Clay Bodies

Use iron-rich, open groggy stoneware bodies. White clays respond poorly to the process except carbon blackening. Phil Cornelius did use Porcelain, but he was not seeking flashing, instead he wanted the Koge black effect at the base of his work. Cone 6 clays can over-vitrify and develop distortion, which is actually very Bizen and Wabi-Sabe.

Inclusions

- Phil, his friend Rimas Visgirda and others add *Inclusions* to their clay body.
- Feldspar: effects vary depending on the refractory character of your raw feldspar. Ranges from small to big grains. Can be bought commercially or "wild sourced".
- Sand and grog – for added texture. Some sands may contribute to fusion of your clay body.
- Vermiculite, pearlite, chicken grit
- Carbonaceous materials like wheat or paper kitty litter, raw dry grains and cereals create interesting pores.

Additive Surface Treatments:

- Glaze: interior ok, but it will fuse pots together is applied all over the outside. Some very dry Shinos may be ok.
- Slips, Engobes, Underglazes (some) produce color accents/contrast. Phil covered some of his forms with blue or purple Engobes.
- Dry Ash + Gerstley Borate (frits or fluxes) produces "ash fall" effects. Wet with spray oil first to get it to adhere.
- Flux wash (frit, Gerstley Borate, other mid-range fluxes) produces a slight sheen on the surface of the clay; but may cause pots to fuse if used too liberally…separate with wadding. Metallic oxide washes.
- Flashing slips: some recipes produce flashing- I have not explored them to a great degree.
- Wadding: light areas and flashing halos are possible where wadding touched the surface of the form
- Masking with another pot or piece of ceramic material designed to mask the surface from the atmosphere.

Supplies and Equipment Required For This Method

- Mid-range iron rich stoneware clay
- Materials to use as Inclusions or for surface treatments (see above)
- **Updraft** gas-fired kiln with an enlarged stoke hole in the upper center front.
- A makeshift saggar built using kiln shelves or other refractory material
- Steel angle iron to introduce charcoal into kiln chamber, about 6 feet long
- Sledgehammer or garden tamper to crush charcoal
- Lump Charcoal: natural oak or natural mesquite—Not briquettes. Hardwood pellets, pellet pet bedding, and pellet kitty litter (paper, wheat, grain) are other possibilities.
- Wadding for tumble stacking pieces: a wood fire recipe is fine
- Raku safety gear: gloves, face mask, jacket, if working with a large kiln, higher temperatures or if you have any doubts
- Drinking Water, beverages- this is hot dehydrating work.