

Master of Fine Arts Thesis

Past Carries Present

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This writing, and the exhibition it supports, are dedicated to
Gene Boyer Fee
(March 8, 1936 - January 12, 2022)

Who taught me- and whose memory continues to teach me- how to do it:

To go steady,
To work with my hands,
And to stay in love.

Thank you, Grandpa.

Manifesto

I make ceramic forms at the intersection of individual, ecological, and geologic meaning. As the common ground between body, living system, and terrestrial environment, clay emphasizes the relationships between all three. It does this concretely, through materiality, and poetically, by integrating each of these spatial scales. It is bodily in the vessel's form and in clay's colloidal materiality. Ceramic pots mirror personal, individual space. Equally, a ceramic vessel can be ecologic in its manifestation of human use, engineered structure, and living system. Finally, it is deeply terrestrial- a thing made of clay is comprised of a weathered amalgam of igneous rock, and is ingrained in our geologic environment and living ecosystem. In carrying and linking these realms, a pot exists between deep time and lived time.

Making this body of work is a means for me to contemplate the connections and interstices between three scales of identity and perceived time: personal, communal, and geophysical. My work conveys the emotional impact of lived architectural space and dynamic geology together in an intimate form.

Accumulation

Accepting that a pot is finished and proceeding towards firing is challenging. To me, the work is stunning as rich, wet clay, and it is difficult to let it leave this territory: colloidal, mutable, and alive. However, bisquing the work adds a bright, dense tone to the form, and is a useful step in order to stabilize, transfer, and install it. In firing work, I am ambivalent: clays rich, earthy quality is the cost of strengthened, enduring vessels. To restore rich surface to a bisque pot, I pursue surfaces that bring back earthy, matte, and dewy qualities. These glazes play up visceral form, allowing it to show through. Green, bare fired clay, and glaze are all valued as equals in installing and accumulating work.

In a studio visit, Linda Sikora asked what it would be like to lose control of the output of my studio- to make so many pots that I got angry about it. In pursuit of the answer, I realized that emphasizing expedience in producing pots changes my perception of them. It diminishes each one's preciousness, and facilitates risky installations. The pot becomes a member of a population, rather than a sacred monolith. Press molded forms are building blocks that become a larger movement.

From a population of green, bisque, and glaze pots, I build installations. These assemblages shape their surroundings. In one amalgamation of pots, the stack's height stretches enough that a viewer must tilt back or turn their head up to see the peak. The curve of the stack teases one to enter the inner space within, but does not offer a safe passage. The work shadows itself, and is visually fragmented by the way light and shadow dress the form. This scale illustrates power dynamics and spatial relationships physically, by equalling and surpassing human size. A person must negotiate their way around a piece when they come close.

In using forms as building blocks, I can stack, align, and construct whatever scenario comes to mind. In stacking many layers and rows of pots, strata emerge. The higher I stack, the more precarious the structured strata become. This physical precarity is a lesson in social dynamics and geologic action equally. Pots turned on their rims are just as good a foundation as those on their feet. Pots on their sides, while beautiful, make a poor building block. Installations change according to the site and intended mood- they can be minimal or maximal, chaotic and clean.

At the entrance to Past Carries Present, the entryway from the atrium into the main space is rerouted by an elevated line of tall, sturdy vase forms that fill the space from the gallery wall to a central support column. Shoulder to shoulder, these pots reorient the tone of the space. In the interstitial spaces between these pots, smaller forms spring from the plinth- jars, vases, and pods. They fill area, generating an overstory of large pots and smaller secondary growth. Everything is wet terra cotta. The installation physically slows visitors from entering the show, and hides the interior space from view. Visitors must either walk around or peer through the installation in order to see beyond. The negative space between each vessel is sensuous and variable, thanks to the varied pockets and folds in the pot's form. In peering through the hedge of pots, one looks into the work more closely as well- considering the contours of each, the interconnected environment of pots installed, and the living quality of pots grown from clay.

In addition to vessel forms, closed hexagonal boxes are produced as a module for installation. The hexagon exists as an inter-scalar construction unit across vast sizes- from interlocking platelets of kaolin, to delicate honeycombs, to columnar basalt steps of the Giant's Causeway. Using these boxes reorient the focus of work from shaping wet

clay to building with fired vitrified shapes. When placing them, the structured, interlocking grid of the blocks and flow of organic contusions between each block are considered equally. The result is a blended structural landscape.

In using pots as building blocks, their form, assemblage and the composition of marks on them influences our interpretation. As the eye traverses the strata of pots, their bodily vessel form lets one think of human populations, of pots as people. Their cloned silhouettes from the same press mold inspire reflection on individual versus mass, and entity versus identity. Their aberrations evoke messaging about scars and wounds, but also about healing and growth. In organizing and installing my work en masse, I am establishing a basis to question, ponder, and reflect on human nature, wellbeing, the environment, and more, as it suits my fleeting thoughts, and individual passerby.

Background

“Matter can be inherently resistant, and can often teach us through showing us otherwise.”¹

- Anna Hickey-Moody

Clay presents uncertainty. As an ‘intro to pottery’ student, I was engrossed in the honest and humbling task of throwing clay. When I tried to cut corners, the process went awry. Even when giving my very best effort to a pot, something unconsidered would redirect the course of events, transforming the finished result beyond any intentions. At each step, the process of clay becoming a ceramic pot astonished and fascinated me. The resistance and unpredictable transformation of the material kept me engaged. Clay shows

¹ Hickey-Moody, Anna. *Arts, Pedagogy and Cultural Resistance: New Materialisms*. Lanham, MD: Rowman and Littlefield, 2014.

us otherwise, and has its way as it dries, warps, shrinks, and cracks. In working with the material, clay changed my self-perception as much as I changed it.

Using damaged tools, materialistic approaches, and expressive processes became my preferred methodologies. Grounded in the tradition of wheel-throwing, I made pots that rip, crack, and fold into/out of themselves. The raw combustion of change thrilled me.

In firing, unpredictable glaze, soda snot, and dry flashing surfaces which completed the work were beyond what was anticipated, and gave voice and perspective to work that I couldn't have dreamt up. Responding to kiln firings and drawing analogies between dramatically hewn clay pots and breathtaking geologic landscape inspired my studio practice.

Being an undergraduate geology student enriched the experience of learning to work with clay on the potter's wheel. During fieldwork, we spent days looking at various rocks, outcropped sections of expansive strata, and grandiose landscapes. Along with feeling inspired by the beauty of it all, I was interested in the step-by-step deconstruction and analysis of geologic formations in landscape. We learned to observe the landscape then describe the deposits, exact tectonic shifts, and other factors that determine each specific form. Applying this investigative perspective to the making of a pot enlivens each step of the process.

Geologic research teaches that specific steps of formation, deconstruction, and reprocessing define the structure of our world- across all scales- from a microscopic crystal structure to a geophysical vista. The flow of past processes creates the present. This romantic and scientific approach is at the core of my artistic process. Early on, it meant

working with tools on clay directly - shaping a mass, reducing with wire, and adding hewn chunks to generate a form. A potter's direct physical action relates clearly to formation, weathering, and restructuring processes on a geologic time scale. Although the work has changed and grown, my studio practice stays faithful to this logic system.

Product by Process

In geologic research, a scientist analyzes the formation, specific events, the order of operations, and other variables using evidence taken from a sample. A trained eye can use minute bits of evidence to describe a timeline of specific steps and factors at play, including the import of each past action to the present form. Geologic actions are erratic in their flow and tone: indomitable, violent, and quick, but equally languid, accumulative, and sensual. Geology professor, Rob Zielinski argues that geologic change is "a multi-temporal mix, with singular points that punctuate evolution in specific ways."² The process is neither predictable nor mechanized, as founding ontology of the field claimed. Geologic processes dance to a polyrhythmic tempo that follows clear cycles, but is mercurial in its flow, and interrupted by surprises. Our physical earth is made and unmade in cycles that include erratic and spontaneous action, incorporating self-made chaos into its form.

My studio practice follows this maxim-the pattern of steps and actions that are familiar between body, clay, and shaping tools is its own cyclical system. But, these systems generate their own chaos: leaving room for improvisation is a necessary part of the evolution. In the studio, a process that feels intuitively appropriate is established, then

² Parrika, Jussi. *A Geology of Media*. Minneapolis: University of Minnesota Press, 2015.

practiced and repeated, becoming an established chain of events that generates work.

Work makes work! Balancing controlled repetition with spontaneous surprises gives a sense of continuity while steadily pushing the work forward. Accidents can evolve into essential repeated steps, and focal points can be cast aside.

Well worn processes of formation- reducing mass with wire, constructing from wire torn pieces, pressing and squeezing a slab into mold, and generating soft molds from fabric- seem different, but they all have the same effect. Each roots in a measured structure, requires dialogue with and attention to the material, and generates its own voice, beyond my own. I follow processes that give voice to clay, and create their own chaos. Only rarely do sharp edges, parting lines, and unruly moments get cleaned up - these honest testaments to the process visually enrich the narrative of formation. In acknowledging and often preserving the process's marks, making continually teaches me.

The Vessel

The symbolic weight of pottery forms is vast. Pots are a sentinel for human identity. Kevin Kelly, a futurist and popular culture philosopher, theorizes that the things we make are more than their material function - they are inherent to humankind. Born of our innovative imaginations, tools and technology are fundamental to humanity - a phenotype of the mind. The technology that has coincided with humanity across our cultural evolution is innovative, and evolves along with us, as an extension of us. It is effectively its own kingdom of life- as diverse and innovative as animals, plants, fungi, and the rest.³ Building on his theory, I recognize that the pot is one of our oldest and dearest tools- a

³ Kevin Kelly, "*The Seventh Kingdom*", kk.com, published February 2006, Accessed September 2021 (<https://kk.org/thetechnium/the-seventh-kin/>)

core, fundamental part of that evolutionary tree's trunk⁴. What's more, iconic pots are a corporeal remain of cultures since past, carried forward by us today. In making, using, and viewing ceramic pottery, we recall the inextricable humanity of tools, and reinforce our connection to this core feature of human identity- as users and makers.

Archetypal pottery form is a cornerstone in this work. The faceted 'ginger jar' is an iconic, transcultural object. Though its origin is in the Chinese Kangxi dynasty, the form was an exported and commercialized commodity across the western world. In art and culture it became, and remains, an icon of the home and hearth.⁵ This form evokes the stream of human history, recalling cultures since past, which are preserved through reproduction and our collective memory today. Its familiarity is grounding, connecting me to both a transcultural community and my individual ancestral roots. This grounded foundation sets the stage to contemplate inquiries about culture, human ecology, and *natureculture*^{6,7}.

In pressing an archetypal pot from a mold, the elegant contour of the iconic silhouette is subverted by tears, stretching folds, and caverns, generating an aberrant vessel. Art critic and science fiction novelist, Jeanette Winterson, writes that disrespecting a for-

⁵ Sargent, William, *Treasures of Chinese Export Ceramics From the Peabody Essex Museum*. Salem, MA: Peabody Essex Museum, 2012.

⁶ "Natureculture" is a synthesis of nature and culture that recognizes the inseparability in ecological relationships that are both biophysically and socially formed."

⁷ Haraway, Donna. *Simians, Cyborgs, and Women: The Reinvention of Nature*. London: Free Association Books, 1991.

mat vitalizes it.⁸ Winterson's argument emphasizes the tension between symbolic form and visceral clay. To disrespect a format is to mock the craftsmanship, tradition, and alleged perfection the format holds. These pots do not disrespect, but they do question idealized vessel form. Questioning the iconic ceramic silhouette reframes and invigorates the content it presents. It emphasizes the reality that action and deep time of geology are facts in seemingly pristine, untouchable vessels. As these vessels are symbols of civilization, the tension between controlled form and clay contusion is a metaphor to human life on earth.

A pot's scale changes our perception of it and relationship to it. There is a profound paradox between a small pot's size and its access to vast, imagined space. Contusions in press-molded archetypal pots act as a visual resting place to trigger the imagination. Similarly, a handheld pot's construction can contain associative multitudes in scale, surface, space, and time. Pottery has access to intimate personal space- a cup is cradled in one's hands and repeatedly touched to one's lips. It empathetically claims vulnerable space in our bodies, even when only viewed. We respond to pots emotionally, and often subconsciously, because we take their proximity to us for granted.

Architect and scholar Juhani Pallasma has written extensively on the emotional impact of architecture. His research and ideas on a human-scale in lived space have shaped my perception of the emotional power of pottery. In *The Eyes of the Skin*, Pallasma argues:

⁸Winterson, Jeanette. *Art Objects: Essays on Ecstasy and Effrontery*. New York: Vintage International, 1997.

In this excerpt, Winterson was celebrating Gertrude Stein's groundbreaking short fiction: the *Autobiography of Alice B. Toklas*. Stein's disrespect of genre writing formats was flagrant - she labeled a fictional work as non-fictional autobiography, stirring the pot, drawing attention, and in so doing enlivening her contemporary art community.

“A building is not an end in itself. It frames, articulates, structures, gives significance, relates, separates and unites, facilitates and prohibits. Basic architectural experiences have a verb form rather than being nouns. Authentic architectural experiences consist then, for instance, of the act of entering and not simply the visual design of the door; looking in or out through a window, rather than the window itself as a material object; or occupying the sphere of warmth rather than the fireplace as an object of visual design. Architectural space is lived space rather than physical space.”⁹

Pallasma suggests that buildings are more than objects. Form alone is not an end in itself, because it is defined by human action with it rather than its object-hood alone. In his argument, ‘building’ and ‘architectural experience’ can be substituted for ‘pot’ and ‘functional experience’. While pots are objects that move with us in the world, architecture is something within which we move. Even though they exist in different scales, their ‘lived’ quality transcends. A pot is a lived, integrated thing, not an independent object.

In pursuing research, I craved to make work that physically populates lived space. This began with human sized pots big enough that a person must orient ourselves around it, rather than arranging the pot into their world. Large pots occupy actual architectural space - we do not have to look closely or give special attention for big pots to cause pause. Size alone does that. An installation of these pots is a lived, environmental experience. Rather than enter into the imagined world of the pot, a person is confronted with the clay’s physical reality. It’s doesn’t reference architecture, it is architecture.

⁹ Juhani Pallasma, *The Eyes of the Skin*. New York, NY: Wiley & Sons, 1996.

In Ruth Duckworth's 'mama pots', a deep, sensual void divides a vase form into symmetrical lobes. The schism is cast in shadow - evoking measureless depths far beyond the actual space's boundaries. These pots are bigger on the inside than the outside, muddying the line between actual volume and imagined space. While the void cleaves the form nearly in half, the whole vessel still resolves into a complete organic form. The contrast of divisive chasm and resolved whole in a singular vessel is powerful- broken and complete at once.



Ruth Duckworth, Mama Pot, date unknown
Stoneware and Stains, 17 x 20 x 21

The resolution Duckworth achieves is an inspiration. In generating press-molded vessels, the plaster mold and my hand push and pull one another. My hands search for resolve between the plaster mold's structural constraint and clay's visceral qualities. Each component works in balance with the others, shaping the pot. The hand and soft mold subverts the work of the plaster, lifting and grabbing back clay to interrupt the clean back-pressure of the plaster form. The mold confines the clay: restraining the stretch and volume of object to its bounds. There is a dynamic balance between the texture of the mold, the cracks and visceral contusion of clay, and the direct mark of the hand - dappling the vessel's interior with finger and knuckle marks.

The familiarity of the pot's silhouette is counter to the aberrations in the clay form's structure. Its rippling contusions interrupt the elegant contour of the vessel. Because the dissonance between elegant, continuous silhouette and cratered surface is a visual paradox, sometimes the eye heals the form, visually processing it as a complete whole. The aberrations are shadowy and fluid as one moves past: a stopping point on the pot's terrain that draws the eye into the piece. A sensual passageway diverts the eye from the pot's intended contour and draws us into the shadows: a liminal, unexpected space. These contusions are varied in tone and character, so that some evoke a bodily crook, while others relate to a geologic formation. Their incongruity encourages imagination and individual interpretation - scaling the work up, down, and otherwise transforming the pot into something else.

In contradiction to imagined space beyond the physical confines of a pot, the vessel's dappled interior texture grounds the pot in its scale. The radical presence¹⁰ of human fingerprinting inside the form asserts scale in relation to the whole vessel. Looking inside, each print records my actual hand in the work, relating it to the body with smeared fingerprints, rather than through the metaphor of bodily vessel form.

Material

Interrupting a pot's familiar terrain can spur unanticipated connotations and daydreams. The clay pot is an ideal format to convey this thoughtful experience. It invites us to see ourselves in the crust of the earth: clay's physical origin links to the geologic environment, and the vessel's form evokes the human body itself, and human interaction with the vessel. Clay is a material bridge between human form and geologic landscape, perfectly located to convey imagined scale shifts from the intimate dimensions of a cup to the grandeur of geologic landscape.

Clay as a material is essential on two different layers- as a partner for me in the studio, and as the content of the work in its public reception. In the studio, clay works with me physically and aesthetically to create vessels. I am one part of a web- a dynamic network between time, temperature, tool, artist, and clay itself. The things made embody this dialogue. The tension between my actions, my tools, and the quality of clay are the

¹⁰ Berensohn, Paulus. *Finding One's Way with Clay : Pinched Pottery and the Color of Clay*. New York: Simon and Schuster, 1972. Print.

*Berensohn describes pinching pots as an act of meditation. It is a way to ground oneself in the earth through material - with each fingerprint, one establishes themselves in and on the earth. This is radical presence: with each touch, *you are there*.

result. Varying the steps and leaving room for improvisation is a necessary part of the evolution.

Clay works well in both routine steps and improvisations, because it is reactive. It records minute differences in a repeated habitual step, and is physical evidence of the layers of action in achieving form. The material reacts to environmental changes. It hardens and steadies as it dries, but deforms when oscillating between dehydrated and damp. Clay holds up a record of the marks and moves made. We can work backwards and forwards together for a time- by rehydrating, humidifying, and caring for the clay, the wet stage is rich and long.

Plaster is a facilitator in preserving and emphasizing textured clay surface and languid contours. Pouring plaster freezes and preserves vital, fresh marks worked into a solid clay block. Using the resulting one-part mold from such a casting transposes solid 'geologic' mass into a thin, compressed wall, opening up new opportunities for fractured, lively forms. This process is a direct abstraction, or transposition, from solid mass into hollow-form vessel.

Whatever the shape that clay embodies, the tension between inert stone, undulating clay, and familiar silhouette establishes grounds for investigation and imagination. It's not only an exploration for me as a maker, but an opportunity for a moment of reflection and awe to viewer.

Perpetual Question

“The ends do not justify the means. The ends shape the means. We become what we do.”¹¹

- Starhawk

My studio practice is the foundation to investigate my own questions about humanity, the earth, and deep ecology. In the contrast between these things- geologic cycles, living ecosystems, and self- I can confront and reflect on our place in the world. Working with a series of characteristics in tension with one another- linear structure and sensual undulation, clean plane and grotesque ornament, organic and inert systems, grown and constructed ecosystems- allows me to explore questions about beauty, growth, and my values.

As I work, the clay, plaster, kilns, and the other components share in the conversation and teach me. Anna Hickey-Moody wrote, “matter inspires and demands attention.” The clay’s response to my efforts is sometimes nearly exactly as anticipated, but often, the clay reports something new back to me. Through engagement with matter, new modes of practice transpire.¹² My clay studio practice is a means to reveal fundamental human questions and pursue their answers, reliant on ever evolving tools, and hinging on the agency and vitality of clay itself.

¹¹ Starhawk. *The Fifth Sacred Thing*. New York: Bantam Books, 1993. Print.

¹² Hickey-Moody

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Technical Statement

Mold-Making for fractured and faceted vessels:

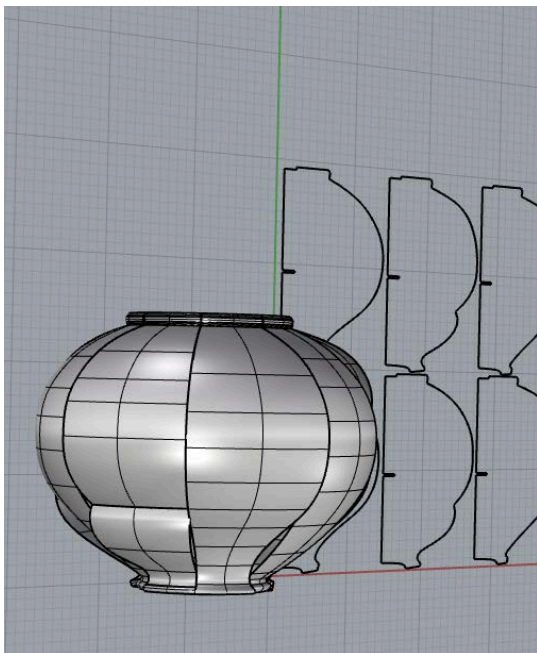
****These molds are not designed or made for production - they are inefficient, prone to cracking, and wear down in a matter of months. ****

I do what I will with clay, arriving at a form by cutting with wire, squeezing, stretching, and ripping from a solid block. I then use metal flashing, coddle boards, and additional clay to isolate one portion of the mass. I cast this. Edit and use this as the component, facet, or plane of a press mold.

After a series of one-part molds, I realized I could cast and compile uniform wedge size plaster blocks to generate a mold for a vessel with something akin to radial symmetry.

Mold-Making For Large Vessels:

While studying mold-making over the past two years, intricacies of the process have become more exciting. Waypoints, such as digital drawings, blueprints, and rendered prototypes are not only formational to the result, but many of these mile markers are elegant and provocative on their own. Designing prototypes for a mold, making the mold itself, and then using the mold can each be an ends or a means. The process of prototyping, plaster casting, and press molding form has so many stages that understanding the impact of each on the final result affords years of research and experience.



The process for this body of work was born from Andy Martin's published foundation (*The Essential guide to Mold-Making*). Starting digitally, I draw the envisioned pot's contour. I drop a photo of a pot into Rhino7 (a CAD program), trace its contour, and then make a closed shape using the axis of symmetry on the pot. The drawing is stretched, altered, and assessed to find a voluminous, elegant silhouette.

This is a great way to sketch, and wrap ones' brain around the proportions and contours of an object that cannot be fabricated quickly.

After rendering this contour into the sides of a 3d symmetrical pot, I make a blueprint of the flat pack of pieces that will hold up the skeleton of the pot. This includes the wings that make up the vessel's volume, as well as center pins to lock and hold them up. The flat pack is printed using masonite in an epilog 3D laser cutter. The fabricated blueprint assembles into an open frame- a sturdy structure from which I can generate a solid prototype.

I pack the frame with filler - sometimes clay, but when it's bigger, spray foam, cardboard superglued, or whatever is on hand will work to make it solid. A skein of clay should cover the filler, though, in order to minimize plaster leaking through the prototype (lots of clean up and heartbreak lies down that road), and also give the form a smooth surface.



To make a mold, break the form in sections, and layer plaster with burlap strips. This makes for a more durable and light weight mold (win-win!). It works well to pour yogurt-



thick plaster over the prototype section, let the plaster continue to set up, then begin adding strips of burlap dipped in the rest of the liquid plaster.

After it's casted and cleaned up, this mold can take pressed slabs of clay.

More on Prototyping:



In unpacking this process, I started to see the wooden frame, originally the skeleton for a ceramic prototype, as its own entity. These wooden vessel frames, fractured into planar silhouettes, invite us to see into and through their architecture. It is a skeletal pottery formwork, unable to hold water, but full of shadows and negative space. This is the seed of an- other body of work.

Freezing the routine process of mold-making at one stage reroutes the path of the work and leads to another result- a curious alternative vessel. It is no longer utilitarian, yet it remains a vessel. Seeing through the form, noticing its suggested utility, and imagining the depths of its shadowed negative space spurs imagination. When transposed from wood into ceramic, this work remains in the territory of pottery, but steps into the lived experience of an architectural space.

Mold Making for Geometric Shapes:

Use scrap wood, the table saw, wood glue, and basic geometry to cut and assemble whatever shape (I have stuck to basic polygons). Strap clamps are an effective way to hold the parts together once it's glued. Sand it once the glue has set and finish with ample shellac or resin. The sealant step is essential!! Without it, plaster will seep into the proto-

type, and leave you without your positive prototype or negative mold form, and you have to start over at the beginning. For various hexagon building block prototypes, I made a 2 part mold. Each part was made by frosting the prototype with plaster and strengthened with layers of burlap strips.

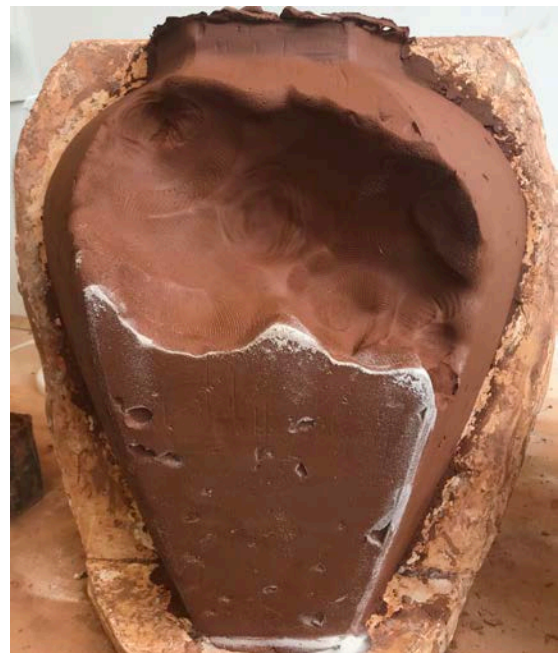
The Slab Roller

I prefer to make slabs by rolling out blocks of wet clay in the slab roller. I set up the roller to about 3/8" thickness for most press molds- thicker for significantly bigger molds. John Gill has remarked that the roller stretches and spreads out the clay particles rather than tightly aligning them. In my experience, rolled slabs are more pliable and willing to stretch than a pounded or thrown slab. Once rolled, I spray one side with water and wipe the surface with a rib. Then, the slab can stretch, wiggle, and fold itself into the mold without cracking or breaking apart. The hydrated and ribbed surface receives the textures in the mold very precisely.



Soft Mold

Socks stuffed with sand, grog, and little rocks are a versatile mold component. They act as a mutable hump mold. These can be used as their own form, for a hump mold. They can be added to a plaster mold to interrupt the hard press plaster form.



*Recipes:**CLAY**Red Sculpture Body* (mildly adapted from the classroom/Anne Currier Red Tile recipe)

**In a pinch, the commercial body available at the moment subs nicely, but I prefer Lizella and Gage Red to the Redart and Newman red in laguna's recipe.

| | |
|--------------|-------|
| Lizella | 15 |
| Gage Red | 25 |
| Goldart | 11 |
| Hawthorn | 11 |
| OM-4 | 11 |
| Wollastonite | 12 |
| Fine Grog | 10 |
| Med Grog | 5 |
| Barium | 1% |
| Bentonite | 2-3 % |

Red Sculpture Body for big work: Recipe above, but with 30% Grog incorporated + 1 generous pinch Flax fiber (per 150 lbs dry) in the mixer.

*GLAZES**Low temperature glazes**Barium Glaze Base -*

*This glaze accepts most stains very well, and combining oxides with stains gives fantastic variegation. Spot treating VC gloss clear atop this barium base improves quality of runs and pools in the glaze's surface. Range (04-1).

| | |
|-------------|----|
| Lithium | 10 |
| Frit 3110 | 9 |
| Whiting | 8 |
| Barium Carb | 16 |
| Minspar 200 | 30 |
| EPK | 15 |
| Flint | 12 |
| Bentonite | 2% |

Some Variations:

"Mossy Soup Spring" - add 8% Victoria Green Stain & 3% Black copper oxide

"Chocolate Waterfall" - add 2% RIO, 3% Rutile, & 3% Manganese Dioxide

Val Cushing Gloss Clear:

*I use this as a liner occasionally, but mainly use it to spot treat atop Barium Base glazes.

Frit 3195 74
 Neph Sy 8
 EPK 6
 Gerstley Borate 5
 Lithium Carb 4
 Bentonite 2%
 Zinc Oxide 2%

Sin-Ying Snowflake:

*a stunning sugar jubilee. runs like nobody's business. Do not exceed cone 04 with this glaze. This glaze does poorly in a sprayer, so if spraying add 2% bentonite to help suspend it and improve nozzle flow.

Lithium 29
 Neph Sy 70
 EPK 11

Shino Flesh:

*goes from grey-brown, to pearl, to glossy orange sherbet. the thickness of this glaze makes a world of difference to the fired result. Also runs like nobody's business. Do not exceed 04. Follow notes on spraying as well.

Lithium 29
 Neph Sy 70
 EPK 11
 Rutile 6%
 Manganese Dioxide 5%

Preferred high temperature glazes (for wood and atmosphere)

Leach White glaze base:

*Works nicely in oxidation or reduction — though, if in a hard-brick or otherwise slow cooling kiln, a lot of details will matte out. If possible, allow kiln to cool quickly for more depth and range in the glaze surface. (recipe from Bruce Gholson's MFA thesis, 1996)

mahavir 36
whiting 16
dolomite 14
lithium 4
EPK 6
flint 24
bentonite 2%

* add 2% copper carbonate and 3% iron oxide for “swamp melon”

Salt Lick White:

*a satiny/semi-gloss glaze. works well as a liner from 8-10, starts to really pull from edges and variegate dramatically above cone 11 in reduction (I do this). **extra bentonite because this one has tended to hard pan.

Neph Sy 62
Dolomite 20
Zircopax 14
OM-4 4
bentonite 4

David Shaner Grossbeak:

-This glaze is finicky, and sometimes mattes out/pinholes. Thin application yields better results. Needs at least cone 10, and have not tested it in Oxidation.

Neph Sy 60
Whiting 45
Strontium 79
EPK 59
OM-4 25
Dolomite 12
F-4 Feldspar 39
Flint 38
Lithium 9
Red Iron Oxide 6