SMOOTH ORANGE FLASHING SLIP

Cone 9–10 Reduction, Soda

Borax	5.9 %
OM 4 Ball Clay	47.0
EPK Kaolin	47.1
	<u>100.0 %</u>

Add: Zircopax 10.0 %

Note: Dissolve borax in hot water before use. This slip creates a great color companion to the natural warmth and browns of the soda clay after firing. The Smooth Orange Flashing Slip can be seen on the edges of the piece shown here.

Shared by Gary Jackson in the March/April 2016 issue of *Pottery Making Illustrated*.



NUKA

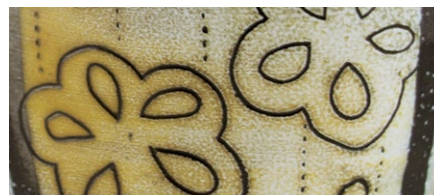
Cone 11 Reduction, Wood

Bone Ash	2 %
Talc	2
Whiting	21
Ferro Frit 3134	3
Custer Feldspar	36
OM 4 Ball Clay	6
Silica	30
	<u>100 %</u>

Add: Bentonite 2 %
Titanium Dioxide 2 %

Apply thick by dipping or pouring in and out if just used as liner. I fire this glaze to cone 11 in a wood kiln with heavy reduction to achieve blue hare's fur. Fly ash creates white speckling effect.

Shared by Scott McClellan in the October 2019 issue of *Ceramics Monthly*.



GAIL NICHOLS SODA MIX

Cone 8–11 Oxidation, Reduction, Soda

Baking Soda	20 %
Soda Ash	30
Whiting	50
	<u>100 %</u>

Mix all dry ingredients together, then divide into small quantities (use amount based on preference). Make soda-mix burritos in wet newspaper and allow them to set after rolling. Using two layers of wet newsprint allows the mix to set with minimal cleanup.

Note: This soda-mix burrito technique is one way to add soda to a firing when it reaches the appropriate temperature to introduce the added flux.

Shared by Susan McKinnon in the October 2018 issue of *Ceramics Monthly*.

THE REFRACTORY SUPER STORE!

Lots of Inventory. Lowest Prices.



Larkin

REFRACTORY SOLUTIONS

Unparalleled Service & Refractory Design Assistance for over 46 years by the folks who truly care about your business.

- Firebrick – straights, arches, wedges & tiles
- Insulating Firebrick – straights, arches & wedges
- Ceramic fiber blankets, boards, papers & textiles
- Castables in several insulating & dense compositions
- Mortars, patches & inexpensive coatings

Custom Manabigama Kiln Refractory Packages

P.O. Box 716, Lithonia, GA 30058
 Phone: 678.336.7090
 Email: LRS@LarkinRefractory.com
 www.LarkinRefractory.com

**Kiln Furniture
 GALORE!**
 ALL SIZES AVAILABLE

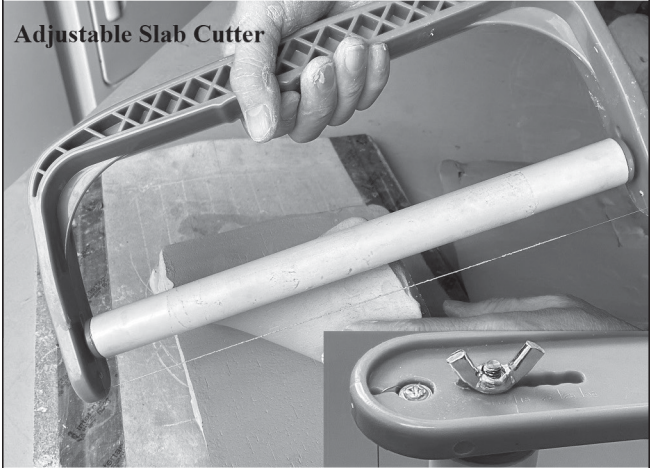


Chinese Clay Art USA

Since 1999

P.O.Box 700031 San Jose CA 95170 USA
 www.ChineseClayArt.com chineseclayart@hotmail.com

Adjustable Slab Cutter



- Innovative Clay Tools
- Decal-Transfer Tissues
- Texture Mats & Stamps
- Pottery & Sculpture Tools
- Handmade Brushes
- Sand & Diamond Tools
- Yixing Handmade Tools
- Books & Posters

Art Tools are Part of Art Works



Stream the Entire Library of Ceramics Videos

anytime | anywhere | on any device

CLAYflicks
 WATCH AND LEARN

Subscribe today
 or get CLAYflicks
 included with
 your ICAN
 Membership!



CLAYflicks' exclusive series Sights & Ceramics: Exhibitions



CLAYflicks has a large collection of instructional how-to videos



Talking Clay Series features fascinating interviews on contemporary ceramics!

To subscribe visit:
clayflicks.org

CLAYflicks is included with your membership to:



Brought to you by the same team that produces:



MID-RANGE BASICS

From high gloss to matte to slip, these foundational recipes from the Ceramic Recipes archive offer a place to start.

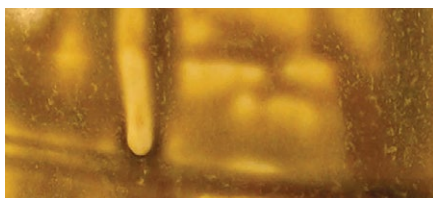


VCHF1 SLIP BASE

Cone 6 Oxidation/Reduction

Nepheline Syenite	10 %
Ferro Frit 3124	10
EPK Kaolin	30
Grolleg	10
OM 4 Ball Clay	30
Silica	10
	<u>100 %</u>
Add: Zircopax	5 %
Bentonite	3 %

Shared by Ben Krupka in the May/June 2014 issue of *Pottery Making Illustrated*.



FAKE ASH

Cone 6 Reduction

Cedar Heights Redart	28.0 %
Dolomite	24.5
Gerstley Borate	10.0
Strontium Carbonate	9.5
Bone Ash	5.0
Lithium Carbonate	2.0
Ball Clay	21.0
	<u>100.0 %</u>

Shared by John Britt in the March 2011 issue of *Ceramics Monthly*.



SISTER PATTY'S SATIN MATTE

Cone 6 Oxidation/Neutral

Wollastonite	25.1 %
Ferro Frit 3124	33.3
EPK Kaolin	34.7
Silica	6.9
	<u>100.0 %</u>

Include a 6–10 minute hold at the end of the firing. Add 1 to 3% colorant for pastels.

Shared by Emily Schroeder Willis in the October 2014 issue of *Ceramics Monthly*.



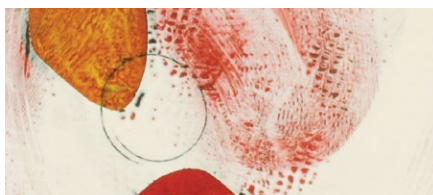
V.C. 5

Cone 6 Oxidation/Neutral

Gillespie Borate	18.95 %
Whiting	2.11
Ferro Frit 3134	26.32
Nepheline Syenite	26.32
EPK Kaolin	10.51
Silica	15.79
	<u>100.00 %</u>
Add: Tin Oxide	5.26 %
Zinc Oxide	5.26 %

This glaze comes from Val Cushing (when you see V.C. in any recipe title, it probably refers to Cushing). The glaze breaks nicely over textured areas. I use it as a liner glaze on my vessel forms.

Shared by Ben Jordan in the October 2017 issue of *Ceramics Monthly*.



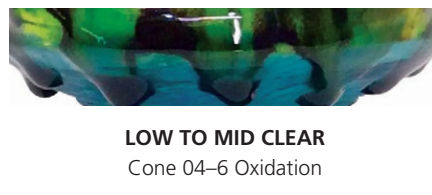
BRIGHT CLEAR

Cone 6 Oxidation, Reduction, Neutral

Gerstley Borate	35 %
Kona F-4 Feldspar*	40
OM 4 Ball Clay	15
Silica	10
	<u>100 %</u>

This is a glaze I got from my time at Nova Scotia College of Art and Design in Nova Scotia. It's a great cone-6 base, and applies really nicely (you can both brush and dip it with equal success). It also takes colorants well.

Shared by Naomi Clement in the May 2017 issue of *Ceramics Monthly*.



LOW TO MID CLEAR

Cone 04–6 Oxidation

Gillespie Borate	30 %
Ferro Frit 3195	30
Nepheline Syenite	20
EPK Kaolin	10
Silica (325 mesh)	10
	<u>100 %</u>

For Green:

Add: Copper Carbonate 5–8 %

For Light Brown:

Add: Iron Oxide 5–10 %

For Green Ocean Spray:

Add: Copper Carbonate 8 %

Rutile 8 %

For Amber:

Add: Burnt Umber 5–10 %

For other colors:

Add: Stain 5–20 %

I mix this clear glaze recipe in 10,000-gram batches to fill a 5-gallon bucket. This glaze fires from cone 04–6, depending on the clay type used. I fire to a hot cone 2, barely bending cone 3. This temperature works well for layering glazes to achieve the runny glaze drips I desire.

Shared by Nathan Bray in the September/October 2019 issue of *Pottery Making Illustrated*.

Want to test more mid-range glaze recipes? Looking for recipes at different temperature ranges? Visit ceramicrecipes.org.

Become a Member JOIN ICAN

Get Everything You Need to be a Better Ceramic Artist

Included With Your Membership, You Get:

- ✓ **CLAYflicks**
Watch and Learn
- ✓ **Archives: Access to Every Article We've Ever Published**
- ✓ **Subscriptions to Ceramics Monthly and Pottery Making Illustrated**
- ✓ **20% Shop Discount**
- ✓ **UPS Shipping Discounts**
- ✓ **Ceramic Recipes Database**
- ✓ **Artist Portfolios**
- ✓ **Workshops and Cultural Tours**
- ✓ **Members-Only Exhibitions**



CLAYflicks



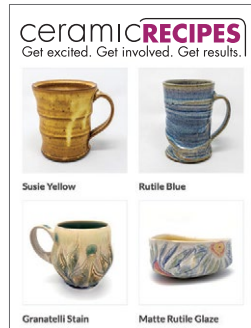
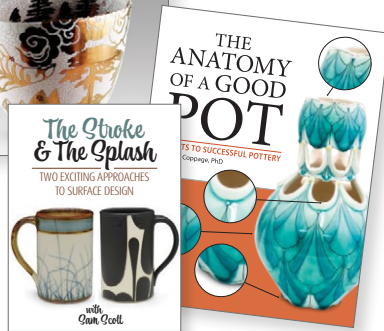
Artist Portfolios



Magazine Subscriptions



How-to Books, Videos, and Much More



ICAN International CERAMIC ARTISTS NETWORK

Learn more at ceramicartsnetwork.org/ican

PRE-NCECA 2023 WORKSHOP
HEESOO LEE & LISA ORR
CORNELL
STUDIO SUPPLY
CORNELLSTUDIOSUPPLY.COM

ADVERTISER INDEX

Aardvark.....	25
Amaco and Brent	2
Blick Art Materials.....	1
Ceramic Arts Network Shop.....	33
Chinese Clay Art	53
Clay Art Center/Scott Creek	33
Clayflicks	53
Continental Clay	17
Cornell Studio Supply.....	55
ICAN	55, 56
L & L Kiln Mfg.....	33
Larkin Refractory Solutions.....	53
MKM Pottery Tools.....	17
Mudtools.....	17
Nidec-Shimpo	Cover 2
Peter Puggier.....	3
Skutt	Cover 4
Smith-Sharpe.....	25
Spectrum Glazes.....	Cover 3
Touchstone Crafts	25

Check out
CERAMIC ARTS NETWORK

Magazine Subscriptions
CLAYflicks Streaming Videos
ICAN Membership
Recipes | Shop
ceramicartsnetwork.org



Stay connected to the world of ceramics in the studio and beyond!

- Expert Techniques
- Studio Visits
- Artist Profiles and Interviews
- Recipes in Every Issue
- Helpful Studio Tips
- Inspiring Images
- Science for Potters

Have more fun making pottery!

- Start-to-Finish Projects for All Skill Levels
- Easy to Follow Step-by-Step Images
- Tips for the Studio, the Glaze room, and Your Toolbox
- Loads of Surface Decorating Ideas and Firing Tips



SUBSCRIBE TODAY!

To find out more, visit ceramicsmonthly.org

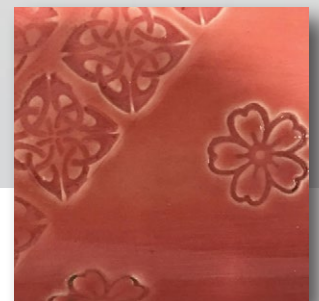
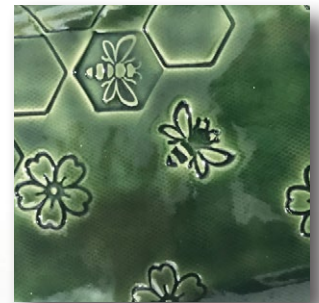
To find out more, visit potterymaking.org

spectrum® GLAZES



New Spectrum Stamps and Rollers

Relief stamps are made with 3D printers and leave a clearer and cleaner impression because they are made with a graduated angle to smoothly cut into clay. The angle allows you to make your impressions as deep as you like without leaving behind borders or messy lines. All stamps and rollers are made with biodegradable bioplastic material. Ask for these stamps at your local clay and glaze supplier.



All samples were glazed with Spectrum's Cone 5 Semi-Transparent glazes.

www.spectrumglazes.com • (800) 970-1970

For a free catalogue, please email: sales@spectrumglazes.com



SKUTT[®]

You Cannot Explain Tony Natsoulas in a Single Ad
go to skutt.com/tonynatsoulas
We help you make great things!