

# Flashing Slips and Wadding Recipes for Atmospheric Firings

## LISA YORK'S FLASHING SLIP

Cone 10

Nepheline Syenite . . . . .	20 %
Hawthorne Bond Fireclay . . . . .	80
	<hr/> 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.



## 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
	<hr/> 100.00 %

Add:

Bentonite . . . . .	1.00 %
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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.



## NOLAN BAUMGARTNER'S BAUER ORANGE FLASHING SLIP

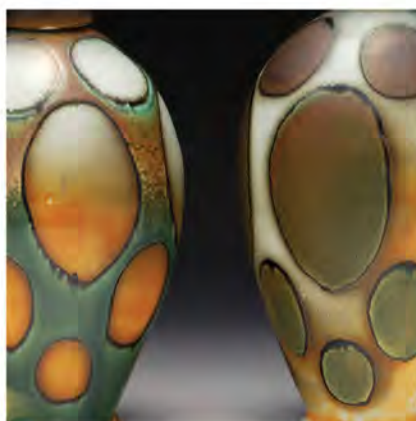
Cone 10

Borax . . . . .	6.36 %
EPK Kaolin . . . . .	46.82
OM4 Ball Clay . . . . .	46.82
	<hr/> 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.



## BEDE CLARK'S HELMER/EPK FLASHING SLIP

Cone 10-12 Reduction

Nepheline Syenite . . . . .	50 %
EPK Kaolin . . . . .	25
Helmer Kaolin . . . . .	25
	<hr/> 100 %

Add: Soda Ash . . . . . 2.0 %  
Titanium Dioxide . . . . . 0.5 %

Apply to bisqueware. Produces a matte surface.



## Creative Wadding

Wadding is necessary in salt/soda to prevent pieces from being glued to kiln shelves by fluxing/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
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	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
	<hr/>
	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 wadsthe 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.