

ART 3061 Ceramics 1

Assignment - Glazing

(Term: SP F 20____) Michael T. Schmidt

Glazing: Methods and Techniques

Basics:

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|-------------|------------|------------|---------------|
| 1. Brushing | 2. Dipping | 3. Pouring | 4. Wax Resist |
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Intermediate/Advanced:

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|-------------|-----------------------|-----------------------------|----------------------------|
| 5. Spraying | 6. Spraying/Gradation | 7. Latex Resist | 8. Stencils/Stencil Resist |
| 9. Stamps | 10. Texture in glaze | 11. Sgraffito through glaze | |

Keep Records:

Experiment with a variety of techniques methods, colors, etc, but KEEP A RECORD of everything you do. You think you will remember, but you won't. Every overlap, every thickness of application, every glaze layer, which kiln it was fired in, if possible - the location in the kiln; every nuance should be recorded, draw pictures in your sketchbook when necessary. When you have accrued a number of experiments and records, take the time to make a general analysis of them all, keep this in an organized notebook for future reference. This is the way to teach yourself and to put your experience into intelligent, informed practice.

Before You Glaze:

Make sure your bisqueware is clean and free of dust and debris. Clean your hands and do not handle your bisqueware excessively. Rinse bisqueware in the sink or wipe with a clean sponge and allow at least 30 minutes before glazing.

Basic Steps in Glazing:

1. Stir or mix the glaze thoroughly. Glazes settle over time, some much quicker than others depending on their chemical composition. If the glaze sits for several minutes, mix it again. Use a stick, a whisk, spoon, etc, or in the case of large buckets, 3-5 gallon+ use a drill with a special glaze blender attachment.
2. Typically, the inside of your work is glazed first, this is typical, but not an absolute.
The interior glaze is referred to as a "liner or lining glaze."
When glazing the exterior of the form, leave at least 1/4" to 1/2' unglazed at the foot. Glazes can run when melted in the firing, this unglazed area gives the glaze room to "move" during the firing. When using multiple glazes this "unglazed cushion area" should be increased as 2 or more glazes will tend to move/run more when overlapped.
3. When spraying glaze, set the air pressure to 40-45 psi. Make sure the spray booth is turned on and functioning properly before spraying your glaze. Knowing how much to spray takes practice. Also, sprayed glazes tend to be more fragile and need to be handled with more care than a dipped or poured piece.
4. ALWAYS WIPE THE FOOT !!! ALWAYS WIPE THE FOOT !!! ALWAYS WIPE THE FOOT !!! ALWAYS WIPE THE FOOT !!!
Any surface that your work touches should not be glazed, otherwise when the glaze melts in the firing, it will stick to that surface. This includes the kiln shelves, kiln furniture, or in the case of pieces that have multiple parts such as lids, the lid and area where the lid rests should be unglazed, wiped absolutely clean of any glaze. Glaze works REALLY well as an adhesive, better than most industrial epoxies. It takes very little glaze to seal a lid onto a vessel, forever. Then you get the hammer...
5. Put your work in the appropriate area for the final firing. We have designated areas for greenware to be bisque fired, we have designated areas for glazed bisqueware for ^10 firing and designated areas for ^10 soda firing. Please make sure your work is in the correct location for firing.
6. **When Soda Firing:** A piece meant to be soda fired is glazed differently than a typical high temp glaze firing. Soda Firing is a atmospheric vapor process, which involves sodium (salt, soda ash, baking soda, borax) being introduced to the firing usually late in the firing via spray, solid, or combo/solution. Pieces intended to be soda fired have areas that are left unglazed prior to the firing, so the vapor process can influence the surface/aesthetic of the piece. Terms such as "flashing, orange peel, carbon trapping, wet and dry" are often used when describing a vapor fired work.

**A special type of clay SODA WADDING must be put on the piece in the area that makes contact with the kiln shelf, this is not always the bottom of foot of the piece. Roll a coil of the SODA WADDING, cut into balls about the size of a dime or nickel. Use Elmer's glue to adhere the SODA WADDING to your piece. if the piece is small to medium sized, use 3 for stability, for larger objects such as plates and platters space them approximately 1-1.5 inches apart to prevent warping.
7. When you are finished glazing, clean up the glaze room, sinks, tools, sponges, brushes, cups, tongs, Spray Booth etc...
** MAKE SURE ALL THE LIDS ARE SECURED ON THE GLAZE BUCKETS **

Glazes are suspended in a water solution, if the lids are off, the water evaporated and the glazes gets more and more thick, this can be a problem for the next person and any work that has too much glaze on it!