

Cone 10 Glaze and Overglaze Notes

Read About These Glazes Before Using Them!

Unless otherwise indicated, notes for a type of glaze apply to whatever specific versions we have (e.g. – notes for “celadon” apply to “Leach’s Celadon”).

"Tag pieces with this glaze" means write the name of the glaze on a scrap of paper and stick it with the piece so the chances are better it gets loaded and fired for optimal results.

Amber – foodsafe but runny. Can have tea dust crystals.

Aztec Matt Black (Sam Scott's) – foodsafe if fired correctly (no guarantees in this studio). Not runny.

Bamboo – foodsafe. More yellow if thin, more pale gray or yellow-white if thicker. Blue overglaze will look dark blue-brown.

Blue Brown – probably foodsafe, can be runny, watch glaze thickness. Will break brown where thin.

Blue Stone – contains cobalt ☺, not food safe, can be runny, watch glaze thickness. Can turn blue-green and brown where thin.

Brown Stone – foodsafe – kinda runny, don’t get it on thick.

Celadon – foodsafe – crazes, will run if thick. Translucent – underglaze work (and any imperfections in your piece) will show through. Classic Chinese glaze. Feldspar-based, traditional pale green variations get color from a little bit of iron oxide in glaze (or in Elaine Coleman’s celadon, from a commercially made stain). Very thin spots will turn brown. Elaine Coleman’s Best Celadon lives in one of the big buckets under the slab roller.

Clear (Leach's Clear) – foodsafe – crazes. Transparent – underglaze work (and any imperfections in your piece) will show through. Our normal recycled stoneware will look cool gray under it. Over red stoneware it will look pale green like a celadon, as a little bit of the iron from the clay will color the glaze. Porcelain and white stoneware will remain white.

Coleman’s Teadust – foodsafe, somewhat runny – TAG PIECES WITH THIS GLAZE! Will turn green if thin, and have bluish highlights where it pools in the bottom of a piece.

Copper Red 2 – RUNNY! Use with extreme caution! TAG PIECES WITH THIS GLAZE! Contains copper ☺, not foodsafe. This glaze is being a **pain in the butt**; right now, I do not use it. If it’s too thin, it turns a gray or gray-green. If it’s on right, it will still run and thin near the top on a vertical surface. Right now it’s good for the inside of bowls that you will not use for food. If you use it on the outside of a vertical piece, leave LOTS of room at the bottom (like, half the piece’s height) for the glaze to run, and/or create a foot that flares out and will catch the glaze like a gutter. Where it pools it can create cool blue swirls and puddles.

Elaine Coleman’s Best Celadon – see Celadon above.

Harding's Oxblood – TAG PIECES WITH THIS GLAZE! Contains copper ☺, not foodsafe. Not as runny as copper red 2, but can turn dull or black if kiln conditions aren't right. Still getting a feel for this one.

Iron Red – foodsafe. Good if on somewhere between thin and medium – will run if thick. Has more iron than celadons.

Kuan Crackle – foodsafe – crazes. Good soft white that crazes.

Malcom's Shino – foodsafe – crazes, will not run, but may crawl if thick. This is a carbon-trap shino: if the kiln is smoky (fired in reduction) soda ash in the glaze traps the carbon from the smoke, turning the glaze black. **To get black:** In order for the soda ash (which is soluble in water) to trap the carbon, the pot needs to be glazed a couple days before it's fired, so it has a chance to dry out slowly and the soda ash (a fine white powder) has a chance to come to the surface of the pot. Handle the pot as little as possible after the soda ash comes to the surface, as it is easy to brush off. Do not set the pot outside until right before I load the kiln, as weather conditions outside might also affect the soda ash. **To get orange:** If the glaze is on thin, or does not have a chance dry slowly before it's fired, it will turn orange. If the pot is glazed and allowed to dry to the touch, wax resist may then be painted on in a design that will turn orange against black (because the soda ash won't be able to come to the surface there), as long as the pot then has a chance to dry further before being fired.

Mark's Tenmoku – see Tenmoku below.

Maria's Gold – foodsafe. More gold if thin, creamier gold/yellow if thicker. Blue overglaze will look dark blue-brown.

Mino Shino – foodsafe – crazes, will not run, but may crawl if thick. Does not get along with other non-shino glazes – can cause nasty wrinkles. Works well with overglazes.

Paprika – foodsafe – will run if thick. Thin it will turn brown, medium it will have interesting red flecks, thick it will turn greenish.

Red Stone – foodsafe? – can be runny, watch glaze thickness. In our kiln it usually turns green, especially if thick.

Reitz Green – contains cobalt ☺, not food safe, will run if thick. If overlapped by another glaze it will usually turn a color similar to blue stone.

Shaner's Gold – foodsafe – will run if thick. This glaze looks good when it's on medium or a little thin. Pools in dark blue/black. Overglazes don't seem to work very well on it – they can cause the surface to wrinkle.

Shaner's Oribe – contains copper ☺, not foodsafe. Will run if thick.

Shino – foodsafe – crazes, will not run, but may crawl if thick. Will turn orange if thin, and creamy pale orange/white if thicker. The "Shino" we have right now will also turn medium/dark gray if it dries for a few days and is placed higher up in the kiln (see Malcom's shino).

Speckle White – foodsafe but not a good liner glaze. Not runny, good for overglazes. Good coat needed for white, will turn gray where thin.

Sperry Mud Crack – DO NOT PUT ON UNDER OTHER GLAZES! Iffy on vertical surfaces – may not stick. If applied thicker it will create larger cracks, but is also more likely to flake off before/during/after firing. Best used on horizontal surfaces and decorative pieces – trays, plates, bowls. **To do cool Sperry-like stuff:** Make, glaze and fire a piece – a large plate or wide low bowl glazed in black, for example. Then apply Sperry Mud Crack, and while it's still wet, comb it in various designs. Then refire the piece – presto-awesome-o.

Tenmoku (or Temmoku) Black Glazes (Mark's Tenmoku) – foodsafe – will run if thick. This glaze will thin and create brown highlights over edges/bumps if it's not on too thick. Or you can put it on thick just at the top rim and it will pull down and be thin there and thicker below. Has more iron than iron reds; may also contain other colorants. Mark's tenmoku lives in one of the big buckets under the slab roller.

Turquoise Matt – RUNNY EVIL BADNESS! Apply thin! THIIIN! Contains copper ☹, not foodsafe. Apply as thin as you can. The glaze will have bubble pockmarks on it when you pull it out of the bucket – don't worry about them, they'll smooth out. Seriously use only on pieces you don't love until you learn to control it.

Violet – contains colbalt ☹, not food safe, will run if thick.

White Glazes (Leach's glossy and satin whites) – foodsafe. Not runny, good for overglazes.

Winn Blue – contains colbalt ☹, not food safe, will run if thick. Otherwise a nice reliable glaze.

Overglazes – Apply OVER a glaze. USE ONLY FOR BRUSHWORK AND DECORATIONS – NOT WHOLE SURFACES!

Blue – apply thin, and do not smear or smudge! The slightest bit will show up.

Green – apply thin, and do not smear or smudge! The slightest bit will show up.

Brown – Thin will be very pale, apply a couple coats for a stronger brown.

Rutile – Apply one or two coats.