

## Technician's Guide to Dip Glazing:

*Step One:* Prepare your pot to accept glaze. Dust on the surface of the ware will reduce glaze adhesion and may cause unsightly defects in the final firing. A damp sponge can be used to brush away debris. Do not wash or submerge bisqueware in water. Glazing wet ware will lead to a thin or slowly-drying application as the slurry cannot properly adhere to the pot, because the pores in the clay surface are already saturated with water. The thickness of the walls of your ware will change how the glaze is absorbed. Thin walls become saturated with glaze faster than thicker walls.

*Step Two:* Stir the glaze bucket thoroughly. This will include sticking your hand into the glaze and running it along the sides and bottom of the bucket to be sure the consistency of the mix is uniform like thick cream. Latex dishwashing gloves are good to protect your skin from the glaze slurry. Toilet brushes and whisks can also be used for stirring, but a hand will give the most accurate read on a glaze bucket. If the bottom feels compacted or "hardpanned," use a large metal ribbon trimming tool to break through the settled glaze and stir it back up into the mix.

*Step Three:* Fill a small measuring cup with glaze and pour it inside of the ware. Rotate the piece until an even layer has coated the inside. Glazing the inside of the ware first provides the opportunity to wipe any accidental drips off of the outside with a damp sponge. The glaze needs to dry COMPLETELY before you move on to the next step.

*Step Four:* Give the glaze bucket one final stir, and then grab your pot by the bottom. A trimmed foot ring makes this easier. Dipping tongs are also available, but they will leave a bare spot that must be touched up. Tongs will also prevent a vacuum from being created as you dip, so if you choose to use them be aware that glaze will enter the inside of your pot. In one smooth motion, dip the pot into the glaze bucket upside down and then remove it. Dipping should be fast. Waiting for any amount of time with the ware submerged in the glaze is not necessary. Let the glaze dry COMPLETELY before considering adding another layer. More than one dip is not needed to get an even coat of glaze. If you wish to layer more, please contain your experiment to the top half of your pot until you feel confident about how the different glazes interact. Thick glaze near the bottom of a pot is likely to run as it melts and adhere ware to the kiln shelves. If glaze is "cracking" as it dries, it is too thick. Wash it off and try again when the pot is COMPLETELY dry. The only exception to this is the brain crawl glaze.

*Step Five:* Any part of the ware that touches the kiln shelf must be free of glaze before your pot will be fired. If you choose to wax the bottom of your pot, you will still need to wipe any beaded glaze off the wax. A wet sponge will do the trick. Any pots with dirty bottoms will be placed on the unfirable shelf until attended to.

## Technician's Guide to Glaze Tests and Tiles:

Often a glaze melts very differently on the inside of a pot versus the outside. One even layer is usually plenty to line the inside of a piece, but thicker applications may yield more saturated colors or other unexpected effects. Our studio test dishes are designed to show off many attributes of a glaze at once including interior surface, exterior surface with one or two layers, and how the glaze breaks over carved lines.

On the bottoms of the test dishes you will find information regarding the clay body, firing temperature, and atmosphere inside the kiln (denoted by "ox" for oxidation in the electric kilns or "redux" for reduction in the gas kiln). Be mindful that each of those factors will change how the glaze melts and behaves. When in doubt, PLEASE make your own test tiles before glazing a piece that is precious to you.

Flat standing test tiles are used to show how our studio glazes interact with one another when layered. To properly read these tiles, take note of which glaze is nearest the bottom of the tile. That is the first dip. The glaze carved above it was dipped over the initial base. The back of the tile has clay body and firing information. The symbol that looks like an R with an arrow circling around it means "reclaimed studio clay body."

*"Hmmm, this glaze seems too thick/wrong/weird..."*

Please feel encouraged to:

- ask your instructor for help or advice
- thin out the small amount you intend to use with water
- set the glaze bucket aside for the technician to adjust

Please do not:

- try the possibly weird glaze for the first time on a beloved artwork
- add water to the whole bucket without direct supervision