



presents:

Making A Textured Slab Plate

Clay Stamps pt. 1



Prepare your clay shapes to carve later.

Students will make three stamps: a press stamp, a large coil that will become a roller stamp, and a cone to make a circular stamp.

The press stamp is formed with a clump of soft clay that students press onto the table, creating a smooth surface on one side and a handle on the other. Stamps should be made slightly larger so they can be trimmed later. Students should make a design without words, as words will print in reverse. Students should make extra so they can practice carving later.

Clay Stamps pt. 2



Make a coil that will later become a roller stamp.

After a large smooth coil is made, students will cut it slightly longer than the finished length. Push a pencil through the length of the coil. Move it around to make the hole larger. This will help the clay dry faster and not explode in the kiln. It is wise to make extra so they can choose their best.

Clay Stamps pt. 3



Make a cone shape.

The last form will be a hollow cone shape. This method is similar to making a pinch pot but instead of making the bottom round, they will create a cone shape. Roll the cone on the table to smooth the exterior. If making a cone-shaped pinch pot is too difficult for students, they can make a solid cone and hollow out the interior.

Students need to wrap the stamps so they will be leather-hard for the next class.

Carve Stamp Design

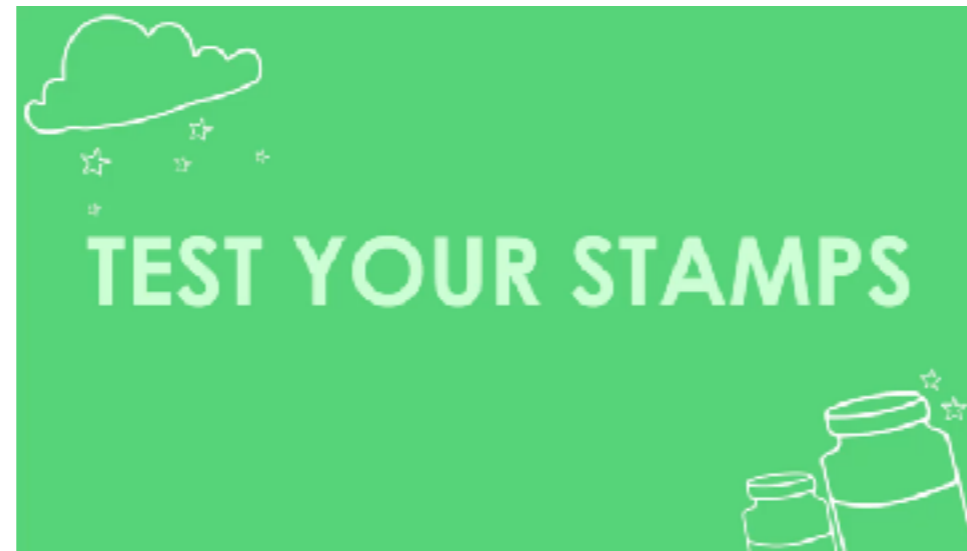


Press stamps may be cut into simple shapes, then carved by using a pencil or a sgraffito tool. Needle tools don't work well because the lines will be too thin.

When the coils are leather-hard, students can use a fettling knife to cut the ends. The coils are now ready to carve to create their roller stamps.

Before students carve into the cone-shaped stamp, they can cut the wide end to create a more interesting ring for their pressed design. If they cut off the pointed end, they will make a donut stamp. (Nothing will print in the middle of their design.)

Test Your Stamps



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When stamps are leather-hard, students press them into soft clay to see their patterns. This is a good idea because they can carve additional lines before the stamps are fired. It's good for students to make extra stamps. If you don't want to bisque fire stamps, use them when they are leather-hard, before they are bone-dry.

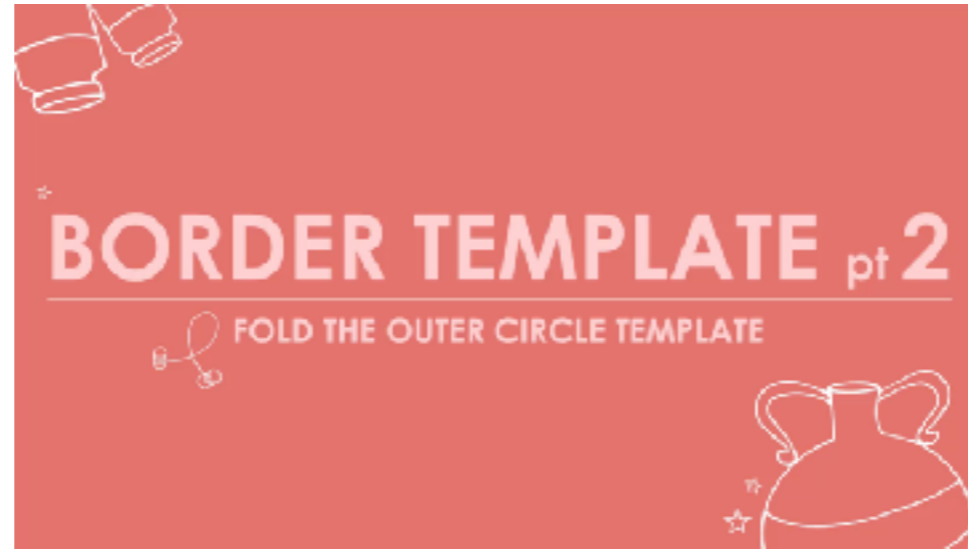
Border Template pt. 1



Cut on the line so you will have two circles.
Keep them both!

While students are waiting for their stamps to be fired, start the board design. You may want to provide a template for students to use. The exterior circle needs to be the size of the large bat, about 12-inches. The inner circle needs to be the size of a smaller bat, approximately 5 or 6 inches across. Cut the center out. Keep both the smaller and larger circle.

Border Template pt. 2



Fold the larger circle and draw on the folds.

Students will prepare the small circle to use later in the project. Fold the small circle 4 times, open it up, and use a ruler to draw on each fold.

Students will use with the larger circle first. Fold the circle shape 4 times. Open it up and use a ruler to draw a line on each fold for a total of 8 lines, dividing it into 8 sections.

Border Template pt. 3



Draw a design around the rim.

Use a pencil to draw a design on the ring. Keep it simple. Repeating shapes of various sizes works great. The design may be drawn over the drawn lines in the last step.

Use a black magic marker to color parts of the design. When the design crosses a dividing line, everything that was colored black should be the color of the paper and everything that was the color or the paper should be colored black. Each time they cross a line into another section, they are reversing their design.

Students color all the way around the border.

Stamp The Interior



Place your template on a clay slab and
use your stamps.

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Students will place the paper template ring onto a slab of moist clay. Using their stamps they will create texture in the hollow center of their template.

Cut Out The Plate



Cut around the paper template.
Clean the edge with plastic wrap.



Once the pattern is stamped they can use a fettling knife to trim the extra clay from around their template.

The exterior edge can be cleaned with a piece of plastic wrap.

Press The Plate



Use a small bat and foam press your plate to create the rim.

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For this step, the clay slab should be easy to bend and not wet. To know exactly how firm your clay is, you may want to try this method before demonstrating it with students. Place the clay slab onto a 2" to 3" piece of foam, then place the smaller bat on top of the slab covering the texture. Press down firmly. As you press down, the border will bend up at an angle.

Underglaze



Sponge underglaze on the rim.

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Sometimes underglazes require three coats for complete coverage. If students don't apply correctly, streaks will form after glaze firing. Apply underglaze with a sponge, not a brush. Cover the clay completely. (It may not require three coats.) Place the small cardboard circle over the center of the plate so that the sponged underglaze is on the rim only and not the center.

Sponges are easy to use for color application. **Hint:** You may want to limit students to two colors.

Velvet Underglazes used: V-362 Jet Black

Learn more about Velvet Underglazes here: <https://www.amaco.com/t/glazes-and-underglazes/underglaze/velvet-underglaze/velvet-underglazes#more>

Trace Guide Lines



Place the small circle template on your plate and draw the guide lines.

Making A Textured Slab Plate



Place the small paper circle on the plate to cover the texture. Use the ruler, a bamboo skewer, dull pencil, or needle tool to mark the dividing lines on the border.

Draw The Design On The Plate



Draw your design onto the plate.

Using the completed drawing from the prior class as a guide, gently draw the design into the black or colored surface with a bamboo skewer or needle tool.

Sgraffito



Scrape away part of your design.

Making A Textured Slab Plate



Using a carving or sgraffito tool, scrape away any areas of the design that aren't black. These designs don't have to match the original image as long as students end up with a balanced positive and negative design.

Once the designs are complete, the texture plates are ready to bisque-fire.

Glazing pt. 1



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Once the plates are bisque-fired, they will be wiped off with a damp sponge before glazing. To show off the center textured area, use Teacher's Palette Light glaze.

Glazes used: TPL-28 Sapphire

Learn more about Teacher's Palette Light glazes here: <https://www.amaco.com/t/glazes-and-underglazes/low-fire/teachers-palette-light>

Glazing pt. 2



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The rim may be glazed with one coat of Teacher's Palette Light glaze; or the Teacher's Palette Light may be mixed 50/50 with LG-10 Clear to create a more translucent glaze over the sgraffito design.

Learn more about Teacher's Palette Light glazes here: <https://www.amaco.com/t/glazes-and-underglazes/low-fire/teachers-palette-light>

Learn more about Low Fire Gloss (LG) glazes here: <https://www.amaco.com/t/glazes-and-underglazes/low-fire/low-fire-gloss>

Glazing pt. 3



Remember not to glaze the bottom of the plate or it will stick to the shelf.

Final Piece



