

Vince Pitelka, 2015

ACC Cone-10 Glaze Descriptions

The following are generalized descriptions of the cone-10 glazes we generally keep in stock. Many things can affect glaze outcome, and it is not uncommon to get results very different from what is expected. Remember the key axiom: "Don't bond with a piece until it comes out of the glaze firing." In other words, don't rely too much on the expectation, and try to look at the results with fresh eyes and an open mind.

Key to Abbreviations: GL – gloss, SGL – semi-gloss, SMT – semi-matt, MT – matt, OP – opaque, TR – transparent, STR – semi-transparent, GCB – good color-breaking, **NF** – NOT FOOD-SAFE.

Bird Matt

OP, GCB, mottled sky-blue and GL where thick, gray/tan and SGL where medium, brown and SMT where thin.

Caramel Yellow

OP, SGL, GCB, gives variable range of colors from yellow to mottled medium blue.

Chun Blue

TR, GL, classic Chinese Song Dynasty glaze, gives very faint blue that shows up best on porcelain.

Elk White

OP, SGL, reliable pure white, on stoneware goes to tan or brown where thin. Good liner glaze.

Gustin Shino

Shino first or you'll be cursed. SGL, OP, classic Japanese white shino that goes to fire color where thin. Very stable glaze, doesn't run, good for trailing other glazes over shino.

Hamada Green

OP, SMT, gives textural range of light gray-greens and browns.

Honey Luster

TR, SGL, reliable honey yellow glaze, great over slip decoration, sometimes produces beautiful manganese crystals in glaze surface. Good liner glaze.

Jeff's Red

GL, GCB, classic Chinese copper red, OP where thick, goes to TR where thin. Apply medium thick, but will run badly if too thick.

Light Green Celadon

GL, TR, contains a little chrome oxide for a brighter green celadon.

Mac Celadon

GL, TR, classic Chinese Southern Song Dynasty light gray-green celadon.

Marks Temmoku

GL, OP, GCB, reliable classic temmoku, black where thick, brown to red-brown where thin. Good liner glaze.

Midnight Blue

SGL, OP where thick, TR where thin, reliable dark cobalt blue. Good liner glaze.

Ohata Kaki

OP, SGL, classic saturated iron “persimmon” orange-brown kaki glaze with flecks of iron crystals in surface.

Ohio White

OP, SMT, GCB, tan/white that shows darker tan and brown where thin on stoneware.

Olive Celadon

TR, GL, classic Chinese Northern Song Dynasty olive green celadon – runs badly if thick.

Oribe

TR, GL, classic Japanese medium-dark green glaze, runs badly if thick.

Porcelain Shino

Shino first or you’ll be cursed. SGL, OP, classic white shino with a little more tendency towards fire color than Gustin. Very stable glaze, doesn’t run, good for trailing other glazes over shino.

Reitz Purple

NF, OP, MT, mottled blue to purple.

Rumoku

SGL, STR, GCB, mottled purple to blue to brown and even orange, depending on thickness of application and nature of claybody beneath. Very nice glaze, partially because results vary so widely.

Satin Doll

NF, OP, SMT, jet-black glaze, sometimes appears semi-metallic.

Sea Foam

GL, STR, GCB, range of colors from mottled green to blue-green to “sea foam” white.

Shaner Red

OP, SMT, GCB, interesting mottled iron red/brown where thin and olive green where thick, medium thin application gives best color-breaking.

Sloan’s Black

NF, OP, GL, shiny black.

Somebright Green

OP, SMT, bright mottled green.

Turquoise Matt

NF, OP, MT, medium blue.

Vince’s Clear

CL, SGL, good over slip decoration, apply thin or it will go milky.

Woo Yellow

NF, OP, MT, GCB – bright iron yellow where thick, brown where thin.