

Basic Glazing Directions for Cone 10 Glazes

NOTE: glazes, especially those that are rust-colored to dark red-brown in the bucket, can stain clothing. Take care stirring and applying glaze so as not to spatter yourself or anyone else, or to get one glaze contaminated with another. You may wish to use an apron. Clean up promptly.

1. Clean pot:

Wipe any little fired clay crumbs out of and off of your piece. Stuck-on bits can usually be scraped off with a fingernail or tool. If you have any rough spots (on a cup rim for example), go into the outside kiln room and remove them with sandpaper. Blow or wipe off any dust before coming back into the room. Try not to breath in the dust – use a dust mask for large jobs. **DO NOT EVER sand your piece in the room.**

2. Make sure pot is dry:

If your pot is wet from washing off dust or glaze, glaze will not stick to it - let it dry for a day before trying again.

3. Choose glaze:

The glaze name on the bucket is the most certain thing to go by – sometimes lids get on the wrong buckets. The color of the glaze in the bucket does not match the fired result.

4. Stir glaze:

Most glaze materials are insoluble and settle to the bottom of the bucket in a very short time. If you do not mix the glazes properly, you will ruin your piece. Use a wire whisk to stir the glaze up until you can feel no more material on the bottom of the bucket and the glaze is a thick creamy liquid. This can take several minutes of hard work. Give it a few more stirs now and then as you continue to glaze.

5. Apply glaze:

Dip or pour on glaze for best results.

Do not brush on glaze to cover a surface – it looks like barf.

It is usually better to glaze the inside of a piece before glazing the outside.

Make sure there are no bare spots, especially on the rim or inside.

If you need to fill a bare spot, get a drip of glaze on your finger or a brush and just touch the spot with it, so the glaze flows onto the pot and fills the area. If you need more, dab more glaze into place – don't brush it around.

Handle with care! Do not touch any glazed areas that are still wet. Glazes can brush or chip off easily when dry, too. Never set your glazed piece upside-down on its rim!

6. Glaze thickness:

The combined thickness of all glaze layers (if more than one) should be 8 – 10 sheets of paper thick (between 1/2 and 1mm, depending on the glaze). Your bisque-fired piece is like a sponge: the drier or thicker it is, the more moisture it can absorb and the more glaze can stick to it. *The longer you linger* holding your piece in the glaze bucket, the thicker the glaze coat that sticks to it. If the piece is wet (you just washed it off, or soaked it in another glaze) then glaze will not readily stick to it. Too thin a glaze coat will not give you good color (it might look nasty), while glaze applied too thickly will run off the pot and weld your piece to the kiln shelf, ruining your piece.

7. Make sure the foot of your pot is bare, and remove excess glaze:

If the glaze is still damp, you can scrape large amounts directly back into the glaze bucket.

Use a **damp sponge** or scrubby pad to remove any glaze from the bottom of your piece, and at least ¼ inch up from the bottom. **Work ONLY over the blue bucket or glaze sink. Get as little glaze down the sink as possible – and remember not to run the water too much, otherwise the floor drain will flood over.**

Pots with too thick a glaze coat, glaze on the bottom, or glaze too close to the bottom will not be fired.

8. Wipe up your glaze mess! DO NOT GET GLAZE DUST ANYWHERE!

Raw glazes often contain toxic materials. Clean up spills when finished, otherwise they will become toxic airborne dust that you will inhale.

If you used a ladle, make sure to take it out of the bucket, wash it and hang it back up when you are done.

Replace the lid on the correct bucket as soon as you are done using it so others do not drip other glazes into it.

9. Apply overglazes if desired:

Brush on oxide decorations if desired. Some need to be applied thicker or thinner than others – follow the directions on the container or information sheet. Clean up and wash brushes when done.

10. RECORD GLAZES USED:

Do a quick doodle of your piece and write down the glazes used, showing where you applied them. Note how thick/thin they were and what order the glazes and oxides were applied over each other. Record exact glaze names, not just “blue” or “red”. The color that comes out of the kiln may not resemble the name at all – take notes as you glaze because you may not be able to guess later.

11. Place in right spot:

When ready to be fired, place on one of the glaze shelves outside through the cone 10 door. Place as far back as possible on a shelf closest to your piece’s in height. Not doing so will mean someone else will have to move it out of the way – possibly several times – and greatly increase the chance of your glaze job and piece getting damaged. Make sure the spot where you set your piece is clean of glaze. Pots put on the wrong shelves will not get fired.

12. Wash your hands:

Keep food and drink away from glaze areas and shelves, and do not eat, drink, smoke, or put your hands in your mouth when working with glazes. Wash hands thoroughly when all done.