SPECIAL SECTION: BLACK, WHITE, CLEAR & CELADON: *For each issue of the Newsletter, we choose a theme and ask our membership to send in their information about that theme. Feel free to suggest themes and send in any and all information that you can. We are hoping to have this be an informative "must read" section of your Newsletter. Got ideas for future themes? Send them to Janet-Buskirk@gmail.com. The June Newsletter theme will be Soda & Salt Firing so begin thinking about your tips and ideas about this future theme.*

WHITE, CLEAR & CELADON

Modified Leach Satin Clear version 1. Cone 10, modified to cone 6. Submitted by Leslie Lee:
25 Cornish (or Cornwall) Stone
25 whiting
25 silica
25 epk
To lower to cone 6: add 15 to 20 % frit 3124
This was the original Leach glaze. Sometime later someone started substituting Custer for the Cornish Stone in the modified version.

Modified Leach Satin Clear, version 2, submitted by Roxanne Hunnicutt. Reduction or oxidation, cone 6

Custer feldspar	25
whiting	25
silica	25
Kaolin	25
Frit 3124	15

"Leslie Lee just did the best thing when she found this high fire glaze and reduced it to work for her at Cone six. It was a Leach glaze before Leslie made it her own. This is a real sleeper. It is not gloss and it does not make pencils or underglazes flow. It can get a little milky if too thick, but those of us who use it find it .... well, just as good as a clear can be for cone six."

#62 Translucent Base, cone 6-8 oxidation, submitted by Deborah Moen:

Ball Clay	5
Gerstley Borate	19
Custer	44
Zinc	5
Dolomite	6
Whiting	2
Flint	19

variations:
White opaque:

Tin	10

Black:

Cobalt Carb	3
Red Iron Ox	10?? (forgot to write it down)
Manganese	3
Chrome Ox	3

Longquan Celadon, submitted by Careen Stoll

Potash feldspar	29.5
china clay/grolleg	20
quartz (silica)	32
whiting	14
dolomite	2.5
red iron	1
bone ash	0.5

I had some fun in grad school playing with a Longquan celadon from Nigel Wood's book of Chinese Glazes. It is necessary to ball mill the iron and the clay first to achieve a smooth color. Cone ten is probably best. His book clarifies how they achieved such depth of color: they bisqued a layer of glaze onto the pot and then re-dipped the pot. Perhaps even repeated the process before sending it through the glaze-fire. Another technique is to slightly under-fire it, retaining the fine mass of air bubbles that shows as light-reflecting opacity. I have had some exciting success doing this in a saggar within my wood-oil kiln, the saggar seems to be a full cone lower inside than the rest of the kiln's optimal temp of cone 11/12

Here are a few other recipes from school: The first is designed to look like a fish-scale- smooth but with a crackle that extends inwards. Semi-untested

Dan Murphy fishscale:

Custer feldspar	90
washed hardwood ash	5
Clay (Hawthorn or the base of your clay body)	10

Ozzie Isaac's thick Long chuan (I never tested this)

Potash feldspar	40
Silica	30
Calcium carb	10
Barium	10
Kaolin	10
Red iron	0.25%

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WHITE, CLEAR & CELADON

Tom Coleman's Non Iron Blue Celadon, cone 10 (gas reduction), submitted by Adrienne Stacey:

Custer feldspar	27.26
whiting	23.28
EPK	19.20
Zinc oxide (calcined)	3.01
Silica	27.26

add:

mason stain 6391.1 Turquoise blue 1.9

I cut back a bit when I used this stain because it was too blue for me. I also used a lighter blue and it was nice. Mason stains, if they are close to the same color seem interchangeable. Always a good idea to test though. It would be fun to try different colored stains with this base celadon.

For beautiful Celadons, submitted by Jan Edwards: I fire them, on cone 10 Porcelain, in a light reducing atmosphere from cone 010 all the way up to cone 9 or 10, then I clean up the kiln for 20 minutes. I also ball mill that glaze. Celadons are also beautiful on a toasty stoneware body, a very different look... earthy. I am always looking for a not too shiny clear glaze, truly clear, at low or Hi fire. I have come to the conclusion that there is no such thing.

I like Tom Coleman's Limestone Clear, cone 10:

Custer Spar	49
Whiting	15
EPK	13
Silica	23
Bentonite	3%

Low fire White Slip, from Oregon College of Art & Craft:

Neph Sy	18
Ball clay	25
EPK	25
Silica	25
Frit 3124	7

for white, add: zircopax 5%
for black, add: GS812 stain 15%

BLACK

Black, submitted by Deborah Shapiro:
For a true black glaze, try adding the following to a clear glossy glaze that works on your clay:
3% Red Iron Oxide
3% Manganese Dioxide
3% Chrome Oxide
1 1/2% Cobalt Carbonate
You'll get a strong black, not a brown-black, and it will have a little life to it. Also, if you use it near another glaze that is opacified with Tin Oxide, you'll probably get a nice chrome-tin pink flush! Enjoy.

Mirror Black, submitted by Janet Buskirk. This is a beautiful glaze that I make from my scrap glaze bucket. I use cone 10 glazes, but this or something similar might work at other temperatures. My typical scrap glaze, before adding colorants, is a translucent brown or dark green.
1 liquid quart of scrap glaze
20 g cobalt carb
6g chrome ox
20g red iron ox

Champy Black Glaze, submitted by Anne Stecker:
cone 6 and up. I got this at Pottery Northwest in Seattle.

Kona F-4 spar	72.73
Whiting	18.18
EPK	9.09
Chrome	1.81
CoCO3	1.81
RIO	6.06

Oil Spot Glazes was the title of an article by John Britt in the June/July/ August 2002 *Ceramics Monthly.* He gives the chemical reactions that create oil spot glazes and states that the two most important factors in making oil spot are a very thick glaze application and an oxidation firing. He gives many other tips and has many formulas for oils pot glazes. He also wrote a similar article in *CeramicsTECHNICAL* #21, 2005. A version of these articles was also emailed to subscribers of CeramicArtDaily's free email service on April 13, 2011.