



Workshop from Home with Be Rose Resources for May 20, 2026

- Be Rose has a 1500 sq ft (475.2 sq m) studio that she shares with her partner.
- Be uses [Laguna Clay Company's Miller 16 porcelain](#) clay body.
- She bisque fires to cone 06 and glaze fires to cone 6.
- Her work is wheel thrown or casted from plaster molds that Be makes herself.
- Be mixes a clay slip from her reclaim that she uses for slip trailing and slip casting. The black drippy slip she uses is a modified recipe from John Jessiman. She also uses [Amaco underglazes](#) and [Mason Stains](#) to color her clay body.
- She just finished working as an apprentice to Laurie Caffery.

Be's Favorite Tools

Slip trailers	Extra needle tips
Small scale	Fondant cutters
Blue Bucket sieve or Talisman sieve	Talisman Sieve (also can be found here)
Decorating Disk	Tree Little Tree (Custom cookie cutters)
Collected/found cookie cutters	Small rolling pin
Masonite bats	

Glazing Materials

Campana Clear

Cone 6

Wollastonite	20%
Zinc Oxide	8
Ferro Frit 3134	21
Spodumene	11
EPK Kaolin	20
Silica	20
	100%

Notes: Be mixes this glaze to a specific gravity of 1.40–1.45.

Links from Be Rose:

<https://ceramicartsnetwork.org>

Ceramic Arts Network

P.O. Box 1555

Westerville, OH 43086-1555

Website: <https://claybybe.com>

Instagram: [@clay.by.be](https://www.instagram.com/clay.by.be)

[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.

CeramicArtsNetwork.org is owned and managed by The American Ceramic Society, a more than 120-year-old non-profit organization that promotes the professional needs of the international ceramic arts community.

Access hundreds of the best clay art videos online anytime, anywhere! Our video streaming service [CLAYflicks](https://clayflicks.org) provides access to the entire catalog of the Ceramic Arts Network's pottery video series—professionally produced instructional pottery videos with some of the top ceramic artists working in the field! CLAYflicks also features original programming such as [Sights & Ceramics](https://clayflicks.org/sights), a travel show exploring clay communities around the world, and [Talking Clay](https://clayflicks.org/talking-clay), a conversational program hosted by Simon Levin featuring interviews with artists working in the field about anything from aesthetics, to process, to business and anything in between!

<https://ceramicartsnetwork.org>

Ceramic Arts Network

P.O. Box 1555

Westerville, OH 43086-1555

Be's Guide to staining clay

Test ! Test ! Test !

Most mason stains look great when mixed from the bag at 3-4%. I find it easiest to test out a new stain around there to see if it will stay at cone 6 with my clear glaze on top. I don't recommend using over 8% since it can change the chemical makeup of the clay and cause bloating and possible melting issues. I recommend using porcelain or a white stoneware for this process.

To test / mix stained clay from bagged clay

- Weigh out a pinch pot of clay - for a test around 100 grams
- Use a calculator to find the percentage you're looking for from the weight of the pinch pot - if 4% then multiply by .04 - for example $100 \times .04 = 4$ grams of mason stain to 100 grams of clay
- Weigh and add mason stain to pinch pot
- Add a **very small** amount of water so the mason stain is hydrated
- Mix and wedge clay until it's a unified color
 - For testing- Roll out a slab on board - make your test tile (I like to make two) write the mason stain and percentage (:
 - Larger balls of clay - put in a ziplock bag with a sharpie label of percentage and mason stain used

Mixing slip

Since slip has a higher percentage of water it requires a lower percentage of mason stain - I limit at 5% mason stain to slip

I use my porcelain reclaim to make my slip for casting / trailing.

- Take excess water off top of reclaim bucket
- Mix with drill - should be a thick consistency like greek yogurt
- Add a few drops of Darvan 11 (I add about a cap full to a 5 gallon bucket)
- Mix with drill again - it should react like you've added a decent amount of water - if not, add more Darvan
- If you're patient - wait a day / a few hours - mix again
- Sieve with wide mesh - I use a fine mesh kitchen sieve

Adding mason stain

- Tare out a container on scale
- Weigh desired amount of slip
- Multiply by percentage - to find 3% of 500grams of slip - $500 \times .03 = 15$ grams of stain
- Add mason stain to slip with a small amount of water

- Mix with paintbrush
- Sieve slip into a new container, use paintbrush to push any clumps through
- Sieve back and forth from containers until a consistent color - usually 3-6 times
- Label container percentage + mason stain used

My favorite stains to use

Best Black 6600

Sky Blue 6363

Wedgewood 6310

Walnut 6108

Avocado 6280

Bermuda 6242

Chartreuse 6236

Sea Green 6268

Orange 6028

Tangerine 6027

Lavender 6219

Lobster 6026

Canary 6410

Titanium Yellow 6485

Watermelon Inclusion Stain

Rose Inclusion Stain

PATCHWORK MUGS

by Be Rose

Every time I start a new series of pots, I challenge myself with a new color scheme. This keeps me on my toes, keeps me interested in my work, and keeps me testing new Mason stains. It's important to me to be involved in the material aspect of my work, creating different clay body colors, slips, and glazes. I'm drawn to the seemingly infinite variations I can create within color. All color schemes are premeditated, planned out in my notebook, and then I adjust as I go.

Mixing Colored Slip and Clay

To make a casting slip, my general recipe is to use reclaim clay and mix in a few drops of Darvan 811 into a slurry. Sieve and use this slip as a base for different casting-slip colors and slip-trailing colors. Weigh out 1–5% Mason stain to slip for different intensities of color. This can be any amount: multiply the weight of the slip by 0.01 to 0.05 to get the percentage—for example, 4% of 500 grams of slip would add 20 grams of Mason stain. I recommend storing liquid slip in labeled, lidded containers.

To make colored clay, weigh out a pinch pot (I mix using 454 grams (1 pound) of clay at a time, but you can make whatever amount you need) in grams and add 1–8% Mason stain with a little water. Wedge the mixture into a homogeneous color, and store the clay in labeled, tight-sealing plastic bags.

Carving Lines

Once you have trimmed the foot of the mug, keep the piece upside down and centered on the wheel. Lay out the foundation for the patchwork grid by dividing the mug into sections horizontally. Using a needle tool, start by dividing the piece in half, then into quarters (1). Flip the piece right side up to finish the top lines and add an additional line on the inside and outside of the rim so the pattern wraps over into the interior. When carving the line on the interior, use your thumb to stabilize the needle tool as you press into the pot.

To create the vertical lines, use a template that is divided evenly into four sections and mark the lines

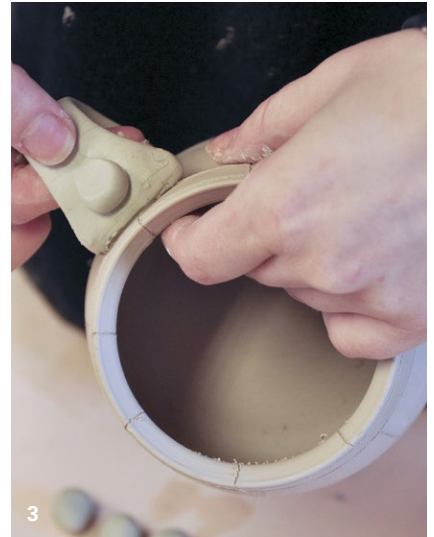




1 Use the wheel to carve horizontal lines into the cup.



2 Divide the cup into equal sections and carve vertical lines.



3 Form and attach a colored-clay handle to the mug.



4 Attach and shape colored-clay feet in four spots on bottom of the cup.



5 Use a stamp cutter to mark where to score and slip the clay additions.



6 Cut out colored-clay flowers from a thin slab of clay.



7 Attach a second colored-clay cutout in various places throughout the form.



8 Attach the flowers with a contrasting black slip.



9 Create a more patchwork feel by further dividing the carved squares.



10 Inlay watered-down Mason stains to highlight the carved lines.



11 Wipe away excess stain with a clean, damp sponge.



12 Paint various colors of underglaze in the grid squares.



13 Flow the underglaze over the rim to bring the color pattern to the interior.



14 Trail alternate colored-slip dots on various squares.



15 Trail colored-slip dots on bottom to fully wrap the design around the form.

on the pot. Then, using a needle tool, follow your markings to divide the pot with four carved lines. Go through and carve an additional line between the four, creating eight total vertical lines (2). **Note:** Make sure to follow your lines over the rim, and ensure that there is an even number of lines so the pattern can be checked. Double-check that all of the lines are carved deeply enough that they won't be wiped away later on in the inlaying process.

Adding Colored Clay

My handles are made from a slip-cast mold, and the feet are made from extra clay leftover from the casting process. If you do not work with molds, you can pull a handle and handbuild the feet. To attach, line the handle up with one of the vertical marked lines, score, and add black slip (3). I use black slip because I like the contrast to the bright colors used throughout the form. Make sure to support the pot from the inside. Roll out four dime-sized

balls of colored clay and two smaller balls for handle embellishments. Place the smaller balls on the top and bottom of the handle and lightly smear the bottom $\frac{2}{3}$ of the ball to create a little wave on the top and bottom of the handle (see 3).

Flip the mug upside down to add the feet. Using the vertical lines as a guide, slip and score with black slip and press the four dime-sized colored-clay balls into the bottom corner of the mug, not directly on the bottom (4). Although it is commonly known that three feet are more stable than four, I like that they all match the carved vertical lines. Once the feet are shaped, transfer the upside-down mug to a ware board, and place under plastic for a few hours to let the handle and feet set up.

Using a rolling pin, create colored-clay slabs that are as thin as a quarter (about $\frac{5}{64}$ inch (1.75 mm)). I prefer to use Masonite bats for rolling out my slabs since they're only slightly absorbent and have less texture.



While the slabs are setting up, use a flower cutter to lightly press a flower-shaped mark into the squares, sketching out where the colored-clay flower cutouts will be placed (5). Using a needle tool, score the interiors of the flower shapes.

Coming back to the colored-clay slabs, cut out sixteen flowers with the flower cutter (6). Attach the flowers with black slip (7), then go back through with a sponge to clean up extra slip and compress, making sure the flowers are attached well.

Next, from a different colored-clay slab, cut out a flower center with a circle cutter, then attach by slipping and scoring with black slip (8). Go through again with a sponge to compress and soften the shapes.

Lastly, add lines in some of the empty squares to further divide them and give the mug a more patchwork-quilt feel (9). Lightly cover the mug, so the flowers won't crack as the mug slowly dries.

BE'S BLACK SLIP

Cone 6 Oxidation

Borax	5.43 %
Nepheline Syenite	25.00
EPK Kaolin	19.57
OM 4 Ball Clay	20.65
Silica	29.35
	<u>100.00 %</u>

Add: Zircopax	9.78 %
Chrome Oxide	2.17 %
Cobalt Carbonate	5.43 %
Manganese Dioxide	2.17 %
Red Iron Oxide	3.26 %

This is a modified version of John Jessiman's dry black slip, more suited to pulling and dragging at cone 6.

CAMPANA CLEAR

Cone 6 Oxidation

Wollastonite	20 %
Zinc Oxide	8
Ferro Frit 3134	21
Spodumene	11
EPK Kaolin	20
Silica	20
	<u>100 %</u>

I use this as a clear glaze and as a base glaze with added colorants. This recipe was developed by Jeff Campana.

Painting and Slip Trailing

Once the mug has dried out completely, inlay the carved lines using a mixture of Mason stain 6600 mixed with water to an ink-like consistency (10). Use a damp sponge to remove the excess stain around the lines. Make sure to clean the sponge between every wipe (11). This process can be a little smeary at first, but with patience and a clean sponge the spaces between the lines will become clear. This is also a great time to wipe away any unwanted texture and smooth out the handle additions.

After all the carved lines are inlaid, paint two coats of underglaze into the checkered squares to create a quilt-like pattern (12). If using blue underglazes (which can often run with some clear glazes), think about what color they will flow into. If the underglaze goes over the lines or smudges, use a needle tool to scrape away the unwanted color. Remember to add color to the squares that flow over the rim (13).

Starting with the black slip, add colored dots to different sections on the mug (14). Play with color combinations and take care to balance out the composition. Make sure to use the colored clay slip that was used in the handle to tie the hues together. Be careful and patient, letting the dots dry as you go so they won't smear. Finally, to complete your mug, add a dotted pattern to the bottom of the mug (15).

Be Rose is an almost full-time studio potter working in Horseshoe, North Carolina. She and her partner are renovating a production pottery studio into a community working space called Pink Duck Pottery Studio. She received her BFA from Moore College of Art & Design in 2017 and has completed several residencies since. Learn more at claybybe.com and on Instagram [@clay.by.be](https://www.instagram.com/clay.by.be).