

Workshop from Home with Kip O’Krongly Resources for October 23, 2025

- Kip has a few spaces on the second floor of her home that she uses for making. Her larger space is narrow and long (9 x 23 ft (m) and that's where she does all her wet clay work. The smaller space is 12 x 12 ft (m) and that is a clean workspace for design and computer work. With her recent shift to screen printing, Kip also converted a bathroom into a darkroom for burning screens. Her kilns are in the garage, and she stores her inventory, photographs work, and packs for shipping in the basement. Basically, she has taken over a good portion of her house!
- Right now, she is using two clay bodies. One is [Red Rock Red clay from Rocky Mountain Clay](#) and the second is [Sedona Red made by AMACO Brent](#).
- Kip does not bisque fire her work! She applies her glaze on stiff leather-hard pieces with a brush. However, she has been having some issues with the glaze pulling at the transfers as the glaze dries and is testing a bisque firing to cone 05. Kip is also testing adjusting the shrinkage of her glaze (from wet to dry) by substituting some of the Grolleg clay in her glaze for calcined Grolleg (which will mean less shrinkage as the glaze goes from wet to dry).
- She glaze fires her work to cone 02 in an electric kiln.
- Kip uses a mix of wheel throwing and handbuilding techniques depending on the piece. She used to only throw, but now she really loves to handbuild.
- She mixes her own slip which she colors with Mason Stains. Her slip takes colors like yellows and soft blues and greens well. For more vibrant colors, she uses a selection of Amaco Velvet underglazes.
- Kip does not have an apprentice or assistant.
- Kip’s previous video on CLAYflicks [Making and Decorating a Plate with Kip O’Krongly](#) and in the [CAN Shop](#).
- Jason Bige Burnett book [Graphic Clay: Ceramic Surfaces & Printed Image Transfer Techniques](#)

Links from Kip O’Krongly:

Website: kipokrongly.com

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

Shop: kipokrongly.com/shop

<https://ceramicartsnetwork.org>

Ceramic Arts Network

P.O. Box 1555

Westerville, OH 43086-1555

Tools Kip Referenced:

Speedball Transparent Base	Newsprint on Amazon	Amaco INKs
SmallDogPrints Kit	EZ Screen	Affinity app for drawing
Procreate App	CMC Gum	Banding Wheel
Calligraphy Brushes	Rite in the Rain paper	Hotop Wire
Spray Adhesive	Talisman Sieve	Red Rubber Rib
Flat bottomed jars on Amazon		

[Ceramic Arts Network](#) 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](#) 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](#), a travel show exploring clay communities around the world, and [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!

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Student Supply List

I am so excited to share some of my screen printing on clay tips during my workshop! Below you will find a list of things that I'll be using during the demonstration.

For hand building the tiles:

I will be demonstrating how to make a small hanging tile (which can also be used as an ornament). If you'd like to make something along the same lines, you will need:

- Rolling pin or slab roller to make a ¼" thick slab
- Mud tools yellow or red rib for smoothing your slab
- A cookie cutter to cut out your tile shape (I use a 3 ½" round cutter)
- A hard, smooth ball for shaping your tile (a lacrosse ball works great!)
- A piece of thick foam to shape your tiles (a stack of smaller sheets will work too)
- High temperature wire to make the tile hanger (you can find the ones I use [here](#))

For screen printing and surface work:

I will discuss the process of making screens, but we won't actually burn one during the workshop. I would recommend watching the process before getting the screen printing supplies so you have a better sense of what might work best for you. After the workshop, here is a basic list to get you started!

- I have tested two different brands of pre-emulsified screens. Some from [EZ Screen Print](#), and some from [Small Dog Prints](#). Both work very well!
- Duct tape for stabilizing screens and packing tape for securing the screen to your table.
- Ceramic screen printing ink (you can make your own from thickened underglaze and [Speedball Transparent Base](#), or buy your ink pre-mixed from [Amaco here](#)).
- A wide rib or squeegee for pulling the ink across your screen. I like [this set](#).
- Newsprint for printing your designs. [These pre-cut sheets](#) have worked well for me.
- A variety of brushes for applying slip and/or underglaze color to your transfers
 - Smaller brushes for hand painting color are helpful (I use the smaller brushes from [this set](#)), and a wider brush for adding larger areas of background slip (I like ½" or 1" wide brushes for this).
- A spray bottle with distilled water (for thinning inks and slips)
- A clean sponge (for wetting transfers)
- A mud tools red rib (for compressing transfers)
- Tweezers (to help remove transfer newsprint)

If you have any questions, or have trouble finding anything, feel free to contact me at kipokrongly@gmail.com. I am looking forward to working together!



Kip's 2025 Recipe and Resource List

In terms of clay, I'm currently using [Rocky Mountain Clay's Red Rock Red](#) and [Amaco's Sedona Red](#). I single fire to cone 02 in an electric kiln (I have an L&L).

White Slip Recipe

Percentage	Material	6000 gram batch
40	OM4 Ball Clay	2400 g
15	Grolleg	900 g
15	3110	900 g
25	Talc	1500 g
10	Silica (ideally superfine)	600 g
.15	Sodium Silicate	9 g
50	Distilled Water	3000 g or ML

Ideally, the specific gravity of the slip will be around 1.60 (meaning 100ml of slip will weigh 160g). It takes a while for the materials to fully hydrate, so I typically add the water, mix, **let it sit overnight**, and then mix again and sieve the next day. Otherwise, it's an absolute pain to sieve!

Just FYI – One 6000g batch of slip and 5000g batch of glaze is enough for me to make about 400 pots (since my pots are on the smaller side and I brush on my slip rather than dip).

Colored Slips

With a SG of 1.55 – 1.60, 1 cup of white slip = approximately 200 grams of dry materials. For colored slips I use the following:

White Slip Amount	Color	Mason Stain Name/Number	Mason Stain Amount
3 cups	Light Yellow	Titanium Yellow (MS 6485)	5%/30 g
3 cups	Dark Yellow	Titanium Yellow (MS 6485)	15%/90g
3 cups	Sea Green	Bermuda Green (MS 6242)	15%/90g
3 cups	Blue/Green	French Green (MS 6219)	15%/90g
3 cups	Dark Green	Peacock Green (MS 6266)	10%/60g

There are SO many mason stains to try, I'd encourage you to play around with some of the many options!

I also use a lot of underglazes in my work – all applied at the leatherhard stage. I currently use Amaco Velvet underglazes, but I'm sure other brands would work just as well. As is always the case with clay, it's best to test!

Clear Glaze Recipe

Percentage	Material	6000 g batch
51.5	Frit F2	3090g
20	3278	1200g
20.5	Grolleg	1230g
8	Silica	480g
1	Veegum Cer	60g
75	Water	4500g or ML

As with my slip, I brush on my glaze. I like soft, 1" wide brushes and typically just do one coat of glaze while my pots are at the stiff leatherhard stage. **An important note for the screen printed transfers:**

I have found that when applying the glaze on greenware transfers, the shrinkage of the glaze from wet to dry can pull the transfers off of the piece. I am currently testing decreasing the glaze shrinkage by substituting some of the grog for calcined grog. I would recommend doing a bisque firing, or do some tests yourself before green glazing over transfers!

Latex Resist

I use [Laguna's Water Based latex](#) to mask areas of my pieces where I don't want white slip. You can thin the latex down with distilled water (it comes quite thick). I'd recommend using distilled water whenever you're mixing to keep the unknown additives to a minimum (water softening salt, for example).

- Just a reminder, your latex brush should only ever go in soap – NO WATER!!! You can freely thin the latex with water, but water on your brush will make the latex seize up.

Image Sourcing

Finding images that are free to use can be a bit tricky, however, there are a few places to search for freely available content. [Creative Commons](#) is a great place to start and [Unsplash](#) is another one of my favorites. I'll often take components from multiple images and collage them together as inspiration for my drawings.

For a good overview of the different classifications of images along with lots of other places to look for inspiration photos, check out [this article](#) from Buffer.