

Workshop from Home with Glynnis Lessing Resources for June 23, 2022

- Glynnis uses Continental Clay's High-fire Grolleg Porcelain, and occasionally uses Standard Ceramic's English Porcelain 257.
- She bisque fires to cone 04. The porcelain can be too fragile if bisque-fired to cone 06, and is still very absorbent at cone 04.
- Glynnis glaze fires to cone 10 in reduction (2345°F (1285°C)).
- She makes a black slip, and uses underglazes that hold up in cone 10 reduction. She prefers Amaco Velvet underglazes, Duncan and Mayco Colors, and Speedball brands.
- Glynnis throws the majority of her work, but when handbuilding, she uses drop molds, some slump molds on the potter's wheel.
- Her favorite tools are loop tools, especially Kemper Tools and Diamond Core Tools.

Glazing Materials

Glynnis' Black Slip (makes 1 quart) Cone 10–11, oxidation/reduction

Soda Ash	10g
Grolleg Kaolin	1000g
Water	1quart

For Black:

Mason Stain 6600 50–90g

I use Mason Stain 6600 for black but you can use any color mason stain to tint your slip. The color will be paler than the undiluted mason stain because you are adding it to a large body of white. I use 9% but the original recipe called for 5% colorant. I believe too high a concentration of certain colorants can cause bubbling under the clear glaze. I like this slip the consistency of thick cream, but you can make it thinner at any time by adding water. When you make it, it may take a few hours for the deflocculant to work completely, and it may seem too thick, but I recommend waiting until the next day to adjust the consistency by adding water. This slip works just fine at lower temperatures too. You can use this slip at cone 6, but I would mix a small batch and do test tiles first. Since this slip is porcelain-based, it perfectly fits a Grolleg

porcelain clay body. It will also work on all sorts of stonewares, but I recommend applying it as soon as you can so that the slip doesn't shrink and crack off—that can happen if you apply it to a near-dry or bone-dry stoneware clay piece.

Shaner Clear

Cone 10–11, oxidation/reduction

Dolomite	5.25%
Whiting	16.79
Customer Feldspar	31.93
EPK Kaolin	14.10
Silica	<u>31.93</u>
	100.00%

Add:

Bentonite	2.99%
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This is a nice, easy to work with glaze that can be thinned, doesn't show minor flaws like drips made while glazing and travels well unfired as it has a hard (not powdery, flaky) dried surface. Fits cone 10 porcelain, B-clay, and stoneware. This glaze mixes very nicely if slaked overnight.

Steps and Stages for Building the Oval Jar:

1. Throw a jar form. Set the gallery after one pull. Make sure the gallery wall is angled slightly outwards, or you can trap your lid during glaze firing. Leave at least ¼-inch thick floor to avoid buckling when ovaling the jar.
2. Oval the jar when the clay is soft. You can do it immediately after throwing or wait up to 20 minutes. If you wait too long, it will crack when you try to change the shape. Your hands should be dry, and the surface of the jar not slick. This prevents your hands from slipping on the surface.
3. When the jar is leather-hard, finish the bottom and make a hand-built lid out of ¼-inch thick (or more) slab of wet clay—thinning the edges slightly.
4. Lay the fresh clay lid upside-down on top of the plastic-covered jar. This will allow the lid to dry and set up. Note: The lid is uncovered while the jar is covered.
5. Once the lid is leather-hard, file it down to fit in the gallery of the oval jar.
 - a. Because your ovaled jar may not be perfectly symmetrical, mark the lid and gallery at one end for orientation.
6. Add knobs and/or lugs to the jar and lid before covering them together to equalize moisture.
7. When the pot is leather-hard, apply slip. Once the slip has dried to leather hard, you can carve it. You certainly can carve slip when it is bone dry but I don't recommend it because:
 - a. It's easier and more fluid to work with a softer surface.

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- b. You are less likely to breathe in the dust you create than when carving bone dry.
8. Cover with a light drape of plastic to dry slowly so the handles don't crack.
9. You can bisque and/or glaze the jar when it is bone dry. Don't forget to wax the gallery and remove every tiny speck of glaze from where the jar and the lid meet!
 - a. Note: I find it useful to apply two coats of wax to the gallery. I also find it helpful to take Elmer's glue and glue the lid in place once it's glazed so it doesn't slip to one side and stick. The glue burns off during the firing and leaves no marks.

Links from Glynnis Lessing:

<https://glynnislessing.com>

Instagram: [@glynnislessing](https://www.instagram.com/glynnislessing)

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

[Stanley Surform](#)

[Xiem Hook and Knife tools](#)

[Instant Damp Cabinets](#)

[Tips for Throwing a Perfect Tall Cylinder](#)

[3 Expert Tips for Throwing Large Pots](#)

[Kemper Wire Loop Sgraffito Tool](#)

[FP9 Fine Point Micro Half Dome Carving Tool](#)

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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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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!

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