5-9-2019

Breath: Capturing Energetic Forms in Pottery

Raymond Brown

University of Mississippi

Follow this and additional works at: https://egrove.olemiss.edu/hon_thesis

Part of the Ceramic Arts Commons

Recommended Citation

https://egrove.olemiss.edu/hon_thesis/1129

This Undergraduate Thesis is brought to you for free and open access by the Honors College (Sally McDonnell Barksdale Honors College) at eGrove. It has been accepted for inclusion in Honors Theses by an authorized administrator of eGrove. For more information, please contact egrove@olemiss.edu.
BREATH: CAPTURING ENERGETIC FORMS IN POTTERY

by
Raymond Lloyd Brown III

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of the requirements of the Sally McDonnell Barksdale Honors College.

Oxford, MS
May 2019

Approved by

______________________________
Advisor: Professor Matthew Long

______________________________
Reader: Assistant Professor, Dr. Kris Belden-Adams

______________________________
Reader: SMBHC Associate Dean, Retired, Dr. Debra Young
DEDICATION

I would like to dedicate my thesis to my parents Raymond Lloyd Brown Jr., and Virginia Mary Brown, whose encouragement and advice were critical. Thank you for all the help and support.
ACKNOWLEDGEMENTS

I would like to thank Matt Long for his tremendous guidance and advice as a teacher and mentor, and for all the opportunities he helped organize. I would like to thank the graduate ceramic students, and the numerous professional ceramic artists including Jane DiPaolo, Chris Gustin, Suze Lindsay and Kent McLaughLin for generously sharing their experience, knowledge and time during my years with the ceramics department at the University of Mississippi.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>p.4</td>
</tr>
<tr>
<td>ARTIST STATEMENT</td>
<td>p.5</td>
</tr>
<tr>
<td>CHAPTER 1: FOR THE LOVE OF PROCESS</td>
<td>p.6</td>
</tr>
<tr>
<td>CHAPTER 2: HISTORIC INFLUENCES</td>
<td>p.8</td>
</tr>
<tr>
<td>CHAPTER 3: CONTEMPORARY INFLUENCES</td>
<td>p.16</td>
</tr>
<tr>
<td>CHAPTER 4: EVOLUTION OF <em>BREATH</em></td>
<td>p.21</td>
</tr>
<tr>
<td>CHAPTER 5: AESTHETICS</td>
<td>p.24</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>p.26</td>
</tr>
<tr>
<td>PHOTOS</td>
<td>p.27</td>
</tr>
<tr>
<td>ADDENDUM: TECHNICAL DETAILS</td>
<td>p.42</td>
</tr>
</tbody>
</table>
ABSTRACT
RAYMOND LLOYD BROWN III:
Breath: Capturing Energetic Forms in Pottery

As a Bachelor of Fine Arts candidate with an emphasis in Ceramics, the culmination of my undergraduate education was a formal showing of my work at the Gallery 130 in Meek Hall at The University of Mississippi, Oxford Campus from April 1, 2019 to April 5, 2019. I chose to make pieces of functional, utilitarian pottery with the intent of providing the user with an entrance into a memorable and contemplative experience. Taking influence from historical slipware mark-making - especially German Pennsylvanian Tulipware, I work to craft pieces that are inviting, generous, and strong.

Both my show and written thesis explore the importance of surface, and its relationship to utilitarian form. Both also elaborate on the effects of color not only as an expressive vehicle, but to help give definition to objects in space. The thesis addresses those things, along with my exploration of the idea of slowing down a moment in time through the use of pottery.
ARTIST STATEMENT

I make utilitarian pottery, works that are inviting, generous, and strong, to provide the user with a thoughtful object that is easy to use, and that invites them to slow down, breathe, and appreciate the little things. My work is inspired by the whimsical, energetic line work and pattern as well as the utilitarian focus of German Pennsylvania slipware. My work is also inspired by many contemporary ceramic artists including but not limited to Svend Bayer, Michael Simon, and Jeff Oestreich. Using a combination of hand building and wheel throwing, I strive to create cohesive, simplified forms that capture volume and breath through an internal, pressurized swell and an animated, lively quality within my work, as if the vessels themselves are breathing.

I have explored the above ideas through the creation of utilitarian ceramics used for the storage, preparation and serving of food and drink.
CHAPTER 1: FOR THE LOVE OF PROCESS

From my early childhood, I have always been interested in working with my hands. My family all shares this same connecting interest and in a more basic sense I come from a family of makers. My mother started a small interior design company when I was little and was always interested in the process, from collecting magazine clippings to sifting through a mountain of fabric samples. My father comes from the opposite end of the spectrum, as he graduated from the University of Mississippi in the early 1980s with a Civil Engineering degree and made a career of building bridges across Mississippi. It is no surprise I grew up with the same love of process and making things.

The earliest memory I have as a child of finding joy in the process were the hours spent with my father on a pine wood derby car. No larger than a soda can, it would have taken anyone else less than a day to assemble the car. I found myself drawn to the process of taking something so basic as a piece of wood and working through each step of the process, meticulously planning and thinking through the details. Hours were spent carefully laying out the parts after removing them from the packaging, sorting through the fasteners and planning out how to cut the profile. I found satisfaction in working the car frame through each grit of sandpaper, and taking my time with the steps, savoring the process.

My approach to making my work currently reflects the same meticulous attention to detail. In a broader sense, making that car was my first experience in making an object to serve a singular purpose efficiently. Creating an object while working within a set series of parameters was enjoyable to me. I found a freedom in the restriction of size and weight. From surface treatment, to the exact placement of the lead weights, to figuring
out the best way to fasten the wheels, creating the car became an exercise in problem-solving, and finding enjoyment in it.

My first experience with clay was in sixth grade. I would work late in the ceramics lab and ask for lessons from my teacher on the wheel after football practice. I found, again, a love for the process of figuring out what I could get away with within the parameters of a material.

In my work, I try to “define the game I am playing, and play creatively within it”\(^1\). As the title of the show (Breath) suggests, I wanted my work to encompass a lively, animated, pressurized quality that evokes the power of breathing, life, and animation.

\(^1\) Chris Gustin
CHAPTER 2: HISTORIC INFLUENCES

The inspiration for *Breath* came from German Pennsylvanian Slipware or Tulipware.

German Pennsylvanian Slipware or Tulipware, made during the 18th and 19th Centuries, included vessels for daily use and ones for ritual use and gift-giving. *Breath* is influenced by four specific qualities in the work: (1) the life given to the forms by the mark of the hand, (2) its lively, inflated swell, (3) how the form supports the surface (4) and its use of color to support form and concept. As a contemporary maker, I do not seek to replicate these objects, but to make them my own, and different.

The Pennsylvania Slipware/Tulipware forms, notwithstanding their color and the surface motifs’ cultural significances, create a dynamic conversations using round, lively volume in space, along with curvilinear, textural line, and negative space (Figure 1). The main body of the form enjoys most of the focus, but its volume is mirrored by the lid and the knob. These elements work to provide a sense of expansion, or breath. The proportions of the foot of the piece and the relationship between the opening of the body of the piece and the lid create a sense of containment. Belted lines at the rim of the piece and the base of the lid organize the volume of the form into clear inflated registers, with marks filling the space for the eye to follow. The imagery consists of repetitive, curvilinear lines winding through the space of each register, but leaving large negative spaces in each flower petal and stylized leaves. The motifs around the widest point of the piece shrink and curl in space, following the contour of the jar, and highlighting its volume. This is significant because as a principle of design it creates a scale change or gradation of scale in the motif of the jar, as it moves horizontally across the form. This
informs the viewer of its spatial relationship, or its volume in space, by using the language of the decoration to support the separate structural language of the form.

Figure 1 - *German Pennsylvania Slipware Storage Jar, 17th century, Clay and Slip with Sgraffito floral motif*

Visual tension also is created from the negative space surrounding the contour of this piece, due to the proportion of the foot and lip of the jar (which in design terms are the terminals of the contour lines). The lid of the jar enjoys a similar curved contour line, and a fully mirrored curve that is present in the jar’s knob.
All of these elements create a unity of form in the German Pennsylvania Slipware piece (Figure 1) that spatially harmonizes into a dynamic, lively ceramic object. The width of these stacked volumes roughly follows the Rule of Thirds, allowing for a more attractive transition between all the elements of the vessel. The base of the piece communicates a sense of strength, sharing a visual relationship with the rim of the piece, creating a framed, captured volume. The foot helps create a floating appearance of the vessel over the horizontal, flat table surface. The floating effect of the vessel on the table adds an animated and vital quality to the work that I hoped to capture in *Breath*.

**Mark of the Hand**

The hand is essential, and without traces and marks, a ceramic object can feel sterile, less alive, and cold. Like Tulipware, the objects in *Breath* (Figure 2, Figure 3) feature the intentionally leaving, revealing, and celebrating of marks left during the making process. This includes concentric bands on the surface left by throwing and trimming, and the inclusion of a chop mark. Leaving traces of the human hand on the objects ties them to their maker, as well as to their subjective, and sometimes revealing, aesthetic choices and formal sensibilities. Figure 2 represents this quality by showcasing the plastic quality of the material in its finished state in the surface alterations pushed into the structure of the piece by hand. The formal structure is a direct result of a mark left intentionally during the process. In figure 4, the mark of the hand takes on a more subtle quality, in the trace brush marks left during the slip application, as well as the inclusion of a chop mark under each pieces lid.
Figure 2 - *Teapot*, Ray Brown, stoneware, cone 11, Ray Brown

Figure 3 - *Cookie Jar*, stoneware reduction, cone 11, Ray Brown
Swell, Breathing

Probably the most apparent influence of German Pennsylvania Slipware/Tulipware upon the work in *Breath* is the vessels’ lively, animating swell. This “swelled” form references the utilitarian intent of the Slipware/Tulipware, as well as its economic and historical contexts. A “swollen” form is a practical solution for storing as much as possible. With a limited production capacity, it makes sense that the makers of Slipware/Tulipware would create forms as large as possible, within the reasonable and humble scale, for effective containment.

This swell, again, can be best represented by Figures 2 and 4. Both show an extreme proportional relationship between the base of the piece and its widest point. The contour of each piece provides a gentle, continuous curve that leads the eye in space. A similar swell can be identified in Figure 1, which formally was derived from English settler pottery and food culture. Such swollen forms were designed for utility and for economical daily use.

**Form Supports Surface, Animated Line**

The energetic surfaces of Pennsylvania Slipware/Tulipware pieces embody a lively quality. This decoration (Figure 1) usually was applied on a pigmented slip background, and created an unmatched sense of depth and line play. The mark-making is dynamic, bright, and curvilinear. Line work across the main volume of the piece scrolls and twists its way around the form, leading the eye across the surface. The swollen forms of these pieces builds on the animated lines to affirm this energy. The forms literally look as though they are expanding into the surface they support, a surface infused with line.
Achieving this in an exemplary teapot from *Breath* (Figure 2) was dependent on
the kind of slip decoration, which in my work features a raised, low-relief line on the
surface. This adds a form-penetrating element to the decoration. This raised quality in
combination with the intense, inflated form creates a supportive conversation between
surface and form.

**Color**

Another significant influence of German Pennsylvania Slipware upon the work of
*Breathe* is its use of color. Figure 4 depicts a redware jar embellished with a bright,
colorful, line-art-decorated, surface. The straight-forward yellow form resulted from the
trace minerals and oxides present in the local clays. This surface consideration is derived
from work from Germany, and the Middle East as well as influence from Chinese,
English and Islamic Iznik wares, and designs related to that of French Sevres ware. The
added surface ornament, included with the natural color of the slip and clay, also creates
a visual unity between separate parts of the vessel. The yellow slip also further supports
the modest quietude of the form, creating a supporting relationship between a soft,
inviting color and a quiet, modest, and strong form. The color palette of these pieces is
extremely significant because even though the piece includes more aggressive colored
glazes with more high gloss surfaces, the overall tone of the piece does not shout. Instead,
it is straightforward in form but complex and thought provoking in color choice, and
surface qualities. This dynamic of an inviting surface in terms of color falls in line with
the focus of these objects on utility and efficiency.
The motifs depicted in Figure 4 are directly related to the religious and theological values of the Pennsylvania German community in which they were made. Symbols such as tulips, lilies, and roses without thorns related directly to Christian ideas, such as the transience of life, the ephemeral nature of worldly things, and of Heavenly rewards. Similar to the use of color in these pieces, the motif choice reflects a focus on objects of use, not of wealth or excess.²

The work I am making currently follows my research into Pennsylvania German Slipware. These historical forms are chosen based predominantly on proportions that I find attractive. From this process, I usually have identified a few pieces from a wide variety of locations and time periods. Once chosen, I create a series of sketches based upon the proportions of these historical objects, placing lines at the terminals of the pot,

as well as the points of largest volume and at changes in contour line. The drawings are a
direct product of my personal formal vocabulary. Emphasis in the process is given to
spontaneity and freedom of hand. The goal of the exercise is to play within the defined
proportions as much as possible.
CHAPTER 3: CONTEMPORARY INFLUENCES

The work in *Breath* resulted from the influence of several contemporary artists, including Matt Long, Svend Bayer, Michael Simon, Jeff Oestreich and Michael Simon.

My first and most personal influence in the field of ceramics has been my ceramic professor, Matt Long (Figure 5). This influence mainly comes from the strong, undeniable importance of utility in his work. This idea to work towards a standard has been one of the most instrumental lessons I learned early on. Before working towards pots with a strong concept, a piece must have the structure of a competent and confident maker. This standard of striving to master the technical with the goal of making work that is technically impressive, visually beautiful and conceptually invigorating is extremely significant to me. I do not wish to replicate his work, but to acknowledge that he is a huge influence philosophically, technically, and as a mentor.

![Soda Fired Teapot, Matt Long](source: redlodgeclaycenter.com)

Svend Bayer (Figure 6) as a maker, in and of himself, provided me early on with a model and standard to work towards while I was in high school, and early college working in ceramics. Described by Michael Cardew as “easily his best pupil” the power
and strength in which his forms exemplify is something I always sought to capture in my work. His larger work has a maternal gentleness and presence but at the same time is both expertly constructed and immensely impactful. The work emphasizes swell and contour and its relationship to space makes you want to “pause and lie down in its shadow” (Bayer). His work has influenced me in many ways, but first and foremost would be his attention to history and intent. Bayer draws on historical forms that may have had some utilitarian purpose in the past and passes them through his own personal formal vocabulary. Forms reference history but are created in such a scale that they only serve an aesthetic purpose. His studio practice is intense and prolific, and as a studio artist has become my standard to work towards for many years.

Figure 6 - Large Woodfired Jar, Svend Bayer  source: craftpotters.com

Michael Simon (Figure 7), part of the Mingei Japanese Art Movement, is one of the more influential potters in my work. I am especially attracted to the freshness of his forms, as well as his attention and visual play between proportion and volume within his
work. Special attention is given to the transitions between volumes to create curvilinear, almost continuous additions in form. His work has influenced both my firing style as well as my approach to surface. His surface decorations are minimal, but are actively supporting and working within the forms he applies them to. The decorations call attention to certain aspects of the form that in turn become the focus of the piece, similar to a painter’s approach. The surface is edited down to the bare essentials, and receives just as much attention as the forms themselves. The forms and surfaces not being overworked represents the fresh, and fluid quality of his work, but have a casual, seemingly aloof approach while structurally meeting the utilitarian standard and containing a vitality rarely captured.

Figure 7 - Jar, Michael Simon source: thenevicapproject.com

Jeff Oestreich (Figure 8), a student to Leach and part of the Leach studio pottery tradition was a significant influence for me in terms of surface considerations and using a combination of wheel thrown and hand build parts. Much of his work is about
highlighting or supporting pattern through form. My interest in the Art Deco Movement comes from his work, as well as an interest in asymmetry of form.

![Pitcher, Jeff Oestreich, source: themarksproject.org](image)

**Figure 8 – Pitcher, Jeff Oestreich, source: themarksproject.org**

Lastly, and the most influential in terms of utilitarian pottery that serves a purpose well is the work of Phil Rogers (Figure 9). I started paying attention to his work when I was in high school, and his approach to creating work that unifies form and glaze is something that I have tried to learn from. Early on, I was attracted to the quiet nature of his work and how strong but revealing it is. His forms are straightforward, with a nod towards history, but are clearly modern in execution. Emphasis is placed on subtle
textures and ridges cut into the surface of the clay for glaze to play on. All in all, his work has influenced me tremendously.

Figure 9 – Teapot, Phil Rogers, source: cameohouston.org
CHAPTER 4: EVOLUTION OF *BREATH*

Everything that I make starts from both the potters wheel and hand built parts from slabs. I enjoy coiling larger forms which involves a mixture of rolling out, and hand working coils together before throwing them, usually with two rib tools, to the final shape and thickness. Forms are trimmed at the leather hard state and at this point most of the attaching is accomplished. For example, a teapot in the show, (Figure 10) was primarily created on the wheel. The soft gourd shape was thrown, and allowed to stiffen to a soft leather hard. Once at this stage, the form was manipulated into a soft square that could then be left to set up to a stiff leather along with the round, thrown lid. Once at a true leather hard, the form is hand trimmed using a sure form, as well as the feet being cut out of the base. The geometry of the square opening of the piece is carefully transferred to the round lid, which is then carved and sculpted to fit the overall contour of the piece. Emphasis is placed on the piece have a continuous, uninterrupted contour line for the viewers eye to follow as well as enhance the idea of the piece being inflated, in mid breath or pressurized in some way. I always attach the spout first, as it is important to create a continuous line, either actual or implied, that leads the eye cleanly from the body of the piece into the spouts narrower space. All my spouts are attached with effective pouring in mind, which involves the largest possible opening being created in the body of the form. The scale of this opening is largely determined by my aesthetic decisions about the final scale of the base of the spout in relation to the overall form. The opening is created for maximum backpressure to ensure a clean, pour with a stream achieving as close to laminar flow as possible. The cut edge of the bodily opening of the form is also feathered to a thinner, more compressed edge, that creates a lap joint on the inside of the
spout. This, again, allows for the liquid to be guided in the most unified and unobstructed way down the spout to the cup or mug at the end of the stream. Lastly to ensure a clean stream and an effective cut of said stream, the final edge of the spout is noticeably sharp and the terminal of spout has the lowest diameter value along its length. The attachment of the spout is critical to the piece, and is a necessary preliminary step in determining the placement of the handle. The handle is pulled seperately from the piece and attached, with special attention to the handle being thicker at the terminal points on the body of the teapot, and thinner in the middle. This creates a pleasing visual tension, unifying the handle in a visual way with the large mass of the body of the pot, again visually balancing the form. The knob height and placement relate to the handle and the spout, balancing out the form. Although some of the teapots take a more aesthetic approach to the form, and might not be completely practical, they are all considered enough to function as teapots effectively.

Figure 10 - *Square Teapot*, Ray Brown, stoneware, cone 11
My thoughts on surface and design are that it should not become the focus of the piece, but work in either a supportive or conflicting way. Most historical slipware pieces with heavy decoration were platters, chargers or any number of flat ware objects that in many cases were not meant for daily utilitarian use. These pieces used the form as a canvas to work on, and in a sense I wanted to avoid that mentality when considering surface for the pieces in the show. I wanted to support the strength, generosity and inviting quality of these forms by creating patterns and including isolated glazes that emphasized the expanded, pressurized quality the work shared. I also wanted to take forms that were louder in their combined formal considerations and with pattern and darker glazes, quiet the piece down. In the end, my goal was to make a series of work that all worked together, with no one piece having to shout or stand out in an odd or attention calling way from afar, but to be revealed as incredibly intricate and considered from up close.
CHAPTER 5: AESTHETICS

The work is generous. I have always been attracted to pots that speak about plenty. About taking up space in a useful way and embodying a bountiful quality. The intent of the work in the show is to speak about being generous in both a surface and formal way. The forms are expansive in each of their respective scales. There is an idea of comfort and accessibility attached to this word. It directly relates to the title of the show when referring to space taken up by an object, as well as the scale of the pieces, and in a literal way with how the material is used. Pieces are not too thin, but reflect a certain generosity of material to achieve a balanced, considered feel. Handles provide a generous curve for the user’s finger and spouts take on a generous, full line from the body of the form. Handles provide generous space to hold, while the connections of the handles to the piece are sturdy and substantial. Generosity of surface is represented in the runny excess of glaze and the large scale of the pattern as it moves across the piece.

The work is strong. The language of strength is primarily communicated through form in this work. Formally, the pieces of this show display low slung, architectural volumes with feet that embody an almost buttressed structure. The feet of the forms in the show are structural scaffolding of the piece, supporting, containing, and presenting the intense volume of the pieces in a pronounced, almost ritualistic manner. I am interested in my forms to take strong curvilinear lines as well as the surface of the pieces to communicate the same strong curvilinear language through repetitive simplified patterns that support the contour lines in the overall form. The forms feel sturdy and reassuring when on a surface, and have an honesty in the structure of the form.
The work is **inviting**. Most significant of all the guiding words, I am interested in inviting the viewer to handle, and experience each piece. Like a home, I want my work to embody an invitation to interact with each piece. Each element of the piece should feel unified with the rest of the form, while color and surface choices should reflect a goal to draw the viewer or user in to investigate, explore and experience. A variety of surface finishes, mixing glossy with matt, draws the viewer in, inviting them to look and explore. The inflated forms of the show are inviting as they are substantial in space and prompt the viewer to explore the whole piece.

Ultimately, the summation of my thesis work explores the idea of slowing down and paying honest attention. I intend for viewers and users to look closely and observe and find an entrance into a memorable and slow experience. Though taking influence from both art objects and objects of utility and craft, the essence of my work is to provide a slow moment for the viewer. Making this body of work is a way for me to bring together my love and need to make utilitarian objects, with my desire to find satisfaction and joy in the process and develop a personal vocabulary of forms. The end product is a reflection of my interests and my desire to slow down and pay honest attention.
BIBLIOGRAPHY


“Cameo Houston.” *CAMEO Houston*, cameohouston.org/.


Tate. “Tate.” *Tate*, www.tate.org.uk/.


*The Potters Place Gallery*, www.thepottersplace.ca/.

PLATES

The following images were taken to document my thesis exhibition held at Gallery 130 in Meek Hall at the University of Mississippi from April 1st to April 5th, 2019.
Cookie Jar, Stoneware, Reduction Fired
Coffee Pot, Stoneware, Reduction Fired
Coffee Pot, Stoneware, Reduction Fired
Coffee Pot, Stoneware, Reduction Fired
Teapot, Stoneware, Reduction Fired
Teapot, Stoneware, Reduction Fired
Wall Platters, Stoneware, Wood Fired

Wall Platters, Stoneware, Wood Fired
Tray, Stoneware, Reduction Fired

Teapot, Stoneware, Reduction Fired
Teapot, Stoneware, Reduction Fired
*Shino Mug*, Stoneware, Reduction Fired
Shino Mug, Stoneware, Reduction Fired
Shino Mug, Stoneware, Reduction Fired
View of entire thesis show, Gallery 130
Mug Wall, Stoneware, Reduction Fired
ADDENDUM: TECHNICAL DETAILS

I fired all my work using a series of glazes that I felt best fit the contemplative but inviting feeling that I wanted. These included Forest Green, Gustin Shino, Val Cushing’s Black Satin Matte, Val Cushing’s Molasses Celadon, Salt White, Salt Yellow, Mark’s Tenmoku, and Randy Johnston’s Flashing Slip formulated for wood kilns.

All the work is fired in a low sodium atmosphere to Cone 10 or 2381 degrees Fahrenheit or higher. These glazes are mostly matte glazes, which were included to add a depth of surface along with the purely matt underglaze surface and the more glossy isolated glaze details.

Glazes and clays included listed below…

**VC Matte Black / Firing & Range: Cone 10 Reduction**

40 – Red Art  
15 – Neph sy  
10 – Barium Carb  
15 – Talc  
10 – Whiting  
10 – Flint  
**Additions**  
2 – Cobalt Carb  
2 – Manganese  
2 – RIO  
2 – Chrome

**VC Molasses Celadon / Firing & Range: Cone 10 Reduction**

36 – Barnard Clay  
22 – Custer  
3 – Gerstley Borate  
14 – Wollastonite  
8 – Whiting  
14 – Flint  
3 – EPK  
5 – Yellow Ochre
RJ Wood Flashing Bisque Slip / Firing & Range: Cone 10 Reduction

3000 – Grolleg
614 – EPK
708 – Newman Red
5678 – Neph sy
2 % - Kentucky Ball Clay

White Salt / Firing & Range: Cone 10 Reduction

63.9 – Neph Sy
21.1 – Dolomite
16 – Zircopax
4.3 – OM4
4 – Bentonite

Yellow Salt / Firing & Range: Cone 10 Reduction
Addition:
1 – RIO

Marks Tenmoku / Firing & Range: Cone 10 Reduction

41 – Custer
15 – Whiting
10 – EPK
25 – Flint
9 – RIO

Gustin Shino / Firing & Range: Cone 10 Reduction

45 – Neph Sy
10.8 – F-4 Feldspar
15.2 – Spodumene
15 – Ball Clay
10 – EPK
4 – Soda Ash
2% - Bentonite

Forest Green / Firing & Range: Cone 10 Reduction

7.03 – Gerstley Borate
8.03 – Strontium Carbonate
3.02 – Talc
12.19 – Whiting
39.46 – Minspar 200
4.02 – EPK
26.25 – Silica
1 – Zinc Oxide
1 – Cobalt Carbonate
6.02 – RIO
2 – Bentonite

Name: Domestic Porcelain
Temperature: Cone 10
Dry Shrinkage: 5%
Bisque Shrinkage: 8%
Fired Shrinkage: 14%
Absorption: 1.34%
Firing: Cone 10 Reduction
Recipe
25 – EPK
25 – OM4
25 – Silica
25 – Custer
2 – Bentonite

Name: Domestic Porcelain White Variation
Temperature: Cone 10
Dry Shrinkage: 4%
Bisque Shrinkage: 7%
Fired Shrinkage: 14%
Absorption: 1.40%
Firing: Cone 10 Reduction
Recipe
25 – Tile 6
25 – XX Saggar
25 – Silica
25 – Custer
2 – Bentonite

Name: Mike Jabbur Porcelain
Temperature: Cone 10
Dry Shrinkage: 4%
Bisque Shrinkage: 7%
Fired Shrinkage: 14%
Absorption: 1.92%
Firing: Cone 10 Reduction
Recipe
20 – Helmer
20 – Tile 6
20 – OM4
20 – Custer
20 – Silica
2 – Bentonite

Name: Mike Jabbur Porcelain White Variation
Temperature: Cone 10
Dry Shrinkage: 4%
Bisque Shrinkage: 7%
Fired Shrinkage: 14%
Absorption: 1.69%
Firing: Cone 10 Reduction
Recipe
20 - Helmer
20 – Tile 6
20 – XX Saggar
20 - Custer
20 – Silica
2 - Bentonite

Name: Crunchy Porcelain
Temperature: Cone 10
Dry Shrinkage: 4%
Bisque Shrinkage: 7%
Fired Shrinkage: 13%
Absorption: 1.75%
Firing: Cone 10 Reduction
Recipe
44 – Helmer Kaolin
28 – Goldart
16 – Custer Feldspar
12 – Silica
1 – Bentonite