

Curtis Texture Paste



About Eddie Curtis and his use of Curtis Texture Paste

Specifically Eddie Curtis uses the paste in conjunction with his sculpted and hand-built pieces that he made from ES40 - a premium hand-building clay. He uses a procelain overlay which is a blunged, slip version of Audrey Blackman Porcelain. Both of these he obtains from Valentine Clays Ltd, Stoke-on-Trent, United Kingdom. It is likely that Curtis Texture Paste will work in combination with other clays/slips.

Curtis currently uses this combination of pastes and clays in a 'flame fired' kiln and fires the works in a reduction atmosphere to stoneware temperatures of around 1300°C. Oxidised electric firings will of course present a new set of parameters for development and experimentation.



What is Curtis Texture Paste?

A decorative textured ceramic coating developed by ceramic artist Eddie Curtis. Used independently, or in conjunction with an overcoat of porcelain slip, it can be used to give a wide range of organic like textured surfaces.

The importance of experimentation

The results achieved with Curtis Texture Paste are almost endless. It strongly encourages experimentation and a 'let's see what happens' approach. The combination of unexpected hues and variations of colour are a very exciting prospect for adventurous, ambitious students of texture! We advise that you practice and experiment with a variety of techniques and tools to achieve desired results.

Valentine Clays Ltd

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curtis | TEXTURE PASTE



Application process

Application Tools

We suggest using a stiff brush, a flat wooden tool (for example a ruler), or a palette knife to apply.

Methods of Application

Apply directly to the soft or 'leather hard' clay object. With your chosen tool, build up areas of varying thickness and pattern in a painterly fashion.

Drying the Textured Surface

To maintain the structure of the newly applied Curtis Texture Paste you may wish to rapidly dry the surface with a heat source such as a blow torch or an electric heat gun.

Applying Porcelain Slip

Once the paste is dry and firm to the touch, you can brush a layer of Porcelain Slip on top. You can experiment with varying thicknesses as this will affect your final results. Thin layers will allow more of the underlying colour and texture to be more visible. If applying Porcelain Slip thickly you will need to apply the coloured paste neat (or almost neat), in order to increase visibility through the porcelain slip.

Drying the Finished Surface

You can achieve areas of interesting cracks, crazes and fissures if you rapidly dry the surface using a blow torch or an electric heat gun.

Our Range Of Colours

Curtis Texture Paste Neutral is the base product to which other pre-coloured texture pastes can be added to give a wide range of tonal results depending on the ratio of the mix. The coloured pastes are very strongly coloured and not designed for stand-alone use, but as admixes to the neutral paste. Due to the variety of kilns, firing schedules and kiln atmospheres, there are a number of possible colour outcomes for each paste.

Curtis Texture Paste Neutral

Containing no additional colouring oxides, this paste can successfully be used to create textures in a neutral tone.

Curtis Texture Paste with Iron

Varying shades of cream, tan and brown can be expected.

Curtis Texture Paste with Copper Oxide

- Pink- Copper – creates varying shades of pink depending on the strength of the application and thickness of overlying porcelain coating.
- Very dark, almost black, metallic – use neat to achieve a very dark metallic colour.
- Green – muted tones of copper green are possible in electric oxidising kilns.

Curtis Texture Paste with Cobalt Oxide

Whether oxidised or in reduction, Cobalt is very strong but with sensitivity and care this texture paste can be gently blended with Curtis Texture Paste Neutral to give delicate hues of blue.

Further information and precautions

Curtis Texture Paste contains only the finest grade ceramic materials and oxides and does not contain any organic binders or materials that could burn out during the firing process. Precautions normal to handling general ceramic materials and specific oxides should be adhered to as appropriate.