

## **Review week 1(Glazing and coloring shino)**

### **Introduction to shinos**

Looked at fired shino pots and discussed how results were achieved



Soda ash (sodium) is a soluble material and will migrate with the water. As the glaze dries, the soda ash moves to the surface of the pot.

Slowing down the drying in areas keeps the soda ash from moving to the surface and produces a more orange color.

Area left to dry uncovered will produce whites to grays to blacks.

A closed form such a vase will dry differently than an open form like a bowl. Air can easily get to inside of the bowl, the sodium can move to the surface and you can get more variation in color. In a closed form, the sodium is pulled to the outside in the drying process and very little sodium is moved to the inside, leaving the inside more orange in color after the firing.



Variation in color starts in the glazing process, using thicker and thinner areas of glaze, slowing down the drying with materials such as wax or plastic, creating air flows around pots with a fan, setting pots close together so less air gets to one side of the pot, finger swipes through the wet glaze - anything you can think of to create patterns and control the drying and airflow.

When the sodium migrates to the surface, you can see it as a white scummy material, so you will be able to see the pattern on the surface of the pot before it is fired.

I bisque the pots to Cone 08, I want the pots to be able to absorb water but sturdy enough to use glaze tongs. Since the sodium is soluble, it will follow the water into the pot.

### **Mixing shino glazes.**

I use a digital scale, you can use a triple beam or any scale that measures grams.

For health reasons, use a respirator or a good dust mask that will prevent you from breathing in fine particles such as silica.

Measure glaze materials and put in bucket - except for the soda ash, keep that separate. Dry mix the glaze materials.

Put water in another bucket, about a third the volume of the glaze, the water amount will be adjusted later.

Dissolve soda ash in hot water and add to the water in the bucket.

Add the dry materials to the water, let set for a few minutes to let it slake down.

Use a drill to mix the glaze, test for thickness, when dipping a finger into the glaze I want to be able to see a slight outline of my fingernail.

Sieve through an 80-mesh sieve.

Let set for a day to make sure all the glaze particles are wetted. (optional)

Will adjust water before glazing. I have the glaze at about 42 on a hydrometer or use the fingernail test if you don't have one. If glaze is too thick, it can crawl.

### **Coloring and drying process**



I wipe pots off with a damp sponge to get any dust off which could cause pinholing or crawling.

On pots that were glazed a day earlier, I moved the plastic on some of them to change the glaze pattern. You can see where the sodium has already migrated to the surface. Pots glazed several days ahead will turn out differently than pots glazed the day before or the day of the firing.

I use a small piece of plastic to handle the glazed pots so not to add fingerprints.

Where plastic is loose, air currents can create swirls or patterns on the pots.

For orange area on covered jar, I cut a circle of plastic and set it on the lid and weighted it down, so it didn't move. The next day I cut the circle a little smaller, and the next day smaller yet. This will create a variation in color from the outside to the inside of the circle.



After the pots are glazed, set them on a solid surface. If you set them on a wire rack, the air that gets to the bottom of the pot will pull sodium to the bottom and since sodium is a flux, it will end up sticking to the kiln shelf after the firing.

When putting shino next to another glaze, such as glazing the inside of a mug with celadon and the outside with shino, I glaze the inside of the pot first, bringing the glaze slightly over the rim. When the glaze is dry, I wax the rim and down about an inch on the

inside. When the glaze is dry, I wipe off the excess glaze on the outside of the rim. Then the mug can be dipped upside down in the shino and after drying, any glaze drips on the waxed area can be easily wiped off.

## **Glazing shino**

When mixing shino, if mixed vigorously, it will create bubbles in the glaze. If you get a lot of bubbles, let set for a while and then mix gently with a stirring stick.

When pouring glaze into a pot, pour gently down the inside side to avoid creating more bubbles.

When taking the pot out of the glaze and there are bubbles on the surface of the pot, if you blow gently on the pot, you can eliminate them.



When glazing a teapot, I pour glaze into the pot, turning the pot as I pour it out. Then I turn it upside down and dip in the glaze far enough to glaze the end of the spout. After this dry, I hold it by the opening and dip it down into the glaze to meet the area that has been glazed, this way you avoid getting glaze running down the spout.

I use a wet towel to set pots on to clean most of the glaze off the bottom of the pot. After the pot is dry I go back with a sponge and finish cleaning the bottom.

Some of the variable used on test pots.

- Wax
- Black slip
- Foam from Asian pears
- Sprinkle soda ash on wet glaze
- Sprinkle wood ash on wet glaze
- Finger swipes through wet glaze
- Cut out designs in thin foam for plate

## **Wrapping-up glazing**



Use a piece of plastic to hold the pot when cleaning the bottom.

When throwing the pot, I create an edge for the glaze to stop so it makes it easy to create a smooth glaze line at the bottom.

After glazing, take into consideration the form when deciding on how to create a pattern. Can hold plastic on pots with a rubber band.

Have the plastic tighter against the pot to create defined lines and looser with air flow to allow the air to create patterns.

When laying the checkered foam pattern on the plate, I used weights in areas I wanted a more defined line and lifted it slightly in other areas to get a more vague design.

Tumblers were glazed over a series of days to show how the glaze would look when glazed several days prior to firing as opposed to glazing the day of the firing.