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Majolica (Arbuckle)	**Cone 03**	**Cone 05**
frit 3124	65.8	66.6
F-4 or Minspar 200 feldspar	17.2	23.0
EPK	10.8	2.3
neph sy	6.2	8.1
	100.0	100.0
+ tin	4	4
+ zircopax	9	9
+ bentonite	2	2

Smooth, white, opaque. Colorants w/flux usually applied in a thin wash to raw glaze surface. Does not move in firing. May crawl if thick in corners or pinhole over rough-trimmed surfaces. Fire w/small 03 cone in the sitter to give a small 04 tipped to about 2 o'clock in front of the peep hole. Use of chrome in decoration may cause sufficient fuming to make the background blush pink in high tin glazes (above 5%). If this is a problem, drop the tin a bit, and add that amount x 1.5 of additional zirconium opacifier. For dipping flocculate the glaze. Demo online here: https://ceramicartsnetwork.org/daily/article/Video-of-the-Week-How-to-Flocculate-a-Ceramic-Glaze-for-Better-Coverage

Majolica Colorant Suggestions:

Gerstley borate is no longer being mined, and was erratic in quality when it was available. It made color pastel through very fine reticulation (break up) on the surface, and although I used GB when I began majolica, I now use frit as a flux (with bentonite added) or commercial majolica decorating colors. Colorants with just frit settle quickly, have limited brushability, and are very powdery once dry (they smear easily if you wax over). Some artists, like Matthias Ostermann, use this quality to work the surface like pastels. My methods resist the painted motifs with wax before a solid ground color is laid in, and the addition of bentonite or use of CMC gum to the frit + colorant mix aid brushing and harden the raw surface. Bentonite doesn't mix easily w/water, so be SURE to mix dry bentonite, frit, and colorant first, then add water. Commercial companies mix frit + colorant + kaolin + CMC gum + Veegum T for their products.

I use frit 3124. Others will work, with color reactions influenced by frit chemistry. To aid brushability, you may add a small amount of glycerin (drug store item), or a few drops liquid CMC gum to the liquid mix. Too much gum makes the mix gloppy and it becomes difficult to make fine lines and get solid color coverage.

For things that melt easily at low-fire temps (copper, cobalt, iron) try 1 part colorant, 1 frit, 1 bentonite by volume. I mix up small jars of color and measure by the teaspoon. For more refractory ingredients, test 1 colorant, 2 frit, ½-1 bentonite. For my black, it seems to still smudge when I wax if I only use ½ bentonite. Increasing to 1 part seems to solve that.

1 part colorant, 1 frit, 1 bentonite
Copper (blue-green), cobalt (blue), manganese (brown to plum w/3110), iron (brown)

1 colorant, 3 frit, 1 bentonite
Chrome (grass green), rutile (rusty orange), titanium (ivory), most stains

Note that stains intended as "body" stains – to color clay bodies – are too refractory, even w/flux added, to make a smooth surface on top of majolica glaze. Some of those stains: Mason 6020 Manganese-alumina pink, 6485 Titanium yellow, 6319 Lavender. I find that Vivid Blue is also rather refractory. It is usable, but needs around 4 flux to 1 stain to 1 bentonite.

Some AMACO Velvet underglazes work for decorating on top of majolica base glaze, but others are too refractory - test.

AMACO discontinued the GDC series of products for majolica decoration December, 2012. Mayco Stroke-n-Coat colors work. I tested Spectrum Majolica colors, and at cone 03 they had broken color and looked fluxed more than I usually use. Might be useful on the 05 version of the majolica glaze.

The colors will inter-mix, but as with the colorants they are made from, some are strong colors, others weaker, so you may need to test amounts. E.g. 3-4 parts Yellow and ½ - 1 part turquoise makes a nice chartreuse. 4-5 parts yellow and one part black makes avocado.

Soluble colorants: cobalt sulfate (blue), copper sulfate (turquoise), manganese chloride (plummy brown), chrome chloride (green). All are toxic raw. Do not inhale, ingest. They are also absorption hazards: do not handle these w/o gloves. Soluble colorants are dissolved, rather than suspended in water, so they wick with the water making a very uniform ground color and leave a soft edge. If you want a white areas, or to retain motif colors, areas must be waxed before applying soluble colorants. Over-wetting the glaze when applying solubles may move raw glaze and cause color to migrate thru the pot wall and/or crawling. Too much water on the raw glaze may cause crawling in the fired glaze.

Majolica Thanks to the many people willing to share information!

Liz Quackenbush Majolica 03	
frit 3124	68.6
Frit 3110	9.8
Ball clay	6.9
Silica	14.7
+Zircopax	10
+Bentonite	0.5

Liz says this is brushable (may be somewhat deflocculated from frit 3110). She uses it thick. Crazes a bit, fatty majolica. May run a bit. She suggests mixing it w/Arbuckle majolica.

Majolica (Siebert) 06-03	
Frit 3124	72
flint	10
EPK	12
zircopax	10

Decorating mix: 25% stain or oxide w/75% frit 3124 (adjust for refractoriness of oxide or stain) and a tablespoon of liquid laundry starch. Generally fired to 04. Optional pre-fire to cone 018 to harden base glaze for easier decorating.

Seibert notes:

For black majolica substitute 8% Mason #6650 black (cobalt free) for the zircopax.

Terry says she occasionally does a soft fire to 018 to sinter the glaze and make it less fragile for working on. Terry sometimes sprays a very thin coat of clear over her majolica. She says this brightens colors, but may also make them too glassy.

Majolica (M.J./Andrea) 04	
frit 3124	77
whiting	7
Kona F-4 spar	14
EPK	2
Superpax	15
+Bentonite	1
+Epsom Salts	0.2

Overglaze colors: 50% stain or oxide, 50% frit 3124, .2 Epsom salts, 1 tsp. Sta Flo liquid starch.

Matthias's Majolica cone 05	
Frit 3124	83
ball clay	8
EPK	8
+ rutile	1
+Zircopax	11

Also known as Cochrane Majolica: CM 11/90

Wichita Doo-Dah Majolica 04-03	
frit 3124	78.6
ball clay	7.1
flint	14.3
Total	**100**
+ zircopax	7

Walter's Majolica 04-03	
frit 3124	34.9
frit 3195	23.3
frit 3134	23.3
neph sy	16.3
EPK	2.3
	100.1
+ zircopax	12
+ bentonite	2

Steve Howell Black Majolica	
Frit 3134	43
Silica	13.5
Kaolin	33.6
Custer feldspar	6.7
Wollastonite	3.1
	99.9
+6650 Mason black	7

Cone 03 visual

San Diego State U Majolica - C 6	
Dolomite	2.3
Whiting	8.7
Feldspar	35.8
EPK	5.8
Flint	35.7
Frit 3124	10.5
+Zircopax	1
+Bentonite	2
+Epsom salts	0.6

Use 50 stain/50 frit over. Add CMC gum soln. for better brushing and harder raw surface.

Other lowfire recipes

Deep Alkaline Turquoise 04-03

frit 3195	19
frit 3110	57
Gerstley borate	10
EPK	9
flint	10
copper carbonate	5
+ bentonite	2

May run if very thick. Pearly thinner; deep, watery turquoise thicker. Crazes. Soft glaze. Great over colored slips.

Amber Assault Base 04- 03

Frit 3134	60
Wollastonite	2
Strontium carbonate	3
Kaolin	21
Flint	0.6
Kona F-4 feldspar	14
+ bentonite	2

Looks good over slips. **amber:** + 4-6 % burnt umber; **transp. green**: + 4% copper carbonate **olive**: Copper carb 1 + burnt umber 4

Black Luscious 03

spodumene	21.2
frit 3134	53.7
flint	16.9
EPK	8.3
+ bentonite	2.0
+ Mason 6650 stain	10.0

Opaque patent-leather black. Does not move much in firing.

Black Rosie's Waxy No GB cone 03

flint	14.6
frit 3134	68.8
EPK	16.4
bentonite	2.0
TOTAL	101.8
+ 6650 Mason black stain	10.0

Smooth, waxy, doesn't move.

Pete Pinnell 03 Basic Clear

Frit 3124	70
strontium carb.	10
neph sy	10
ball clay	10
+ bentonite	2

Apply thinly.

Black Oxide Mix for slip or glaze

iron oxide	20
cobalt	15
manganese	10
chrome	5

Mix by weight and use like a stain.

03-04 Base Slip (white) for leatherhard application

ball clay	40
kaolin	20
neph sy	15
talc	15
frit 3124	10

Deflocculate w/ a pinch of soda ash or a few drops sodium silicate for better brushing and fluidity w/less water.

Slip color suggestions

white	5% zircopax
green	3% chrome + 3% copper carb.
yellow	10% yellow body stain, e.g. Mason 6485 titanium yellow
blue	1-2% cobalt carbonate or 6-10% blue stain
pink	12-15% pink body stain, e.g. Mason 6020 pink. Can be toned a bit w/2% rutile if desired
black	12-15% black stain or black oxide mix. Mix the base w/Redart in place of ball clay. Drop frit to 8.

Terracotta: Arbuckle 04-03

Redart	50
XX Saggar	20
fireclay	20
flint	12
talc	5
spodumene	3
neph sy	5
very fine grog (90 mesh)	0-3
barium carb.	0.5

Barium is needed to bind soluble salts and thus prevent scumming.

Pete Pinnell's Real Authentic Lip-Smackin' Smooth Easy Terra Sigellata color suggestions to 1 cup liquid sig: white = + 1 tsp. Zircopax or tin. off- white = + 1 tsp. titanium diox. green = + ½ tsp. chrome oxide blue = + ½ tsp. cobalt carb. black = + 1 tsp. black stain plum = + 1 tsp. crocus martis	In a 5 gal. bucket put **28 lbs (28 pints or 3½ gal.) of water**. Add **14 lbs. dry clay.** XX sagger works well for white base, RedArt for red. Add enough **sodium silicate to deflocculate (a few tablespoons). For red clays use 2 teaspoons sodium silicate and 1 tablespoon soda ash.** Allow to settle. Overnight is average. Less plastic red clays (such as RedArt or fire clay may require only 6-8 hours, while very plastic clays like XX Sagger or OM4 ball may take up to 48 hours). Remove top ½-b w/o disturbing the mixture (syphon off). This is the sig. Throw the rest away; do not reclaim. Terra sig is best when the specific gravity if about 1.15. Useful range is 1.1-1.2. Specific gravity is measured by weighing out 100 gms of water, marking the volume, and weighing the same volume of the sig. Divide the weight of the sig by 100. If too thin evaporate. If too thick allow to settle longer. Apply sig to bone dry greenware and buff. Pete uses "patinas" of 1 gerstley borate + 1 colorant as a thin wash over bisqued sigs, applied and rubbed off. Works on textured areas.

Flocculation: perpendicular particle (house of cards) orientation of ball clay and/or bentonite. Particles "floc" together, sticking together end-to middle. Thickens the liquid. Good for glazes applied by dipping, good to thicken glaze for re-glazing or application to over-bisqued work. Prevents glaze settling into a hard brick in the bottom of the bucket over time. Materials used to flocculate: **Epsom salts** (magnesium sulfate), calcium sulfate. **Note**: see ***The Potter's Dictionary* by Hamer** (bibl) for extensive discussion of flocculation and deflocculation.	**Deflocculation**: parallel (deck of cards) ball clay and/or bentonite clay particle orientation, slight repulsion between particles. Fluid with less water. Good for brushing, low-shrinkage slips, casting slips, making terra sigillata. Causes glazes to settle into a hard, dense mass in the bottom of the bucket. Can cause "streaming" (last run of glaze takes off all glaze under) when used for dip application of glaze, can make sharp edges hard to glaze when dipping. Materials used to deflocculate: **sodium silicate, Darvan, soda ash**. Adding too much deflocculant destroys the effect. Neph sy, some frits and lithium carbonate used as glaze ingredients will have a deflocculating effect on glazes. "Soft" water will also deflocculate glazes.

What is majolica?

Majolica in the historic sense is earthenware with a white, tin-opacified, viscous glaze, decorated by applying colorants (often with a brush, using calligraphic brush work) on the raw glaze surface. The viscosity of the glaze restricts flow as the glaze melts in firing, giving a glossy surface that maintains the line quality of the surface decoration. Traditionally, the glaze was lead-fluxed, and the beautiful ambers and greens seen in the historic decoration result from iron and copper, respectively, in combination with lead.

Tin-glaze earthenware began in the Middle East. When people there became a political force, they conquered northern Africa, came across Gibraltar into Spain, and brought this ceramic knowledge with them. Spanish potters then made Muslim-inspired works in this method. Italians imported this ware from the Spanish port of Majorca, calling it **majolica** ware. When the French imported it from Faenza, they called it **faience**. When the Dutch became proficient with these techniques and exported quantities of ware from Delft, it was called **Delftware.** Some confusion exists, as "majolica" and "faience" are sometimes also used to describe a method of using bright, transparent lead glazes over relief ware, like that produced by the Minton Co. in England in the 19th century. This is a different usage, thought to originate because the bright colors of the transparent lead glazes reminded people of colorful Italian majolica. Several sources maintain that "maiolica" (pronounced *my **o** li kah*) is tin-glazed ware, and "majolica" (pronounced *mah **jol** i kah*) is the transparent lead glaze. Museum and scholarly writings use both spellings for tin-glaze, and a variety of pronunciations, with no consistent rule. Guided by my pronunciation of Majorca, I say *my **o** li kah*, and spell it with a "j".

Contemporary majolica in the U.S. is usually un-leaded, although European potters may use lead. The high calcium in most majolica glazes makes for a durable glaze that holds up to use as tableware.

Advantages of Majolica ☺	**Disadvantages of Majolica** ☹
• The viscous glaze does not move when fired: brush work stays crisp, no runny glaze to chip off shelves, dry-footed areas need less margin on pot bottoms or lid seats	•The viscous glaze does not move when fired: lumps and drips in application remain, pin holes, etc. do not heal over in firing, and thick glaze may crawl.
• Because the raw glaze absorbs the color from the brush readily and does not move in firing, direction of brush marks, speed of the brush, and loading of the brush show in the fired decoration, adding painterly, expressive qualities to the marks.	• Because the raw glaze absorbs the color from the brush readily and does not move in firing, direction of brush marks, speed of the brush, and loading of the brush show in the fired decoration, and may reveal hesitancies, touch-ups, and direction of background, painting around motifs, etc. that may be a distraction to the aesthetic impact of the fired object.
•Thick glaze blankets the piece: forgives small handling errors.	•Thick glaze blankets the piece: may cover small details in clay handling.
•The kiln is a passive tool: results are more predictable firing-to-firing. Someone else could fire your work and achieve the same results (easier to share kilns).	• Kiln is a passive tool: color is uniform and may look flat, does not describe the form. No gifts from the kiln gods.
• Bright palette: commercial stains give easy access to a range of pinks, oranges, yellows, purples that work well with the blue, green, and rust available with oxides.	• Bright color: may look garish or entire palette may look too pastel and lose impact.
• Inexpensive color: it takes less colorant to put a thin wash of color on the glaze surface than to color a slip or a glaze	• Thin skin of color not suitable for floor tile where it will be harshly worn down.

Palette selection is relative and involves personal choices. All the Josef Albers color study theories that apply to painting apply here as well. A color that looks pale as a test may look better next to its complement or mixed with an analogous color. Color that seems too flat may be varied by "loading" the brush with more than one color so that it will modulate in the brush stroke. Colors can also be mixed before applying (testing is advised), or can be layered (many are at least somewhat translucent).

Glaze application

Glaze application is important because the glaze does not move in firing. For me, dipping is the method of choice. Glazes that settle quickly and don't build up an even glaze coat may need to be flocculated with additions of Epsom Salts (2- 3 tsp. per 5 gal. bucket). Bill Brouillard reported using some sodium silicate to deflocculate his glaze and aid in brushing it onto large platters. He said this also makes the raw surface less fragile. Lumps and drips of glaze can be sanded with fingers or fine (e.g. 400 grit) sandpaper. Remove dust with a soft brush or a barely damp clean sponge before decorating. If wax resist areas curl up as they dry, the piece was dusty and/or wax is thick and should be thinned w/water. Gently heating w/a hair dryer will soften the curled part and it may be put back down.

Often majolica has problems with pin-holing. Rib trimmed areas smooth. Dampen bisque slightly before dipping in glaze to reduce air pinholes in the raw glaze, and deter too thick a glaze coating. Rub with a finger to fill pinholes in the raw glaze.

Over-wetting the bisque or dry raw glaze may cause fine drying cracks in the raw glaze that will crawl in firing.

White dotting in colored areas is another common problem. Ceramics Monthly has answered this twice and suggested zirconium in the glaze gassing in firing and/or materials in the clay body releasing gasses during firing. Whatever the source of the gas bubbles (I believe it's sulfur compounds contaminating the clay), I've found more problems on pieces with thicker

glaze, and thicker wall cross-section. Bisquing higher (assuming the body does not get too mature to accept glaze well) helps. The clay body used is a major influence. Very fine grog (90 mesh) or no grog is better than sandy, groggy (e.g. 48 mesh) clay, although I've worked w/grog in the clay and ribbed it smooth. My current experience says the dots are gassy clay, and changing clay bodies or re-formulating may help.

Troubleshooting:

- If you have a partially empty kiln load, it may help to place an empty shelf above the top shelf of work to keep it from heating more quickly than the rest of the kiln.
- If you fire very slowly the color may start to break up or sink into the molten glaze and look faded.
- If you have white dotting only on some pieces in a kiln load, check the glaze application thickness and try to apply thinner. Bisquing higher may help burn out gassy materials and obtain a thinner glaze coat as the bisque will be less absorbent, or dampen the piece more before dipping. Trying other clay bodies may help.

My thanks to other majolica artists who have shared their information through the ceramic grapevine and intrigued me with their work.

Resources

Organizations:	
NCECA	National Council on Education for the Ceramic Arts. Non-profit organization. Sponsors annual conferences around the U.S. (highly recommended!), publishes the NCECA Journal & annual members' directory, sponsors a biennial juried Clay National show in conjunction with the conference. Home page: http://nceca.net
Colorant suppliers:	Sources for ceramics colorant stains other than widely-available Mason stains
Standard Ceramic P.O. Box 4435 Pittsburgh, PA 15205 (412) 276-6333	Many local suppliers in the east deal with Standard, and will order items not in stock if you ask. Source for crocus martis for coloring sigillata, stains. K-44 and K-42 are two nice purple stains they carry. Their 417 red earthenware works for majolica fired to cone 03. http://www.standardceramic.com/
Electronic resources:	See also the links page at: http://lindaarbuckle.com/arbuckle_links.html
accessCeramics	Online image library of contemporary ceramics. Done via Flickr by Lewis and Clark College, Portland, OR http://accessceramics.org
ArtAxis.com	Online pages for contemporary ceramic artists. Good place to see work. http://artaxis.org/
Hyperglaze IIx Richard Burkett 6354 Lorca Dr. San Diego, CA 92115	Excellent glaze calc and data program by Richard Burkett that runs on a Macintosh, and now has a PC version. http://hyperglaze.com/
IMC web site	Diverse technical resource pages from Tony Hansen, author of Insight glaze calculation program et. al. http://digitalfire.com/
Italian Renaissance Ceramics Tour @ National Gallery	http://www.nga.gov/collection/gallery/itacer/itacer-main1.html Tour of great Italian majolica online from The National Gallery.

Brushes and Hardware	Look for brushes that are soft, resilient, and hold liquid. Hake brushes, Japanese brushes, and some synthetic brushes work well. Try watercolor brushes as well. Squirrel watercolor brushes & china mops work beautifully, but the good ones are expen$ive. Dagger brushes (short handle, bristles about as long as the handle) are available from many of the major brush manufacturers at art supply outlets and are great for pulled stripes.
Dick Blick Art Supplies	Check out the watercolor brushes. https://www.dickblick.com/
Marx/Gordon Brush 6247 Randolph St. Commerce, CA 90040 (800) 950-7950 x101	Source for wholesale order of the 636 dagger liner brushes. $75.00 minimum order. One of my favorite line brushes: http://www.marxbrush.com/marxbrush/Page9.htm
Thorpe Rolling Pin P.O. Box 4124 Hamden, CT 06514	Great heavy-duty rolling pins. 18", ball bearings in the handles. Very durable. Must purchase by case of 6. (800) 344-6966.
St. Louis Art Supply	Check out the watercolor brushes. https://shop.stlartsupply.com/collections/brushes

Bibliography

Title	Author	Notes
Art philosophy, aesthetics, and psychology		
Art And Fear: Observations on The Perils (And Rewards) of Artmaking	Bayles, David & Orland, Ted.	Thoughtful, readable short book that deals with blocks and fears that creative people face. Everyone in creative pursuits should read this.
Art And Visual Perception: a Psychology of The Creative Eye	Arnheim, Rudolf.	
The Art of The Maker The Culture of Craft	Dormer, Peter	The first about the role of craft (i.e. skill) in art-making, the other an anthology about the relevance of handcraft in society.
Ceramics	Rawson, Philip.	Part of Rawson's series of art appreciation subjects. Excellent information about looking at pottery and meaning, altho wordy reading.
Conceptual Blockbusting, A Guide to Better Ideas, 3rd Ed..	Adams, James L.	Helpful guide to expanding your thinking and creative problem-solving.
The Culture of Craft; Status and Future	Dormer, Peter, ed..	Excellent book on the issues surrounding hand-made items and their implications by thoughtful authors. Highly recommended.
Architectural Ornament: Banishment and Return	Brolin, Brent.	Orig. published as: *Flight of Fancy: The Banishment And Return of Ornament*. Enlightening discussion about the history of ornament and contemporary views.
The Sense of Order: a Study in The Psychology of Decorative Art	Gombrich, Ernst.	About thinking and analysis of man's perception of pattern, the meaning of ornament, and more.
The Story of Craft; The Craftsman's Role in Society	Lucie-Smith, Edward.	Evolution from a time when everything was craft to the intellectualization of art and its effect on craft.

Brushwork, decoration		
Video brush demo	Alan Caiger-Smith	http://www.youtube.com/watch?v=aWkRJ-u9YEc A must see for how to use brushes.
Brushes; A Handbook for Artists and Artisans	Turner, Jacques	Brush-making history, materials, and techniques
Chinese Brush Painting	Evans, Jane	Lessons in sumi brush painting.
Sumi-e Just for You	Hirayama, Hakuho	Lessons in sumi brush painting.
Oriental Painting Course	Wang, Jia Nan	Lessons on various forms and good commentary on the effects in the illustrations.
Painted Ceramics; Colour and Imagery on Clay	Pegrun, Brenda	Contemporary decorated work in a variety of techniques, including tin-glaze.
Tableware in Clay from Studio and Workshop	Wood, Karen Ann	Historic and contemporary tableware includes many decorated works.
Ceramic process, materials		
Ceramics Spectrum	Hopper, Robin	Excellent book on glazes and color development.
Functional Pottery	Hopper, Robin	Reference for thrown functional forms, incl. historic information, proportion, and design.
Design		
Design Basics 4th Ed.	Lauer, David, Pentak, Stephen	Good basic design text, strong mix of 2-d and 3-d examples.
Pedagogical Sketchbook	Klee, Paul.	Charming design book with personal diagrams.
Principles of Form and Design	Wong, Wucius	2-d and 3-d design info in digest form.
General technical and trouble-shooting information		
Ceramic Faults and Their Remedies	Frazer, Harry.	Review of diverse ceramic problems and solutions.
The Potters Dictionary of Materials and Techniques	Hamer, Frank.	The best all-around reference book for materials and process.
Low-fire		
The Book of Low-fire Ceramics	Brody, Harvey.	Information of clays, bodies, firing, plaster and slip casting, low-fire glaze materials, underglazes, overglazes, decals, airbrush.
Contemporary Pottery Decoration	Gibson, John.	pp.50-55 on Daphne Carnegy's studio practices in majolica.
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Studio Potter magazine v.11, no. 2	See Studio Potter listing above	Earthenware issue, includes Stan Andersen majolica article.
Surface Decoration for Low-Fire Ceramics	Peters, Lynn	Slips, terra sig, underglazes, glazes, majolica, overglaze enamels, decals
Majolica		
The New Maiolica; Contemporary approaches to Color and Technique in Tin Glaze	Ostermann, Matthias.	International majolica technique survey by a noted Canadian majolica artist.

Studio Potter magazine V. 24 no. 2 June, '96	See Studio Potter listing above.	Has a majolica feature with articles by a number of majolica artists.
Studio Potter magazine vol. 35, no. 1, 2006	See Studio Potter listing above.	Issue on color.
Tin-glazed Earthenware: from Maiolica, Faience, and Delftware to Contemporary	Daphne Carnegy.	History and contemporary practice of majolica.
Tin-glazed Pottery in Europe and the Islamic World	Caiger-Smith, Alan.	A classic with historic and technical information.
Pattern		
Repeat Patterns; a Manual for Designers, Artists, and Architects	Phillips, Peter and Bunce, Gillian.	How to design various kinds of repeat pattern. Enlightening illustrations of the applications of 2-d pattern design.
Symmetries of Culture; Theory and Practice of Plane Pattern Analysis	Washburn, Dorothy and Crowe, Donald	Survey of pattern. Many examples of variations of geometric pattern, often from primitive cultures.