



ALL ABOUT GLAZING!

And other useful RA Pottery Room information

A comprehensive cheat
sheet for the beginner to
the expert Potter



How to Glaze Part 1

Wax Your Bottoms!

Wax the bottom with minimal wax.
A LITTLE GOES A LONG WAY.

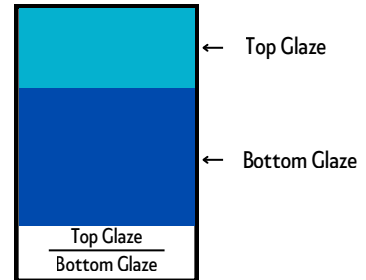
Allow the wax to
dry completely
before glazing



How to Read THE Glaze Wall...

- Most glaze combinations are displayed on the glaze wall, with additional samples available in a bin located on the stainless steel table.
- These test tiles illustrate which glaze combinations work successfully and highlight those that are incompatible.
- For layering glazes, we dip the top glaze approximately 1/4 inch, adjusting based on the size of the pot.

How our test tiles are glazed:



How to Glaze Your Pot

Mix the Glaze Thoroughly

Use the brush that's in the bucket as well as a paint stick to mix the glaze from the bottom, sides and corners of the bucket to ensure even consistency. Stir 50 times both directions, total of 100.

Use Tongs or Hold pot

Use tongs to grip the pot securely to dip. If glazing by hand, decide how you will hold the pot to avoid unwanted fingerprints.

Dip the Pot

Submerge the pot into the glaze bucket smoothly then lift out and hold upside down over the glaze bucket until it starts too dry

TIP:

If the glaze appears to be on the thinner side, hold your pot in the glaze for about 5-7 seconds. If the glaze appears to be thick (like Annie muckle)

do not LINGER in the glaze!

Dip your pot in and out in one fluid motion

How to Glaze Part 2

The Finger Check!

After you stir the glaze 100 times, its time to check to see if its mixed well.

Dip your finger in the glaze for 3 seconds then pull it out.

If the glaze on your finger looks too watery and you really see your knuckle when you bend your finger, you need to KEEP MIXING!

If the glaze on your finger is covering your finger and when you bend your knuckle it looks fairly thick, then it's good to go!

Sanding/Wet Sanding

- **Dry Sanding:** If you must sand dry, only do it outside while wearing a proper dust mask/respirator – silica dust is dangerous to breathe.
- **Wet Sanding:** Safer and preferred – keep the piece damp or sand under water to trap dust and protect your lungs.

If you sand with water, wait 48 hours before firing!!

How to Glaze Part 3

Inspect and Adjust

Check for drips, uneven coverage, or bare spots.

Touch up any areas with a brush.

Let the Glaze Dry. This usually takes a few minutes, depending on humidity in the room.

The Optional Second Dip

ensure the first coat is dry before applying an additional layer. Only dip the rim up to 1/4 inch.

DO NOT dip the entire pot in a second color!

Clean Your Bottoms!

with a damp sponge to remove any excess glaze! **ALWAYS HAVE A SEPARATE SPONGE JUST FOR GLAZING!**

TIP:

Finger sand where needed or use a chopstick to rub off thick glaze runs



WADDING!

Potters use **WADDING** on the bottoms of their pots to make sure no glaze or debris is left on the kiln shelves gets on the bottom of their pots

- use at least 4 pieces of pre-made wadding so your pot sits **balanced** on the shelf.
- Apply enough glue so the entire bottom surface of each wadding piece is fully covered.
- Place the wadding away from the edges of your pot. If it's too close to the edge, glaze can run onto the wadding and permanently glue your pot to the wadding.
- We also have soft wadding available for custom shapes



All about the Slips

COLORED SLIPS are a mixture of clay, water, and coloring agents such as ceramic stains or oxides. They are used to add color and decoration to pottery surfaces.

Colored slip can **ONLY** be applied to leather-hard or soft clay to achieve various effects.

- Our clay slips are stored in clear plastic containers on the top shelf in the handbuilding room.
- For the best results, apply slip when your clay is in the leather-hard or soft stage. Leather-hard clay is firm but still holds moisture, making it perfect for slip application.
- Slip can only be used on clay that hasn't been fired yet. (Greenware)
- It can be fired at cone 04 (bisque temperature) or cone 6 (high-fire temperature).
- To achieve a glossy finish, apply a layer of clear glaze after using the slip.



How to Use:


Underglazes unleashed

underglazes are colored materials applied to clay surfaces before glazing. They fire to a matte finish, which makes them ideal for adding color, patterns, or fine details. To give them a glossy finish, clear glaze is usually applied over the underglaze before the final firing.

- We use Coyote brand underglazes, which can be found on the middle shelf the handbuilding room. For a wider range of colors, check out brands like Amaco Velvet and Speedball.
- Underglaze can be applied to your clay at any stage: **soft, leather-hard, or bisque**.
- These underglazes can be fired at both cone 04 (bisque temperature) and cone 6 (high-fire temperature).
- For a glossy finish, don't forget to apply a layer of clear glaze after your underglaze!



Stroke & Coat Is A Glaze!



Stroke & Coat glazes are fun and easy-to-use ceramic glazes that come in bright, bold colors! They are referred to as "The Wonderglaze" because they are highly forgiving and suitable for a wide range of firing temperatures (from low-fire to mid-fire).

- Our Stroke & Coat glazes are located in the handbuilding room.
- Your clay can be in the soft, leather-hard or bisque stage when applying these glazes.
- Stroke & Coat can be fired at cone 04 (Bisque Temp) and cone 6 (High fire temp)
- They work just like paint and can be layered on your pottery or mixed together to create new colors.
- These glazes CANNOT go on the bottoms of pots!

The Difference Between Our 2 Clears



High Fire Clear Glaze:

△6 Glaze Shelf

- HF Clear Glaze is found in a white bucket under the stainless steel tables in the pottery wheel room.
- This is a CONE 6 high fire glaze!
- This glaze needs to be stirred at least 100 times to get it to the best consistency for dipping.
- Hold your piece in for three seconds the pull it out. Hold it over the bucket until it stops dripping.

Low Fire Clear Glaze:

- LF Clear Glaze is stored in a white bucket inside the cabinet in the handbuilding room. **PINK IN COLOR!**
- This is a CONE 04 low fire glaze. These pottery pieces go back into a bisque firing!
- Before use, make sure to stir the glaze thoroughly to achieve the ideal consistency for both painting and dipping.
- For optimal results, apply three coats of this glaze when painting it onto your pottery.

Clay 2.0: The Remix

recycling clay made easy!

SLOP BIN

- Clay water from your water bucket & wheel pan
- Scrape any clay left on screen back into the bucket
- NO hard clay, just slop



LOG/WEDGE CLAY BIN

- Wedged clay to be reused
- Wedge your rainbows & put in this bin



RED BUCKET IN SINK

- To clean your tools, water bucket & wheel pans
- To clean your hands covered in clay
- DO NOT run clear water in this bucket



CLAY RECYCLE BIN

- Any clay too hard to wedge & reuse
- NO bone dry clay
- NO really wet clay



BAKERS RACK

- Bone dry clay only
- Only bone dry trimmings
- NO soft or leather hard clay



The Final Spin: Clean-Up Time!

- ❑ Wipe tables with a clean sponge.
- ❑ Wipe stainless steel tables & sink with a microfiber cloth.
- ❑ Clean wedging table with a sponge.
- ❑ Spot sweep floor around your wheel, tables, and wedging table area.
- ❑ Mop floors only after everyone has left (never while others are still cleaning).



use a rinsed, clean mop.

- ❑ Wipe floor around wheel/table with a microfiber cloth (works better than a mop).
- ❑ Clean your entire wheel: top, legs, sides, chair, and brown table. Microfiber cloths works great here too!
- ❑ Wedge your rainbows and put in Clay Recycle Bin
- ❑ Turn off wheels when finished and put stools up.



Health First:

Clay dust contains silica, which can cause serious lung disease. Cleaning keeps the air safe for all.

Hot Stuff: A Potter's Guide to Cones & Shelves

Understanding Cones

Cone 04 ($\approx 1945^{\circ}\text{F}$) \rightarrow This is bisque temperature. It hardens your clay, burns out organics, and leaves it porous enough to absorb glaze.

Cone 6 ($\approx 2232^{\circ}\text{F}$) \rightarrow This is glaze temperature. It matures your glaze, seals the surface, and makes your piece durable and food-safe.

Shelf Help: Firing Made Simple



Glaze Firing (Cone 6):

- Place all glazed work on the shelves that are labeled CONE 6.
- Only use materials made for Cone 6: Cone 6 glazes, underglazes, Stroke & Coat, and colored slips.
- Make sure the bottom is completely wiped free of glaze – otherwise, your pot may fuse to the kiln shelf.

Bisque Firing (Cone 04):

- Put all greenware (unfired clay) on the shelf labeled bisque shelf CONE 04.
- At this stage, your work should be bare clay – no glaze yet.
- **The exception:** underglazes or certain low-fire products like Stroke & Coat or underglazes can be applied to greenware or re-bisque.
- Don't forget to sign the bottom of your piece!