

UF HIGH-FIRE SHOP GLAZES

Glazing is an important part of making work. It continues the content (tone, emotional feeling, etc.) through formal elements of proportion, value, color, and reflectivity. Philip Rawson's Ceramics, on reserve in the AFA Library, has great sections on surface and color.

Consider what the form says while you are researching glaze finishes. For example, a rounded, soft, volumetric form may look smaller, harder, and less soft with a dark, shiny glaze on it, while a satin or matt lighter value enhances the volume and softness of the form.

Line, form, value, color, and negative space direct the eye. Consider how the form directs the eye (and any important features of the form), and how you want the surface to interact with that.

Name	No.	Opacity	Surface	Color	Notes
Black, Seacrest	15	Opaque	gloss	black	Iron used as a colorant, so diluting the glaze will produce brown colors.
Black, Shige	11	opaque	Satin	black. May develop metallic specks.	Contains cobalt as a colorant, so any glaze over that dilutes the black will produce a deep blue color. Attractive next to or with Mean Green, Ohata Kaki, Shino, celadon, Phil's White. Stable.
Black Slip Glaze	2	Opaque	Satin	Black	Waxy low-sheen black. Hard to wash inside a cup – beautiful, but not the best surface in contact with food.
Blue texture	8	Opaque	Satin	Mottled blue.	Thin – brown/blue mottled. Thicker, deep blue mottled.
Celadon, Choy	7	transparent	gloss	Pale blue-green	Relies on reduction to produce iron blue/green color. Tan if oxidized. Suggestions: nice contrast with warm colors and/or opaque glazes, e.g. Ohata Kaki, Shige Black. Good over slip decoration. Stable. Does not move much in firing, although it may pool some, where thick.
Clear ,Haystack	21	transparent	gloss	clear	Over Shige Black produces a navy blue color.
Dunham Shiny	12	Opaque	Gloss	Mottle blue breaking orange	If on too thick, it pinholes. Breaks nicely over texture.
Green, Mean	3	Opaque	gloss	John-Deere green.	Trailed over Ohata Kaki (a saturated iron glaze that is rusty red) in small amounts is a nice complimentary color contrast and develops silvery edges. If trailed thinly Mean Green will look black.
Honey Weiser	19	Transparent	Gloss	Dark amber-brown	Slips underneath show.
Moonglow	18	Opaque	Semi-gloss	Sage green w/brown speckles	Stable glaze.
Ohata Khaki	13	Opaque	Semi-gloss	rusty red.	A saturated iron glaze that develops oxidized iron colors during cooling. Apply medium to thick, cool graciously. Attractive next to the cool blue-greens of celadons, good w/Mean Green trailed over.
Purple Passion	16	Transparent	Gloss	Purple	Must be reduced or it's just blue.
Purple, Emily	1	Opaque	Satin	Purple	Stable. Good for trailing. Under celadon or clear, goes blue.
Red Pete Pinnell	4	opaque	Gloss	copper red	May break to white over raised textures. Relies on reduction to develop copper red color. In oxidation, pale greenish transparent. Good next to black, Phil's White. May move a bit in firing. In addition to good reduction, gracious cooling helps the color develop. Needs to be on medium thickness – poor color if thin. May run if thick.
Rutile Blue	new	Translucent	Gloss	Buff to pinkish-purple, pearly thick	Breaks over texture. Opaque where pearly.

Name	No.	Opacity	Surface	Color	Notes
Shino, Gustin	2	opaque	Semi-gloss	spotted orange thin, buff w/spots where thick.	Relies on reduction to produce orange colors. Oxidized shino is beige. Does not move in firing. Good for in-glaze decoration w/washes and other glazes. High-iron glazes (Seacrest Black, Ohata Kaki, Temmoku) brushed on shino as a wash gives a brown, lustrous color.
Shino, Pink	9	opaque	Semi-gloss	spotted orange thin, salmon colored thick.	Relies on reduction. In oxidation, donut-icing PINK. Looks good next to or with black, Ohata Kaki.
Shino, Pink		opaque	Semi-gloss	spotted salmon thin, pink w/spots where thick.	Relies on reduction to produce orange colors. Oxidized pink shino is donut-icing pink. Does not move in firing. Good for in-glaze decoration w/washes and other glazes. High-iron glazes (Seacrest Black, Ohata Kaki, Temmoku) brushed on shino as a wash gives a brown, lustrous color.
Spodumene, Phil's	10	Opaque	Matt	Mustard yellow speckled w/brown	
Teal	new	Opaque	Gloss	Teal	Variation of Mean Green. Stable. Good for trailing.
Temmoku	5	opaque	Gloss	black, breaking to medium brown where thin.	Good over texture, or a thin dip, wax a decoration, then do another thin dip to make brown motifs on a black ground. Total dip should be regular thickness.
White Phil's 103	17	Semi-opaque	Matt	white.	Will show thick-thin application. Looks good next to Shige Black (blue borders), Ohata Kaki, Pete's Red, and others. Forms eutectics and runs w/many other glaze combinations. NOT good for laser decals – bubbles if re-fired low.
Yellow salt	new	Opaque	Matt	Butter yellow breaking to brown	

UF AFA Library Resources for Glazing		
Hopper, Robin	<i>Making Marks: Ceramics Surface Decoration</i> - video 5. Glazes & Glazing: surfaces & firing temperatures; glaze development; crystalline glazes; glaze mixing; brushing; dipping; ; pouring; spraying; applying dry materials; glaze intaglio; stamping; trailing; multiple glazes	TT 920 .H561 1993 v.5
Hopper, Robin	<i>Making Marks: Ceramics Surface Decoration</i> - video 6. Firing & Post-Firing Effects: primitive pit-firing; raku firing; oxidation (electric); reduction (gas); post-firing reduction; wood firing; salt & soda firing; sagger firing; reduced lusters; resonate lusters	TT 920 .H561 1993 v.6
Britt, John	<i>The Complete Guide to High-Fire Glazes: Glazing & Firing at Cone 10</i>	TT922 .B75 2004
Ostermann, Matthias	<i>The Ceramic Surface</i>	TT920 .O84 2002