

## STEVEN HILL ADAMAH 2019 NOTES: DINNERWARE

My Test Tapas Plate: 1.5 lb. Coned 3 times high. Pulled up like wide loose cylinder. Used red rubber small rib to compress bottom. Kept sides thick and flattened into a wide rim with rubber rib with sponge supporting underneath. Large rim for decoration with metal rib used to form a bead at rim's edge.

### Steven's Notes on Plate Making:

Make a plate as a slight reversed dome so it is self supporting and doesn't bulge up.

Plate feet should be functional not elegant. **Foot goes under the point where the plate elevates and should be wide, it is right under the rim. PLATES NEED TO FIT IN A DISHWASHER RACK!**

**-Middle of bottom of plate is 3/8" and nearly 1/2" under them.**

-put a center button in middle of bottom.

-glaze inside of foot ring because it is more durable.

-4.25 lb. of clay for 10" plate. Always weigh clay accurately when making a set.

-wet clay to make it stick to hydrabat.

- leave the extra clay as a flair at the bottom when throwing on plaster to be sure the clay does not release from the bat. The ragged bottom edge also gives you something to hold on to when turning the plate over for trimming.

### HOW TO THROW A PLATE:

**-\*\*\*\*Center a wide pancake that is WIDER than the foot will be. This is IMPORTANT-this is critical. Center the whole pancake before opening.**

-Steven uses the white rib tool to flatten bottom but keep the slight curve.

-measure bottom thickness constantly with a pin tool. **Middle of bottom of a plate is 3/8" and nearly 1/2" under the rim.**

### **SH DECORATING THE PLATE:**

Uses the corner of metal rib with the curved side of the rib toward the center of the plate OR use the rubber pointer tool that looks like an ink pen. Use it pointing outward like a pen and laid down slightly horizontally to make a mark. Just decorate with the rib on ONE revolution on the wheel.

**\*\*Also this mark should go where the rim and the bowl of the plate meet and pretty much replaces that dividing line. THIS IS WHERE THE MARK SHOULD BE MADE!,**

Then he wets fingers and uses fingers to stretch the thickish rim, very gently. He alters in 4 uneven sections. He pulls-and-releases the rim to gently stretch the clay. Then he emphasizes the corners by running his hands under each "corner" and lifting the clay toward the corner in sort of a V.

- one idea to measure the Thickness of the plate bottom is to use a tire tread gauge. Should be 12/32 in center and thicker toward the rim.

### **DEMO #2= 3 or 3.25 lb. Luncheon Plate**

- pay attention to the size of the foot ring so plates will stack well
- -can make the **stingray plate with just two undulating spots that rise and fall.** Lift rim by placing thumb under the rim where it was thinned and making an upward swoop.

### **DEMO 4= BOWLS**

2.25 lb. of clay per bowl for cereal or soup.

- center a narrowing base shaped like a doorknob.
- He likes a generous foot with more rise on a bowl. **Leave 1/2" in bottom of a bowl to create an elegant foot.**

- Rim is thick like his plates
- - raise sides vertically first and then stretch clay outward to open the form.
- -then he lays a rim down

### DEMO 5= more rounded soup bowl

Leaves extra clay right under the 45 degree rim that is thicker than rest of bowl.

- uses his thumb to pull an arc shaped undulation at the rim. Did it 3 times.
- - then he uses a chamois along the rim to smooth it
- Then uses metal rib to mark at the base extruded roll
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### DEMO 5a=Trimming Plates

- To pop off of plaster bat where the piece is still attached: use stiff pointed rib under edge while bat is turning and apply pressure so it goes under the form and then you should be able to remove it from a plaster bat.
- -make a foam chuck about 6" high glued on a bat. About 8" in diameter. **We called it a trimming muffin!**
- Rec. trimming plates when the bottom is on the dry side. Do not trim too wet clay.
- Use a Pipenberg tool for plate trimming
- Trim a foot right under where the rim and the plate bottom meet
- -always s put a button in the center of your plate bottoms to prevent warping.
- -1. Trim off excess on outside edge. He uses the smallest pear tool for this and then moves to a larger pear trim tool.
- 2. Define the outside edge of the foot first.

- 3. Cuts a circle above up 1” in from outside rim and then begins to trim a foot ring.
- 4. He leaves the pipenberg tool in place and trims up to it, then removes the disk and trims under it. Button is underneath it.
- 5. Make the foot angled in on the inside of the ring so it can be used to hang the plate! This requires a fairly wide and substantial foot ring.
- Use a wooden tool to compress and smooth the foot, bottom, and around the outside of the foot.
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### **DEMO #6=Trimming a Lobed Undulating Bowl or Cup**

-throw a chuck when you throw a lobed bowl. When ready to trim, the bowl TOP (undulating rim)should be leather hard, the bowl base should be rather wet. He doesn't wire the bottom until he's ready to trim. The chuck is slightly wetter.

-Good idea: throw a SERIES of 6-12 of the lobed form and use the same chuck for all of them. Saves time!

- uses Pipenberg tool.
- Steven trims VERY slowly so he follows the lines of the divets under each lobe mark. The wheel is barely spinning.

### **DEMO #7=. Glaze Intro**

- **Spray bottoms first. Test glaze on cardboard or side of bucket first.**
- Liner and bottom of pot are same color and frame the piece.
- **On mugs spray the handle before the body.**
- Transition from matte to shine', top to bottom.
- Glazes with the word "transparent" in their name will almost always be shiny like a celadon.

### **DEMO #8= Paddled flat bottoms**

-raise the bottom rim by paddling and then place vessel on hard flat surface and be sure it is good and flat.

### DEMO #9= TAP CENTERING

Don't watch the off center movement. Soften your focus, or look at it cross eyed. Feel the beat. Soft focus on the part of the pot you want to trim.

- put a finger on top of the pot and then tap the base of the pot until it centers.
- - 1-5 taps to get centered is usually required.
- - you can tap center on foam bats
- - on a plate, tap under the ragged edge and take off the ragged edge. Then finish tap centering the plate on the rounded part of the plate, NOT the rim.
- - he also tap centers his Pipenberg tool on the piece.
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### DEMO #10= Bourbon Bottle

- 2.5 lbs.
- - thrown on regular bat
- **Throw a Bottomless cylinder**
- Altered into an oval, adds bottom
- - cap was thrown separately
- -when making a wandering spiral, the wheel is turning very slowly.
- Put a good bit of water on n vessel before using the torch/heat gun.
- SLOWLY wire it off to release the water and lubricate the bottom.
- - spend a lot of time forming the hole on top for the cap!
- -wipes vessel down with wet synthetic chamois
- - if hole is too large, add small coils of soft clay and use finger to blend them into existing hole.
- BOTTOM: 1 lb. of clay and throw a pancake big enough for the base.
- Uses calipers to measure widest part of bottle.
- - Attach bottle to base immediately. Slip and score base and attach.

- **Do NOT make an undulating mark at bottom( as in photos) until base is attached! Steven wiped that bottom undulation away when he attached the bottom.**
- Used a finger to attach bottle and base.
- Cut off extra base clay with fettling knife
- Retraces spiral with wooden pointed tool
- Nipple for the bottle is made off the hump.
- Uses heat gun to dry surface before pulling cap off hump.
- -slowly spins the wheel Nile using white to cut cap off hump.
- Slip and score nipple and bottle

## **JULY 2019 S H GLAZE WORKSHOP**

-Manually turn pots slowly as you spray

-Feathering= 3 techniques. Short strokes. This is the universal technique.

#2 technique is a circular motion that you keep moving.

#3 technique is to hold the trigger in and turn the pot as you hold down the trigger. This is often done vertically.

- **USE SHORT STROKES ON SMALL POTS!**
- Handle green ware very carefully.
- **Bisque is more absorbent than greenware.**
- Spray until it is wet and this is harder to see on bisque than green ware.
- Sponge off or quickly rinse bisque before glazing it.
- Always glaze the bottom or underside of a piece first.
- Spray the back of a bowl upside down and sweep the sprayer up and down from the rim up toward the foot then back down a couple of times.
- Steven brushes the center of an open bowl or plate (like it is a liner). He used transparent green brushed on in an open bowl right above the brushed black center. SCM COOL SPRAYED ON RIM, FROST GREEN SPRAYED ON RIM and a little transparent green sprayed near the brushed transparent green ring.

- -\*\*\*\*try glazing greenware which should help with not having thin spots in my glazing. Or be sure to wet bisque ware before spraying it.
- **Spray upward toward the rim so it doesn't get into the interior of pot.**
- **Juicy fruit is just used as a light topcoat on the warm palette only.**
- Love this combo : SCM cool, then frost green, then a little transparent green topped with a slight dusting of copper ash. This combo gives you the stipple look.
- Only do this on ONE side of the pot!

## GUNS

-Side knob adjusts spray. Do not use a fan shaped spray, use round spray. screw it in for round spray.

## GLAZE LESSON AFTER FIRST FIRING:

-SCM cool and warm will run if too thick

- **You get matte black where the cool palette pools. There is copper in ALL the green glazes and copper ash!**

-AJs cup was very light. Beautiful. SCM cool, white liner and base. Over SCM he put frost green and no transparent green. Top coat is a dusting of copper ash. See photo.

TO TRY:

-try transparent green WITHOUT SCM under it.

## MY SECOND FIRING GLAZE COMBO: VASES

1. Vases have interior White poured liners.

2. LEAVE THE FEET BARE AND DIP IN WHITE AFTER SPRAYING.
3. \*Exteriors of small cylinder and small fat vase and 1 bowl are AJs combo: ( note: small fat vase has transparent green on rim-too garish)

### **AJs PROTOCOL= To create a light cream & green glaze effect**

- Liner is white
- Short bursts with gun of SCM Cool over exterior except for foot
- Short bursts of Frost Green, gun held further away than with SCM, over whole outside except the foot.
- -Short bursts of Copper Ash over all exterior except foot, held further away than with SCM.
- Foot sprayed or dipped in white. No SCM under white!

### **GLAZE LECTURE ADAMAH JULY 2019**

-Steven says Mike Stumbras is a good potter and a good teacher.

-Gwen Doyo has beautiful photo of glaze crystallization

### **EQUIPMENT:**

-lots of work

-I have gravity guns, not siphoning guns.(glaze cup is on the top of the gun)

-can cap the bladder and keep glaze in Steven's bladder bags for up to about a month

- I have TCP Global guns rec. by Steven. Stainless steel interiors and you can purchase parts.
- **Set compressor at 50-60 psi. My old notes suggest setting it lower.**
- **-60 mesh sieve is fine**
- always sieve glazes before putting them in spray guns



- The viscosity of glaze for dipping and for spraying is very similar
- Darvan (7) is the deflocculant he uses when a glaze gets too thick. Use DROPS of it! It might get up to 1 teaspoon but it changes FAST. Drops at a time is the way to add it to a bucket of thick glaze Buy it at Rovins:  
<https://rovinceramics.com/search?q=darvan>. (\$7.25 a pint)
- Frost Green & Transparent Green tend to need deflocculated.
- Use Epson salts ( a pinch) if a glaze settles out. OR liquify the epon salts and add it that way instead since you will get results more quickly than you do when you add dry epon salts. Use a drop at a time because the glaze will change quickly.
- Dry salts take up to about 15 minutes for the effects to become evident.

-2200-1700 degrees let it drop fast. Let it do that naturally or prop the lid to help it drop fast OR open all the peeps! Close them again when the kiln gets to 1700..

\*\*\*\*-if the surface of a finished pot is a little like chalk, you need to drop faster between 2200-1700 and you will get smoother surfaces.

\*\*\*\*-another reason the surface of pots is too rough then you may have put on the SCM too thickly

### **MORE EXPERIMENTATION:**

-make 8 cylinders 6 x 6" with trough at bottom to catch glaze. Texture pot.

-divide into 8 sections. On bottom where lines meet put a circle. In the circle, write the base glaze name. Then on bottom write the name of each of 7 glazes you put over the base. You will end up with 56 tests of 8 original glazes.

**Another experiment to try: Use SH SCM cool or warm as a base and then use your favorite glazes over this base and see what happens using his slow cool schedule.**

## **NOTES FROM END OF WORKSHOP RESULTS ON THE POTS:**

**AJ PROTOCOL 2** looks like SH speckled crystals on matte green!!

Scm warm

Frost green-sprayed further away than Scm warm

Little bit copper ash-sprayed further away than scm warm and sprayed lightly

Liners are red orange but I am not fond of that liner with the pot. I would use white.

### **Shawn**

Scm cool-heavy

Transparent green heavy over heavy scm cool= **BEAUTIFUL MATTE TURQUOISE!!!!**

**Brent=scm cool with seafoam is beautiful!! Copper ash lightly on top. Sea foam plays well with other glazes.**

**AJs PROTOCOL 3** is like first one but he put scm warm OVER satin white!!!!

White borders, scm warm inside, then white. Beautiful!!

-Shawn's -Scm cool, chung green, sh copper ash. Borders black.