

Workshop from Home with Lisa Naples Resources for April 29, 2022

- Lisa Naples' studio is 1100 sq feet, which includes her private studio and a classroom. It breaks down to about 2/3 for the classroom and 1/3 for her studio. In addition to that space, she has another 1100 square feet in the basement of the building for kilns, glaze lab, clay and raw materials storage, and UPS packing. Lisa rents this commercial space in a prime building on the main drag of a little river town.
- She uses a custom formulation for a clay that she developed while in graduate school in Nova Scotia, Canada. Lisa's clay recipe is on her website and available for anyone to make. Standard Ceramic Supply Company mixes it for her 4,500lbs at a time, and she orders it a little more than twice per year. The Ceramic Shop in Norristown, PA sells her custom blend under her name for anyone to buy.
- Lisa bisque fires to cone 06 and holds the bisque at temperature for an hour. Then she cools without a program.
- She glaze fires to cone 1 and fires down, slowing the cool between 1900–1400°F (1037–760°C) in order to allow time for the satin crystals to grow on her satin-clear glaze, as well as her opaque breaking glazes.
- She uses Pilchers Slip as a base for all of her colored and white slips. Lisa uses Mason Stains and Degussa Cerdec stains as colorants. In her classroom she uses Speedball underglazes.
- Lisa slab-builds, coil-builds, throws, and sculpts.
- Her hands are her favorite tools, but other than that, the Dolan knives and trimming tools are boss. Michael Sherril ribs are amazing. Xiem's sgraffito tools are quickly becoming her 'go-to' tools for that process. French rolling pins (not the tapered ones) are frequently used. They are the flat ones that have a short taper on either end.
- Lisa has a few studio helpers but is looking for a committed person who wants to work with her and build a life with ceramics at the center. (See the last couple of pages of this handout if you're interested!)

Links from Lisa Naples:

<https://lisanaples.com>

Instagram: <https://www.instagram.com/lisanaplesceramics/>

Facebook: <https://www.facebook.com/LisaNaplesClay>

<https://ceramicartsnetwork.org>

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[Flat to Functional with Lisa Naples](#) (video)
[Narrative Animal Sculpture with Lisa Naples](#) (video)
[Masters: Earthenware](#) (book)
[Jarvis pneumatic table](#)
[French rolling pins](#)
[Staedtler water soluble markers](#)
[Cross back aprons](#) (similar to the one Lisa wore during the webinar)
[Ying Zhou brushes](#)

Clay and Glaze Materials

Naples Earthenware Clay Recipe

Cone 1–2, oxidation

Barium	0.50%
Talc	4.02
Wollastonite	7.03
Nepheline Syenite	3.02
Cedar Heights Redart	65.33
Cedar Heights Goldart	10.05
OM4 Ball Clay	10.05
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	100.00%

Add	
Bentonite	1.00%

Note: Barium is added to prevent scumming.

Pilchers White Slip

Cone 06–10

Ferro Frit 3134	4.77%
Cornwall Stone	11.90
Nepheline Syenite	11.90
EPK Kaoline	23.81
OM4 Ball Clay	23.81
Silica	23.81
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	100.00%

Add	
Zircopax	4.77%

Notes: For coloring Pilchers Slip: 10% stain is the basic rule of thumb for coloring slip. I've found this to be about right in most cases of using Mason Stains. When using heavy metals like black iron, copper, or cobalt you'll need to use a lot less. I use 4.5% copper for green and 3% black iron for brown. You only need .5–2% cobalt for blue.

Naples-Wagner Satin Clear

Cone 1–2, oxidation

Lithium Carbonate	5.30%
Wollastonite	34.00
Ferro Frit 3110	3.90
Ferro Frit 3134	28.60
EPK Kaolin	25.80
<u>Silica</u>	<u>2.40</u>
	100.00%

Add

Black Iron Oxide	0.48%
Yellow Ochre	0.48%

Notes: The Naples-Wagner Satin Clear Glaze should be used at a density of 1.44. In order to get as much satin as possible out of this glaze, it's best to fire your kiln DOWN. Crystals grow on the cooling cycle between 1900-1400°F (1037–760°C) degrees. I use a final ramp in my firing program that allows for 100 degrees/hour from 1900-1400°F (1037–760°C).

Naples-Wagner Satin Clear

Cone 04, oxidation

Wollastonite	25.77%
Lithium Carbonate	7.22
Ferro Frit 3134	41.24
<u>OM4 Ball Clay</u>	<u>25.77</u>
	100.00%

Add

Black Iron Oxide	0.52%
Yellow Ochre	0.52%

Notes: The Naples-Wagner Satin Clear Glaze should be used at a density of 1.44. In order to get as much satin as possible out of this glaze, it's best to fire your kiln DOWN. Crystals grow on the cooling cycle between 1900-1400°F (1037–760°C) degrees. I use a final ramp in my firing program that allows for 100 degrees/hour from 1900-1400°F (1037–760°C).

Naples-Wagner Breaking Glaze

Cone 1–2, oxidation

Lithium Carbonate	11.0%
Ferro Frit 3134	46.0
Nepheline Syenite	5.5
OM4 Ball Clay	20.5
<u>Silica</u>	<u>17.0</u>
	100.0%

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Add

Titanium Dioxide	5.5%
Zircopax	5.5%
Zinc Oxide	3.4%

For blue:

Cobalt Carbonate	2.0%
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For creamy white with blue streaks:

Yellow Ochre	3.0%
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For moss green:

Black Iron Oxide	3.0%
Black Copper Oxide	5.0%

For copper green:

Black Copper Oxide	5.0%
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Notes: In order to get as much satin as possible out of this glaze, it's best to fire your kiln DOWN. Crystals grow on the cooling cycle between 1900-1400°F (1037–760°C) degrees. I use a final ramp in my firing program that allows for 100 degrees/hour from 1900-1400°F (1037–760°C). This glaze is to be used on pots with texture but no slip. My black iron oxide step (used with the pots covered in colored slips) isn't necessary here. Just bisque the textured pots to cone 06 and use this glaze directly.

Assistantship – Lisa Naples Clay Studio. Frenchtown, NJ April, 2022

The Opportunity

This opportunity is for a ceramic artist with a deep studio practice who wants to teach. He/she/they will be paid for teaching and exchange studio tasks for work space. All materials are included except clay* (which is available at cost).

Criteria for the candidates

1. An MFA in ceramics or the functional equivalent in experience.
2. Enough teaching experience to know it's a sincere passion and not just a means of income.
3. Strong work ethic. Work here includes typical ceramic studio tasks: mixing glazes, firing kilns (all electric here), hauling clay and raw materials and of course, teaching.
4. Ability to do the studio's social media would be a significant plus but not necessary.

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I am not circumscribing the opportunity by putting a limited timeframe around it. If the people who respond to this message are a good fit with me and the life here, then possibilities are as wide as the imagination. And if you're looking for a 'stepping-stone' in your career to learn and gain experience, that's fine too. I will entertain both sorts of candidates.

Some background:

I've been a studio artist since leaving graduate school (NSCAD) in 1986. Eventually I ventured beyond my studio and began teaching workshops around the country. After a few decades, traveling to teach lost its charm and yielded to the decision to open a classroom. This classroom services the regional community for 10-week sessions from September-May. Additionally, it provides space for intensive Summer workshops that allow people to fly in from anywhere.

In 2021 I moved my life and studio/classroom to a small, vibrant, highly creative spot in New Jersey along the Delaware River called Frenchtown. The studio opened in September and already classes are filled with waiting lists. This is an unusually collaborative, welcoming town with a great upward vitality.

The studio's mission is to grow a learning, artistic community and to facilitate creativity. Whether you're in the early stages of your career, or mid-career as you read this proposal, if what you're feeling right now is a spark of inspiration or curiosity, I'd like to hear from you.

My contact info:

Cell: 215-340-0964

Email: LisaNaplesCeramics@gmail.com

Studio location: 34 Bridge St. Frenchtown, NJ 08825

*Clay used in this studio is a custom red body which we fire at cone 1.

[Ceramic Arts Network](https://ceramicartsnetwork.org) is an online community serving active potters and ceramic artists worldwide, as well as those who are interested in finding out more about this craft. CeramicArtsNetwork.org provides a wide array of tools for learning about and improving skills in the ceramic arts, and a place for artists to share ideas and perspectives about how their art and life interact to shape each other.

CeramicArtsNetwork.org provides free daily newsletters, access to *Ceramics Monthly* and *Pottery Making Illustrated* magazines, membership to the International Ceramic Artists Network (ICAN), and links you to all the related products and services that these groups offer.

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