

# The Ultimate Guide to Georgies Glazes

There are no foolproof glazes. Application is the key to successful glazing.

## Beginner Glazes

Beginner glazes are high-gloss. The more "melting" a glaze is apt to do, the more forgiving it will be for novice glazers.

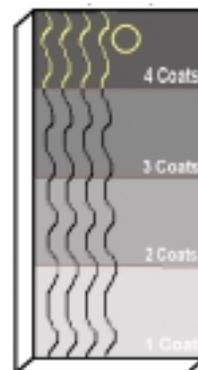
Applying glaze correctly is a learned skill that takes practice. Learn correct application by applying glaze to a test tile in the manner illustrated. You will have a permanent record of the glaze to refer to, and you can easily discern the application thickness that works best for you.

<b>PG601</b> Ⓞ Perfect White	
<b>PG602</b> Ⓞ Incredible Black	
	<i>(PG602 may run if applied too thick.)</i>
<b>PG603</b> Grey Flannel	
<b>PG604</b> Redwood Brown	<i>All these</i>
<b>PG605</b> Chocolate Brown	<i>colors are</i>
<b>PG607</b> Nassau Blue	<i>food-safe!</i>
<b>PG608</b> Cobalt Blue	
<b>PG609</b> Denim Blue	<b>PG618</b> Terrazzo
<b>PG610</b> Lavender	<b>PG619</b> Apricot
<b>PG611</b> Grape	<b>PG620</b> Transparent
<b>PG612</b> Sea Green	<b>PG621</b> Wonder Red
<b>PG613</b> Leaf Green	<b>PG622</b> Flame Orange
<b>PG614</b> Ⓞ Grass Green	<b>PG624</b> Ripe Apple Red
<b>PG615</b> Ⓞ Celadon Green	<b>PG626</b> Golden Yarrow
<b>PG616</b> Ⓞ Buckwheat	<b>PG627</b> Pistachio
<b>PG617</b> Fiesta Yellow	<b>PG628</b> Shiny Turquoise

(Ⓞ = Recommended for glaze combinations.)

## Intermediate Glazes

Intermediate glazes begin to bring more interest and greater depth to the glaze surface. They become more demanding of the artist in terms of application skill. The more experienced and knowledgeable glazer will be able to create more successful and repeatable results. It's all about practice, practice, practice!



<b>PG625</b> Rosy Plum	Yes
<b>PG702</b> Raspberry Satin	Yes
<b>PG707</b> Black Velvet Satin	Yes
<b>PG711</b> Indigo Blue Satin	Yes
<b>GLW01</b> Peripinkle	Yes (if fired to cone 6)
<b>GLW02</b> Blue Jeans	Yes
<b>GLW03</b> Avocado Ice	No (due to crazing)
<b>GLW04</b> Peanut Ash Matte	No (dry matte surface)
<b>GLW06</b> Ⓞ Liquid Luster Bronze	No
<b>GLW07</b> Black Smoke	Yes (if fired to cone 6)
<b>GLW08</b> Ⓞ Copper Patina	Yes (if fired to cone 6)
<b>GLW09</b> Mossy Chartreuse	Yes
<b>GLW10</b> Midnight Blue	Yes
<b>GLW12</b> Eggshell Wash	Yes (if fired to cone 6)
<b>GLW13</b> Sage Green	Yes (if fired to cone 6)
<b>GLW14</b> Crushed Almond	Yes

### Food-Safe?

		<u>Food-Safe?</u>
<b>GLW16</b>	Faux Ash Teal	No
<b>GLW19</b>	Moss Thicket	Yes
<b>GLW21</b>	Raw Honey	Yes
<b>GLW30</b> Ⓞ	Cinnamon	Yes
<b>GLW32</b> Ⓞ	Latte	Yes

## Sculpture & Advanced Glazes

		<u>Food-Safe?</u>
<b>GLW05</b>	Lava Bed White	No (dry matte surface)
<b>GLW11</b>	Electric Blue Wash	No (dry matte surface)
<b>GLW15</b>	Jujube White <sup>1</sup>	No (apply w/sponge)
<b>GLW17</b>	Turquoise Lagoon	No (dry matte surface)
<b>GLW18</b>	Hazelnut	Yes
<b>GLW20</b>	Oregon Rain (Clr)	Yes
<b>GLW22</b>	Rusty Nails	No (uneven dry surf.)
<b>GLW23</b>	White Froth <sup>2</sup>	No (uneven surface)
<b>GLW24</b>	Black Froth <sup>2</sup>	No (uneven surface)
<b>GLW25</b>	Aqua Gemstone	Yes (if fired to cone 6)
<b>GLW26</b> Ⓞ	Mustard Ash <sup>3</sup>	Yes (if fired to cone 6)
<b>GLW27</b> Ⓞ	Emerald Ash <sup>3</sup>	Yes (if fired to cone 6)
<b>GLW28</b> Ⓞ	Sapphire Ash <sup>3</sup>	Yes (if fired to cone 6)
<b>GLW31</b>	Dry Rust	No (dry matte surface)
<b>GLW33</b>	Crystal Topaz	Yes
<b>GLW34</b> Ⓞ	Ohata Red	Yes

- 1 - Use sponge to apply glaze. If applied too heavily, it will fall off the pot!
- 2 - Do NOT overapply the froth glazes.
- 3 - Contains real wood ash. Glazes have lots of color variation, and may run if applied thick.

# The Basics of Cone 6 Glazing

**G**lazing is a task most potters and ceramic artists tackle less than enthusiastically. By the time your piece is ready to glaze, you've imagined it, sketched it, created the parts, assembled them, added embellishments, babied it through drying and bisque-fired it. And now you're expected to spend just as much time glazing it? That is how it works, if you want a successful return on the time you've already invested. We're all looking for miracles, frankly, but there are no shortcuts on doing your glaze homework. Glazing is a journey, and we're happy to be your guide.

## Clay & Bisque

**All cone 6 clay bodies should be bisque-fired to cone 04.** Your choice of clay bodies will greatly influence your glaze outcomes. White or light clay bodies allow true glaze colors to reflect. Iron-bearing clay bodies react and interact with glazes, enhancing or changing the fired colors. Your expectations should also change with the colors of the clay bodies.

## Preparation for Glazing

**Bisque that has been recently fired is ready for glazing.** If your bisque has been sitting and collecting dust for a while, you may need to wipe it down with a *barely damp* sponge.

If your bisque is actually dirty, cleaning it may require running under cold water. If you do this, you will need to allow your piece to dry for at least 24 hours before glazing. Cone 6 clay bisque needs to be absorbent to achieve proper glaze coverage. If there's too much water soaked into the clay, the clay cannot properly hold the glaze.

## Dryfooting

During glaze firing, cone 6 pieces (other than lids) sit flat on the kiln shelf. Therefore, cone 6 wares must be dryfooted. This means there is a ring of bare clay at the bottom of the piece, where it sits on the shelf. A good dryfoot should be at least 1/4" high, from the bottom of the pot to where the glaze begins. Getting a good dryfoot requires the use of wax resist on the feet of pots.

Lids for cone 6 pieces should also be dryfooted. The lip or rim of the container, where the lid fits, should also be dryfooted. Lids for cone 6 pieces should be fired on their mates, so that the clay of both parts "adjusts" at the same rate during firing. Not firing lids and containers together will result in warped pieces that don't fit together.

## Glaze Application...

**Always thoroughly mix all glazes before use.**

Georgies glazes are designed for brushing, and packaged in quarts or gallons. Brushing your glazes and purchasing them in small quantities allows you a wider palette of colors and textures. ALL GLAZES REQUIRE SPECIFIC APPLICATION TECHNIQUES UNIQUE TO EACH GLAZE.

## ...by Brushing

Test for each color to determine the correct application for your brushing style. Soft brushes that allow the glaze to flow work best. Think of your brush as an applicator. For flat brushes, we recommend the BFC1, BFC3, and RART115. For sumi-style brushes, we recommend the CC1B, CC3B and CC6B. (You can find these brushes in Georgies' catalog.)

## ...by Dipping or Pouring

Dipping and pouring require a greater volume of glaze. It also requires that the glaze be thinned out. Add water to brush-consistency glazes to make them the consistency of 2% milk. Pour your interior glaze first. Allow the piece to dry well before pouring the exterior glaze.

When glazing mugs, don't be stingy with glaze on the rims. Rims often require a second dip to create a satin cushion for your lips.

## ...by Spraying

Spraying requires a spray booth or a well-ventilated area, a respirator, a compressor, and a spray gun. We recommend high-volume, low-pressure sprayers, like the Geil TC1003 (in stock at Georgies).

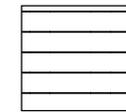
Spraying offers the ability to use a wide palette of glaze

color and texture. Spraying is often the preferred technique of sculptors and production studios because it is even and uniform on irregular surfaces. Overlaps and shading can be easily controlled. As with any tool, once you learn its use, it's repeatable.

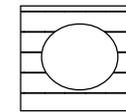
## Easy Technique Tips

**WAX RESIST:** Wax Resist offers an easy way to create designs with multiple glazes.

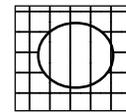
- Apply 2 base coats of your main glaze.
- Apply a wax resist design.
- Allow wax resist to dry for 2 to 24 hours.
- Apply 1 coat of the contrast glaze or stain.
- Gently wipe glaze from wax resist areas (option).



1. Base Coat.

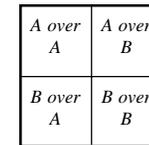
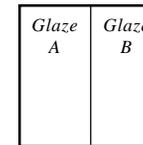


2. Wax resist.



3. Second glaze.

**OVERLAPS:** Try overlapping glazes! Our "Combo Mambo" technique sheet will give you some great starting points, with color photos of some results.



**COLOR or OXIDE WASHES:** Iron is most commonly used for washes, though you can also try Mason Stains or cobalt. Your choice of wash materials just depends on their cost and your budget.

Washes can be used under or over the glazes. When used under a glaze, the effect is like antiquing. Brush on the wash and wipe it off, leaving your desired amount in the textured areas of the clay.

When used over a glaze, washes are used to create designs on top of non-moving glazes (meaning they don't run or flow during firing).