



## Throwing or modelling?

The general rule is that smooth or very fine clay is used for throwing. For modelling or hand building, we advice fine to coarse clay.

Chamotte determines by the size of the chamotte grain and the percentage of chamotte in the clay the structure of the clay. Chamotte is like a building block. The bigger you want to build, the more or the larger the grain should be. For example, from very fine chamotte for small jewelry, to very coarse for monumental work.

#### Chamotte:

Smooth: 0.0 mm throwing

Powder/very fine: 0.2 mm throwing, pressure molding

Fine: 0.5 mm modelling, throwing

Middle: 1.0 mm modelling Coarse: 2.0 mm modelling Very coarse: > 2.0 mm modelling

The size of the chamotte grain, if present, is always listed on the label of the clay. The standard percentage of chamotte is 25%. If this deviates, this is also mentioned.

### Slibcasting?

There is special casting slib, that you can use for the molds. Casting slib is also available in variations. There's choice between earthenware, stoneware and even porcelain. There is also a choice of colour.

For the pressure molds we advise fine clay. For moldmaking, we advise the KK147. This clay is smooth to finish.

### Earthenware or stoneware?

This is determined by the height of the temperature in wich the clay can be fired. Earthenware can be fired to 1150 degrees, sometimes higher. From 1200 and up it's stoneware. The temperature is always mentioned on the clay label, because it differs per clay. Very important, do not fire the clay higher than the maximum temperature. If it's to high temperature, the clay will melt. This distorts the work.

Do you like your work to be frost resistant, than it had to be moisture proof and at least fired at 1150 if it's earthenware and 1220 and up for stoneware. The KK1795 is a coarse stoneware clay, specially prepared for outside.

#### Colour?

What colour you choose depends on what you desire. Available colours besides white, cream, red and black – are for example: concrete, grey, blue, yellow and with a speckle. The colour of the glaze comes out the best with white or light clay. Coloured clay can substain oxides that can give a different effect on the glazing.

Raku clay is always white. Everything that is not glazed, originally the white clay, turns black during the raku proces.

### **Porcelain**

Porcelain is a separate chapter in the ceramics. It is the finest kind of ceramic, mostly white or trancelucent. It's high fired, from 1220 ° C degrees and up. Every porcelain has its own colour or hue. There's also porcelain for casting available.

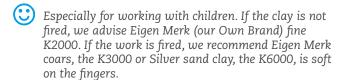
### Tips and advice

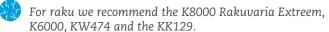
Clay is without an expiration date. Simply add some water, if the clay is a littlebit dryer, and let it rehydrate.

Making tests is always advisable. Clay shrinks during drying and shrinks even more during the firing. The higher the heat, the greater the shrinkage and the darker the colour is

Clay is a material that can surprise you. The unique way of working, the environment, the kiln and also with the possible other work within the kiln (sympathy-heating). They all can have an effect on the end result.

Symbols to make it easier:





The KK1795 is a coarse stoneware clay, specially prepared for outdoor purposes.

# Shrinkage and water absorption

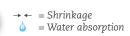
Shrinkage and water absorption\* of ceramics, we indicate as much as possible on our clay label by means of 'stickers'.











The water absorption indicates how much moisture is included in the piece/ceramics. Less than 2% absorption is considered waterproof. It is also said that it must be less than 0.5%. The lower the absorption, the better it is for your usable (qua mold and sweating).

\* The data on shrinkage and absorption are provided by the suppliers, measured in their circumstances. Another kiln and other conditions could give a percentage deviation.





























