2024 clay workshop HANDBOOK

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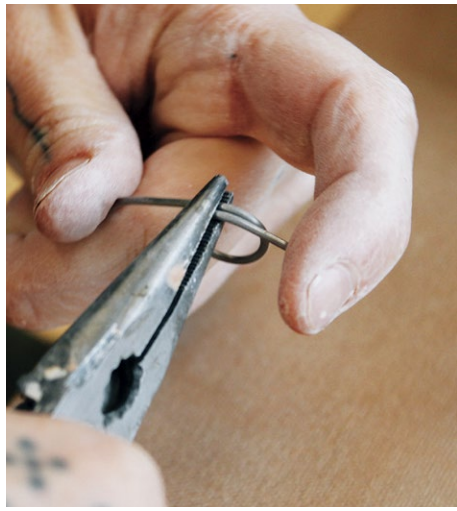

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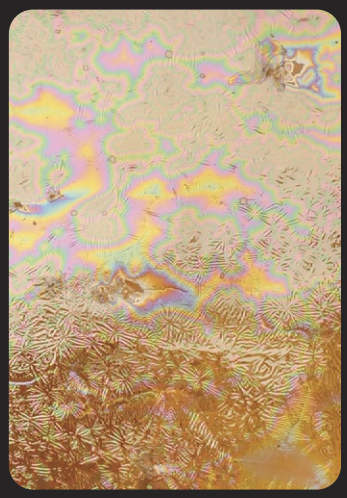

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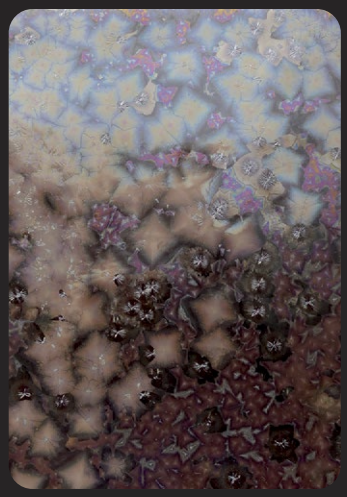

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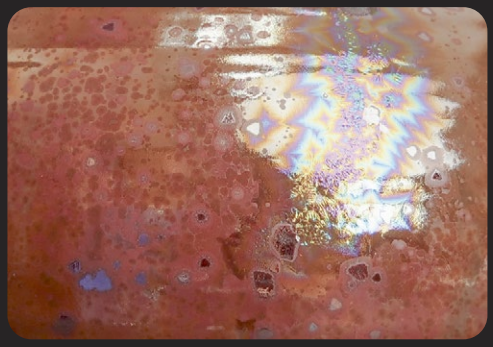
MARS CRYSTAL



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PotteryMaking Illustrated

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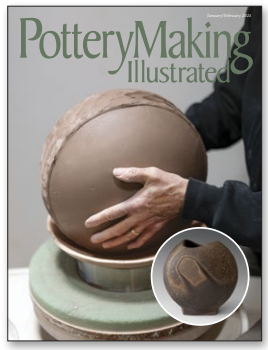
Welcome to your workshop! Whether you enjoy throwing, handbuilding, surface design, glaze testing, or all of the above, we've pulled together several things for you to try out once you get back to your studio.

If you're familiar with *Pottery Making Illustrated* and *Ceramics Monthly*, then you already know they're packed with practical information, projects, and techniques. The articles shared here provide a sampling of some of the great content in each issue.

You'll also find a wealth of information on the magazines' websites: www.ceramicsmonthly.org and www.potterymaking.org. Access articles for free on a limited monthly basis as a guest, or sign in with a web subscription for unlimited access. For more tips and techniques, check out hundreds of free posts and scores of how-to videos on the Ceramic Arts Network (ceramicartsnetwork.org). Enjoy your workshop!



Katie Reaver
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Cover (clockwise from top left): Margaret Kinkeade's in-progress hump-mold trays. Dwayne Sackey sectioning a thrown teabowl. Sadie Winter bending nichrome wire for feet. Charlotte Grenier cutting the scalloped rim of a jar. Horacio Casillas brushing underglaze into the carved surface of a mug.

"To say I am happy with my VPM20 would be an understatement. These are sweet machines, very easy to use and clean, I only wish I'd had one earlier in my career" — Mary Fox Pottery

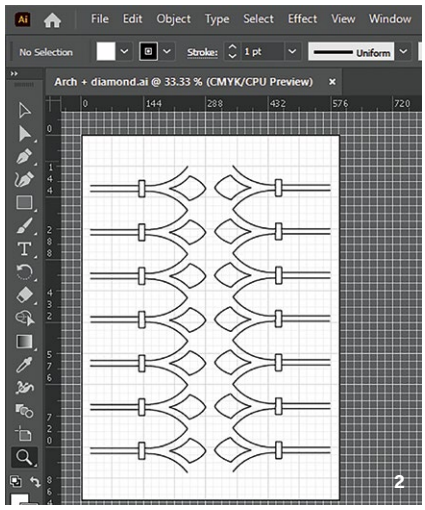
For more on Mary Fox, The Legacy Project and her upcoming book, *My Life as a Potter: Stories and Techniques,* visit www.maryfoxpottery.ca

Contemplative CARVING

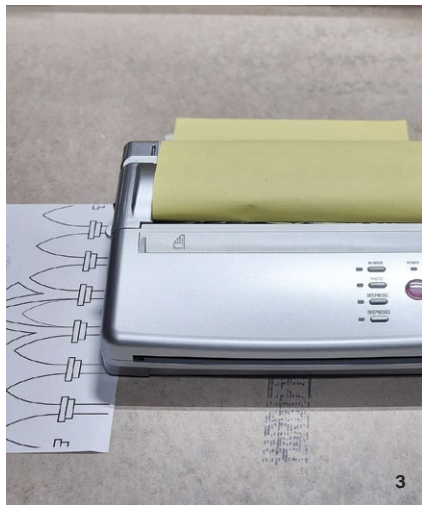
by Horaci

In his letter to artists, Pope John Paul II said, "The purpose of art is nothing less than the upliftment of the human spirit." Focusing my work through the lens of my Catholic faith has given me an appreciation for the traditions found in the church, including architectural influences. When Notre-Dame de Paris Cathedral caught fire, this disaster sparked a desire to pay tribute not only to the physical structure, but also to everything she stands for. The construction of a monumental cathedral wasn't just an expression of faith but a means to bring a community closer together. The laborers involved in the building of a cathedral were varied, with many of them being artists/craftsmen, including painters, glass workers, masons, and wood carvers. By way of referencing Gothic architecture, I attempt to connect both the corporeal and spiritual worlds. My hope is to contribute something beautiful to society, something that will impact the human heart, drawing us out of ourselves into something greater and higher, something that can fill us with a hunger for truth, goodness, and beauty.

Smooth the outside of the mug with a flat-edge metal rib.

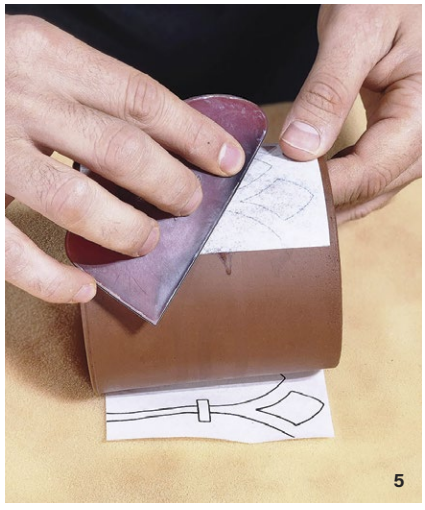


Use Adobe Illustrator or other graphics software to create your design.



Use a thermal printer to make a transfer with cleaner, crisper lines in the design.

Peel away the transfer paper from the ink-paper backing.



Compress the transfer paper onto the mug with a soft rubber rib.

Peel away the transfer paper, leaving the ink on the clay.

When I designed my mug, I wanted to combine the mundane with the ornate by making a basic cylinder that is highly decorative. Not only is the church represented visually because of the reference to Gothic cathedrals but also symbolically by bringing ornamentation to our day-to-day lives.

Throwing the Mug Shape

To create a mug, I use Laguna SB Red clay, specifically because of how well it works with white terra sigillata applied over it. More broadly, red clay for me represents a connection to my Mexican heritage. The region of Jalisco, Mexico, where I'm from, is widely known for its red dirt that is rich in minerals.

Start by weighing out and wedging 1½ pounds (0.7 kg) of clay. Center and throw the ball of clay to 4½ inches tall and 4 inches wide (11.4 cm tall and 10.2 cm wide). When finishing up, smooth the outside with a flat-edge metal rib (1). A smooth surface is best when transferring the design. My carving process can be applied to any form, but the simplest form is a straight-walled cylinder.

Creating/Choosing a Design

The following step is coming up with a design. In my search for inspiration, I have visited many churches during my travels. I take photos to use as resources as well as scour the internet for Gothic architecture. I reference pointed arches, columns, windows, and tracery, and take into consideration the negative space.

My next step is to go into Adobe Illustrator and make a contour line drawing of the arches I found most attractive, making sure I'm utilizing the entire canvas that will then be printed on an 8½×11-inch sheet of paper (2). Don't worry if you don't have Illustrator or any other graphics software, the key is to have a high-contrast line drawing without shading or extreme details.

Image Transfer with Tattoo Paper

To date, the best tool I have found for transferring designs is tattoo-transfer paper, which is typically used by tattoo artists. It works similar to carbon paper. You trace a design on top of the tattoo paper with a ballpoint pen or a metal ball stylus and the ink

Carve the contour lines using a V-tipped carving tool.

Carve the relief areas with a curved square-tipped carving tool.

Wait until the mug is bone dry, then dip it into terra sigillata.

Use an MKM Decorating Disk to divide the bisque-fired mug into 7 sections.

Apply your choice of underglaze to the sections of the design.

Wipe away the underglaze, leaving it only in the carved areas.

transfers to the paper. When I first started this process, I traced my designs by hand, but it was very time consuming. To expedite the process, I purchased a thermal printer (also used in tattoo studios) (3) that uses the same tattoo paper and printer paper.

After tracing or printing your designs, cut out the portion of the design that you want to use and position it on the mug. Be sure to let your piece dry to leather hard before applying the transfers. After tracing or printing your designs, peel the paper backing from the ink-transfer sheet (4). The paper will have the imprint of the line drawing you made that can now be transferred to your cup. Cut out the portion of the design that you want to use, and position it on the mug where you want it transferred. Be sure to let the piece dry to leather hard before applying the transfers. Use a fine-misting spray bottle to wet the clay, and then place the transfer paper on the mug and compress with a flexible rubber rib (5). Continue this process all the way around the mug. Sometimes a single sheet of transfer paper isn't enough, so I cut and splice as needed to fill in spots. After you peel away the transfer paper (6), the ink is left on the surface of the mug. Being an organic material, any traces of the ink will burn away during the firing.

Carving for Definition

The carving process begins right after transferring the image. I use the P1 Curved V Tip Carving Tool from Diamond Core Tools to do all the line carvings (7) and the P5 Curved Square Tip 9 mm Carving Tool (aka the Relief Carver) for the relief carving (8). I carve about 1⁄16 of an inch (1.6 mm) deep and the tools cut so clean that there is no post cleanup of the carvings necessary.

Making and Adding a Handle

Once you've finished all the carving, the mug is ready to have its handle attached. I start off with a ball of clay about 1½ inches (3.8 cm) in diameter and roll it in my hands into a 3-inch (7.6-cm) long, carrot-shaped coil. I pick a spot on the mug where the handle won't obscure important parts of the carved design and then slip and score the attachment area and secure the fat part of the coil to

the mug. Then I start pulling the coil into a handle. This is called pulling from the cup. I am not concerned about the carvings; I place my handles directly on top, and as I press the clay coil into the mug, it fills in any gaps.

Decorating the Surface

After letting the mug dry to bone dry, dip it into white terra sigillata (9). I make my terra sigillata by mixing 1 part Grolleg and 2 parts XX Saggar ball clay. I quickly dip the mug into the terra sigillata and only do so once to avoid building up a thick layer on the piece. I like to use terra sigillata instead of regular slip because the fine particles allow the red clay to show through in a ghostly way.

I sign the bottom of the mug using a sgraffito tool right after dipping it into the terra sigillata. This creates a higher contrast signature between the red clay and the white terra sigillata. Once the terra sigillata is completely dry, bisque fire the mug.

After the bisque firing, I use an MKM Decorating Disk to divide the mug into 7 even sections, marking them using a pencil (10). Each section will be painted with a different underglaze color, representative of the colors used in stained-glass windows. I apply the purple, dark and light blue, green, yellow, orange, and red underglazes to the sections (11) and then wipe away excess from each one with a clean wet sponge so that only the low-carved parts are filled in with color (12).

Finally, I pour a clear liner glaze into the interior and dip the exterior in a diluted glaze wash to seal the terra sigillata and the colors, and then it's ready for a cone-6 glaze firing. After firing, the final step is a light sanding with 320-grit sandpaper to give it a velvety-smooth feel.

Horacio Casillas is from San Angelo, Texas, and received his MFA from the University of North Texas. To see more of his work, visit www.horaciocasillas.com and follow him on Instagram @horacio_casillas_jr.

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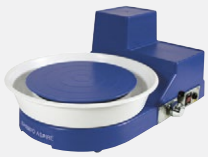

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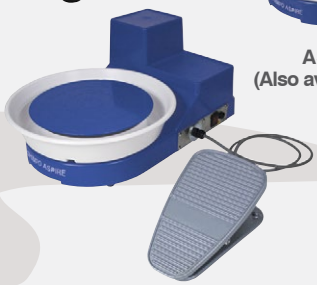

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50 Bowls, 50 Woodfires

by Elaine Olafson Henry

After wondering what her work would look like fired in a wood kiln, Elaine Henry decided to pursue a project where she sent bowls to wood-firing artists in nearly every US state to explore the possibilities.

I am not a woodfirer, but I much admire the practice. It was 2015, and I had been wondering what my porcelain work would look like if fired in a wood kiln, when I found out that sculptor Ashwini Bhat was scheduled to fire with Chris Gustin in his wood kiln in Massachusetts. I asked Bhat if I could send her a bowl for the firing, to which she and Gustin agreed, but with the condition that I send two bowls: one to be sent back to me and one for the silent auction to fundraise for Watershed Center for the Ceramic Arts in Maine. I agreed to that and, after the firing, Bhat sent me images of the two bowls, which were surprisingly different, even having been fired in the same kiln, but in separate chambers. This made me realize that even though the bowls shared DNA—same clay and same glaze (Continental Clay's Grolleg Porcelain and Fred Olsen's Shino for Woodfire glaze)—their experiences made them unique.

Although I am not a functional potter, I do love to make bowls. My usual work involves the throwing of a bowl, which I then alter and add to. The bowl form evolved from my practice of altering the bases of my sculptural vessels. Once thrown, I facet the bowl with a Mudtools tapered rasp, then I trim the foot, and cut the turned foot into four feet. I have been using Continental Clay's Grolleg Porcelain for several years, so that was the natural go-to clay for this project.

In 2000, I spent a month at the International Ceramic Research Center in Guldagergaard, Denmark, where I met Fred Olsen. We were firing his igloo kiln there and using Royal Copenhagen porcelain. When I used Olsen's glaze to woodfire, my work glowed. Olsen shared the recipe, so that became the natural glaze to use. The only difference between the glaze I used and his is that he uses a clay that he digs near his home in California. I used Red Art.

Beginning the Project

I shipped a few more bowls in 2015 and early 2016, with one going to Dan Anderson in Illinois, and one to Linda Christianson in Minnesota. The project stalled after I took a life-threatening tumble down a flight of stairs on March 16, 2016. With multiple internal injuries, my recovery took months, so it wasn't until the autumn of 2016 that I began to make the bowls again. By then, I had decided to pursue firing bowls from the series in all 50 states and contacted an experienced wood firer in each state, most of whom I know. For those I didn't know, others referred me, and that took some time.

I then made bowls from 2016 through early 2019, all in the same form, from the same clay, and using the same glaze. Because they are wheel thrown, they vary slightly in form, but they are obviously related—same DNA. According to the American Heritage Dictionary, DNA is a "sequence of nucleotides" that determine "individual hereditary characteristics."[1] People who have the same DNA have similarities in physical appearance and personality, and there are also differences. The more experiences you have, the less you may be like those with whom you share DNA. This is also true of these 50 bowls.

Having bisque fired and glazed the bowls, I sprayed each one with a laundry spray starch to strengthen the glaze surface. Then I double-boxed each bowl and sent it off for a little foster care in a new and unique atmosphere. Just a few broke during shipping, resulting in their early demise, so I sent a new bowl in each of those cases. A standard form accompanied each bowl, asking for the kiln type, wood type(s), length of firing, and any additional pertinent information, such as placement in the kiln and the names of the

1 Bowl, fired in Florida to cone 10–11 in an anagama with smoke reduction chamber using mixed oak and tropical species, reduction cooled, 2017. Firing team: Justin Lambert, John McCoy, May Wong, Karen Kubinec, Will McComb, Chad Steve, Bill Schell, Sharon Bastin. **2** Bowl, fired in Minnesota to cone 8–11 in a two-chamber kiln with a Bourry box using pine, 2015. Firing team: Linda Christianson, Jil Franke, Kirk Lyttle, Jeff Strother.

firing participants. The 49th bowl arrived at my studio in Wyoming in December 2019. After four-plus years of making bowls and sending them to woodfirers throughout the US, I have yet to find a woodfirer in the state of Delaware, so there is a bisque-fired and glazed bowl that goes along with the exhibition. It acts as a place keeper, and is labeled as *Up for Adoption*.

The Results

When a bowl had been fired and the information form completed, I sent the kiln master a prepaid label to pay for the bowl's return trip to Wyoming. Once the bowls began arriving in the mail, each homecoming was like Christmas and a time to become reacquainted. According to the German philosopher, Martin Heidegger, "We are always speaking, even when we do not utter a single word aloud . . . "[2] In this way, each bowl has a story to tell. Some bowls experienced the kiln's turbulence more than others, distorting the once-round lip. This distortion and the deposit of wood ash on the opposite edge tell something of the bowl's experience, and its position in relation to the fire pit. The bowl silently speaks of its own unique experiences, and the stories are there for the viewer to discover. In one case, a student's enthusiastic stoking caused the bowl to fall into the fire pit, giving it unique scarring that seems to attract viewers.

Once the bowls left my hands, I didn't ask for a specific location in the kiln, or make any other requests of the kiln masters. Some sent photos of the bowl in its position in the kiln. Others merely described the location. Giving up control was an important part of the project.

I said earlier that I am not a functional potter, but I am an admirer and daily user of functional pots. In the case of this group of bowls, the function is negated by their grouping. Although abstract as a grouping of bowls, the vessels in this body of work will remain together, negating their function of receiving contents, but speaking out silently in individual as well as unified voices. Although unique in their maturation, each of these bowls holds the same DNA and is changed only by its unique experiences.

1 *American Heritage Dictionary of The English Language*, Third Edition, (New York: Houghton Mifflin Company, 1992), 545.

2 Vincent B. Leitch, Cain, Finke, Johnson, McGowan, Sharpley-Whiting, and Williams, *The Norton Anthology of Theory and Criticism*, Second Edition, (New York: W. W. Norton & Company, 2010), 985.

Elaine Olafson Henry is a ceramic artist, curator, writer, and local volunteer. She earned a BFA at the University of Wyoming in 1992, an MFA from Southern Illinois University at Carbondale in 1995, and an MA in English from the University of Wyoming in 2020. Henry taught at Emporia State University in Kansas from 1996 through 2007, where she served as the Chair of the Department of Art from 2000 through 2007. She served as the President of the International Ceramics Magazine Editors Association (ICMEA) 2014–2016 and the National Council on Education for the Ceramic Arts (NCECA) 2002–2004. She is currently an Honorary Member and a Fellow of NCECA, a Lifetime Member of ICMEA, and now serves on the Council of the International Academy of Ceramics. Henry is the former editor and publisher of the international ceramics journals Ceramics: Art & Perception *and* Ceramics TECHNICAL.

3 Bowl; fired in Indiana to cone 10–12 in an anagama using hard maple, ash, and oak; soda ash added; 2017. Firing team: Zach Tate, Bill Kremer, Dick Lehman, Len Cockman, Kevin Hughes, Keith Ekstam, Kaden Myers, Ian F. Thomas, Malcolm Mobutu Smith, Chase Gamblin, Rick Hintz, Amy Smith, Brent Skinner. **4** Bowl, fired in Hawaii to 2305°F (1263°C) in an anagama using O'hia, 2017. Firing team: Clayton Amemiya, Zenn Amemiya, Justin Nakashima, Keith Arai, Russell Kokubun. **5** Bowl, fired in Massachusetts to cone 11–12 in a three-chamber kiln (anagama, salt/soda, residual) using pine and oak, 2015. Firing team: Chris Gustin, Jim Lawton, Nancy Smith, Ashwini Bhat, Craig Hartenberger, Rosanne Sniderman, Seth Rainville, Kimberly Medeiros, Hollis Engley, Wayne Fuerst, Colby Carpenter, John Mosler, Elsa Lama, Maurisse Gray, Steve Murphy, Martha Sears, Tim Mitchell, Joe McCaffery, Frances Johnson, Lucien Koonce, Chris Archer, Zachary Shaw, Maureen Mills, UMass Dartmouth Anagama Club members, Tabor Academy students. **1–5** All bowls approximately 6 in. (15 cm) in width.

Gallery Toolkit

by Katie Reaver

When arriving at a gallery ready to install work, don't forget to bring a well-stocked toolkit. Being prepared for all circumstances can save valuable time and avoid the frustration of a last-minute trip to the hardware store.

The mechanics of exhibiting ceramic work vary widely based on factors like the scope of the show, venue, type of work, and installation expectations. Setting up pottery on pedestals in an established gallery will be a drastically different experience from installing wall-based sculptures in a non-traditional exhibition space. As the artist, you know your work and its requirements best, but it is generally good practice to be prepared when bringing work to a venue for display. The items below would be helpful to have along during a hands-on installation in the case of limited supplies or for the sake of efficiency. Keep these items together in a container for easy access and transport.

Tip: If possible, build up a set of installation-only supplies separate from your general-use tools. This grab-and-go kit will expedite your packing process and prevent the chance of you forgetting needed items.

Installation and Delivery Tips

Good communication with gallery staff is critical for painless setup. Key points to note include the window of time that the gallery space will be open and accessible, who from the gallery will be on hand for questions or assistance, and what materials or gallery furniture will be provided.

If you are not installing the work yourself and instead are shipping or delivering pieces, be sure to include any necessary hardware and type out straightforward, step-by-step instructions for unpacking, installing, and repacking the work. Quick drawings or photos with notes can help clarify written instructions. Have a friend read through any instructions before delivery to ensure they make sense to someone less familiar with your piece. Include complete work information (name, title, materials, price) with the instructions affixed to the packaging. Be sure to clearly label all boxes and instructions with your name and contact information. The goal is to make it as easy as possible for gallery staff to present your work as intended.

Katie Reaver is the editor of Ceramics Monthly.

The Basic Toolkit

- variety of nails, screws, anchors, and hanging hooks
- cordless drill and charged battery and/or a ratcheting screwdriver
- various drill bits
- small hammer
- tape measure
- paintbrushes—small synthetic and foam varieties for touching up pedestals and walls
- utility knife with a sharp blade and/or scissors
- small level
- pencils
- permanent marker
- blue painter's tape—this incredibly versatile tape can be used as a temporary label, to assist in placement and leveling of work, to keep parts and pieces grouped together, et cetera
- duct tape
- two-part epoxy and/or super glue (just in case)
- a few lint-free shop paper towels
- small container of spackle
- sandpaper in a variety of grits or a sanding sponge
- melamine cleaning sponge (like Mr. Clean's Magic Eraser)—dampen with water and these quickly remove scuffs from pedestals and walls if paint touch-ups aren't an option
- museum putty or poster tack—to keep pieces in place and relatively bump-proof

Gather the tools you find to be useful for installing your work and keep them together. Shown here (clockwise from top left): a small hammer, ratcheting screwdriver with Phillips-head bit, scissors, utility knife, assorted brushes, pencils, permanent markers, super glue, poster tack, melamine sponge, spackle, painter's tape, assorted hardware, level, and tape measure.

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Nichrome Wire Feet

by Sadie Winter

Have you ever looked at the coiled innards of an electric kiln? Those small but mighty elements so many ceramic artists rely upon are made from high-temperature resistance wire, able to repeatedly withstand temperatures of up to cone 10, and sometimes higher. Nichrome (an alloy of iron, nickel, and chromium) and Kanthal (an alloy of iron, chromium, and aluminum) are the most common high-temperature resistance wires we find used for kiln-heating elements. However, these wires come in many gauges and can be used for many different applications within ceramic processes. In fact, we commonly see nichrome or Kanthal used in commercial kiln stilts, jewelry trees (for firing beads), and as an aesthetic enhancement in many artists' work.

In my practice, I often use nichrome wire to add feet and attachments to my handbuilt pots. There are a few crucial characteristics of nichrome that require respect of the material, but as soon as you're able to learn its idiosyncrasies, you can use it to add a completely different textural, sculptural, and functional element to your pieces.

Working with Nichrome Wire

You can work with nichrome wire before it is fired as you would with any other wire. I use a strong pair of needle-nose pliers to bend and cut the wire. Nichrome attachments should be added to your pieces at a soft leather-hard stage. Because clay shrinks and this wire does not, you want to be sure you're not damaging or cracking your pieces as you insert the wire pieces. There is a delicate balance in ensuring the walls of your work are thick enough to hold in place and not crack around the wire, but thin enough (especially if you are using the wire as feet) that the wire will not bend under the weight of the piece. Nichrome, when heated, becomes very pliable and will flex and warp under too much weight. The hotter it gets, the more it will warp. On the other hand, if the piece is too thin, the wire will break through the clay walls.

For my cup feet, I use 15-gauge wire, as I find it the most structurally sound and easiest with which to work in my pieces. With needle-nose pliers, I twist the wire into a loop that mimics the elements inside a kiln (1). I've noticed this arced shape and the doubled-up loops provide more support and structural stability as feet that the piece will rest on. An arch also works, but I encourage everyone to safely experiment with their own shapes and ideas. Whichever shape you choose, leave at least ½ inch (1.3 cm) of straight wire on each end to insert into the piece when making feet (2); having long prongs inside the wall of the piece prevents warping.

Measure and mark the bottom of the mug to evenly distribute the wire feet around the base and into the walls (3). Supporting the clay both inside and out between your fingers, gently press the nichrome wire into the wall (4). Smooth the marks made by the impressions.

Using needle-nose pliers, twist wire into an arced shape and doubled-up loops.

Leave at least ½ inch (1.3 cm) of straight wire on each end to insert into the piece.

Measure and mark the placement of each wire foot.

Insert the wire feet. Be careful to pierce the wall and not the base of the cup.

Flip the cup over and test it to make sure it is level. Dry and bisque fire the cup.

Wire can also be bent into shapes that are attached to make knobs or handles.

Use a small level to level the rim, and gently press down on the piece to eliminate a wobbly base. Allow the piece to rest upside down for about 30 minutes so the clay firms up around the wire feet before flipping it over (5).

Alternative Uses

Additionally, the wire can be bent into shapes that are attached to make knobs (6), handles, ornaments, earrings, and wall-hanging loops. For earrings, I'll often use very thin and delicate 22- to 24-gauge nichrome wire. If I want to suspend these lightweight earrings or ornaments after I glaze them, I hang them on very thick bead bars—nichrome, structural-grade wires that bend very little in the firing. In this way, on all my pieces, I can prevent the sharp marks that are left from stilts.

Nichrome, after it is fired, will build up an oxidized coating on the outside of the wire, turning it from bright silver to a more tarnished/black metallic color (just like kiln elements change color after their first firing). Sometimes, if I want to manipulate the wire after it has already been fired, it can be heated with a torch to red hot and bent with sturdy needle-nose pliers again. Safety gear like goggles and heat-resistant welder's gloves are essential in this cold-working of the wire, and unfortunately, it often results in the ceramic breaking due to thermal shock if the piece is too close to the part of the wire you're heating.

However, this technique offers you even more aesthetic freedom in how you use nichrome and Kanthal wire.

Working with nichrome wire has brought playfulness and lift to my pieces, and gives them a different structural and material feel from an all-clay piece. It also allows me to glaze the entire surface of my work without having to worry about the marks of stilts sticking to the work. I love the surprise and delight people get from seeing the finished pots, with their quirky feet and bright bottoms.

If you're interested in trying this in your own work, I'd suggest you also look at examples by other contemporary artists working with high-temperature resistance wire, including Chandra DeBuse, who tested high-temperature wires to find one that was also magnetic; Jen Allen in sculptural and earring pieces; Stephen Heywood in architectural pieces; and Sandy Simon, Sunshine Cobb, and Lorna Meaden, who each use it for elements on vessel forms.

Sadie Winter grew up on a ranch in Wyoming, immersed in DIY art practices and influenced by the ingenuity of outsider art. Sadie has attended work-study programs at Penland School of Craft, interned at Anderson Ranch Arts Center, worked and interned at the Archie Bray Foundation for the Ceramic Arts, and currently teaches and works in Laramie, Wyoming's 7th Street Studio, making objects with care, thoughtfulness, and a sense of humor. Learn more at www.sadiewinter.com.

Faceted Teabowl

by Dwayne Sackey

Dwayne Sackey's faceted and altered teabowl.

The faceted teabowl is probably my favorite form to make. Pulling, faceting, and opening the clay is extremely satisfying. The way the surface goes from a smooth and soft cylinder with slip and throwing lines to a crisp, yet raw and open faceted surface revealing the grog and granite in the clay is eye opening for me. Opening the form continues to astound me how plastic a clay body can be to spiral around my hand as the vertical facets stretch and stack atop each other into horizontal lines like strata on a weathered mountainside. This process really highlights the clay's flexibility and resilience, each pot turns differently and the nuances in the undulating rim, curve, and line quality caused by the facets remind me why.

Though I've honed in the process over the years I've found that these forms are the least consistent that I make and I lose a significant percentage of each batch. Though they are not the easiest or most consistent, they are truly my favorite when they work out.

This process was described to me by Sam Clarkson who reminisced about a very plastic porcelain clay body that he worked with while at Penn State University that allowed him to make vertical facets that spiraled when the form was opened. I was also inspired by Josh DeWeese when he demonstrated the way he pulled a tall cylinder, scraped it vertically with a textured rib, and opened it into a bowl. The combination of the two techniques led me to this teabowl form.

Throwing the Form

Start with 3 pounds (1.4 kg) of clay. It is very important that the clay is quite plastic and wedged well or fresh out of the bag from a supplier. I like to wedge decomposed granite into my clay as it adds depth to the body and creates speckles in the finished product.

Center the clay on the wheel and once centered, open a hole in the middle big enough to fit your thumb. Next, pull a tall skinny cylinder with a wall thickness of ½ inch (1.3 cm) (1). I like to keep the wheel at a medium speed while opening and very slow while compressing the rim.

Faceting the Form

To begin faceting, adjust your cheese cutter. I prefer to use cheese cutters with an adjustable setting, though you can simply use a wire tool if you have a very steady hand and the ability to gauge the depth of your cut. Cutting just shy of a ¼ inch (0.64 cm) is a safe bet. You will have to experiment a bit with wall thickness and depth of cut, depending on your clay body and its plasticity.

Pull a tall, skinny cylinder. Make vertical facets from the wheel up to the rim.

Repeat the facet cuts until you connect the final facet.

To open into a bowl, place fingers inside and let your thumb rest on the lip.

Work your hand to the bottom and compress as you drag your fingers up the wall.

Continue to open the form into a wider yunomi shape.

Carefully compress and set the rim with a chamois.

Make a vertical facet from the wheel head up through the lip and peel the ribbon of clay from the cylinder (2). Repeat this process 5 or 6 times as you work your way around the cylinder, ending when you connect the final facet with the first. It is important to do your best to make each facet equidistant and to aim to overlap each just a tad to create a hard line.

Opening the Bowl

Once you have faceted your cylinder, it is time to open it up into a bowl. Start by placing one or two fingers inside and letting your thumb rest on the lip (3), compressing as you gently begin to open and the rest of your fingers one at a time compressing the lip all the while. When the form is open wide enough to fit your hand inside (4), work your hand to the bottom and compress the clay as you begin to drag your fingertips up the wall, opening the form into a yunomi shape (5).

At this point, I like to compress the rim with a chamois, being careful not to deform it too drastically and if anything to enhance the undulations that have begun (6).

Next, use a throwing stick to gently open the form (7) until you have enough room to fit a larger rib into the bowl to create your teabowl curve (8). Remember to compress the rim often and with care. Finish the inside of the bowl with a flexible metal rib or a very smooth and flexible plastic one.

If desired, you can place a wet wooden tool on the outer wall and slide it upward to make vertical lines to create some rhythm and further alter the rim (9). I like to repeat this process three times around the exterior.

Before taking the bowl off of the wheel, it can be helpful to trim a bit of clay off of the very bottom while the clay is still soft so that the foot starts out round when you turn it over to trim it in a few days.

Trimming and Finishing

Trimming can be tricky, but I've found that using a foam bat or a soft leather-hard patty of clay helps with creating friction, keeping the pot in place, and allowing the undulation of the rim to rest gently on a soft surface preventing it from being damaged.

Use a throwing stick to gently open the form wide enough to fit a large rib.

Use a larger rib inside the bowl to create a teabowl curve.

Place a wet wooden tool on the exterior and slide it upward to make vertical lines.

My favorite trimming tools are the pear-shaped and triangle-shaped loop tools.

Trim the bulk of clay off the bottom and create the exterior of the foot ring.

Carve the inside of foot, and then refine the ring and bottom.

My favorite trimming tools are the pear-shaped and triangle-shaped loop tools (10). I prefer a large triangle and love my tungsten carbide loop with which I take off the bulk of the excess clay. I like to keep my trimming tools very sharp and often sharpen them before each use.

It can be tempting to trim the foot too thin, but I aim to maintain an even wall thickness throughout the entire pot. From time to time I carve out the inside of the pot with a loop tool, this method can achieve a fairly light form. That being said, these pots are my go-to for the bagwall in my soda kiln and the front face of my anagama, therefore I do not want them to be too thin, otherwise they will likely warp, crack, or not survive the heat.

I like to start trimming a pot with a small indentation in the center to rest my middle or index finger in. I follow by pressing down with my left hand while I take large ribbons off of the outside of the foot ring, in doing so I begin to refine the outside of the foot (11). Once I've taken off the bulk of the clay and found the outside of the foot, I make concentric circles on the inside of the foot ring leading toward my left middle finger. I then cut away the remaining clay within the foot ring and refine it with the triangle loop tool (12).

Once these forms have had a good while to dry, bisque fire them. I often use a simple shino liner glaze on the interior. I have also enjoyed leaving the interior unglazed and firing them upside down on a kiln post topped with a patty of wadding. Either way, they tend to do well in high-atmosphere areas of the kiln where they get lots of action. The diagonal facets carry the ash slowly spiraling down the form and in turn pool glass, and save your shelves as well as the feet of your pots.

Dwayne Sackey earned his BFA from Oregon College of Art and Craft in 2019. He exhibited at the Multnomah County Justice Center in 2019, and at the governor's mansion in 2021. Sackey was a recipient of the 2021 Studio Potter *grant for apprenticeship alongside his mentor Chris Baskin, had a demo presentation at the National Council on Education for the Ceramic Arts (NCECA) in 2022, and taught a workshop at Clay By The Bay in 2022. To see more, visit www.dwaynesackey.com.*

Mid-Range Surfaces

by Charlotte Grenier and Evelyn Ward

Charlotte Grenier and Evelyn Ward share the mid-range-temperature glazes and slips they use to create the vibrant surfaces on their functional work.

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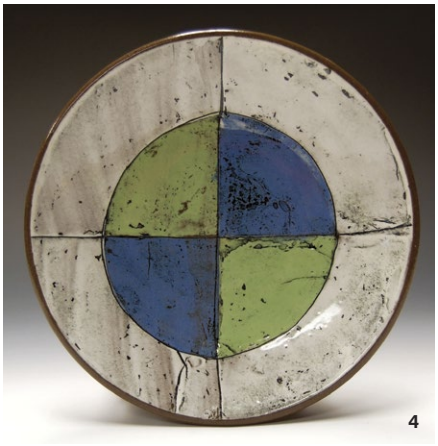


4

Charlotte Grenier's Recipes

SO CLEAR (1, 2)

Cone 6 Oxidation

Whiting	12.65 %
Ferro Frit 3124	32.33
Minspar 200 Feldspar	25.91
EPK Kaolin	9.63
Silica	19.48
	100.00 %

Add dissolved Epsom salts to flocculate the glaze, which keeps the particles in suspension and prevents settling. This recipe was developed by Michael Sherrill.

SATIN CLEAR G1214Z (1, 2)

Cone 6 Oxidation

Wollastonite	26.21 %
Ferro Frit 3124	34.95
EPK Kaolin	33.99
Silica	4.85
	100.00 %

Color Variations

Green:	
Add: Black Copper Oxide	2.43 %
Blue:	
Add: Cobalt Carbonate	0.97 %
Pink:	
Add: Mason Stain 2080	
Manganese Alumina Pink	6.80 %
Orange:	
Add: Mason Stain 6027	
Tangerine	6.80 %
Marigold:	
Add: Mason Stain 6450	
Praesodymium	7.77 %
Gray Blue:	
Add: Mason Stain 6381	
Blackberry Wine	4.85 %

This recipe was developed by Tony Hansen (DigitalFire.com).

Evelyn Ward's Recipes

KITTEN'S CLEAR (3, 4)

Cone 5–6 Oxidation

Gerstley Borate	16.8 %
Strontium Carbonate	12.0
Wollastonite	6.4
Nepheline Syenite	24.0
EPK Kaolin	8.0
Silica	32.8
	100.0 %
Add: Bentonite	2.0 %

This glaze is very clear even over a dark clay body, unless applied thickly.

FISH SAUCE WHITE SLIP (3, 4)

Cone 04–10 Oxidation/Reduction

Kona F-4 Feldspar*	25.97 %
Grolleg Kaolin	48.17
Pyrotrol	8.62
Silica	17.24
	100.00 %
Add: Bentonite	10.50 %

I use Mason stains to color this slip, which I mix by eye and then test. One of my favorites is Ivy (MS6223), which I use in varying degrees for different shades of green. I also love Turquoise (MS6364). I combine this with black stain for a slate blue slip.
*Substitute Minspar 200 feldspar for the Kona F-4 feldspar.

WHITE GLAZE (3)

Cone 5–6 Oxidation

Gerstley Borate	16.30 %
Whiting	11.96
Ferro Frit 3124	5.43
Custer Feldspar	44.57
EPK Kaolin	8.70
Silica	13.04
	100.00 %
Add: Bentonite	2.17 %
Zircopax	8.70 %

This glaze has a satin finish at cone 5 and a glossy finish when fired to cone 6.

1 Charlotte Grenier's *White Damask Cup*, 5 in. (13 cm) in height, porcelain, stained porcelain, Satin Clear G1214Z glaze, So Clear glaze on interior, fired to cone 6 in oxidation, 2022. **2** Charlotte Grenier's *Green Damask Cup*, 5 in. (13 cm) in height, porcelain, stained porcelain, Satin Clear G1214Z glaze (Green variation), So Clear glaze on interior, fired to cone 6 in oxidation, 2022. **3** Evelyn Ward's three mugs, 4 in. (10 cm) in height each, dark-brown stoneware with monoprint slip transfer, Fish Sauce White Slip with color variations applied at the soft leather-hard stage, White Glaze on the interior, Kitten's Clear glaze on the exterior, fired to cone 5 in oxidation, 2022. **4** Evelyn Ward's pasta bowl, 8 in. (20 cm) in diameter, dark-brown stoneware with monoprint slip transfer, Fish Sauce White Slip with added colorants (ivy green, white, and cobalt-blue slip) applied at the soft leather-hard stage, Kitten's Clear glaze on the exterior, fired to cone 6 oxidation, 2022.

Palate Cleansers

by Cori Crumrine

The pressure to create pedestal-worthy work stalls me more often than I'd like to admit. To alleviate perfection stress, I start my studio day with a warm-up piece and a cup of tea. I'll grab a palmful of clay and either explore aspects related to an existing piece or freehand pinch until an intriguing detail emerges and follow it from there. Whether the piece becomes scrap or reference material, I always gain something applicable to my teaching or art practice.

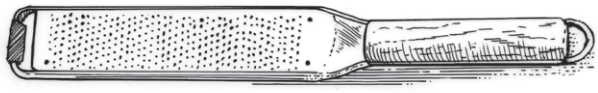
Set a timer (5 songs or 1 podcast, your choice) and work with no intention of keeping anything—this is for play, not an assignment or exhibition. Treat the piece as a sketch, aiming for ideas requiring minimal prep and materials—you can elaborate further or start fresh tomorrow. Try drafting a miniature replica of a form you're struggling with or test how many texture variations you can make in 10 minutes. Generate a medley of ideas by alternating between deliberate and spontaneous session prompts. Take notes and pictures. Discoveries can range from, "this technique is a dud," to, "why have I never tried this shape before?"

This habit helps to minimize uncertainties and calibrate your thoughts before shifting focus to your studio agenda. Designating time to make without expectations invites less hesitation and more adaptive moments in my studio and classroom projects. As you pursue new and ongoing interests in your work, make time for warm-up sessions—you'll collect breadcrumbs of insight that add up and apply themselves in unexpected ways.

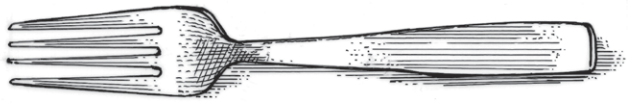
I refine select shapes that beg for color—these finished forms (1–4) began as rough warm-up pieces.

1 *Cake Fork*, 1¾ in. (4 cm) in height. **2** *Bookworm*, 1¾ in. (4 cm) in height. **3** *Brassica*, 1½ in. (4 cm) in height. **4** *Night Cream*, 2¼ in. (6 cm) in height. **1–4** Stoneware and underglaze, 2022.

Kitchen Utensils in the Studio

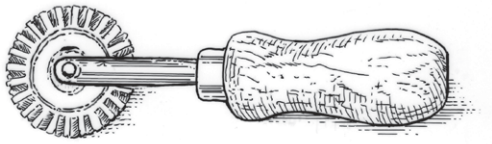


microplane for rasping and removing clay

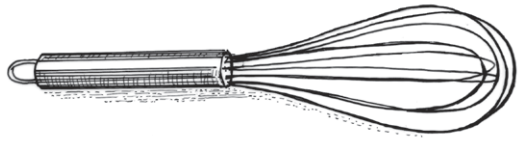


fork for scoring

straw with its tip cut at an angle for punching holes

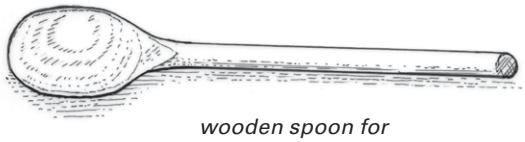


pastry roller for adding texture or cutting



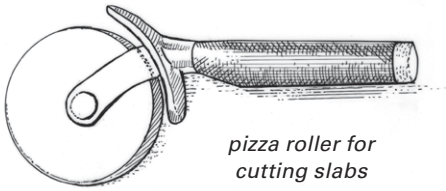
whisk for mixing slips and glazes

plastic container for storing small amounts of slip or glaze

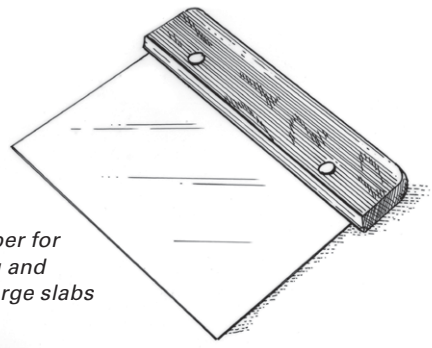


wooden spoon for ribbing or paddling

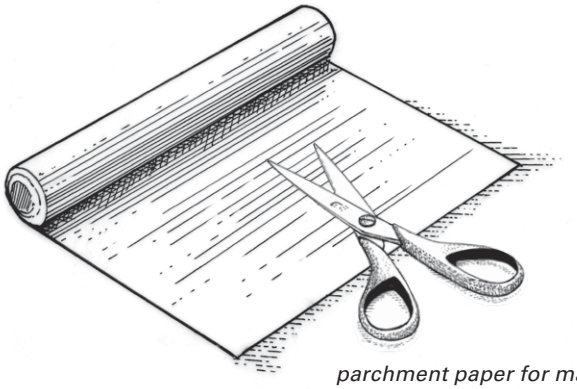
baster for applying slips and glazes



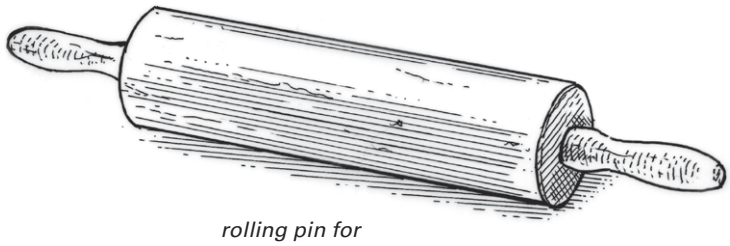
pizza roller for cutting slabs



pastry scraper for smoothing and compressing large slabs



parchment paper for making water-resistant templates



rolling pin for rolling slabs

Robin Ouellette

Thrifted Mold Set

by Margaret Kinkeade

Utilizing existing secondhand forms to create inexpensive mold sets is an effective way to streamline your production timeline and expand your tool set when handbuilding.

One thing I particularly love about handbuilt pottery is the unique nature of each object: a rim pinched a little thinner than its sibling, differing scalloped-edge details on matching plates, a fingerprint here or a pressed edge there. I've found that when working in multiples, using simple plaster hump molds keeps the playful nuances of my work alive while streamlining my production and ensuring that my plates, despite their celebrated quirks, will still stack neatly on their future shelves.

Plaster Hump Molds

While shopping at estate sales and thrift stores, in addition to searching for clothes and treasures, I always scan the kitchen section for studio inspiration. Pie pans, mixing bowls, and serving dishes are often stacked high and offer a variety of sizes, shapes, and special features at very reasonable prices. While the nonporous forms themselves can be used as slump molds (with the help of plastic sheeting as a barrier), I prefer to make multiple solid plaster hump molds from each form.

Commercially made vessels are often mold made, making for a catch-free release, but I always double-check the rims to ensure nothing will trap the plaster positive. If using a rigid or porous material, such as glass or wood, you may want to prep your surface by brushing on a water-diluted coat of Murphy's Oil Soap as a release agent for removing your plaster positive later.

Mold-Making Instructions

Prepare your found vessels on a flat, level surface (1). I usually mix enough plaster to fill as many dishes as possible in one go and often prep a couple more than I measure for. The more molds I have on hand, the more work I can make in a single assembly-line batch. Apply a coat of diluted Murphy's Oil Soap as needed.

Determine how much plaster you'll need to mix. I use a baby scale for weighing plaster and a clear bucket marked with volume measurements for the water. I typically calculate the cube-based cubic volume for each vessel regardless of their shape (using the cube formula often simplifies the math for me and slightly overestimates the amount needed when calculating for a variety of shapes and forms).

- The volume of a cube (measured in inches):
  length × width × height = volume
- The volume of a cylinder (measured in inches):
  π (3.14) × radius^2 × height = volume

Once the cubic volume has been determined, divide your total by 80 to calculate the quarts of water needed, and then use the chart above to determine the pounds of plaster required.

Using room temperature water, add your weighed plaster to your water. Once all the plaster has been added, allow it to soak for at least two minutes before mixing with your hand and breaking up any bound clumps as you go.

Materials

- Found vessel(s)
- #1 Pottery Plaster
- Water
- Scale for weighing plaster
- Bucket for mixing plaster
- Bucket for measuring water
- Plaster rasp
- Foam padding at least 2 inches thick and larger than the footprint of your form
- Rubber rib
- Knife
- Murphy's Oil Soap (optional)
- Vinegar (only needed if using oil soap)

Water	Plaster
½ pt.	11 oz.
1 pt.	1 lb. 6 oz.
1 ½ pts.	2 lbs. 4 oz.
1 qt.	2 lbs. 12 oz.
1 ½ qt.	4 lbs. 2 oz.
2 qt.	5 lbs. 8 oz.
2 ½ qt.	6 lbs. 14 oz.
3 qt.	8 lbs. 4 oz.
3 ½ qt.	9 lbs. 10 oz.
4 qt.	11 lbs.
4 ½ qt.	12 lbs. 6 oz.
5 qt.	13 lbs. 12 oz.

1 Set up your space with plaster, water, vessels, and a selection of tools.
2 After pouring plaster into your vessels, gently agitate to release trapped air bubbles before letting the plaster cure.

Pour plaster into your prepared vessels, pouring slowly against the inner wall to minimize trapped air bubbles, until the vessels are filled to your liking (2). I often leave space below the rim when filling in order to support the plaster positive with my hand when de-molding. Next, gently agitate each mold by tapping the exterior of each vessel or gingerly shaking the entire table surface to encourage trapped air bubbles to rise to the surface.

Once the plaster heats up and cools down you can remove the hardened plaster positives from their molds and allow them to dry on a wire rack overnight. Once all the water has evaporated, and they no longer feel cool to the touch, they are nearly ready to use. Lastly, use a rasp to bevel the edge of the mold, preventing chips and creating an edge for easier handling (3). If you used Murphy's Oil Soap as a mold release, you can remove its residue by brushing on a couple of layers of white vinegar. After a few mold-making rounds, I will end up with 3–4 of each plaster form and am ready to begin clay production.

3 After removing your plaster positive, use a rasp to bevel the edge to avoid chipping during use and storage. **4** Roll out a slab of clay and cut shapes slightly larger than the footprint of your mold. **5** Position your mold on top of your foam padding and in the center of your cut slab. After pressing downward, the slab will conform to the shape of the plaster. **6** Three plates await feet on identical oval slump molds. **7** These two finished plates showcase both a sidewall height and pattern difference, yet still stack and communicate as a pair.

Using the Molds

Roll out a slab of clay and cut a shape slightly larger than the footprint of your mold (4). Then grab a thick piece of foam padding (between 2–4 inches (5–10 cm)thick) that is also larger than the footprint of your mold. Lay the cut slab onto the foam and position the plaster mold in the center (5). Pressing firmly down on the plaster mold the foam will wrap the slab upward and around the mold.

Flip the mold and contoured slab over to compress the walls and bottom with a rubber rib, before setting it aside to start the process over again. Having multiple plaster forms enables me to make a set of nearly identical base forms (6) that can be pinched, textured, drawn on, or glazed in unique ways while still sitting and fitting together (7).

Margaret Kinkeade is the assistant editor for Ceramics Monthly *and* Pottery Making Illustrated.

Tactile Functional Forms

by Charlotte Grenier

When I begin a cycle of work, I place it in the context of someone's life. I see the finished pieces in a cupboard, on a dinner table, or on a writing desk. It's important to me that my work is used, that the time spent bringing a pot to life is an investment in someone else's enjoyment of their daily life.

Function and form work together in my mind, and a love of texture directly informs the design of my pots. I strive to make the visual and tactile experience work together, so the user is invited to return and investigate further. The daily use of functional objects strengthens connections to our personal history. Decorating our environment—our homes, our dishes, our clothes, and the spaces we use—cultivates celebration of the meditation present in daily life.

My patterns are directly inspired by historical pattern work and domestic decorative motifs. I am particularly drawn to the intricate detailing that characterizes European cathedrals. Through this connection, I integrate my family and heritage into my work. While historical pattern work is meant to inspire awe, grandeur, and reverence, I contradict this grand display and scale it down to fit the ordinary, to elevate and explore the tranquility of living moment to moment.

Finding Color and Stamps in the Patterns Around Us

I consider my color gradients and glaze prior to starting a making cycle. Both of these elements inform one another because the colors of the dots that resemble tufting on upholstery must not be too neutralized by the glaze.

This color investigation is an ongoing and iterative process. I put test tiles in every firing, looking ahead to the

next production cycle. The glaze that originated this cycle was a semi-matte satin clear. I love the feeling of satin surfaces, but the glaze still has to pool appropriately to accentuate the stamped pattern and the gradient dots. From that base glaze, I rigorously test new oxides and Mason stains, often referring to my preliminary tests to select new colors. Through trial and error and much testing, I continue to develop my working palette.

I am drawn to vintage colors and am inspired by the contrasting color schemes from particular eras, especially old kitchens from the 1950s and older kitchenware. I test potential dot-gradient combinations on a magnet board. I affix a magnet to each color test and arrange them into a quadraxial-blend configuration on the board and choose individual tiles to create combinations that explore other unrealized color ideas. The goal is to select colors for the dots that are interesting to the eye when combined on a piece yet still provide contrast and do not average out to being too neutralized in the secondary colors (created by mixing primary points in the blend). I prefer when the gradient flows continuously around the form, ensuring the eye can travel in a meditative loop when moving over the entirety of the pot.

To make gradients for the dots, I add stains, by weight, to porcelain dry mix. I use a combination of Mason stains, Spectrum stains, and US pigment encapsulated stains to achieve my color palettes. After the stain is added, I store that dry-mixed, stained-porcelain powder clay until I am ready to measure it out into a color palette and reconstitute it into a slip.

Several days before throwing, the stored, stained dry mixes are weighed out and combined to create a complete color palette, and the wet slip rests for 24 hours to allow the stain particles to fully rehydrate. To prepare


1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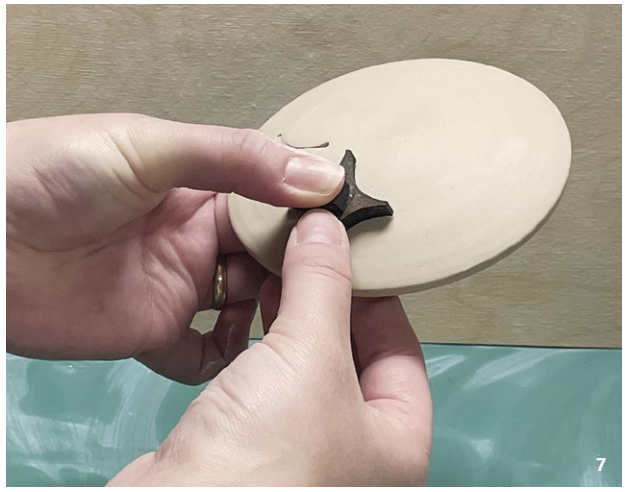
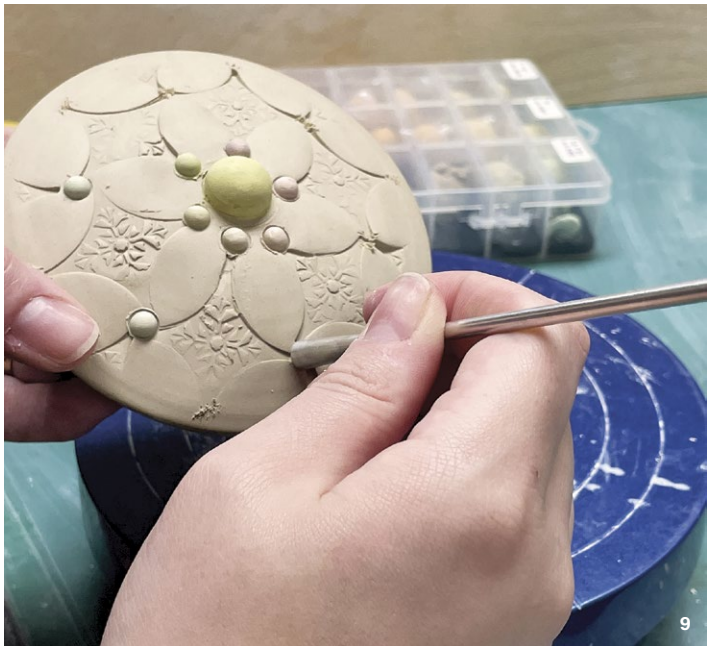
4


5

Opposite: *Damask Teapot*, 7½ in. (19 cm) in height, porcelain, 2022. **1** At the top of the image are two foam-lined bead-organizer boxes holding the colored-clay gradients in plastic-clay form. The bottom left of the image shows a small plaster slab used to dry out slip to the plastic-clay state, and the small round containers hold colored clay in slip form. **2** Stamp a pattern on the form right after throwing. **3** Add a layer of slip to the interior of the form after stamping, in preparation for expansion. **4** Expand the form with a throwing stick. **5** Add dots to the expanded form.





6 Trim the lid smooth in preparation for stamping. **7** Stamp the lid. **8** The stamped lid, before adding colored dots. **9** Apply colored dots to the stamped lid. **10** The finished lid after the knob and Kanthal wire hardware are attached.

the clay for the dot-application process, I dry out small quantities of this stained slip on a plaster block to plastic-clay consistency and store it in a foam-lined bead organizer, to maintain humidity (1). I also keep all the slips from past work in storage so I can revisit a palette, but I try to stick to using one or two main palettes during a cycle of work.

My stamps must also be ready before any clay touches the wheel. I make my own stamps by collecting samples of my favorite historical fabric and architectural patterns. I also spend time identifying patterns in old public-domain pattern books that particularly speak to me or patterns in my surroundings that I document in photographs. Then, I isolate specific details using image-editing software and construct the final interior pattern design as a vector file. After fitting the interior images into a suitable outside stamp shape, I have the final patterns laser cut. Finally, I assemble the stamp and attach a functional handle made from a square or rectangular piece of the laser-cut material that is just tall enough to hold onto.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11 Smooth the outside of the foot with your fingers after trimming. **12** Smooth the inside of the foot with your fingers after trimming. **13** Cut the scallops in the lip of the jar. **14** The finished box before bisque firing. **15** Dip the bisque-fired body of the jar in glaze. **Right:** *Tufted Green Jar*, 5 in. (13 cm) in height, porcelain, 2022.

Above left: *White Damask Cup*, 4 in. (10 cm) in height, porcelain, 2022. **Above right:** *Tufted Butter Dish*, 6½ in. (17 cm) in diameter, white stoneware, 2021.

Constructing the Form

I begin by throwing forms on the wheel, keeping in mind that volume will be added to the pot after the stamps are applied. When making a lidded form, I start with a little less than 1 pound (0.5 kg), and I keep enough clay at the lip to split the rim to create a gallery, and also for some extra support during the stamping and expanding process. I leave the pot on the bat after throwing. Once I can handle the piece without leaving fingerprints, but it's still pre-leather hard, I place the pot (still on the bat) on a banding wheel to be stamped.

To stamp on a curved surface, I tack the stamp in place at the top and press all four corners into the clay, supporting the interior surface of the pot's wall with the fingers of my other hand (2). Starting at the top of the pot, I stamp all the way around. The key to even spacing is looking forward at about the halfway point around the pot to gauge how much space needs to be equalized. The stamps do not have to be exactly even, as the spacing can be cheated a little closer or farther depending on how much space is left over. The dots and indent will cover any significant gaps. If the jar is significantly wider in the middle than on the top or bottom, I use different sizes of the same pattern stamp to ensure the number of stamps and the spacing is consistent, even if there is a change in circumference.

After stamping, I put the jar back on the wheel to expand it from the inside, using a throwing stick to bring it into its final shape (3, 4). Immediately after expansion, while the wall is still pre-leather hard, it is time to apply the dots, and I pull out my prepared colored clay gradients. I use a half-sphere mold to insert a dot into the surface of the jar, supporting the interior of the clay under each dot. The stained inserts are placed between the stamped elements to connect the pattern, bringing more movement to the work and reminding me of upholstered furniture (5).

I throw lids off the hump, upside down as a low bowl shape. Then, I trim them to a continuous curve (6) before stamping and adding dots (7–9). Stamping and dotting on the lid are done a little later in drying to avoid deforming the thin lid so that it still fits the gallery on the pot. Even so, I still make a few lids for each jar. The final, largest dot is applied at the center of the lid and acts as a base for the wire knob. I bend Kanthal wire into soft geometric shapes to create the wire knob, which is inserted into the base dot of stained clay at the apex of the lid (10).

Trimming of the body of the lidded form happens once the pots have reached leather hard. I trim a small curve in the foot so it flares out gently at the bottom and any running glaze drips will be caught, preventing them from sticking to the kiln shelf. I smooth the inside and outside edges of the trimmed foot ring with my fingers (11, 12). Next, I flip the pot right side up and cut scallop shapes into the rim (13). Finally, I place the lid on the pot and allow them to dry together slowly (14).

Once the pots are bone dry, I bisque fire them to cone 06. After bisque firing, any sharp edges are wet sanded off and the feet are also wet sanded.

Glazing and Firing

I wax the feet and galleries with a wax-plus-alumina-hydrate mix to help keep the feet from plucking (where some fragments of highly fluxed porcelains stick to the kiln shelf during the firing and break off of the pot). I then line the interior in a clear glaze. Then the pots are dipped rim first in a stained satin glaze. The specific gravity of the satin glaze is kept at 1.3 so that it reaches the ideal thickness on a pot with a two-second dip into the glaze slurry. If the glaze is too thick (higher specific gravity), it crawls, and if it is too thin (lower specific gravity), it won't have a good color payoff. I fire the glazed pots in an electric kiln to a hot cone 6.

Charlotte Grenier is a full-time utilitarian potter, making wheel-thrown and altered pots in Ypsilanti, Michigan. She holds a BA in ceramics from Michigan State University and currently teaches in the greater Ann Arbor area. She is interested in making stamps that evoke past eras of design and surfaces reminiscent of soft, textural, tufted furniture. While most of her time is spent in the studio and classroom, Grenier also enjoys the technical aspects of baking and doting on her studio cats. To learn more, visit www.charlottegrenier.com.

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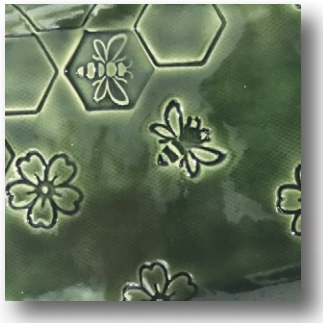

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