

# **POTS GLAZE TRAINING**

## **PLANNING**

1. Clean
  - Your hands, **NO** lotion
  - Your piece, check for rough edges
    - Best – remember that all rough edges should be handled before bisque firing
    - OK – can sand at bisque as necessary, last chance
    - To late – once glazed
  - Wipe bisque ware with a slightly damp sponge.
  - Remove any loose clay particles and dust or sponge bits that will contaminate the glaze
  
2. Plan for firing, how supported during firing
  - **NO GLAZE** can come in direct contact with the kiln shelf
  - See options at the bottom of your POTS worksheet “WHAT IS ON THE BOTTOM”
  - Nothing/Foot
  - Wax
  - Cookies -will be attached later with wax
  - Slip
  - Underglaze
  - Stilts – good for orbs
  - Sticks – good for bottomless ie cactus
  
3. ASSEMBLE TOOLS
  - Brushes, water, applicator, sponges
  
4. GLAZE OPTIONS
  - Observe, ask, search the web, YouTube, Pinterest
  - **UNDERGLAZES** – (Fired Cone 06 – Cone 6)

A solid base layer of **2-3 coats** of underglaze is important for the color to appear without streaking, but once you've got that down, you can introduce water into the mix and start thinning down your underglaze to create washes

- Stable
- These are liquid clay (slips) with colorants (stains) added to it
- Apply 2-3 coats for good coverage
- They DO NOT melt like glaze and remain in place when fired

- Underglazes can be applied to unfired greenware or bisqueware
- They can be blended to create different colors
- Applied to the surface before it is covered with a transparent glaze and fired in a kiln to make either a shiny or matte finish
- For food safety underglazes need a clear or transparent glaze applied over them.
- **Use 1 coat only of Matte or clear glaze to prevent milky color**
- WHITE SHEET/ **GREEN SHEET MAY BE (Pure Brilliance – Cone 06)**

- **STROKE & COAT GLAZES** – (Fired from Cone 06 – Cone 6)

The number of coats of Mayco Stroke & Coat recommended for firing depends on the desired finish and application method:

- **One coat:** Creates a translucent finish
- **Two coats:** For mid-range applications, or for semi-opaque coverage
- **Three coats:** For full opacity and all-over coverage, or for solid coverage
  - Stable glazes
  - Versatile
  - Fired from cone 05 to cone 10
  - Cone 6 performance is noted on each color’s label.
  - Food safe
  - Bright colors
  - Can be blended & layered

- **GREEN SHEET/WHITE SHEET MAYBE**

- **AMACO CELADON GLAZES** – (Fired Cone 5/6)

Like the beautiful ancient glazes they are modeled after, the AMACO Celadon glazes are glossy, transparent, and pool beautifully to add vivid accents to textured and carved surfaces. A good starting point for testing is **2 coats.**

- Stable
- Glossy, transparent, and pool beautifully to add vivid accents to textured and carved surfaces
- Can be blended to create different colors
- Can be layered over one another
- Best over texture

- WHITE SHEET

- **CONE 5/6 GLAZES** (Fired Cone 5/6)

**Three (3) coats total!!!!**

- Gloss, Matte, Satin, Semi-gloss, Transparent, Translucent, Opaque & Textural
- Can NOT be mixed together
- Can be layered over one another
- Some stable, some not
- Get to know your glazes
- WHITE SHEET

### **Food Safety**

Most glazes provided by the POTS Pottery Club are food-safe. For a piece to be “food safe” all surfaces that come into contact with food or beverages must have smooth unbroken glassy surfaces without cracks or rough areas that water, juices, or oils can penetrate. These unglazed surfaces can be havens for bacterial growth. Clays that are fired at cone 5/6 may be considered food-safe without glaze when fired to their full maturity because the clay particles vitrify enough to form a waterproof surface. Matte glazes are not food safe and Crackle glazes are definitely NOT food safe.

### **TOUR**

#### 1. **UNDERGLAZES**

- Remove one (1) bottle at a time from the shelf

#### 2. **STROKE & COAT GLAZES**

- Remove one (1) bottle at a time from drawer

#### 3. **CELADON GLAZES**

- Remove one (1) bottle at a time from drawer

#### 4. **CONE 5/6 GLAZES**

- **RED DOT ON QUART JAR** – Runs, drips – be careful when using
- Remove one (1) quart jar at a time
  - Use clothes pin when removing the quart jar from the shelf when the studio is not busy
  - Decant into a small container when the studio is more crowded, so more members have access to a quart jar and to save on glazes
  - Return unused glaze back into the correct container

### **EXECUTE THE PLAN**

1. Choose your glaze – Pay careful attention to how the glazes interact if layered over or under one another
2. Mix the glaze thoroughly to ensure that the glaze has not settled on the bottom. Clean the rim of the glaze jar with a sponge. If you shake clean the entire jar lid before putting it back in the quart jar.

3. Application

**Three (3) coats total!!!!**

- Brushes, prime with water, squeeze dry
  - Fan (mop) for larger areas
  - Sponges
  - Applicators
  - Dry between each coat, use fans if needed
  - Different direction for each coat
  - Smooth with finger – polish
4. Return unused glaze to container, **if using underglazes on greenware DON'T return unused portion back to container.**
5. Not done??? – Set aside for another day on the “**Work in Progress**” shelf. Keep slip with piece and document glazes used.
6. All Done ???
- Clean bottom
  - Follow the firing plan
    - Attach cookies, gather supports, etc.
    - Document all on the worksheet, glaze committee will reject piece if not updated
    - Place on proper shelf
  - **Green sheets** (Low Fire - Fired from Cone 06 – Cone 6)
  - White sheets (Mid Fire – Fired from Cone 5/6)

THE KILN COMMITTEE CAN REJECT AT ANY TIME IF THE ABOVE GLAZE PROCEDURE IS NOT FOLLOWED. THEY WILL LEAVE YOU A PURPLE SLIP WITH INFORMATION TO BE CORRECTED. PLEASE CORRECT AND PUT BACK ON THE APPROPRIATE SHELF.