

NYSCC @ Alfred University's

Raw Materials cookbook 2004



**A compilation of delicious recipes cooked
up by the undergrads of the 2004 Raw
Materials class**

Name: Ann Bartges
Type: Stoneware (throwing)
Color: Orange/Brown in Ox. / dark brown with black specks in red.
Texture: Smooth
Cone: 10
Firing Notes: Best color when fired in reduction / wet to fired shrinkage = 16%
Peculiarities:

Recipe:	Helmer	46.44
	OM-4	8.2
	Newman Sub.	22.2
	Flint	11.3
	Custer Feldspar	12
		100%

Development Process: This body was first developed for C. 6 using frit 3110 as a flux. The latter addition of OM-4 with the Helmer made for a much better throwing body. With the addition of grog, this recipe could also be used as a sculpture body.



Name: Ann Bartges
Type: Slip
Color: Bright White
Texture: Like Heavy whipped cream / frosting
Cone: 10
Firing Notes: Fits very well on my dark claybody (wet application)
Peculiarities: Can be layered very thick

Recipe:	Grolleg	34.32
	EPK	34.32
	C&C Ball	8.2
	Flint	11.3
	Custer Feldspar	12
		100%

Development Process: Using the same ratio of clay / flux / fillers as my throwing body, I substituted Grolleg and EPK for Helmar and Newman Sub. To achieve a bright white. Colorants can be added using the recommended percentages from the VC handbook for slips.



Name: Liz Corrigan
Type: Stoneware (handbuilding)
Color: Dark brown with iron spots
Texture: Groggy
Cone: 10 Red.
Firing Notes:
Peculiarities: Rather groggy / dries quickly

Recipe:	Narco Fireclay	23.32
	Redart	11.15
	Goldart	10
	Ten. #10 Ballclay	18.5
	Custer	14.4
	Pyrax	11.6
	Fine Grog	10.37

Development Process: I began wanting a dark rough handbuilding clay. Getting the plasticity I desired was difficult with this recipe however, and it took a semester of adjustments to get it.



Name: Angela Del Raso
Type: Stoneware (Handbuilding)
Color: Brown with a sandy looking surface
Texture: Smooth and satin-like with a textured looking surface
Cone: 6
Firing Notes:
Peculiarities: Sometimes it's hard to tell how wet it actually is

Recipe:	Helmer Kaolin	39.33
	Barnard Blackbird	13.11
	OM-4	8
	Talc	17.48
	Flint	16.56
	Superfine grog	5.52
		100%

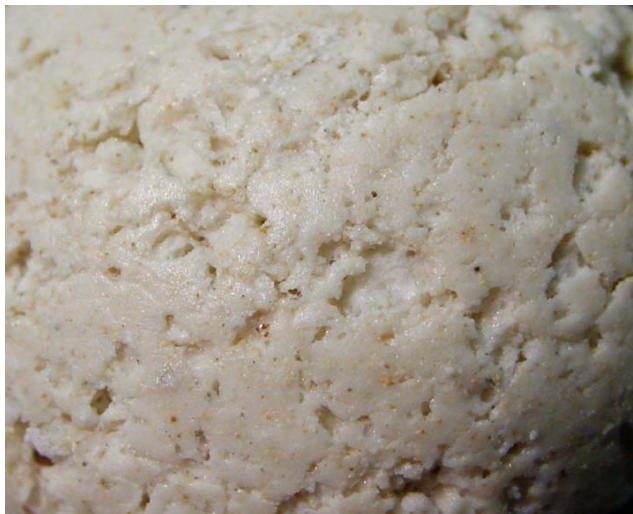
Development Process: Initial choices were based on color and surface texture. Then added fillers and fluxes that didn't wash the color out too much or alter the texture. Ball clay was added latter for plasticity.



Name: Elizabeth Emery
Type: Perlite Body (handbuilding)
Color: White
Texture: Rough / Oatmealy
Cone: 04-06
Firing Notes:
Peculiarities: Semi-Thixotropic. Presses well. Hard to use for slabs and coils.

Recipe:	Grolleg	29.92
	Jackson Ball	9.94
	Frit 3110	28.34
	Neph. Sy.	14.1
	Fine grog	6
	Perlite	9.1
		100%

Development Process: Initial choices were based on color and surface texture. Then I added fillers and fluxes that didn't wash the color out too much or alter the texture. Ball clay was added latter for plasticity.



Name: Pete Kelly
Type: Porcelain (throwing)
Color: White (very cool white in red.)
Texture: Smooth but with body
Cone: 10
Firing Notes:
Peculiarities:

Recipe:	Grolleg	55
	Kona F-4	20
	Flint	12
	Pyrax	13
		100%
Add:	V-Gum	2
	30 Molochite	5
	200 Molochite	5

Development Process: I worked from a standard porcelain body, then interchanged different Kaolins and tested them each as throwing bodies. I really liked the feel and whiteness of the Grolleg but I decided to give it more body. I added Molochite instead of grog so I wouldn't dirty the color. The body works great with and without Molochite. You can adjust the amount and mesh size of Molochite to fit your needs.



Name: Pete Kelly
Type: Flashing Slip
Color: Varies
Texture: Vitreous with crackle
Cone: 10 Salt
Firing Notes:
Peculiarities:

Recipe:	Epk	72.72
	Neph. Sy.	18.18
	Flint	9.1
		100%

Development Process: I researched various different combinations of clays and fluxes to see how they reacted to flashing in wood, salt, and soda. The combination of Neph. Sy. and EPK seemed to respond well to flashing. The cracks appeared during the drying stage and could be promoted by applying the slip to bone-dry as opposed to wet or leatherhard clay.



Name: Lindsey Lawrence
Type: Black body (throwing)
Color: Black
Texture: Smooth
Cone: 10
Firing Notes: Fired in electric
Peculiarities: I prefer oxidation / in reduction it goes pretty shiny

Recipe:	Newman Sub.	69.75
	Barnard Blackbird	23.25
	Flint	7
		100%

Development Process: I first chose this because I really wanted a black throwing body that was porcelain-like in texture and surface. After doing a series of different blends I settled on one with just Newman and Blackbird. I also tried it with Flint and Sand. I really didn't like the texture with the sand so I settled on the three ingredients... Newman, Blackbird and Flint.



Name: Lindsey Lawrence
Type: Slip
Color: Black
Texture: Smooth / creamy
Cone: 10
Firing Notes: I prefer this in oxidation because it gets really shiny in reduction
Peculiarities: Flakes off when applied over work that is too dry

Recipe:	Newman Sub.	55
	Barnard Blackbird	18.6
	OM-4 ball clay	8
	Neph. Sy.	12
	Flint	5.6
		100%

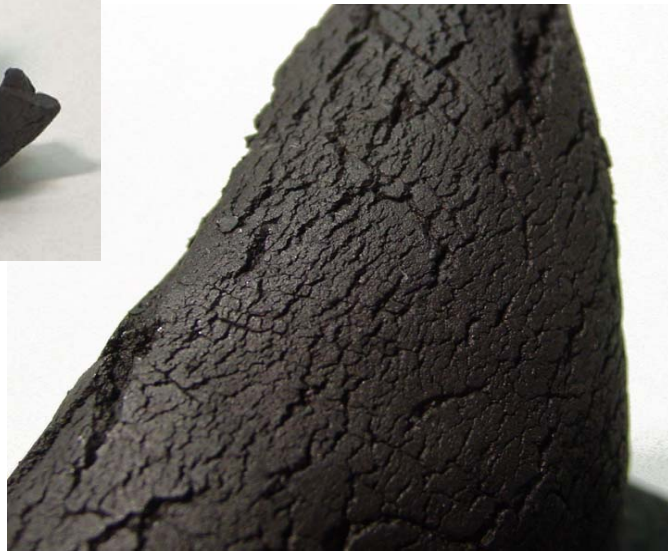
Development Process: I wanted a black slip to use over my porcelain that was really smooth. I had a bit of trouble at first getting it to fit the body but this recipe works pretty well.



Name: Connie (Hau Wah) Lee
Type: Black body (handbuilding)
Color: Brownish black
Texture: Smooth and dense
Cone: 6
Firing Notes: Tends to bloat, even in slow firing, because of gas released by the Barnard Blackbird
Peculiarities: To reduce the bubbles, reduce Barnard Blackbird to 50%

Recipe: Barnard Blackbird 75
Foundry Hill Crème 5
OM-4 20
100%

Development Process: The high percentage of Barnard Blackbird creates a very black clay body without flux and fillers. It tends to break when the clay is bent. Additions of OM-4 can retain the dark clay body color and offer a more workable body. I developed this body to create dense slab architectural forms



Name: Peter Pincus
Type: Stoneware (throwing)
Color: Off White
Texture: Smooth
Cone: 10
Firing Notes: Dependable clay that does not crack easily if cooled too quickly
Peculiarities: In reduction this clay will leave iron specs

Recipe:	Tile 6	34.875
	Jackson Ball	17.4375
	Goldart	17.4375
	Kona F-4	23.25
	Pyrax	7
		100%

Development Process: I used the three different clays to vary the particle size so I did not have cracking or shrinkage issues. Primarily I used Tile 6 as a white, relatively inexpensive clay. I chose Pyrax to help keep the body as white as possible considering the Jackson and Goldart additions.



Name: Jesse Potts
Type: Stoneware (throwing / handbuilding)
Color: Black with white specks
Texture: Fine with chunky feldspar
Cone: 10
Firing Notes: Must fire in Ox.
Peculiarities: In Red. It will flux out and become very metallic

Recipe:	Newman Sub.	57.42
	Barnard Blackbird	19.14
	Custer Feldspar	10.37
	Crushed Feldspar	12.5
		100%

Development Process: I worked with maintaining the claybody integrity while making additions of crushed feldspar.



Name: Sarah Sabourin
Type: Stoneware (handbuilding / casting)
Color: White
Texture: Smooth
Cone: 6-7
Firing Notes: No special requirements-fired in electric kiln
Peculiarities:

Recipe:	Peerless kaolin	53
	C&C Ball	17.68
	Neph. Sy.	10.11
	Flint	4.25
	Molochite	15
		100%

Development Process: I wanted a white, strong body for slab-built sculpture. I tend to work fast so I tried to work with embedding layers of slip with fashion toule plastic netting. This set up nicely and allowed for clean slab work. After adjusting, adding and omitting various ingredients, I came to a pretty good body. I finished the semester using this slip on my "Big" stoneware body and it worked very well. I am planning on working further with this slip over the summer with some darvan and possibly nylon fibers.

