

Rochester Institute of Technology

## RIT Digital Institutional Repository

---

Theses

---

1973

### Slip and Glaze Application

Barbara Sabbeth

Follow this and additional works at: <https://repository.rit.edu/theses>

---

#### Recommended Citation

Sabbeth, Barbara, "Slip and Glaze Application" (1973). Thesis. Rochester Institute of Technology.  
Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact [repository@rit.edu](mailto:repository@rit.edu).

SLIP AND GLAZE APPLICATION

BY

BARBARA SABBETH

Candidate for the Master of Fine Arts  
in the College of Fine and Applied Arts  
of the Rochester Institute of Technology

Advisors: Hobart Cowles  
Frans Wildenhain  
Fred Meyer

Date of Submission: April, 1973

## Table of Contents

Introduction	iv
Some Thoughts about Glazes	1
Dipping with Glaze	2
Pouring with Glaze	3
Painting with Glaze on Unfired Glaze	4
Glaze over Wax Resist	6
Lusters	8
Overglaze Decals	10
Some Thoughts about Slip	14
Painting with Slip	15
Slip Trailing	16
Scratching through Slip	17
Slip over Wax Resist	19
Slip Inlay	20
Conclusion	22
The Slips and Glazes I Used	24
The Clay Bodies	28
Photographs of Some Pots	29
Dipping with Glaze	30
Pouring with Glaze	31
Painting with Glaze on Unfired Glaze	32
Glaze over Wax Resist	34

Lusters and Overglaze Decals	37
Painting with Slip	39
Slip Trailing	41
Scratching through Slip	42
Slip over Wax Resist	43
Slip Inlay	45
Bibliography	46

## Introduction

My thesis is a survey of some ways to enhance a pot with slips and glazes. Any one of these ways could take a lifetime of experimenting. Since my time to work on this topic was limited to a few months, I chose to experiment a little with a lot.

## Some Thoughts about Glazes

The choice of glazes is as personal as the shape of the pot it is on. I favor shiny, opalescent glazes with a now-you-see-it-now-you-don't quality. Hazy glazes which partially obscure the clay body, and perhaps slip decoration beneath, are to me the richest type. They tease you to look through them to what is under, and then cloud over.

An opalescent glaze is one which refracts light on two different wave lengths. Looking at one opalescent glaze is like looking through two different glass veils.

## Dipping with Glaze

Dipping a pot into the glaze bucket is the fastest, easiest way of completely covering it with glaze. It can also be thought of as a way of creating a design.

If the glaze is the kind which reveals variations of thickness, then how a pot is dipped into even one glaze becomes important. The areas of overlap form lines and areas which are interesting in themselves.

When a pot is first lifted upside down from the glaze bucket, the excess glaze runs off the pot. If held in this position for a few moments, the pot will be rid of all fluid excess glaze. If the pot is turned around while the glaze is still fluid, the excess will trickle down the pot, the direction of flow dependent upon the angle at which the pot is turned. These trickles offer another design element that can be used to advantage.

A pot can be covered by dipping it into two or more different glazes, or covered with one glaze and then partially dipped into another. The dipping pattern is dependent upon the angle at which the pot is held and the shape of the pot, to which the dip will conform exactly.

## Pouring with Glaze

The way a single glaze is poured may form a subtle design in itself. Interesting linear and spatial patterns can be made if the glaze is the type which is sensitive to variations of thickness.

As with dipping, the way a pot is held while pouring and the shape of the pot determine the pattern. If held perpendicular to the ground, a cylinder will show vertical pouring lines and a convex pot will show convex pouring lines, following but exaggerating the bulge of the pot. If the pot is held at another angle, the pouring lines will be differently splayed.

Two or more different glazes can be poured over each other. I have found that the best time to pour the second glaze is when the first glaze has just lost its wet look and can be handled. If more than a few minutes pass after that, both glazes might flake off while drying or crawl while firing.

At the instant a glaze is poured, it is still quite capable of dripping and can be coaxed into a "controlled drip" by shaking and/or turning the pot. The angle at which the pot is held determines the direction of drip.



## Painting with Glaze on Unfired Glaze

Majolica is the name of the traditional technique of covering red earthenware clay with white, opaque, enamel-ly glaze and then painting over this with the same glaze mixed with about equal portions of powdered underglaze stains. The base coat and the painting are fired at the same time to fuse into one surface.

I experimented with an approximation of this technique. My clay body was a buff colored, cone 5 stoneware. Instead of opaque enamel, my base glaze was white or light blue opalescent. I already had buckets full of this base glaze with different additional colorants.

After covering the ware completely with the base coat, I waited only long enough for the coat to dry (a minute or so), and then used soft bamboo brushes to paint over it. Fluid strokes were hard to make because, no matter how much glaze I loaded my brush with, contact with the air and the base coat seemed to dry the glaze on the brush after only one or two dabs. I eliminated much of this problem by first putting a small amount of each colored glaze in baby food jars and adding about a teaspoon of Karo syrup to each one. This kept the glaze fluid much longer. The Karo syrup burns out in the firing. It also

thins the glaze solution just like water, so if I wanted a more intense color I had to go over the same area again.

Some glazes, particularly fluid ones, behave differently on vertical surfaces than on horizontal ones. The base glaze-with-variations I used for painting is the sort that is fluid within itself. Glaze painted on plates or low bowls stays put. Glaze painted on more vertical surfaces "travels" down the sides, combining with whatever glaze is in the path. I saw this as an advantage in that it led to some very soft, accidental effects.

I also discovered that the "mileage" the painted glaze made down the sides of the pot could be somewhat controlled in the firing. I had been firing to cone 5 and then turning off the top element of the electric kiln and letting it "soak" at that temperature anywhere from ten minutes to an hour before shutting off all the elements. One particular kilnload forced me into re-thinking the whole subject of soaking. An entire kilnload of vases painted with glaze around the widest bulge was soaked for an hour at cone 5. After firing, most of the painted areas rested around the base of the pots. Some experimenting showed me that the ideal soak was twenty minutes. During this time the painted areas on vertical surfaces shift slightly down the sides, but only enough to combine with surrounding glaze.

I would think that each glaze has its own ideal soaking time, depending on the effect you want.

## Glaze over Wax Resist

Another way of enhancing a surface with two or more different glazes is using a wax emulsion to partially cover a freshly glazed pot. The wax solution is thick when it comes from the bottle and should be mixed with water--- about three parts liquid wax to one part water. This solution may then be brushed or sponged over a newly glazed surface and a thin layer of glaze either dipped, poured, or painted over. The wax will resist the glaze, except for some glaze-beading on the waxed surface which can be removed with a damp sponge. However, I enjoy this imperfect effect and usually do not bother to sponge off the beads.

The wax should be applied right after the glaze has lost its wet look. When the wax beads have dried but are still tacky, the second layer of glaze should be applied. This should be thin enough so it can be repelled by the wax and not leave more glaze than the pot can handle without crawling or flowing off the pot. The wax will burn off in the glaze firing and the pot will be left with the two interacting glazes.

Wax emulsion may also be brushed directly over a bisque surface and a single layer of glaze poured directly over. Where the wax has been, the mature body color will be bared after the glaze firing.

Using wax resist is not technically difficult. What I did find hard, though, was training myself to turn around the figure-ground relationship. When painting with wax, the wax is the figure. However, after the wax burns off, the glaze that has been poured over it becomes the figure and where the wax has been becomes the ground.



## Lusters

A luster is a thin layer of metal that fuses onto an already-fired glaze. The lusters I used were commercial and came in liquid form from Standard Ceramics Supply Company in Pittsburgh. Although I do not know their exact ingredients, Glenn C. Nelson states that lusters can be made from pine resin, bismuth nitrate (the flux), and a metallic salt dissolved in oil of lavender. Liquid lusters are brushed over already-fired glaze ware and mature at cone 020.

To achieve maximum radiance, the lusters should be thinly painted on shiny glazes. A matte or unfired surface will prevent the luster from being shiny, but will allow the color of the luster to show. The opaque lusters---gold and silver---will look the same over any shiny surface. However, the other lusters, which are translucent, will be altered by the color underneath. For true color and brilliance, then, they should be painted over white, opaque, shiny glazes. I have not experimented with painting colored translucent lusters over surfaces other than white, but I am sure that many variations in color can be achieved that way. It is best to brush on just a thin film of luster to produce utmost gloss.

If you make a mistake when applying the liquid lusters, you have only to sponge off the mistake, dab a little "luster essence" (also from Standard Ceramics) over it, and then wash off the area with detergent soap and water. The luster essence will make the mistake look like it has disappeared, but upon firing, a faint trace of it will appear. I have found that washing the spot with soap and water is essential for removing all traces of a mistake.

The luster firing should be in as oxidizing an atmosphere as possible. The kiln door should be cracked and the vents and spy holes open at all times. The ware should be stacked very loosely to allow the air to circulate freely. A three hour or longer firing schedule to cone 020 is best.

## Overglaze Decals

I bought my decals from Commercial Decal, Incorporated, 650 South Columbus Avenue, Mount Vernon, New York. The overglaze decals, which they sent me, came duplicated on large sheets of backing paper. First I cut the decal or part of one from the large sheet. I found a small "X-Acto" knife to be the best tool to use if I wanted to cut out the middle part of a decal; otherwise I used a scissors. With the backing paper still on, the decal could be toyed with indefinitely---cut out some more, pushed around the ware, lined up with another decal. After I had a good idea of where I wanted to place the decal, I put it in a pail of clean warm water. When the backing paper became thoroughly soaked, the decal slid off onto my fingers with no effort. A minute or so was enough for the soak. The decal was then placed face up upon the already glazed ware, which should be clean, dry, and at normal room temperature. I found that the less I played with the decals at this stage the better, as they are fragile and have a tendency to tear easily.

As with very little else in the entire pottery business, a pre-fired error can be totally erased. When I made a mistake in applying a decal, I had only to scratch it

off with my fingernail, wash and dry the ware, and apply a fresh decal. By nature, decals come in multiples--- a comforting thought.

After the decal was positioned, I rubbed it gently from the center outwards to remove water and air bubbles underneath. I found that placing one or two fingers of one hand in the center of the decal while rubbing outwards with the other anchored the decal, which at this point is very slippery. After letting the decal set for a few minutes to dry slightly, I took a clean, elephant ear sponge and removed surplus water and gummy residue from the surface of the decal and from the surface of the ware. Each decal has been individually coated with a water soluble lacquer which is smooth to the touch. After the lacquer has been sponged off, the decal feels slightly rough. Ware and decal should be dried thoroughly before being placed in the kiln. This amounts to a half hour or so.

The firing of the decals should be slow and drafty, especially in the critical 300-900 degrees Fahrenheit range. In this range, the colors have not yet started to fuse onto the ware, but complete evaporation of moisture occurs along with burning off of volatile matter from the remaining lacquer coating and from the decal itself. If the firing at this early stage is too fast, the decal color film will boil or blister. According to a graph in the Commercial Decal handbook, this critical firing range should take



two and a half hours. They also recommend a maximum temperature of 1300-1380 degrees Fahrenheit (large cone 018-017). I found, however, that at cone 018-017 certain reds, browns, and greens blistered, and that the ideal maximum temperature was between cone 021-020.

In practice, I stacked the kiln very loosely to make sure air could freely circulate around ware and kiln shelves. Vent, spy hole, and door were open during the entire firing process. I turned on the lowest element for a period of at least three hours, estimating that in this time the kiln would reach 900 degrees. During this first, critical three hours the door was cracked about an inch. After three or so hours I turned on the remaining element(s) and left the door cracked about one half inch. The firing time from this point to when the kiln temperature reached cone 021-020 took about another one and a half to two hours, depending upon which kiln was used and how much ware was in the kiln. I let the kiln cool down for at least ten hours before taking out the ware.

The Commercial Decal handbook claims that the fired decal is covered with a "flux of glass which seals off the color, rendering it resistant to detergents, food acids, and alkali and also preserves the freshness and brilliance of the original colors." Even so, I would not want to eat or drink from a decal-coated surface. As

Professor Cowles has cautioned, the lead and cadmium that are undoubtedly present in these low-fire decals could very well leach through the glass flux, or even be in the flux itself.

Unfired decals should be stored away from sunlight and kilns and should not be subjected to sharp changes in atmospheric conditions. If they become too humid or too hot they may deteriorate. This may not be noticeable before firing, but afterwards the decal will look spotty, as if it had partially crumbled away.

## Some Thoughts about Slip

Slip is clay to which fluxes and sometimes colorants and opacifiers have been added. It fuses to the clay body but does not form a watertight seal around the pot as a glaze does. Its function is to color the clay body underneath.

When slips are used to cover pots completely they are called engobes. This distinction is academic and for the purpose of this paper, slip used for whatever purpose will be called slip.

I think that the surface of a pot which has been partially covered with slip and then covered completely with a shiny glaze has a depth which is hard to achieve with glaze alone. It is like looking through a layer of glass and then through a layer of slip to the clay body below---three surfaces in one.

## Painting with Slip

Thin, colored slip may be painted on wet, leather hard, bone dry, or bisque ware. Any kind of brush can be used. Every brush has its own "personality" which should harmonize with the form of the pot, the feeling of the pot, and the kind of applied design you want. Coarse, house paint brushes say very different things than floppy, soft, bamboo brushes. Confidence, stemming from practice, is the most important requirement in using a brush. Quick, free strokes show up clearly as do overworked, tired ones.

Glaze should be applied immediately after the last stroke has lost its wetness if the slip has been applied over bisque ware. If the slip has become too dry when the glaze is applied, then both slip and glaze might flake off in the drying or crawl in the firing.

## Slip Trailing

I have not yet found a method to trail slip as I would want to. I am still on the lookout for a device which can take liquid slip, the consistency of cream, and funnel it into a thin, fluid line which can stop or start at my will.

I have tried a plastic baby's ear syringe, a plastic ketchup squeeze-bottle, and a metal cake decorator. The ear syringe sucked up the slip, but let it out sporadically---sometimes in nice, fluid trails, but sometimes in spurts and sometimes not at all when the slip dried and stopped up the hole. In any case, the hole was too large for the type of line I had in mind. I tried next the ketchup bottle, which had a much smaller opening. Although the slip came out in nice, thin lines, it ran into the same trouble of clogging and then spurting erratically. The slip seemed to clog more on bone dry ware than on bisque ware since some of the clay particles loosened and stuck to the opening along with the dried slip. The metal cake decorator was a complete disaster. It did not work by suction but relied upon a hand-operated metal disc to push out the contents. In the case of my slip, no disc-pushing was necessary, as the slip just poured out in a thin stream on its own.



## Scratching through Slip

Lines may be scratched through slip which has been applied over wet, leather hard, or bone dry ware. The pot may then be bisqued and glazed. This slip-scratching technique is usually called *sgraffito*.

Everything I have read on the subject recommends that the pot be leather hard when the slip is applied and the lines scratched; however, depending on the result you want, any type of greenware surface can be effectively scratched. On a leather hard surface the clay is sensitive to subtle variations in pressure from the hand holding the scratching tool and different depths of line appear spontaneously. Fluid lines can be easily made and the tool seems to glide. Clay bits that have been scraped out can be easily blown or brushed away. No burrs are left on the clay surface.

If a more controlled, shallow depth of line is desired, I would suggest applying slip on bone dry ware and scratching into it almost immediately after the slip has lost its wet look. The slip will dampen the bone dry surface just enough to make scratching it easier than it would be on totally dry greenware. The ware in this

condition gives enough resistance to the tool to insure a fairly even, shallow line. No burrs appear, and the bone dry clay bits just powder off the pot.

If a more rugged texture is desired, a line can be gouged into wet clay that has been given a coating of slip. Even less control over depth of line is possible than on leather hard ware and the soft clay seems to invite deep gouges. Clay burrs stand up along the scratched lines which are sharp to the touch after the piece is glaze fired.

For tools, anything can be used that can scratch through clay---loop tools, fettling knives, wood tools, even fingernails, if available.

### Slip over Wax Resist

Wax emulsion mixed with water (about 3 to 1 parts) may be brushed on leather hard or bone dry greenware. When the beads of wax have just disappeared but the wax is still tacky, a thin layer of slip may be brushed over the pot. The wax will repel the slip except perhaps for some slip beading which can either be removed immediately with a wet sponge or scraped off with a fingernail after the piece has been bisqued. Personally, I like the effect of the beads since I think it softens the hard edges which inevitably result from this technique. If the slip is too thick it will encrust the wax to the point of destroying the design. If you want a heavier slip application, just brush on several layers of thin slip, waiting for each layer to dry before putting on the next coat. The wax burns off in the bisque firing leaving only the slip. The pot is now ready to be glazed.



## Slip Inlay

This method produces an effect which is the direct opposite of sgraffito. Instead of lines scratched through slip, slip is laid into scratched lines. For slip inlay it is necessary to use bone dry ware. The area to be inlaid is covered with a layer of wax emulsion and allowed to dry just to a point where the wet beads of wax have disappeared. If the wax is too dry (say, if you leave it overnight) it loses some of its slip-repelling qualities. Any scratching tool may be used to gouge out a design through the wax. Fresh wax applications slightly dampen the raw clay underneath, making it easier to gouge. After the gouged clay bits have been brushed or blown away, put a thin layer of slip over the lines with a brush. The wax will resist the slip and the grooves will fill up with slip.

I have tried this method on leather hard ware and have found that it does not work. The slip encrusts on the wax, obscuring and muddying the lines. This puzzled me because brushing slip on wax resist designs works very well on leather hard clay. At first I thought that it may just not work on very thin gouged lines, but

found that the slip encrusted on the sides of wide gouges too. Perhaps the uneven surface texture forces the hand to apply slightly more pressure to the brush when going over a gouged area and allows the slip to build up at the sides of the gouge. At any rate, it does work well on bone dry ware, and that is the important thing.

I have read that the ancient Koreans used a similar method called "mishima" in which they incised lines directly into raw ware without any wax coating the surface. The lines were filled with slip and later the excess slip was scraped away. This way of inlaying slip does not appeal to me because in scraping the excess slip you would also be scraping off the clay surface, thereby imposing an artificially smooth texture.

## Conclusion

The most important part of any pot is the clay form itself. For functional pots, especially dinnerware, glaze forms a protective glass seal which makes the pots waterproof while in use and enables them to be completely cleaned afterwards. Any sort of slip or glaze application which goes beyond merely providing this gives rise to the following question:

Is it necessary?

I believe that enhancing the surface of certain forms may add excitement to the pots. Certain parts of the forms may be highlighted and the message of the pots may be emphasized. Surface embellishment is one more element to play with.

Any extension of a pot's surface should harmonize with the spirit of the pot. The pot may be flowing and delicate or chunky or massive or rough and textured. The surface should be integrated with the form. It should be related to the whole form and not just sit on it. Since a pot is meant to be looked at from all sides, any surface design should look equally good from any angle.

It is as important a decision to NOT enhance a pot's surface as it is TO do it. Some pieces do not lend themselves to any kind of surface embellishment beyond

a single dip into the glaze bucket. Bad surface design may destroy a good form by breaking the flow or feeling of a piece.

I realize time and again that it is a far, far better thing that I underdo. The worst that can come from an unembellished pot is a boring surface. An over-embellished surface can be offensive.

I had originally intended to recite a list of rules as to which sort of forms could best be enhanced and how. However, as time and my work went on, I found myself breaking one after another of these rules until my list dwindled to nothing.

The one inspiring credo that seems still and forever valid is something I saw scrawled on the Woodshop wall---  
"If it looks right, it is right." AMEN.

## The Slips and Glazes I Used

### White Slip (cone 04-9)

Flint---55

Kentucky Special Ball Clay---15

Kona F-4 Spar---10

Frit 3110---15

Bentonite---6.5

Opax---5

### Light Blue Slip

add 1% Cobalt Carbonate to White Slip

### Dark Blue Slip

add 5% Cobalt Carbonate to White Slip

### Green Slip

add 3% Chromium Oxide to White Slip

### Turquoise Slip

add 2.5% Chromium Oxide and 2% Cobalt Oxide  
to White Slip

## Black Slip (cone 04-9)

Redart Clay---80

Red Iron Oxide---5

Copper Oxide---5

Manganese Dioxide---5

Cobalt Carbonate---2.5

## Speckled Blue Glaze (cone 04)

Frit 3124---79.2

Kaolin---6.6

Nepheline Syenite---13.2

Cobalt Carbonate---.5

## Speckled Purple Glaze (cone 04)

add 7½% Mason's Underglaze Burgundy Stain to  
Speckled Blue Glaze

## Clear Glaze (cone 5)

Frit 3191---30

Dolomite---15

Whiting---10

Kaolin---30

Flint---45

## Clear Blue Glaze (cone 5)

add ¼% Cobalt Carbonate to Clear Glaze



### White Glaze (cone 5)

Frit 3191---29

Colemanite---8

Dolomite---14

Lithium Carbonate---4

Kaolin---24

Flint---47

### Milk Blue Glaze

add  $\frac{1}{4}\%$  Cobalt Carbonate to White Glaze

### Dark Blue Glaze

add 1.5% Cobalt Carbonate to White Glaze

### Lilac Glaze

add 15% Strontium Carbonate,

20% Mason's Underglaze Burgundy Stain,

and  $\frac{1}{4}\%$  Cobalt Carbonate to White Glaze

### Deep Purple Glaze

add 25% Strontium Carbonate,

25% Mason's Underglaze Burgundy Stain

and  $\frac{1}{4}\%$  Cobalt Carbonate to White Glaze

### Light Turquoise Glaze

add .40% Chromium Oxide

and .25% Cobalt Oxide to White Glaze

**Dark Turquoise Glaze**

add 1% Chromium Oxide

and  $\frac{1}{4}$ % Cobalt Oxide to White Glaze

**Light Brown Glaze**

add 3% Red Iron Oxide to White Glaze

**Dark Brown Glaze**

add 10% Red Iron Oxide to White Glaze

**Yellow Glaze**

add 15% Strontium Carbonate

and 10% F22A Yellow Stain to White Glaze



## The Clay Bodies

### SAC Earthenware (cone 04)

Redart Clay---200

Kentucky Special Ball Clay---25

North American Fire Clay---50

Bentonite---6

Grog to taste

### Hobart's Stoneware (cone 5)

Redart Clay---50

Goldart Clay---50

Old Mine #4 Clay---50

A.P. Green Missouri Fire Clay---50

Grog to taste

\*\*\*All my pots were fired in an electric kiln in an oxidation atmosphere.

Photographs of Some Pots

## Dipping with Glaze



The pitcher was dipped partially into White Glaze, then turned around and dipped into Milk Blue Glaze, and then Dark Blue Glaze.

The teapot was dipped into Dark Brown Glaze, which shows up darker where thinly applied and lighter where applied more thickly. The handle, tip of the spout, and throwing rings are able to stand out clearly.



## Pouring with Glaze



The plate in the top picture was poured first with Light Turquoise Glaze and then with several separate pours of Dark Turquoise Glaze.

The plate in the lower picture was first banded with Dark Blue Slip, then poured with Light Turquoise Glaze, and then with Dark Turquoise Glaze. "Controlled drips" were made by tilting the plate when the glazes were still fluid.

Painting with Glaze on Unfired Glaze



The inside of this bowl was poured with Lilac Glaze, and the outside poured with White Glaze. Bamboo Brushes were used to paint over the raw White Glaze with Deep Purple Glaze, Dark Turquoise Glaze (which looks green when fired over White Glaze), and Dark Blue Glaze.



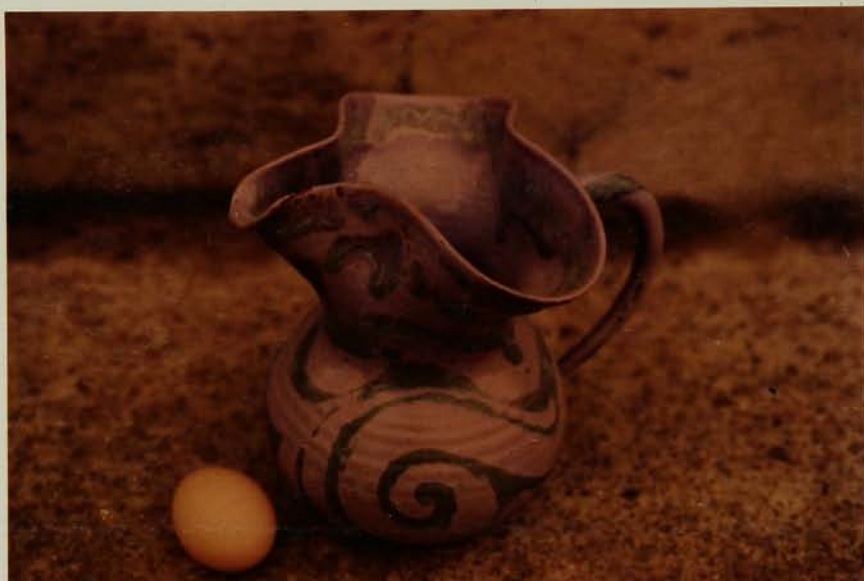


This plate was poured with White Glaze and then painted with Deep Purple Glaze, Dark Blue Glaze, Dark Turquoise Glaze, and Yellow Glaze.

## Glaze over Wax Resist



This planter was painted with wax emulsion after it was bisqued. Speckled Purple Glaze was poured over it. After the glaze firing, the wax, which had resisted the glaze, burned off to reveal the orange color of the bare earthenware body.



This pitcher was dipped into Lilac Glaze, then covered with a pattern of wax emulsion and dipped into Dark Turquoise Glaze.





This plate was poured with Light Brown Glaze, brushed with wax emulsion, and poured with Dark Brown Glaze. The buff colored clay body beneath contributes a third layer of brown to the design.

Lusters

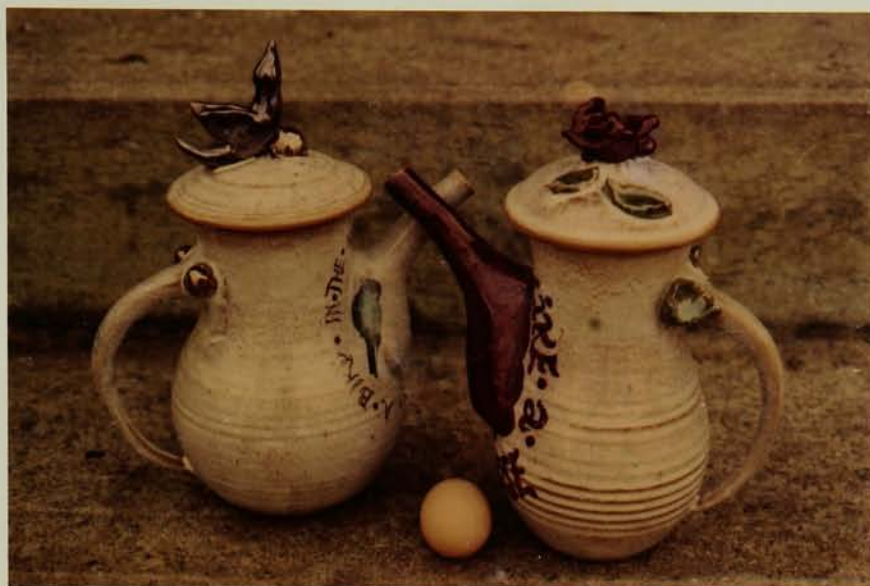
and

Overglaze Decals



These two plates, which were commercially made, were selected from F.W. Woolworth open stock patterns. They appear to be made of white earthenware clay body covered with a clear, shiny glaze. I added the decals and the gold luster.





These two teapots were first dipped in White Glaze and then fired. Afterwards, the pot on the left was painted with commercial blue luster and gold luster. Decals were placed on both sides of the spout. The decals and lusters matured in the same firing.

The pot on the right was painted with cranberry luster and light green luster.

Painting with Slip



This covered jar was painted with Light Blue Slip, Dark Blue Slip, and Turquoise Slip. I used a fairly thick bamboo brush for all the colors. The jar was dipped immediately afterwards into Clear Glaze because I painted directly on bisque ware.





This planter was painted in the bisque stage with White Slip, Green Slip, and a few dots of Black Slip. It was then poured with Speckled Blue Glaze, which contributes an additional pattern.

## Slip Trailing



These two plates were trailed with Light and Dark Blue Slip and covered with White Glaze. Trailing was done from a baby's ear syringe on bisque surfaces.

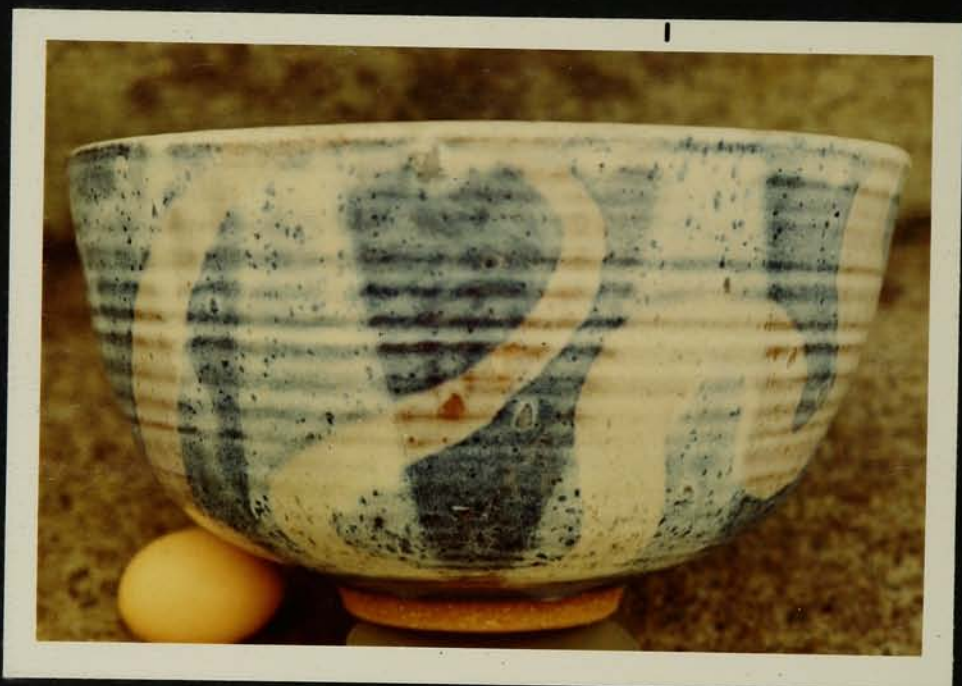


## Scratching through Slip



The teapot and small covered jar were given a layer of Dark Blue Slip when they were bone dry. They were then scratched with a small loop tool, bisqued, and later glazed with White Glaze.

Slip over Wax Resist



The outside of this bowl was brushed with wax emulsion when it was bone dry. I then brushed it with Dark Blue Slip, bisqued it, and glazed it with White Glaze.

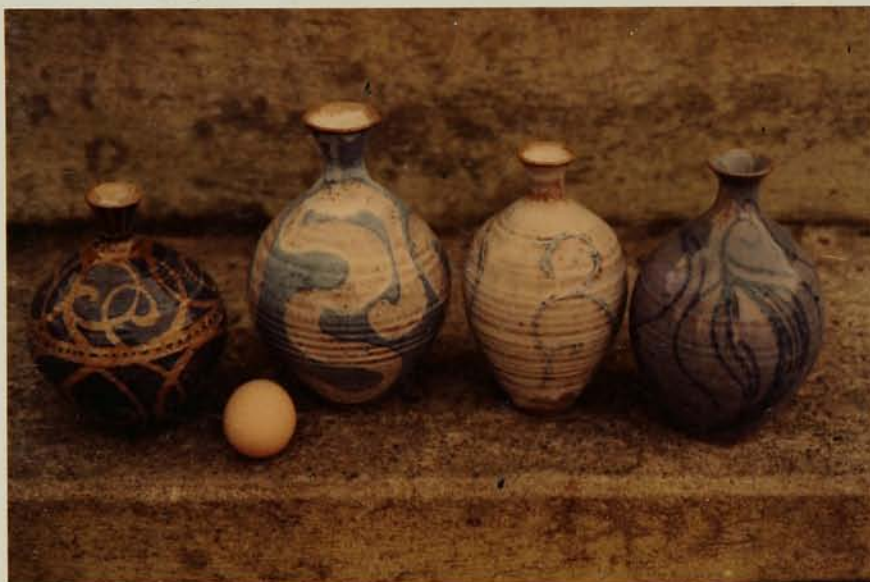




The inside of this bowl was brushed with wax emulsion when it was bone dry. It was given a coating of Dark Blue Slip, bisqued, and then glazed with White Glaze.

## Slip Inlay

and some more examples of Slip with Wax Resist



The two bottles on the left are some more examples of using slip with wax resist. Wax emulsion was brushed on when they were bone dry. Dark Blue Slip was brushed over the pots, which were then bisqued. The pot on the extreme left was covered with Clear Glaze, and the one next to it, with White Glaze.

The two bottles on the right are examples of slip inlay. In the bone dry state, they were covered with wax emulsion. A loop tool was used to scratch in the lines through the wax, and into the raw clay body itself. Dark Blue Slip was then brushed over the incised lines. After they were bisqued, the pot on the extreme right was covered with Clear Blue Glaze, and the pot next to it, with White Glaze.

## Bibliography

- Long, Lois Culver: Ceramic Decoration (Indianapolis, Indiana, The American Art Clay Company, Incorporated, 1958).
- Nelson, Glenn C.: Ceramics, A Potter's Handbook (New York, Holt, Rinehart and Winston, Incorporated, 1971).