

and glaze combinations by fluxing down his glazes and firing in a cycle that more closely matched that of his gas kiln. One of his inspirations was an article in a Ceramics Monthly publication "Glazes & Glazing", by Dr. Carol Marian. Dr. Marian previously lived in Portland and rented studio space from Georgies, so her work was quite familiar. In this article she uses one iron-rich glaze with 7 firing cycles, creating 7 uniquely different (and repeatable) results.

I have 2 firing schedules we would like to share with you. Both of these schedules are 20 hour firings. Many, but not all of you, may be aware of how cones and heat work function ... so pardon me if I am telling you something that you already know.

Cones work on two principals; one is temperature and the second is time. This means that the longer a firing takes, the less temperature it will require - or reversely - the faster the firing, the more temperature to achieve the goal. In our case we are looking for length of time which will mean that we need less 'end' temperature. All of our tests were done on Georgies Timberline Sculpture Clay (CC550SC).

#### Alternate Schedule #1 - Five Segments

	<b>Ramp</b>	<b>Temperature</b>	<b>Hold Time</b>
SEG 1	100°F/Hour	220°F	30 Minutes
SEG 2	350°F/Hour	2000°F	0 Minutes
SEG 3	100°F/Hour	2190°F	60 Minutes
SEG 4	9999 (*default code)	1900°F	0 Minutes
SEG 5	50°F/Hour	1400°F	30 Minutes

\*9999 is a default code to allow the kiln to cool and then resume with the program at the designated firing temperature.

The tiles in this firing were of one glaze only and the glaze was brush applied in a 1-2-3-4 series of coats to test for variation in application.



**GLW34**  
**Ohata -**  
Turns red with golden mottles.



**PG602**  
**Incredible Black -**  
Charcoal black with gold accents where thicker. Also becomes matte!



**GLW30**  
**Cinnamon -**  
No color changes - more matte.



**GLW45**  
**Plum Black -**  
Golden rich brown.