

# BASICS IN HIGH FIRE GLAZING

## DID YOU FORGET EVERYTHING YOUR TEACHER TAUGHT YOU ON GLAZE DAY?

There is a lot of information given out when first learning how to glaze. Check out this cheat-sheet for some friendly reminders and tips about glazing using the high fire glazes!

### THERE ARE TWO TYPES OF HIGH-FIRE FIRINGS

While both high-fire kilns get fired to the same temperature, there are two different atmospheres which you can fire your work - Reduction and Oxidation. The atmosphere will affect the glazes and the clay bodies.



Hottie with  
reduction  
body

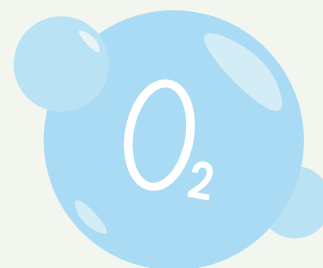


### REDUCTION ATMOSPHERE

A reduction atmosphere is an oxygen-starved atmosphere, achieved by burning excess fuel. This atmosphere lends itself well to earthtones colors and reds. The dark stoneware will turn a toasty brown, while the white stoneware will become gray-ish. Reduction gets fired weekly.

### OXIDATION ATMOSPHERE

An oxidation firing has an atmosphere that is rich in oxygen. This type of atmosphere lends itself well to the lighter clay bodies, turning the white stoneware a warm, bright white. Colors in oxidation tend to be bright & vibrant. Green glazes can be achieved in oxidation atmospheres. Oxidation is fired weekly unless there is a lack of work. If there is a lack of work it gets fired bi-weekly.



**\*\*THERE ARE SEPARATE CARTS FOR  
OXIDATION & REDUCTION PIECES\*\***



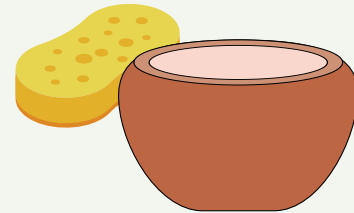


## HOW TO READ THE TEST TILES

Check out the separate sheet hanging on the wall on how to read the test tiles. For the single glazes, the top half tends to be a thicker coat of glaze (2 coats), the bottom half is thinner (1 coat). For the combo board, you read it like a grid. The combo is also written on the bottom of the tile.

## PREPPING THE PIECES FOR GLAZING

When you are ready to glaze, carefully wipe down each piece with a slightly damp sponge or towel to remove any dust. Decide if you would like to use wax resist on your work or not. If you are, putting down newspaper can help protect the table from wax residue.



## USING WAX RESIST

There are 3 types of waxes: a white wax, a green wax, and white wax with alumina. Wax resist is typically used on the bottom of pots to make it easier to wipe glaze off the bottom. In some cases, wax resist can be used as a design element.

- The white wax should go on bare clay only.
- The green wax can go on bare clay or on top of a glaze for design purposes.
- The white wax with alumina is used for lidded containers. The alumina helps to keep the lid from sticking during firing.

If you get wax where you don't want it, the only way to rid the piece of wax is to re-bisque it (so be careful!). Only one coat of wax is needed- it should be thin. Make sure the wax is dry before dipping the piece in glaze.



You would never leave a mess like this

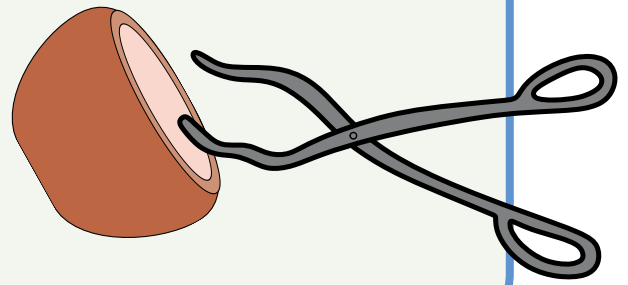
## HOW TO PREPARE THE GLAZE FOR DIPPING

It's important to stir the glaze very well before dipping so that you get a nice even coat of glaze on your piece. Best practices when stirring:

- Stir one direction, and then reverse directions.
- Make sure to get the stirrer to the sides of the bucket.
- Check the bottom using the stir stick for any thicker glaze at the bottom of the container.
- Stir everytime you go to dip something - glaze can settle quickly!

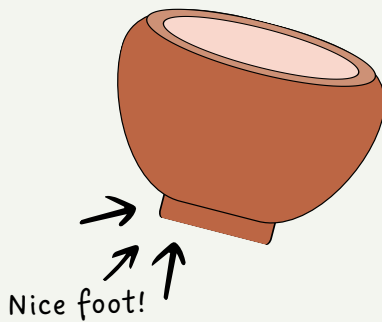
## HOW TO DIP USING TONGS

To dip a piece using tongs, firmly hold the piece with the tongs so that it is secure. Think about this like a handshake, not too firm, not too soft. Tongs can break your piece! Dip the piece in the glaze and hold for a few seconds. 4 seconds is a good starting point for a nice even thickness. Record how long you hold a piece in the glaze ( or how many coats of each glaze) in your notebook. This can help you recreate results, or not!



## HOW TO DIP WITHOUT TONGS

When dipping without tongs, you will need to have a good hold on your piece by either the foot, or another part of the work that you can safely handle. It is not recommended that you hold mugs by the handles as they are still fragile in the bisque state and can break. Follow the same rules of dipping as the tongs. If you have finger marks you would like to get rid of, you can use a brush to touch up those areas with glaze.



## FINISHING UP THE GLAZED WORK

Whether you used wax resist or not, all pieces must have the glaze wiped off of the bottom. Take a damp sponge to remove excess glaze from the bottom and at least 1/8 inch up the side. If the glaze is a runny glaze, more bare clay space may be required up the side of the pot to account for the glaze moving. You don't want your pot to get stuck to the kiln shelf with runny glaze!



Thanks for cleaning me up!

## SAFETY NOTES

- Minimizing glaze dust is SUPER important as it is not healthy to breathe in glaze particles. Be sure to never sand or scratch glaze off of your pots and blow those particles in the air.
- If you are pregnant or have very sensitive skin, you may want to wear gloves when glazing. Please ask a staff member if you need some disposable gloves.
- All glazes at Mudflat are lead-free and food safe!

