Flashing Slips and Wadding Recipes for Atmospheric Firings

LISA YORK'S FLASHING SLIP
Cone 10

Nepheline Syenite	20 %
Hawthorne Bond Fireclay	80
	100 %

Matte surface with a medium orange color when used in reduction salt, soda, and wood atmospheric firings.

The image shown here is the Flashing Slip recipe on porcelain with Honey Celadon glaze over the Flashing Slip in some areas.

NOLAN BAUMGARTNER'S BAUER ORANGE FLASHING SLIP
Cone 10

Borax	6.36 %
EPK Kaolin	46.82
OM4 Ball Clay	46.82
	100.00 %
Add: Zircopax	11.73 %

My washes and flashing slips are mixed very, very thin (think skim milk), which measures between 1.1 and 1.2 on my DIY hydrometer (available on ceramicartsdaily.org). I apply them to bone-dry greenware then bisque fire them. Medium orange color when used in salt, soda, and wood atmospheric firings.

Image shown is porcelain, Bauer Flashing Slip, commercial underglaze, Oribe Green, soda fired to cone 10-11.

RUGGLES AND RANKIN #6 TILE SLIP
Cone 10 Reduction

Nepheline Syenite	6.90 %
#6 Tile Kaolin	48.28
Grolleg Kaolin	10.34
Silica	34.48
	100.00 %
Add:	
Bentonite	1.00 %

Made for application to bisque-fired ware. Test first if applying to leather-hard clay or greenware. A reddish-tan matte slip or engobe made for application to bisque fired ware.

BEDE CLARK'S HELMER/EPK FLASHING SLIP
Cone 10–12 Reduction

Nepheline Syenite	50 %
EPK Kaolin	25
Helmer Kaolin	25
	100 %
Add: Soda Ash	2.0 %
Titanium Dioxide	0.5 %

Apply to bisqueware. Produces a matte surface.

Wadding is necessary in salt/soda to prevent pieces from being glued to kiln shelves by fluxoing/melting ash, salt, and soda. The kiln atmosphere will coat everywhere except the surfaces in direct contact with the wadding. This will result in small, pale wad marks surrounded by areas of flashing.

Part of the firing technique is to use wadding in creative and decorative ways such as: wad the bottoms of pots in order to glaze/flash bottoms; lay tall pieces sideways on wadding to get ash/glaze runs to pool on the gravity side; stack bowls rim-to-rim to get atmospheric effects on the rims and inside; wad lids in place so that they are exposed to the same atmosphere as the nearby pot surfaces; stack plates or bowls separated by wadding, for interesting flashing effects on inner and outer surfaces; apply wadding as a decorative masking technique, regardless of whether it's required for firing.

BRYCE'S WADDING SEASHELLS

Cone 11

Alumina Hydrate	50 %
EPK Kaolin	50
	100 %

Mix the alumina and EPK Kaolin with water until workable, then stuff the wadding inside each seashell prior to placing the shells onto the pot. For use in salt, soda, and wood atmospheric firings.

MICHAEL KLINE'S WADDING RECIPE

Cone 11

Fireclay	50 %
Local Sand	25
Alumina Hydrate	25
	100 %

Make wadding/wads stiffer so that they won't collapse under the weight of 4 or 5 stacked plates and bowls. Use Elmer's glue to attach the waddsthe wads.

Alternatively, for wadding use the same recipe as for kiln wash with less water so it has the consistency of a bread dough. You can add 40% (or more) of sand, grog, and/or sawdust. The sawdust burns out in the firing leaving a crumbly substance that is easy to break up and remove.