AEI 2016

Slip & Slide

Gratia Brown

Recipes:

|  |  |
| --- | --- |
| **Pitelka All Temperature Slip** | ^04-10 |
|  | % |
| Epk | 34 |
| OM4 | 60 |
| Custerspar | 27 |
| Silica | 19 |
| add |  |
| zircopax | 8 |
| Stains | 20 |

|  |  |
| --- | --- |
| **Arbuckle Clear ^04-1** |  |
|  | % |
| Gerstley Borate | 55 |
| EPK | 30 |
| Flint | 15 |
|  | Total: 100 |

**Supplies**

Amaco Velvet Underglazes can be found on Dick Blick, Amazon (limited), and other art suppliers. They come in classroom packs of 2oz or 16oz containers and by individual colors.

For more information: https://www.amaco.com/t/glazes-and-underglazes/underglaze/velvet-underglaze/velvet-underglazes

Brushes can be found at art supply stores and online suppliers. The bamboo brushes that we used in class were found on Amazon.

Links:

<https://www.amazon.com/gp/product/B0044S88S0/ref=oh_aui_detailpage_o00_s00?ie=UTF8&psc=1>

<https://www.amazon.com/gp/product/B01BQQK6EG/ref=oh_aui_detailpage_o02_s00?ie=UTF8&psc=1>

<https://www.amazon.com/gp/product/B0028FKO42/ref=oh_aui_detailpage_o03_s00?ie=UTF8&psc=1>

**Process**

**Remember to be aware of the color/quality your clay/glaze. If you do not like the color of your clay either cover it with a base layer of slip or have a transparent glaze that will alter the clay surface without obscuring your surface work.**

**Be aware of the moisture level of your clay. Let clay and slip set up before attempting a new layer. Moving from very dry to very wet Clay becomes more fragile as it dries! Once clay is bone dry it is very easy to crack when applying wet underglaze or washes.**

**Paper Resist - Apply cut or ripped paper shapes to clay surface (with or without base layer) lightly dampen back of paper to insure adhesion. Paint contrasting slip/ug over paper - work from the middle out of paper to avoid leaking under paper. Experiment with 3Ring binder hole repair stickers, stickers with interesting shapes, dot stickers.**

**Wax Resist - apply wax to clay surface - you can use a slip/ug foundation layer if desired. Let dry until wax is a uniform brown yellow color. Generally, wax resist works better with washes - very thick slip applications might not be repelled by the wax - washes work beautifully.**

**Mishima/Inlay - Carve designs into leatherhard clay and paint a watery layer of slip or underglaze over entire surface. Allow to dry. Use a damp sponge to carefully wipe away excess color. Color will stay in carved lines. The wetter the clay the more gestural/textural your lines will be and the dryer your clay the tighter and more controlled your lines will be.**

**Monotype - work from the front layer of your design to the back - the first thing you put down on the newspaper will be the first layer of your design. Add layers of color, line, and draw through design for linear elements. Let dry in between layers. Put layer of slip over whole design. Let dry until slightly damp (not glossy or sticky to touch). Place on clay surface, work out all air bubbles, and burnish. SLowly peel paper back, reapply if design did not stick to clay. Ta-dah!!!**

**Sgraffito - apply Slip/ug to object and let set up. You can start drawing through slip at any stage - but it will affect the quality of your lines. For loose gestural textural lines you can start while the slip is still wet. For more control and smaller tighter lines allow clay to become a mid to dry leatherhard.**

**Paper Image Transfer - Best to use Laserjet printer, but an Inkjet will work for simple bold designs. Apply foundation slip/ug layer to object and let dry. Print a design or simple image - make sure you adjust contrast to highest level and choose designs that have lots of negative white space. Apply underglaze to areas around printed design - underglaze should pull away from print. Let paper dry and then place on object. Lightly dampen back of paper with water and burnish into the surface of clay. Paper will start to dissolve and peel away, you can remove paper or burn off in the firing.**