

MAIOLICA Cone 04

Frit 3124	140
OM4	14
Zircopax	20
Frit 3110	20
Bentonite	10
Silica	35

Note: After mixing and sreening let sit for a few days before using. Mix thick, like a melted milk shake. If it settles to the bottom it is too thin. Using a nice soft Hake brush, apply to the thickness of a dime.

Mix colors with H2O: Cobalt Carbonate(blue), Copper Carbonate(soft green), Manganese Dioxide(brown to black), Green Chrome Oxide(Chrome green* used too thickly and it will get crusty)

Stains: 3 parts Gerstley Borate to 1 part Stain

Yellows and some others needs 4 Gerstley Borate to 1 part Stain

TERRACOTTA CLAY BODY Cone 04

Lizella Clay	30
Red Art	30
Gold Art	25
Fire Clay	10
Talc	10
Silica	10
Barium	½ cup
Yellow Iron	3-4%

Note: Mix the clay to a somewhat soft consistency for maximum plasticity.

About the luster: I use a burnish Gold and sometimes Platinum Luster. I think the burnished luster has a warmer quality than the regular luster, which I find brassy. Any burnished luster will work. They are easy to use. Just shake, paint and fire to Cone 017! Be aware of the health hazards when painting and firing the lusters. Read and pay attention to all available safety guidelines before using them in your work.

New Color. I use Glass Enamels for vibrant color. These come as powders and are facilitated with a solution of 1 part anti-freeze and 2 parts H2O. They are made by Ruesche Enamels. These are generally fired to Cone 022.

My work was all made using this clay body. I am particularly delighted with the color of the clay. Because of the addition of Yellow Iron and the minimizing of Red Art, it has brightness to it that makes the final pieces somewhat orange instead of brownish. It also shimmers slightly due to the mica in the Lizella clay. The clay is smooth and hospitable.

All firing is done in an electric kiln using a slow firing program. After building and bisquing my pots to Cone 06, I glaze them using the Maiolica glaze. The patterns are drawn onto this glaze with pencil, which burns out during the firing. The colored pigments are painted on the unfired glaze. I use a variety of white nylon brushes with long bristles so that I can achieve long smooth brushmarks. The glaze-decorated pots are fired to Cone 04. The next step is painting on the lustres. This I do in a very well ventilated area with rubber gloves and great care. The lustered pots are fired to Cone 17. The glass enamels are mashed and mixed with the anti-freeze and water solution and then painted onto the lustered pottery. Two layers are applied with a firing to Cone 022 after each layer.

The surfaces are built up slowly and the pieces evolve throughout the process. The entire process takes patience and foresight.