

Porcelain	100%	20 lb. batch	=	grams
Grolleg	40.0	8.0		3632.0
EPK	15.0	3.0		1362.0
Custer	32.0	6.4		2905.6
Flint	13.0	2.6		1180.4
+ Macaloid	1.0	0.2		90.8

20 lb. batch:

In a 5 gallon bucket, blunge Macaloid LIKE CRAZY in 3 gallons DISTILLED hot water. LET SIT 3-4 DAYS. Add grolleg, epk, custer, and flint. Do not mix while adding powders, just let it slurry down (1-2 hours...). Then mix at SLOW speed. Add water to thin if necessary. Check in 6 hours to be sure there is water standing on the surface, then let sit for at least 2 days. (3 weeks would be nice.) Pour through 60 mesh screen. Pour onto plaster bats.

Notes...

- Amount of Macaloid is variable. Less (.5%) makes carving a bit difficult, but causes less shrinkage. More (2%) does the opposite, but also makes for a harder bone-dry surface, which means more difficult finger-sanding. If throwing isn't a priority, go low.
- If the clay in the bucket seems excessively thin and settles out, it's deflocculated. This seems to occur for various reasons, including the type of grolleg, or minerals in the water. You can flocculate the clay with dissolved Epsom Salts.

#25 Rutile Wash

2 C. hot water + 1/2 t. CMC gum + 1/2 t. Frit 3134 + 1/4 t. Rutile

Blend with a stick blender. Let settle 60 minutes to allow large iron particles to settle. Pour off remainder.

Vodka Tonic

Fill tumbler with ice. Don't be stingy. Add 2 or 3 healthy shots of Vodka (Skyy). Top off with Tonic Water. Add a lime wedge. Or a splash of Cranberry juice, or grapefruit juice.

Notes...

- Quinine, found in tonic water, was once considered medicine.

Terra Sigilatta

Add dry clay to double its weight in water. (15 lbs. GoldArt clay added to 30 lbs. water.) While mixing rapidly, slowly add Sodium Silicate until mix visibly thins. Within 3 minutes mixture should be settling out. Reaching in, you should begin to feel a distinct layer of sludge at the bottom of the bucket. If using GoldArt clay, allow mix to settle for approximately 20 hours. (Other clays will require more or less time.) Siphon off top, thin later. Discard the thick sludge.

- I use Terra Sigilatta for its coloring properties (i.e. flashing in soda atmosphere) and its fine particle size. If you desire its burnished effect, be sure its Specific Gravity is 1.15 (hydrometer), and don't fire above cone 01. You may need 3-5 layers of burnished T.S.
- To add color, mix stain directly into finished terra sig using high speed kitchen blender. One cup terra sig needs up to 3 teaspoons (1 Tablespoon) colorant, and often less than that.

Sanding green and fired porcelain

Sanding bone dry clay is hazardous; under a hood or outside in a breeze is best. 3M padded sandpaper (fine) is great for raw clay, then use your fingers to eliminate scratches. Sanding *fired* porcelain requires elbow grease, and clay that has been fired to its vitreous stage. (Cone 9-10 reduction for above recipe). Start with 220 grit (which smoothes and removes surface color), then progress through 400, 600, and/or 1500 for a shine. Sanding to a shine works much better on *reduction-fired* porcelain.

Consider: Paasche makes a tiny sandblaster that is great for removing stain from fired clay, and also for dulling shiny areas, including glaze. It's called an Air Eraser (AEC-K). \$seventyish bucks. Use before sandpaper. Small, so you can use it outside without a spray booth.

Red Iron Oxide stain

Often I use iron oxide as a dry rub on the high-fired clay. Rub it in with a brush and wipe it back with a dry tissue to desired tone. In order to stick the stain, I fire to roughly cone 04 (electric). Slowly. Realize this temperature affects the color of the stain. Firing cooler keeps the color redder, but there is a point where the stain won't stick...07 or 08 or 09 is about the limit.

Other oxides generally don't make good 'dry-rub' alternatives on vitreous porcelain.

White Russian

Fill bar glass 1/2 full of ice. Add 1/2 part Kahlua and 1 1/2 parts Vodka. Top off with Half & Half. If you're cheap, use milk.

Sexy Granny

2 cubes of ice in a Paul Dresang teabowl. Add 2 hearty shots of vodka, plus extra vodka, for you have earned it. Splash of Amaretto.

A pretty nice Tumblr collection (Figurative Elements)

www.jasonbriggs.tumblr.com

Words....

"Write drunk. Edit sober." -Ernest Hemingway

"Moderation is for monks" -attributed to Charlie Olson by Bill Pariso

"Good art gets truer the older it is." -Academia

"Inspiration is for amateurs... Ideas flow from the working process" -Chuck Close

"God, protect me from your followers." -bumper sticker in Florida

"I've found it, and now my finger stinks." -bumper sticker in Wisconsin

"I hate this part of Texas." -Restroom stall in southern Idaho (documented by Charles Kuralt)

"Goddammit." -4-year-old Adeline, after carving tool slowly, quietly rolled off her work table.

From the blog "*Hugh Garry: Thoughts on media, Innovation, and Creativity*":

Author Elizabeth Gilbert tells a great story about Tom Waits, who she interviewed whilst working for GQ magazine. According to Waits every song has a distinctive identity that it comes into the world with: there are songs that you have to sneak up on like a rare bird, there are songs that come fully formed like a dream taken through a straw, there are songs like bits of chewing gums you scrape off the bottom of a chair that you have to put together, and there are songs that need to be bullied into shape.

The day that Waits finally took control of his own creative anxiety was one in which he was driving down the eight lane freeway in LA when suddenly a melody came into his head. Because he was driving he had no pen or paper, no recorder, no way of capturing this tiny, beautiful bit of music that had magically appeared. His frustration and disappointment at his inability to capture the music brought to the fore the kind of artistic insecurities we all go through from time to time. But then, all of a sudden, he looked up at the sky and said 'Excuse me. Can you not see that I'm driving? If you're serious about wanting to exist then I spend eight hours a day in the studio. You're welcome to come and visit me when I'm sitting at my piano. Otherwise, leave me alone and go bother Leonard Cohen'.

From the preface of Truman Capote's book "*Answered Prayers*": (found by Russell Wrangle)

"My life—as an artist, at least—can be charted as precisely as a fever: the highs and lows, the very definite cycles.

I started writing when I was eight—out of the blue, uninspired by any example. I'd never known anyone who wrote; indeed, I knew few people who read. But the fact was, the only four things that interested me were: reading books, going to the movies, tap dancing, and drawing pictures. Then one day I started writing, not knowing that I had chained myself for life to a noble but merciless master. When God hands you a gift, he also hands you a whip; and the whip is intended solely for self-flagellation.

But of course I didn't know that. I wrote adventure stories, murder mysteries, comedy skits, tales that had been told me by former slaves and Civil War veterans. It was a lot of fun—at first. It stopped being fun when I discovered the difference between good writing and bad, and then made an even more alarming discovery: the difference between very good writing and true art; it is subtle, but savage. And after that, *the whip came down!*"

From "*Even Cowgirls Get The Blues*," by Tom Robbins:

Whereupon the plastic surgeon remarked, "Remember the words of the painter Paul Gauguin, dear lady. 'The *ugly may be beautiful*, the pretty never.'"