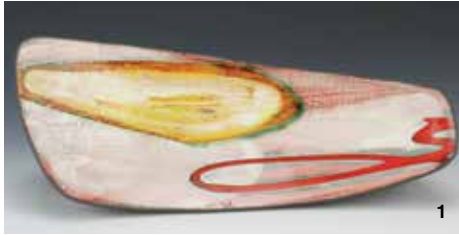


## RECIPES

# emerging artist recipes

Naomi Clement, Stephanie Galli, and Travis Winters share their clay, casting slip, and glaze recipes.



## Naomi Clement

### VINCE PATELKA ALL TEMPERATURE SLIP (1)

Cone 04–10 Oxidation/Reduction

Custer Feldspar	27 %
EPK Kaolin	34
OM 4 Ball Clay	20
Silica	19
	<hr/> 100 %

Add: Zircopax . . . . . 8 %

I decorate at the leather-hard stage using Amaco Velvet Underglazes and newspaper resist (most of this is laser cut). Once the underglaze color is down, I then apply a layer of white slip over it. I mix the slip without the Zircopax so that it is a bit transparent and the colors come through.

### BRIGHT CLEAR (1)

Cone 6 Oxidation/Reduction

Gerstley Borate	35 %
Kona F-4 Feldspar (Minspar 200)	40
OM 4 Ball Clay	15
Silica	10
	<hr/> 100 %

This is a glaze I got from my time at NSCAD in Nova Scotia. It's a great cone 6 base, and applies really nicely (you can both brush and dip it with equal success). It also takes colorants well.

## Stephanie Galli

### MATHER CASTING SLIP

Cone 9–10 Oxidation/Reduction

G-200 or Custer Feldspar	25 %
#6 Tile Clay	25
EPK Kaolin	20
OM 4 Ball Clay	15
Silica	15
	<hr/> 100 %

For a 100 pound batch use 21 quarts of hot water and 1½ cups of Darvan #811. Add hot water and Darvan, mix well. Add the materials in order of the most plastic (clays first) to least plastic. Mix well as each ingredient is added. Do not attempt to adjust the water and Darvan until the slip has been mixed for at least 30 minutes. It is better to mix longer and if possible, allow the slip to sit overnight and mix again the next day before adjusting and using.

### GALLI'S PORCELAIN (2)

Cone 9–10 Oxidation/Reduction

Minspar 200 Feldspar	28 %
Grolleg Kaolin	53
Silica	19
	<hr/> 100 %

Add: Macaloid . . . . . 3 %

### TAKESHI'S QINGBAI (2)

Cone 9–10 Oxidation/Reduction

Talc	4.0 %
Wollastonite	15.6
Zinc Oxide	6.2
Ferro Frit 3124	7.8
Cornwall Stone	58.6
EPK Kaolin	7.8
	<hr/> 100.0 %

For Red:

Add: Cerdec-Degussa Intense Red Stain 10.0 %

For Black:

Add: Mason stain #6600 Black . . . . . 9.0 %

For White:

Add: Tin Oxide . . . . . 5.0 %

The original recipe listed above is from Takeshi Yasudap I add 12% silica to Takeshi's Qingbai recipe to help the glaze fit my clay body, which helps eliminate crazing and also causes the glaze to have a higher viscosity and a "fatter" appearance. With the silica content added, the glaze is a pale blue in reduction and clear in oxidation.



1 Serving boat, 14½ in. (37 cm) in length, stoneware, underglaze, Vince Patelka All Temperature Slip, fired to cone 6 in an electric kiln, 2016. 2 A Series of Interactions Between Color, Form, and Surface, 6 ft. (1.8 m) in length, Galli's Porcelain, Takeshi's Qingbai glaze, fired to cone 9 in reduction, luster, 2016. 3 Travis Winters' How the West Was Won, 25 in. (64 cm) in height, earthenware, terra sigillata, stains, oxides, glaze, fired to cone 04, luster, paint, 2017.

## Travis Winters

### TERRA SIGILLATA (3)

Cone 04

XX Saggur (or Ball Clay)	39.84 %
Darvan	0.40
Water	59.76
	<hr/> 100.00 %

When mixing a batch of this terra sigillata recipe, I use 5000 g of the XX Saggur or Ball Clay, 50 g of Darvan and 7500 g of water. First, weigh out the water and Darvan and mix together. Then, add the dry material and blunge. Let this settle for 8+ hours then siphon off the top ⅓ for the terra sigillata.

To add color to the terra sigillata: Use 1 tsp. of stain to ½ cup of terra sigillata.

### LIZ SUMMERFIELD'S XX SAGGAR TERRA SIG (3)

Cone 04

XX Saggur	34.46 %
Water	65.00
Sodium Silicate	0.54
	<hr/> 100.00 %

When mixing a batch, I use 1500 g of XX Saggur clay, 3000 g of water, and 25 g of sodium silicate. Weigh out the water and sodium silicate first, mix them together, then add the XX Saggur to this mixture and blunge. Let this settle for 8+ hours and take top ⅓ for the terra sigillata.

### STAIN RECIPE (3)

Cone 04

Mason stains	1 part
Gerstley Borate	2 parts

