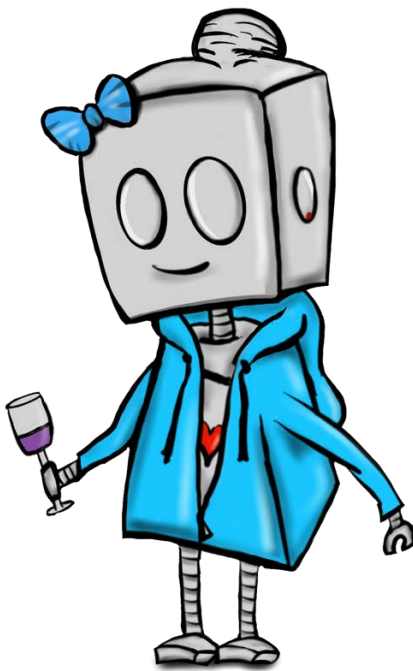




Pottery Bible



Studio & Student Information

Clays, Glazes, Underglazes, Decoration, & Mold Making



LEGENDS:

WHO CAN USE IT:



Green membership (and up) free to use



Yellow membership (and up) free to use



Purple membership (and up) free to use



For Dan's use only. *May* be available to purchase.

WHERE TO FIND IT:



Find it in a 10-gallon bucket



Find it in a 3-gallon bucket



Find it in a gallon bucket/jug



Find it in a clear bucket



Find it in a pint jar



Find it in a quart jar



Find it in a bin on the wall



Find it in a cart or worktable drawer



On a storage rack shelf

@danoah



Please pay for everything *before* you grab it/use it.

There is a mandatory \$5 nagging fee if I must ask you to pay for something after the fact.

Please just get in the habit. It's how I can share such a nice studio, tools, equipment, and options with everyone.

OTHER PAYMENT OPTIONS:

PayPal: dp@danpearce.me

Zelle: dp@danpearce.me

Cold, Hard Cash (sorry, I don't have change)

*Membership Info
Et
Kiln Pricing*



Kiln Pricing

These are the current prices to fire your work
(Covers both bisque and glaze firings, regardless of whether a piece makes it undamaged).

Mugs, Cups, Tumblers, etc. (0-6"): \$4/pc

Mugs, Cups, Tumblers, etc. (6-10"): \$6.50/pc

Mugs, Cups, Tumblers, etc. (10" or higher): CALCULATE

Bowls, pots, vases (0-6"): \$4

Bowls, pots, vases (6-10"): \$6.75

Bowls, pots (10" or bigger): CALCULATE

Plates, platters, or flat things (0-6"): \$4.25/pc

Plates, platters, or flat things (6-8"): \$8/pc

Plates, platters, or flat things (8-12"): \$11/pc

Plates, platters, or flat things (12" or wider): \$16

Long serving platter (from mold): \$17.50/pc

Everything else: \$0.06 per cubic inch.

TO CALCULATE: length x width x height, **always at its widest/tallest dimensions.**

Or you can just show me your piece and I'll tell you about how much. Might be off a bit either way but close enough is good enough.

Please pay at the same time you put your piece on the "ready to be glaze fired" shelves. Be sure to fill out a kiln ticket and include a kiln patty!

Student Shelves

You get one student shelf. 3 feet wide by 16" deep. Everything you do must be contained to your shelf (unless they are in other stages of pottery such as "ready to bisque" or "glazed and ready to fire).

I will not give any student more shelf space. **Call me names if you must. I'll understand.** Work to consolidate items onto single bats or into less space. Or better yet. Work to move items through the pottery process so you can take 'em home!

If you catch the serious pottery bug and need another shelf, you can rent one for \$50/month. Only two students at a time can do this because... Well... I don't have very many extra shelves.

So long as you are paying for your shelf space, it will be your shelf, even if you can't come to class for a while. There is a waiting list to get into class, so if you don't want to lose your shelf, make sure you pay the piper. Everyone has spans they can't come for a while, and that's built into the price.

VERY IMPORTANT: Any student who fails to pay the monthly membership by the first day of the month (subscription fails) will lose their shelf and have seven days to pick up their stuff. Clay, aprons, finished pieces, tools, etc. After that, those things are forfeited. No exceptions.

Monthly Student Memberships

These are three levels of monthly memberships. The reason is simple. Some shit just costs a lot more money, is hard to get, or wears out a lot quicker.

See the next few pages for more detailed info on each membership. Here is a quick glimpse:

Green Level: This is the basic level. Bring your own tools. There are a few things you can use of mine, but for the most part, you've gotta supply your own. You will also have access to some of the cheaper popular glazes.

Yellow Level: This is the level you get to use a lot more of my tools. So many, in fact, you don't even have to bring any. You also get a lot more kickass glazes. Still bring an apron.

Purple Level: This is the "make everyone jealous" package. You get all the green and yellow level stuff, and access to a shit ton of absolutely epic pottery tools, glazes, etc. Still bring an apron.

Green Level Membership

Current Price: \$95/month

This is the basic level. Bring your own tools. There are a few things you can use of mine, but for the most part, you've gotta supply your own. You will also have access to some of the cheaper popular glazes.

- Attend studio during weekly hours (6:30pm-10pm on your assigned day)
- Use of Dan's very basic studio tools (green dots)
- You'll need to buy clay from me starting at \$30 for a 25 lb bag. An average mug takes about a pound of clay to make.
- Use of a dedicated pottery wheel
- Use of community worktables
- Supply your own pottery tools (basic kits are fine)
- Bring your own pottery apron
- Use of basic glazes
- Set price kiln firings (it's not much and is size-dependent)
- **No** access to molds or slip casting (pouring liquid clay into molds), though you can pay \$5 any night you want to use them. Liquid slip clay is extra and must be purchased by the gallon.
- **No** access to extra studio hours

Yellow Level Membership

Current Price: \$135/month

This is the level you get to use a lot more of my tools. So many, in fact, you don't even have to bring any. You also get access to a lot more kickass glaze. Still bring an apron.

- Access to all green dot equipment, tools, and glazes
- Access to all yellow dot equipment tools and glazes (significantly more options)
- Use of premium yellow dot glazes (lots more options for colors and finishes)
- Use of green dot glazes
- You'll need to buy clay from me, but you'll get \$2 off every bag
- **No need** to bring your own basic tools
- Do bring your own pottery apron
- Set price kiln firings
- Use of a dedicated pottery wheel
- Use of community worktables
- Access to all molds and slip casting molds. You can buy slip casting 1 gallon at a time. A standard mug takes about ½-1 cup of liquid clay. There are dozens of molds, from mugs, to vases,

to teapots, to soup bowls, etc. You'll get \$2 off every gallon of slip.

- Join me during my private studio time up to two hours per week

Purple Level Membership

Current Price: \$165/month

This is the “make everyone jealous” package. You get all the green and yellow level stuff, and access to a shit ton of absolutely epic pottery tools, glazes, etc. Still bring an apron.

- Access to all green and yellow dot equipment, tools, and glazes
- Access to all purple dot equipment tools and glazes (the highest end and some of the most fun tools)
- Use of ultra-premium purple dot glazes (even more options for colors and finishes)
- Use of basic green dot and premium yellow dot glazes
- Basically, access to everything in the studio unless it has the mysterious red/orange dots
- You'll need to buy clay from me, but you'll get \$4 off every bag
- **No need** to bring your own basic tools
- Do bring your own pottery apron

- Set price kiln firings
- Use of a dedicated pottery wheel
- Use of community worktables
- Access to all molds and slip casting molds. You can buy slip casting 1 gallon at a time. A standard mug takes about ½-1 cup of liquid clay. There are dozens of molds, from mugs, to vases, to teapots, to soup bowls, etc. You'll get \$4 off every gallon of slip.
- Join me during my private studio time up to five hours per week

You can quit or change levels any time, but you must sign-up with a PayPal recurring subscription so that we can all avoid the “Nagging Dan” dilemma.

Also Available to All:

- I **can** be bribed. Anyone can skip the line for getting your work fired for \$5 per piece. I will be donating all bribes to The Trevor Project or The Special Olympics.
- Extra studio hours when I'm already out in my studio working. Just communicate with me. \$5/hour for electricity and studio wear and tear.
- Trade labor for studio time. Studios get messy. I'm happy to trade some people to help me give it a good scrub here and there.

Other Notes:

- I buy clay by the pallet, and it is very specific to the temperature we fire at, so please don't bring any outside clay.
- Same with glazes. If you have your eye on a glaze you want to try, clear it with me before you buy it.
- Some of my clays weren't meant for sharing with you, but I'm happy to. I will have to charge more for them, though because they cost me more.
- The price of materials goes up or down, as well as utilities, etc., so I reserve the right to change prices on things if necessary. The prices in this "Pottery Bible" will always be the current prices.
- You break it (or spill it), you buy it or pay for it to be repaired. Of course, if it's nothing you did out of the ordinary (such as normal wear and tear on tools), you don't have to pay anything.
- Everyone must sign a liability waiver/release of claims to enroll.

This... Is... Pottery



THE PROCESS OF POTTERY

These are the stages of ceramics from beginning to end!

1. **RAW CLAY STAGE**, which you throw, form, or mold into your work of art. Also known as the “plastic” stage.
2. **LEATHER HARD STAGE**: When your clay dries (but not all the way) it is leather hard. At this stage you can apply handles, carve it, apply underglazes, etc.
3. **BONE DRY STAGE**: Once your clay has dried completely it is bone dry. No more work can be done to it at this stage without compromising the integrity of your piece. Bone dry clay will usually be 4-5% smaller than when you finished.
4. **BISQUED STAGE**: Your work will be put through its first firing to make it into bisqueware. Bisqueware is the stage when it is porous and will accept glaze application. It is still semi-brittle after a bisque firing, but much stronger than bone dry.
5. **STONEWARE STAGE**: Once you have glazed your work and put it through a second (much higher temperature) firing, it becomes stoneware (literally petrifying it) and the process is finished. Stoneware will usually be between 10-13% smaller than when you started with wet clay.

POTTERY CLEANUP STEPS

Please complete the following every time you come throw.

1. Get a big yellow sponge and squeeze as much water and clay as you can into your sludge bucket.
2. Sieve the water from your sludge bucket through your fingers into the CLAY SINK (right side) and dump remaining slip into the slip bucket between the sinks. **It's very important you get as little clay as possible into the sink.**
3. Rinse your sponge and clean your wheel station thoroughly. This may take a few times. There also may be white streaks when you're done. That's okay. **Don't forget to wipe the legs and under the wheel head.**
4. Use the big yellow sponge to clean any clay off the floor or splashes on the wheels next to you.
5. Wash any tools you used thoroughly and put them away.
6. Wash your tool bucket and tip it back on in your wheel well.
7. Wash any sponges and put them away.
8. Put any tools into the correct places. If you aren't sure where something goes, ask me!
9. Put your stool upside down on top of the wheel. Make sure it's also cleaned.
10. **Be sure to power off your wheel and replace the stool upside down on top of it!**

Donkey Mud Clays



Prices listed are for **green** level students.

CLAY: **Yellow** level students subtract \$2/bag.

Purple level students subtract \$4/bag.

SLIP (LIQUID) CLAY: **Yellow** level students subtract \$2/gallon.

Purple level students subtract \$4/gallon.

NOTE ABOUT BRINGING YOUR OWN CLAY OR GLAZES:

You are not required to buy clay from me (except the first bag). You can possibly find/order some of the same clays cheaper elsewhere. You also are welcome to bring in your own commercial glazes (according to the guidelines below).

What you're buying from me with the clay is convenience. I pay to ship it to the studio, unpack it, store it, organize it, restock it, and make it more easily available to you.

IF YOU BUY YOUR OWN CLAY:

Make sure you buy clay that is made for Cone 5 or Cone 6. DO NOT CONFUSE THIS WITH CONE 05 or CONE 06 CLAYS.

Any clay that is not made for this temperature will likely melt or cause problems in the kiln. **You are 100% financially responsible** for anything you damage if you bring in clay not meant for the temperatures we fire at (including other work in the kiln).

Don't stress about messing up. Any clay or slip that is made for Cone 5 or Cone 6 will work great.

IF YOU BUY YOUR OWN GLAZE:

Make sure you buy glaze that is made for Cone 5 or Cone 6. DO NOT CONFUSE THIS WITH CONE 05 or CONE 06 GLAZES.

Any glaze that is not made for this temperature will likely turn brown/black or not melt properly at all. **You are 100% financially responsible** for anything you damage (including the work of other students) if you bring in glaze not meant for the temperatures we fire at.

Don't stress about messing up. Any commercial glaze made for Cone 5 or Cone 6 will work great.

IF YOU WANT TO BRING A DIFFERENT TEMPERATURE GLAZE:

That's fine, but you will need to rent out the kiln for a private glaze firing just for your pieces.

BIG KILN: \$100 per firing

SMALL KILN: \$25 per firing

LAGUNA® CLAYS

The more you understand your clay, the higher your chances of success will be! Each standard clay at Donkey Mud Studio was created specifically to fire at cone 5 or cone 6.

Laguna/Donkey Mud Clays:



B Mix 5 WC401

Its smooth, porcelain texture is a pleasure to throw and form, and it fires to a cream color in oxidation. **\$32/bag**

Cone: 5

Wet Color: Light Gray

Fired Color: Cream

Texture: Smooth

Avg. Shrinkage: 12%

Avg. Water Absorption: 2.3%



B Mix with Grog 4C436

A very fine grog makes for a more forgiving body with a slight texture and minimal speckling. **\$30/bag**

Cone: 5

Wet Color: Light Gray

Firing Color: Off-White

Texture: Slightly Coarse

Avg. Shrinkage: 11.0%

Avg. Water Absorption: 2.75%



B Mix with Speckles WC408

This clay has the same working properties as B Mix WC-401. This is a mid-temp, smooth, porcelainous stoneware that is very plastic and workable. This clay prefers slow drying and ample compression on rims and bottoms to avoid cracks.

***Do not fire past Cone 5 - \$40/bag**

Cone: 5

Wet Color: Light Gray

Fired Color: Warm white with speckles

Texture: Smooth

Avg. Shrinkage 12.7%

Avg. Water Absorption 2.47%



Weststone 2 WC864

This is a good, general purpose light red clay body. It has good strength for both wheel throwing and hand building. The texture is slightly coarse, and the fired color is yellow/brown in oxidation and a warm brown under light to medium reduction. **\$40/bag**

Cone: 5

Wet Color: Light Red

Fired Color: Yellow Brown

Texture: Medium Coarse

Avg. Shrinkage 12.1%

Avg. Water Absorption 2.2%



Azabache LC 3

Rich toned black clay. Really smooth throwing body for mid-scale work. With the color content of this clay, we recommend firing no hotter than cone 5. Glaze testing is encouraged. **\$42/bag**

Cone: 5

Wet Color: Chocolatey brown

Fired color: Black

Texture: Smooth

Avg. Shrinkage 13%

Avg. Water Absorption 2.59%



Cajalco LC 7

Clay mined locally for a smaller carbon footprint. **\$40/bag**

Cone: 5

Fired Color: Rich Dark chocolate color

Texture: Slightly course

Avg. Shrinkage 10%

Avg. Water Absorption 1.86%



B3 Brown WC391

A pliable clay with smooth grog. Great for **sculpture**. Color comes from manganese and iron. Fires almost black when in oxidation. ***Do not fire past Cone 5 - \$42/bag**

Cone: 5

Wet Color: Red/Brown

Fired Color: Brown/Black

Texture: Slightly Coarse

Avg. Shrinkage 10%

Avg. Water Absorption 3%



WS-5 WC397

A gray/white body with fine sand. Fires a textured gray/white when reduced and a buff/white mottled surface in oxidation. Care should be taken when used for functional ware, not totally vitrified in most Cone 5 firings. Can be used to Cone 10. **\$40/bag**

Cone: 5

Wet Color: Gray White

Firing Color: Buff/White

Texture: Slightly Coarse

Avg. Shrinkage: 10%

Avg. Water Absorption: 6%

AARDVARK® CLAYS

The more you understand your clay, the higher your chances of success will be! Each standard clay at Donkey Mud Studio was created specifically to fire at cone 5 or cone 6. **Pricing below.** Yellow students get \$2 off per bag. Purple students get \$4 off per bag.

Aardvark/Donkey Mud Clays:



Arctic White

A medium smooth white stoneware, great for slab-building. More difficult to throw. **\$37.50/bag**

Cone: 5

Wet Color: Light Gray

Fired Color: Cream

Texture: Semi-Rough

Avg. Shrinkage: 13%

Avg. Water Absorption: 2.5%



Bee Mix 5 *NOT CURRENTLY AVAILABLE*

Very smooth and easy to throw. Great glaze fit. **\$35/bag**

Cone: 5

Wet Color: Light Cream

Fired Color: Off-White/Cream

Texture: Very smooth

Avg. Shrinkage: 12%

Avg. Water Absorption: 2.5%



Bee Mix 5 + Sand *NOT CURRENTLY AVAILABLE*

Semi-smooth and easy to throw, especially for beginners (compared to the regular Bee Mix). Great glaze fit. **\$30/bag**

Cone: 5
Wet Color: Light Cream
Fired Color: Off-White/Cream
Texture: Semi-Smooth
Avg. Shrinkage: 11%
Avg. Water Absorption: 2.5%



Charcoal

A medium grit black body without the issues of bloating! Works well with most glazes and provides a beautiful black base for decoration. **\$42/bag**

Cone: 5
Wet Color: Chocolate brown
Fired Color: Dark gray/black
Texture: Semi-Rough
Avg. Shrinkage: 13%
Avg. Water Absorption: 2%



Terra Red

A very warm orange-red terra cotta colored cone five stoneware. While the clay is textured, it feels very smooth while throwing or hand building. **\$35/bag**

Cone: 5
Wet Color: Chocolate brown
Fired Color: Dark gray/black
Texture: Semi-Rough
Avg. Shrinkage: 12.5%
Avg. Water Absorption: 6%

CASTING SLIPS (Liquid Clay)

There are several types of casting slips here at Donkey Mud Studio, supplied by a few different brands. **BE SURE TO MIX YOUR SLIP EXTREMELY WELL BEFORE USE TO AVOID CLUMPS AND BUMPS.**

ASK DAN for pricing. *Must buy in one gallon quantities.*

Casting Slips:



Standard Ceramic® White Stoneware

Excellent for utility ware, Standard Ceramic White Stoneware Slip is a smooth-pouring stoneware slip for casting, decorating wet clay, or for applying to scored surfaces on greenware to join pieces. **\$32/gallon**

Cone: 5/6

Wet Color: Dark Gray

Fired Color: Light Gray

Avg. Shrinkage: 13%

Avg. Water Absorption: 2%



The Ceramic Shop® Coffee

A strong, dark brown colored porcelain casting slip for slip casting. **\$55/gallon**

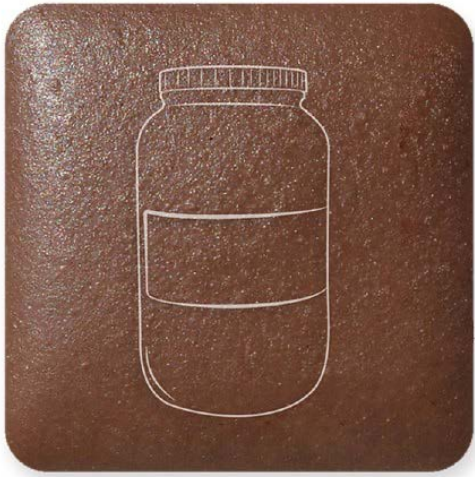
Cone: 5/6

Wet Color: Dark brown

Fired Color: Dark brown

Avg. Shrinkage: 11%

Avg. Water Absorption: 0%



The Ceramic Shop® Chocolate

A softer, warmer shade of porcelain casting slip than Coffee. **\$55/gallon**

Cone: 5/6
Wet Color: Medium brown
Fired Color: Medium brown
Avg. Shrinkage: 11%
Avg. Water Absorption: 0%



The Ceramic Shop® GRITS (Tan with Specks)

Grits slip is a cone 6 tan casting slip which produces a wonderful sandstone-like stoneware. **\$55/gallon**

Cone: 5/6
Wet Color: Dark tan
Fired Color: Tan with specks
Avg. Shrinkage: 9%
Avg. Water Absorption: 0.2%



The Ceramic Shop® VERY WHITE Porcelain

Laguna Fine Porcelain Slips are ideal for dolls and other high-end porcelain applications. These liquid slips are carefully screened and ferro filtered for exceptional purity. The three white variations are semi-translucent. A bright, cool white but not a "blue" white. **\$60/gallon**

Cone: 5/6
Wet Color: White
Fired Color: Cool White
Avg. Shrinkage: 13%
Avg. Water Absorption: 0%



The Ceramic Shop® Standard Tan

A smooth pouring stoneware slip. Fires beige in oxidation.
Good for functional ware. **\$55/gallon**

Cone: 5/6

Wet Color: Dark Tan

Fired Color: Light Tan

Avg. Shrinkage: 14%

Avg. Water Absorption: 1.25%

RAKU Clays

Raku clays was created to fire at cone 6 and withstand the thermal shock of raku firings. Other clays may work fine for Raku (such as B Mix), but these clays are specifically designed for Raku and should only be used when doing Raku. **ASK DAN** for pricing.

Raku Specific Clays:



Laguna® Raku White EM345

Medium to fine texture, excellent throwing Raku clay reinforced with kyanite for exceptional thermal shock resistance. **\$42/bag**

Cone: 06
Wet Color: Light Gray
Fired Color: White
Texture: Slightly Course
Avg. Shrinkage: 5%
Avg. Water Absorption: 17%



Laguna® Raku CB CN110 (SLIP)

Especially formulated for optimum thermal shock resistance and fast firing of small to large items in oxidation and reduction. Provides a smooth, tight surface unlike any other Raku body we've ever seen. It is also perfect for normal casting operations where fast firing is a necessity. **\$48/gallon**

Cone: 06 or 5
Wet Color: Light Gray
Fired Color: White
Texture: Semi-Smooth
Avg. Shrinkage: 6% or 8% (06/5)
Avg. Water Absorption: 14.5% or 3.5% (06/5)

Donkey Mud Glazes



Mayco®

spectrum®
GLAZES



FIND IT: ☉ Gallon bucket/jug 🗑 3-Gal bucket 🗑 10-Gal bucket 🗑 Clear bucket 🗑 Pint jar 🗑 Quart jar
⇒ Wall 🗑 Cart 🗑 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

WHERE TO FIND GLAZES:



Find it in a 10-gallon bucket



Find it in a 3-gallon bucket



Find it in a gallon bucket/jug



Find it in a clear bucket



Find it in a pint jar



Find it in a quart jar



Find it in a bin on the wall



Find it in a cart or worktable drawer

1. When possible, use the quart or pint size container before opening a bucket.
2. Always mix your glazes thoroughly before using. Shaking won't do it!
3. **Do not cross-contaminate glazes.**
4. Please tell Dan if you have emptied a container or it's getting empty.

STABILITY = how much a glaze runs in the kiln. Stable means it doesn't move much at all. Unstable means it moves/runs.

THE OMINOUS



In my studio, there are some glazes (and other items) that are **not designated for student use at any membership level**. They all carry the 🔥 sign here in the Pottery Bible.

There are many reasons a glaze may have the 🔥 sign. These include:

- Difficulty in obtaining them
- Only small quantities exist
- The glaze is far more expensive than others to purchase
- The glaze can be problematic for amateur potters
- The glaze is not made to fire at normal temperatures

Some of these glazes you may find online and order for yourself with my permission. Please don't order anything with the 🔥 sign without clearing it first, since some of these glazes will need special instruction.

PURCHASING 🔥 GLAZES:

There are some glazes with the 🔥 sign that are simply far more expensive. Some glazes can be purchased on a per piece basis, just ask me if something catches your eye. Some glazes I will have to say no to regardless.

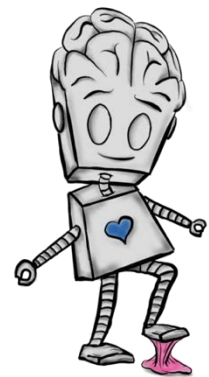
IMPORTANT NOTE:

More expensive glazes don't necessarily mean prettier results or better quality. Glazes are made up of chemicals and minerals, which undergo a chemical change in the kiln. The driving factor of glaze cost is simply how much these ingredients cost when making a glaze.

FLUX GLAZES - Various Brands

(EXTREMELY UNSTABLE!)

These glazes do insanely cool things (when mixed with other glazes) to your final pots, but... Due to the extreme runniness of flux glazes, students may only use them on the insides of pots, bowls, cups, etc. Even the smallest amount on the outside of the pot can lead to destroyed kiln shelves (when you are untrained in fluxes), and so **if you use a flux on the outside of your pots without permission or supervision, you will be required to pay for any kiln shelf damages.**



Honey Flux

Amaco Honey Flux is a creamy color that increases flow when layered over glazes. Opaque honey and cream at Cone 5 that shifts to a beautiful fluid white with honey flecks at Cone 6



Mayco Flux

This new specialty product from Mayco is designed for artists and potters to create additional movement in glazes for stunning effects!



Mayco Flux Dark

This new specialty product from Mayco is designed for artists and potters to create additional movement in glazes for stunning effects!

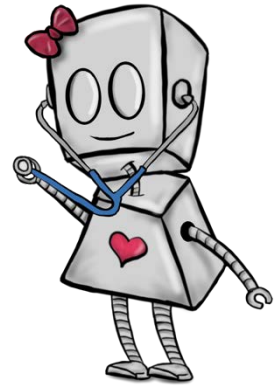
 (4oz jar)

Due to the difficulty of obtaining these glazes (long wait times and high prices), these fluxes are all currently off-limits to students except with additional purchase through Dan.

FIND IT:  Gallon bucket/jug  3-Gal bucket  10-Gal bucket  Clear bucket  Pint jar  Quart jar
 Wall  Cart  Rack **NOTES:**  On backorder  Super runny – glaze pottery **inside only!**

■ MAYCO® STROKE & COAT® (STABLE)

Stroke & Coat® is the industry's most versatile glaze. A heavily pigmented, viscous glaze line that can be used for brush strokes or opaque coverage. Use these glazes to create intricate, detailed designs and butt up to one another without colors moving. When used in a majolica process, Stroke & Coat® will not move nor blend with the colors beneath.



Stroke & Coat® colors are intermixable, allowing artists to create custom shades. Thin with water or media to create a "wash" or watercolor style of design. Because the liquid color is consistent with the fired color, artists will have no trouble visualizing finished results as they create.

One coat of Stroke & Coat® will create a translucent finish with subsequent coats adding opacity. We suggest 2-3 coats for full opacity and all over coverage. Let dry between coats. Stroke & Coat® glazes will fire to a gloss finish without clear glaze. However, if desired, a clear can be added. 📏



1- Rosey Posey



2- Sunkissed



3- Green Thumb



4- Irish Luck



5- Blue Yonder



6- Moody Blue



7- Grapel



8- Java Bean



9- Cotton Tail

FIND IT: ☉ Gallon bucket/jug 🍷 3-Gal bucket 🍷 10-Gal bucket 🍷 Clear bucket 🍷 Pint jar 🍷 Quart jar
⇒ Wall 📏 Cart 📏 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**



10- Tuxedo



11- Hot Tamale



12- Orange-a-Peel



13- Pink-A-Boo



14- Wine About It



15- Dandelion



16- Just Froggy



17- Blue Isle



18- Teal Next Time



19- Blue Dawn



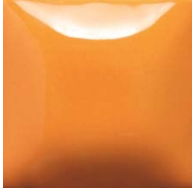
20- Crackerjack Brown



21- Cashew Later



22- Cheeky Pink



23- Jack O'Lantern



24- Sour Apple



25- The Blues



26- Candy Apple Red



27- Camel Back

FIND IT: ☉ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🪣 Pint jar 🪣 Quart jar
 ➡ Wall 🪣 Cart 🪣 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

COYOTE® FANTASY GLAZES

(POSSIBLY UNSTABLE) Page 1 of 2

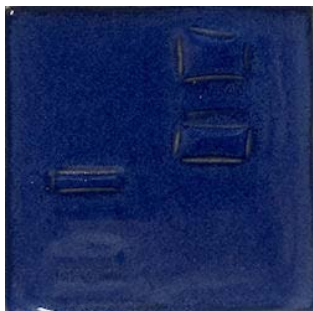
Fantasy Glazes can vary dramatically in appearance depending on the clay body used, the thickness of application, and in some cases, the firing. They can be runny, so it's important to test carefully.



■ Ancient Iron

A translucent brown with mesmerizing rivulets, Ancient Iron can display a dazzling array of colors: amber, coffee, purple and blue tones can show across a surface, and gold crystals can even form in the areas where the glaze cools slowest.

○CF1 ◎43



■ Azure Dream

A deep striking blue that cascades over texture, Azure Dream is the most popular Fantasy glaze with our own students and studio members. Pots covered in this glaze have a way of stopping people in their tracks.

○CF2 ◎44



■ Fairy Rose

A bright pink with delicate mottling, the intensity of Fairy Rose is mostly dependent on its thickness. Perfect for adding a bright accent to your work, Fairy Rose combines beautifully with other glazes.

○CF3 ◎46



👑 Sorcerer's Stone

A mottled charcoal gray that looks excellent on dinnerware, Sorcerer's Stone is a consistent favorite at the Coyote studio. Depending on the clay it can vary from almost black to light gray, sometimes even breaking blue or brown on texture.

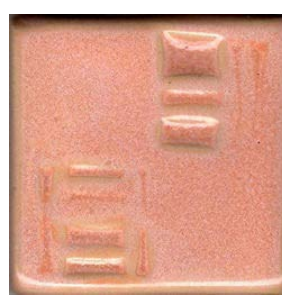
○CF4 ◎47



■ Unicorn Horn

Unicorn Horn is one of the most versatile and surprising glazes we have ever made. Varying from pearlescent white, to mottled ivory, to ancient yellow, this magical glaze is perfect for buff clays with lots of texture.

○CF5 ◎48



■ Enchanted Sunset

Varying from soft orange to a mottled pink, Enchanted Sunset is loaded with gorgeous microcrystals. The crystals and colors vary with thickness, creating a surface that draws the eye in deeper the longer you look.

○CF6 ◎45

FIND IT: ◎ Gallon bucket/jug 🗑 3-Gal bucket 🗑 10-Gal bucket 🗑 Clear bucket 🗑 Pint jar ○ Quart jar

⇒ Wall 🗑 Cart 🗑 Rack

NOTES: ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

COYOTE® VIBRO-COLOR GLAZES (STABLE)

Vibro-Colors are as stable and reliable as Enduro-Color Liner Glazes but loaded up with colorant for a vibrant pop. They do not run, resist scratching and crazing, and look pretty much the same in all firing cycles.



■ Mediterranean Sea

A beautiful glossy blue with a stain resistant finish that looks especially bright on white clays like B-Mix. Perfect for dishes, vases, tiles, and anything else.

○VB1 🪣3



■ Passion Red

A vivid red with a smooth glossy surface. Not only is Passion Red scratch resistant, stain resistant, and craze resistant, it's also less prone to the pinhole problem that affects many other red glazes. Vibrant, beautiful, and easy to use, it's quickly becoming a Coyote favorite.

○VB2 🪣1



■ Periwinkle

A pale lavender glaze with a lovely satin finish. Periwinkle should be applied heavily to ensure even coverage, as it can look a bit patchy where thin. When used correctly, it is a beautiful purplish blue ideal for homewares.

○VB3 🪣2



■ Sundrop

Sundrop is a bright and cheery yellow with a hard glossy surface. It resists staining, scratching, and crazing, while providing a warm vibrance to any piece.

○VB4 🪣4



■ Tiger Lilly

Tiger Lilly is a bright and cheery orange with a hard glossy surface. It resists staining, scratching, and crazing, while providing a warm vibrance to any piece.

○VB5 🪣8



■ Turquoise Lake

Turquoise Lake has the same color as our popular Turquoise Matt but in a smooth, glossy, and food safe finish!

⊕GLX4 🪣

FIND IT: ☉ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🪣 Pint jar ○ Quart jar
 ⇒ Wall 🪣 Cart 🪣 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

COYOTE® ENDURO-COLOR GLAZES

(STABLE)



Enduro-Color Glazes are designed for durability. They are perfect for liner glazes, standing up against fork and knife marking, dishwashers, and tomato stains. Enduro-Colors resist acid, chipping, crazing, scratching, staining, and all other hard use factors.



Satin White Liner

Perfect for the insides of dishes, Satin White Liner is specially designed to resist crazing, staining, and everything else.

 **CE1**  17



Gloss White Liner

A super durable glossy white glaze, perfect for porcelain. Gentle enough to let underglaze show through, but hard enough to repel acids and dishwashers.

 **CE2**  18



Sweet Plum

A lovely glossy purple that sometimes breaks to green where thinnest.

 **CE3**  19

COYOTE® SHINO GLAZES (STABLE) PAGE 1/3

Shino glazes are gorgeous and most unusual, a rare combination of beauty and reliability. The color is sensitive to thickness, breaking brown where thinner and giving interest to the surface. Very user friendly, the Shinos are easy to apply, are not runny and are at their best over texture; they're also great over other glazes.



■ Blue Shino

Dark blue where thick, reddish-brown where thinner. A rich glaze that looks great over texture or combined with other glazes. Contrasts great with bright colors like Buttercup.

○SH1 ◎19



■ Butterscotch Shino

A neutral tone that breaks to dark brown over texture, and produces a marvelous, furred pattern over Gloss glazes. A great glaze for adding warmth to textured pieces.

○SH2 ◎15



👑 Cedar Shino

A variegated reddish-brown that breaks over texture. Often attains a lacquer-like finish but can turn glossy pink where thickest. Beautiful with Black.

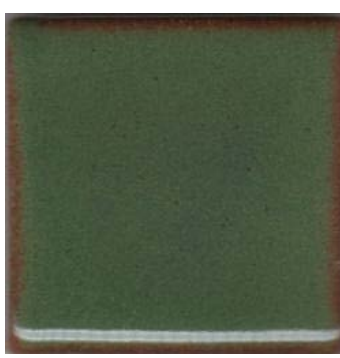
○SH3 ◎14



■ Goldenrod Shino

A warm yellow glaze that breaks to brown over texture. Breaks less than the other Shino Glazes, but still provides the same signature look. Great to layer with darker colors.

○SH4 ◎25



■ Green Shino

A dark green that breaks to brown over texture and has a metallic sheen where thicker.

○SH5 ◎20



■ Leopard Shino

A slightly lighter shino dusted with orange-brown spots. Breaks to brown over texture and combines with other glazes.

○SH6 ◎12

FIND IT: ◎ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🪣 Pint jar 🪣 Quart jar
⇒ Wall 🪣 Cart 🪣 Rack

NOTES: ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

COYOTE® SHINO GLAZES (STABLE)

PAGE 2/3



Light Blue Shino

In its thickest spots, Light Blue Shino is a pale blue, but where thinner it breaks to brown.

🟡SH7 🟡11



Mocha Shino

A beautiful glaze the color of coffee and cream, breaks to dark brown where thin. Has a more satiny finish than most of the other Shinos.

🟡SH8 🟡16



Pistachio Shino

A mint green Shino glaze, breaking to brown where thinner. One of our most popular glazes!

🟡SH9 🟡23



Plum Shino

A muted purple that breaks brown over texture. The purple color will be most intense where the glaze is thickest.

🟡SH10 🟡22



Sandstone Shino

A light brown with some cream tones, breaking darker brown over texture. Has a less glossy finish than most other Shino glazes, usually resulting in a nice satin.

🟡SH11 🟡18



Shino

The original cone 6 Shino, sold by Coyote since 2002! A rich brown color that breaks darker over texture, giving an awesome gas-fired look in any kiln.

🟡SH12 🟡13

FIND IT: 🟡 Gallon bucket/jug 🟡 3-Gal bucket 🟡 10-Gal bucket 🟡 Clear bucket 🟡 Pint jar 🟡 Quart jar
🟡 Wall 🟡 Cart 🟡 Rack **NOTES:** 🟡 On backorder 🟡 Super runny – glaze pottery **inside only!**

COYOTE® SHINO GLAZES (STABLE)

PAGE 3/3



■ Steel Gray Shino

A deep charcoal color that breaks black over texture. Can be glossy or satiny depending on the thickness and firing environment.

○SH13 ◎24



🔥 Sunrise Shino

A warm color with pink and orange tones that breaks to brown where thin. Looks amazing over black!

○SH14 ◎21



🔥 Espresso Bean Shino

A variegated black and brown color. Popular for combining with brighter colors like any dark Shino, or as a more natural looking alternative to Black.

○SH15 🪣 16



■ Desert Sage

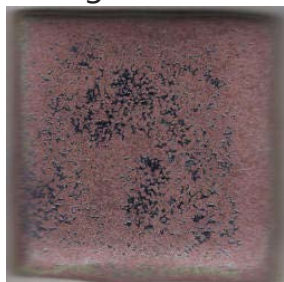
Varying from a sagebrush green to a dark reddish brown, Desert Sage is one of the most popular Shino Glazes. The natural green and brown tones look great on nearly any work.

○SH16 ◎17

FIND IT: ◎ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🪣 Pint jar 🪣 Quart jar
⇒ Wall 🪣 Cart 🪣 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

COYOTE® ARCHIE'S GLAZES (*SUPER UNSTABLE*) Page 1 of 2

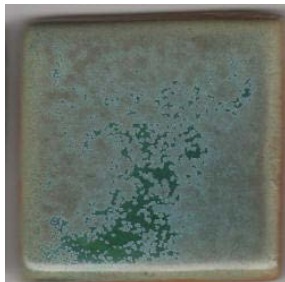
The Archie's Series can be challenging to use but rewards your skill with some of the most beautiful glazes available. They flow and interact with other colors dramatically, creating fantastic finishes unlike anything else possible in an electric kiln. They are also strongly affected by slow cooling.



■ Eggplant

One of our most varied and exciting glazes, Eggplant breaks from matt purple to glossy green, and develops intense blue crystals when it cools slowly. It can get runny, especially when extra thick or hot.

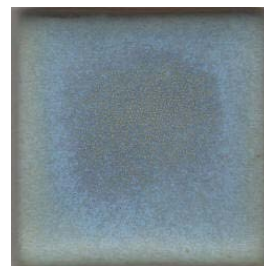
○CA1 ◎58 ▲



■ Gun Metal Green

One of our most popular and versatile glazes. A very runny, richly varied green that can be unpredictable, sometimes creating both matt and gloss areas on a single pot. Combines beautifully with almost all Coyote Glazes and explodes with crystals in a slow cool.

○CA2 ◎66 ▲



■ Ice Blue

A runny but beautiful pale blue glaze. Icy blue crystals appear frequently in this glaze, especially when it is slow cooled.

○CA3 ◎68 ▲



■ Opal

Possibly our runniest glaze, but also one of our most beautiful. Opal is a brilliant pearlescent blue that varies from translucent where thin to mottled where thick.

○CA4 ◎65 ▲



■ Red Gold

One of our most beautiful and popular glazes. Red Gold is a golden cream color with streaks of reddish brown. Depending on the thickness and firing, it can achieve a wide range of colors and finishes, sometimes including blue crystals.

○CA5 ◎64 ▲



■ Rhubarb

A beautiful, but runny, glaze, like the Archie's Base but more reliably pink. Combines well with any Coyote glaze.

○CA6 ◎67 ▲

FIND IT: ◎ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🪣 Pint jar 🪣 Quart jar
 ⇌ Wall 🪣 Cart 🪣 Rack **NOTES:** ✗ On backorder ▲ Super runny – glaze pottery **inside only!**



COYOTE® ARCHIE'S GLAZES

(***SUPER UNSTABLE***) Page 2 of 2



Archie's Base

A runny but beautiful glaze. Pale pink or sometimes cream colored on its own, the Archie's really shines when combined with other glazes, changing their colors and pulling them into interesting new patterns.

[CA7](#) 



Magenta Sky

New glaze. No information available yet on Coyote's website.

[CA8](#) 



Parakeet Yellow

New glaze. No information available yet on Coyote's website.

[CA9](#) 



Blue Purple

A pale blue with soft lavender tones and beautiful blue crystals. Looks different in each firing and explodes with crystals in a slow cool. Treat with care, it can be runny.

[CA10](#) 



Frosted Topaz

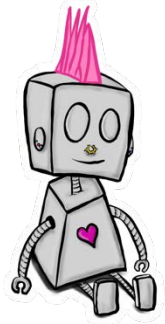
New glaze. No information available yet on Coyote's website.

[CA11](#) 

COYOTE® Crystalline Slow-Cool Glazes

(SEMI-UNSTABLE)

Crystalline Slow Cool Glazes are a great way to add exciting new details to your work. They are less runny than traditional crystal glazes, removing the need for a drip tray, and can be fired with other, non-crystal glazes. They do still run, so take care with your application!



Ivory Crystal

A beautiful glaze with white and transparent tones, which grows large white and gold crystals when slow cooled. Ivory Crystal is perfect for elegant forms like vases and decorative bottles. Crystals grow best on smooth surfaces.

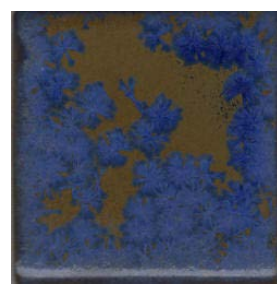
QCC1 @41



Crystal Celadon

A translucent soft green with pale crystals. Crystals grow best on smooth, white clay.

QCC2 @38



Crystal Lagoon

One of the most dramatic glazes available, Crystal Lagoon varies from deep cobalt blue where thick to brown where thin and grows large blue crystals when slow cooled.

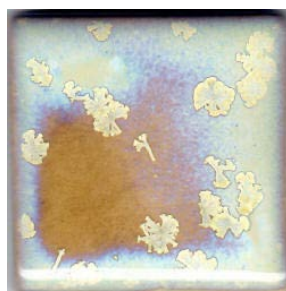
QCC3 @40



Crystal Aurora

A beautifully creamy and translucent glaze, with tones of purple and large blue crystals. One of the most popular of the Crystalline Slow Cools.

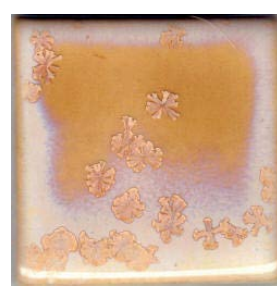
QCC4 @39



Crystal Nebula

A beautiful translucent glaze with pale blue tones and gold-colored crystals. Check out Ivory Crystal for a similar look without the blue.

QCC5 @42



Rose Crystal

A pale translucent orange with large pink crystals. Rose Crystal is both cheerful and elegant. Perfect for decorative ware, especially over white clay.

QCC6 @37

FIND IT: @ Gallon bucket/jug 3-Gal bucket 10-Gal bucket Clear bucket Pint jar Quart jar
 Wall Cart Rack **NOTES:** X On backorder Δ Super runny – glaze pottery **inside only!**

COYOTE® MATT GLAZES (STABLE)

A favorite series for sculptors everywhere. They provide a strong color tone and nice variety without a glossy finish. They are very stable and reliable, almost never running or behaving unexpectedly.



■ Iron Matt

A neutral brown color with limited breaking.

○CM1 ◎51



■ Green Matt

One of the most popular glazes in the Matt Series, Green Matt has a nicely variegated surface that breaks from green to black.

○CM2 ◎49



■ Creamy Matt with Specks

A favorite glaze of potters of all stripes. Creamy with Specks is the same durable off-white color as the original Creamy Matt, but with additional dark specks that add variation to the surface.

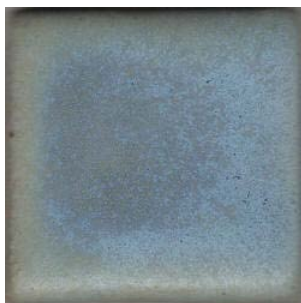
★GLX6 🍷



■ Creamy Matt

A creamy off-white with a flat finish. Unlike most of the other Matt glazes, Creamy Matt is tough enough to resist scratches from silverware, and so is suitable for functional ware when properly applied and fired.

★GLX5 🍷



■ Blue Matt

A soft blue that can sometimes be yellowish-brown when thin. Perfect for nearly any non-functional ware, this glaze absorbs light in a striking way and feels warm and dry to the touch.

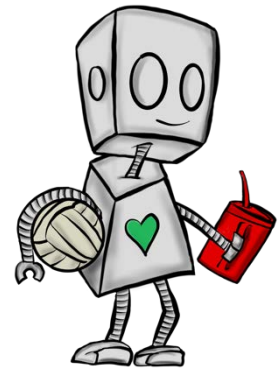
○CM3 ◎50

FIND IT: ◎ Gallon bucket/jug 🍷 3-Gal bucket 🍷 10-Gal bucket ★ Clear bucket ○ Pint jar ○ Quart jar
⇌ Wall 📦 Cart 📦 Rack **NOTES:** ✗ On backorder ▲ Super runny – glaze pottery **inside only!**

COYOTE® CRAWL GLAZES

(THICK, STABLE)







Perfect for potters looking for something unusual, our Crawl glazes have a tree-bark surface that's rough and dry to the touch. To achieve the crawling effect, they must be applied very thick, until the dry surface of the glaze cracks before firing. They can also be used over underglazes.





Blue Crawl

An exciting, exotic glaze that sometimes changes from blue to green depending on where it is placed in the kiln. Ideal for adding detail to sculptures, or as an unusual finish for non-functional ware.

 CRL1  26

FIND IT:  Gallon bucket/jug  3-Gal bucket  10-Gal bucket  Clear bucket  Pint jar  Quart jar
 Wall  Cart  Rack

NOTES:  On backorder  Super runny – glaze pottery **inside only!**

COYOTE® GLOSS GLAZES (STABLE) PAGE 1/4

Coyote Gloss Glazes provide bold, bright, solid colors for your ware. Durable and not runny, these glazes are equally suited to both decorative and practical ware. They combine great with other Coyote glazes, especially the Archie's and Shino series.



Almost Teal

A deep blue with a smooth, glossy surface. As easy to use as it is beautiful, Almost Teal is one of the most popular starting points for glaze combinations. Great for beginners and advanced potters alike.

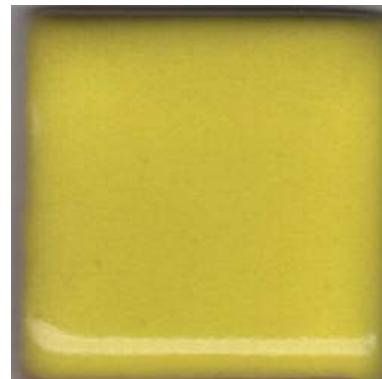
GL1 ★CG2 7



Black

A solid, opaque black with a smooth, glossy finish. Ideal for nearly any usage, on its own or combined with other glazes.

GLX1



Buttercup

A bright, cheerful yellow. Perfect as an accent color, or as a contrasting layer to dark colors like Blue Shino or Espresso Bean.

GL2 5



Chrome Green

A solid, unbreaking green. The pigment in Chrome Green will react with Archie's Base and cause it to flash pink, making this color a great choice for combining with that series.

GL3 7



Cinnamon Stick

A rich glossy brown. Great on its own or combined with the Archie's series, Cinnamon Stick develops a slight bluish haze at its thickest.

GL4 1



Clear Glaze

The perfect cover for underglaze, Coyote Clear Glaze is zinc-free and can be used over pinks and reds without damaging them. With proper application and firing, it provides a totally clear glassy surface.

GLX2

FIND IT: 5 Gallon bucket/jug 3-Gal bucket 10-Gal bucket Clear bucket Pint jar Quart jar
 Wall Cart Rack **NOTES:** X On backorder Δ Super runny – glaze pottery **inside only!**

COYOTE[®] GLOSS GLAZES (STABLE)

PAGE 2/4



■ Cobalt Blue

A deep and intense blue that becomes darker as it gets thicker. Great for any use that calls for a darker color.

○GL5 🪣6



■ Eggshell

A stable and reliable glaze that is less bright than White but has the same glossy finish. Great as a liner glaze for functional ware.

○GL6 🪣11



■ Light Blue

A glossy, translucent blue.

○GL7 🪣9



■ Mint

A light seafoam green. Looks lovely with Shino glazes, or on its own for a bright glossy finish.

○GL8 🍷6



■ Oatmeal

A glossy off-white flecked with dark brown specks. Has a smooth, glossy surface when fired.

○GL9 🪣10



■ Orange

A warm glossy orange. Great on any pot and combines with any glaze.

○GL10 🍷3

FIND IT: 🍷 Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🍷 Pint jar 🍷 Quart jar
🪣 Wall 🍷 Cart 🪣 Rack

NOTES: ❌ On backorder ⚠️ Super runny – glaze pottery **inside only!**

COYOTE® GLOSS GLAZES (STABLE)

PAGE 3/4



■ Pansy Purple

A deep, dark, intense purple color, the "really purple" answer to our Really Red glaze. Provides a solid, unbreaking finish.

○GL11 ☉4



■ Pumpkin

A glossy opaque orange with lovely reddish tones. Won't run, glossy finish.

○GL12 ☉2



■ Red Orange

A bright red-orange glossy glaze. Doesn't run and provides a smooth, bold color.

○GL13 ☉9



■ White

A glossy, bright white, with a smooth surface. Won't run, works great on its own or as a base for other glazes.

⊕GLX3 🗑



■ Yellow Orange

A yellow orange glossy glaze that doesn't run.

○GL14 ☉10



■ Red

A deep, intense red with less brightness and a more natural tone compared to our Really Red.

○15 🗑

FIND IT: ☉ Gallon bucket/jug 🗑 3-Gal bucket 🗑 10-Gal bucket ⊕ Clear bucket ○ Pint jar ○ Quart jar
⇒ Wall 🗑 Cart 🗑 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

COYOTE® GLOSS GLAZES (STABLE) PAGE 4/4



■ Really Red

One of our most famous glazes, a true, bright red that won't quit. Truly eye-catching, and great as an accent or across a whole piece.

○ GL16 ◎ 8

COYOTE® MOTTLED GLAZES (STABLE)

The Mottled Series are designed to produce beautiful, variegated colors with ease. Simple to apply and suitable for all types of ware, these colors are stunning on their own or combined with other glazes. They may appear thick in the jar and should be applied thick.



■ Pam's Blue

A mottled greyish blue. Provides the same surface variety as Pam's Green, but with a less intense color.

🟡MT1 🟡54



■ Pam's Green

One of our most popular glazes, especially when combined with the Archie's Base. A deep, mottled green with a rich variegated surface.

🟡MT2 🟡55



■ Sunset Pink

An intense mottled pink, with a paler pink haze where thick. Provides a smooth and glossy finish with a subtle intensity.

🟡MT3 🟡56



■ JB's Brown

A rich, unbreaking brown. Where thickest, it develops a slight purplish haze.

🟡MT4 🟡53



■ Fire Opal

A bright pink with a lovely haze where thick. Fire Opal is great on its own, and combines well with both the Gloss and Archie' Series.

🟡MT5 🟡52

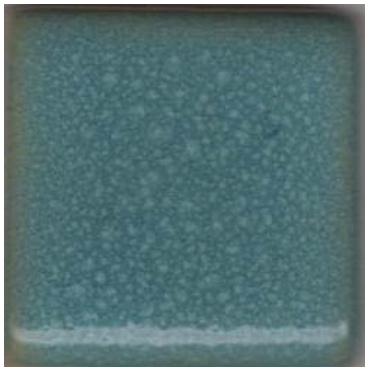
FIND IT: 🟡 Gallon bucket/jug 🟡 3-Gal bucket 🟡 10-Gal bucket 🟡 Clear bucket 🟡 Pint jar 🟡 Quart jar
 🟡 Wall 🟡 Cart 🟡 Rack **NOTES:** 🟡 On backorder 🟡 Super runny – glaze pottery **inside only!**

COYOTE® COPPER & IRON GLAZES

(VARIED STABILITY) PAGE 1 of 2



One of our most varied series, the Copper and Iron Glazes provide beautiful, traditional looks for ceramic wares. They each have their own properties, but most are durable enough for functional ware.



Copper Blue

A somewhat runny, translucent glaze that pools in textured areas. Copper blue can serve as a nice base glaze, or sometimes an alternative to clear.

CP1 22



Crazed Copper

Very similar to Copper Blue, but lighter in color and covered in fine crazing on most clays. A somewhat runny, translucent glaze that pools in textured areas.

CP8 GLX7 



Oasis

A bright electric blue, with a slight translucency when thin, and a deep mottled look over black.

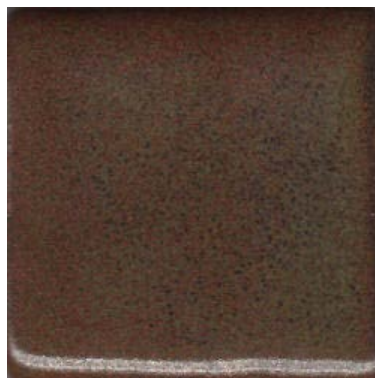
CP2 23



Rust Brown

A light brown glaze with a mottled, satin surface. Less breaking than the Shino glazes but with more variation than the Satins.

CP3 34



Saturated Iron

A rich, dark iron glaze. Usually has a smooth, deep brown surface, but can also become reddish, especially when slow cooled.

CP4 35



Toshi Brown

An iron glaze with a light brown to yellow-orange color. Often Toshi Brown will develop surface mottling like wood or salt fired glazes, without those special firing processes.

CP5 36

COYOTE® COPPER & IRON GLAZES (*VARIED STABILITY*) PAGE 2 of 2



Oxblood

A specialized glaze, Oxblood contains a chemical that causes it to reduce locally, producing a true copper red in your electric kiln without a special firing. Because of the way this glaze works, it needs to be very thick to produce the red color. Thinner spots will be clear or grayish.

[CP6](#)



Snowy Plum

A specialized glaze with a carefully balanced formula, creating true reduction copper red in your electric kiln. Snowy Plum uses a chemical that reduces the glaze locally, and must be applied very thick for the reduction to work. Care should be taken to prevent running.

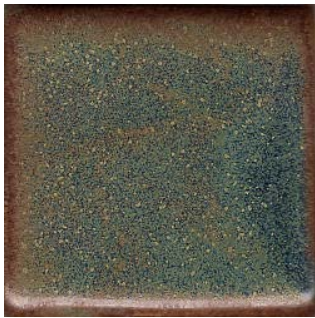
[CP7](#)

COYOTE® CONSTELLATION GLAZES

(STABLE)



The Constellations are the first line of glazes designed to shine in both regular and slow-cooled firings. Thickness, firing temperature, and especially cooling speed can affect these glazes, ensuring they are never the same twice.



Andromeda

An astounding deep blue-green color with tones of brown where thin. Has a flowing look in a regular cool and gold crystals when slow-cooled.

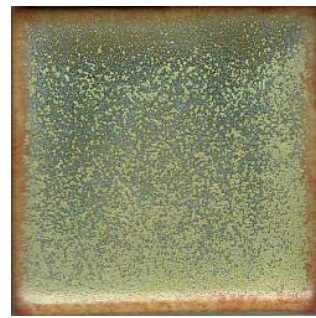
[🔗CN1](#)



Aquila

A golden brown with occasional purple and blue tones when slow cooled, and a greenish blue with brown tones when not.

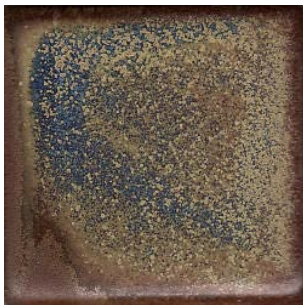
[🔗CN2](#)



Aries

A shimmering green that can break brown where thin. Aries changes from glossy to matt when slow cooled, as tiny crystals grow across the surface.

[🔗CN3](#)



Orion

Orion is a beautiful glaze that varies from brown where thin, to bronze, to blue where thickest. When slow cooled, it is shot through with golden crystals.

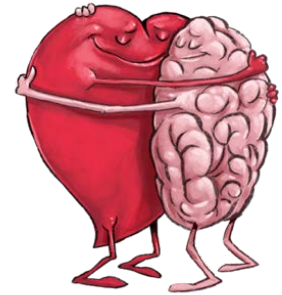
[🔗CN4](#)

FIND IT: 🍷 Gallon bucket/jug 🛒 3-Gal bucket 📦 10-Gal bucket 🧼 Clear bucket 🍷 Pint jar 🍷 Quart jar
🚪 Wall 📦 Cart 📦 Rack

NOTES: ❌ On backorder ⚠️ Super runny – glaze pottery **inside only!**

COYOTE® TEXAS TWO-STEP OIL SPOT GLAZES (STABLE)

The Texas Two-Step Oil spots are a specialized series that use pairs of glazes to create unique effects. Anywhere that one of the five overcoats is laid on top of Licorice, Coffee Bean, or Brick Red, a stunning spotted pattern will appear during firing. Thicker applications lead to bigger spots. Try using wax resist after the first layer to create negative space designs.



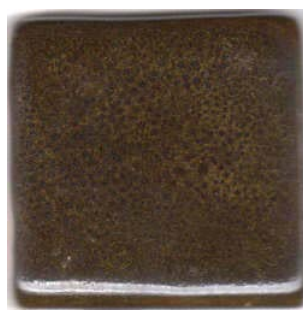
STEP ONE - Undercoats:



Licorice

A Texas Two-Step undercoat, designed to be used with the overcoats for oil spots. On its own, it is a mottled glossy black.

 TX1  20



Coffee Bean

When covered by one of the Texas Two-Step overcoats, Coffee Bean produces the series signature oil spots. When used on its own, it is a darkly mottled brown, with a look like leather.

 TX2  21

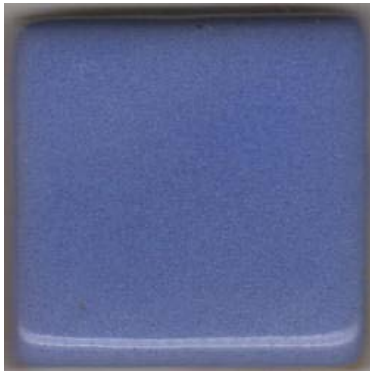


Brick Red

When covered by one of the Texas Two-Step overcoats, Coffee Bean produces the series signature oil spots. When used on its own, it is a darkly mottled brown, with a look like leather.

 TX8

STEP TWO - Overcoats:



Blue Moon

Blue Moon is one of the Texas Two Step Overcoats, meaning it can be layered with Licorice, Coffee Bean, or Brick Red to produce an oil spot effect. It is also a beautiful soft blue on its own, making it suited to decorative and functional ware.

TX3 57

Birch

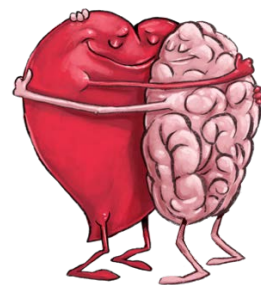
Birch is one of the Texas Two Step Overcoats, and can be layered with Licorice, Coffee Bean, or Brick Red to produce an oil spot effect. It can also be used on its own for a slightly mottled, neutral color.

TX4 60

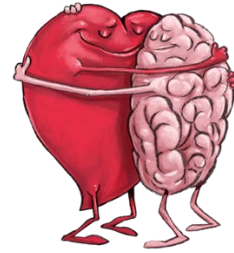
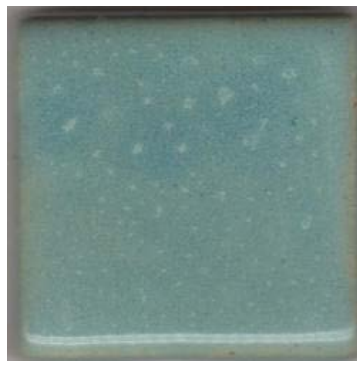
Texas Rose

Texas Rose is a lovely reddish pink, with an interesting mottling to the surface that can only be seen up close. It is also a Texas Two Step Overcoat, which can be layered with Licorice, Coffee Bean, or Brick Red to produce an oil spot effect.

TX5 62



STEP TWO - Overcoats:



Marshmallow

Marshmallow is one of the Texas Two Step Overcoats, meaning it can be layered with Licorice, Coffee Bean, or Brick Red to produce an oilspot effect. On its own, it is a glossy off-white, somewhere between Eggshell and Creamy Matt.

🟡 TX6 🟡 59

Sea Mist

Sea Mist is one of the Texas Two Step Overcoats, meaning it can be layered with Licorice, Coffee Bean, or Brick Red to produce an oilspot effect. When used alone, it is a mottled blue-green that can develop pale spots on its own.

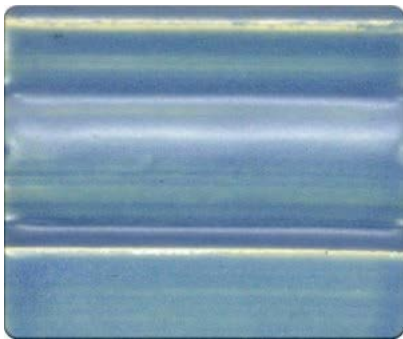
🟡 TX7 🟡 61



SPECTRUM® STONEWARE GLAZES – PAGE 1/2

(VARIED STABILITY)

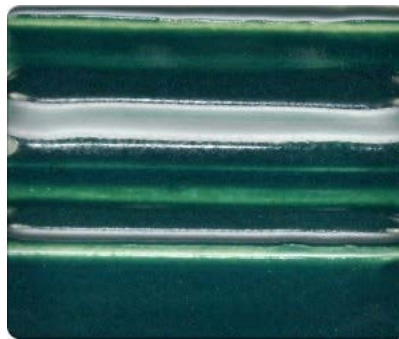
All these glazes are lead-free and dinnerware safe. Spectrum has three types of stoneware glazes: clear glazes, plain colored glazes, and reactive glazes. In general, clear glazes are used to cover designs created with underglazes. **Many other interesting effects can be created by layering these reactive glazes.**



■ Satin Wedgewood

A greyish, blue satin glaze. It is formulated to produce a smooth and satin finish.

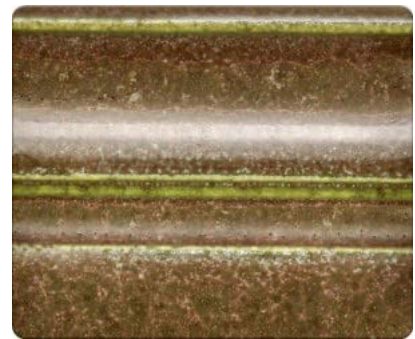
○ SP1 ◎ SP10



■ Teal Blue

A glossy, opaque glaze. It produces a smooth and even surface and is brighter on white clay than on darker clay bodies.

○ SP2 ◎ SP7



■ Olive Stone

It produces a brownish olive-green satin surface that is brighter on white clays than on darker ones.

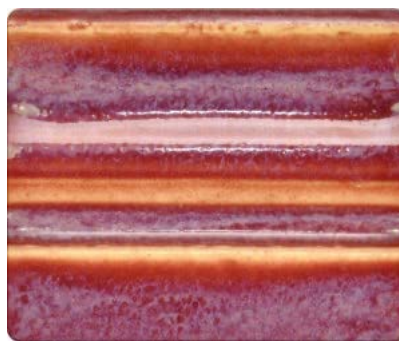
○ SP3 ◎ SP1



■ Texture Honey

It produces a glossy golden glossy surface.

○ SP4 ◎ SP5



■ Texture Burgundy

It produces a beautiful deep glossy burgundy.

○ SP5 ◎ SP2

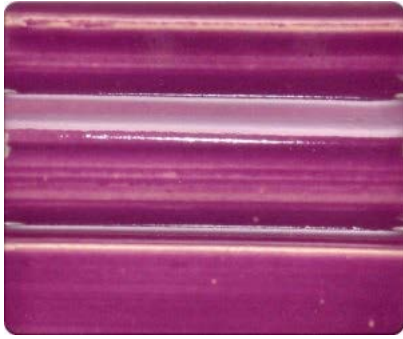


■ Dark Red

A glossy, red glaze. It produces a smooth and even surface and is brighter on white clay than on darker clay bodies.

○ SP6 ◎ SP3

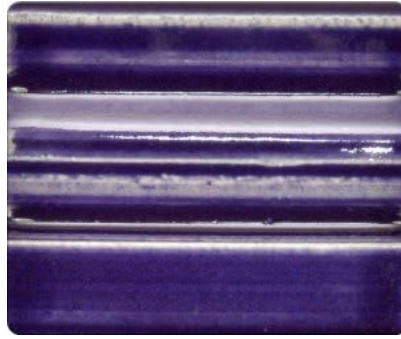
SPECTRUM[®] STONEWARE GLAZES – PAGE 2/2



Bright Purple

A glossy, purple glaze. It produces a smooth and even surface and is brighter on white clay than on darker clay bodies.

○ SP7 ◎ SP6



Dark Purple

A glossy, dark purple glaze. It produces a smooth and even surface and is brighter on white clay than on darker clay bodies.

○ SP8 ◎ SP9



Hot Pink

A glossy, pink glaze. It produces a smooth and even surface and is brighter on white clay than on darker clay bodies.

○ SP9 ◎ SP8



FIND IT: ◎ Gallon bucket/jug 🗂 3-Gal bucket 🗑 10-Gal bucket 🟩 Clear bucket 🟦 Pint jar 🟪 Quart jar
 ⇄ Wall 📦 Cart 🗑 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

AMACO[®] CELADON GLAZES

(STABLE, TRANSPARENT) PAGE 1/5



Like the beautiful ancient glazes, they are modeled after, the AMACO Celadon glazes are glossy, transparent, and **pool beautifully to add vivid accents to textured and carved surfaces**. These playful celadons come in many colors and are 100% mixable - great for finding that perfect color!

- Translucent for textured surfaces
- Mixable colors for custom palette
- Food-safe
- Look great under Potter's Choice Glazes (3 coat/ 3 coat)



Obsidian

This 100% mixable celadon glaze is a deep, opaque black that pools and accents textured ware like the ancient glazes it is created to imitate.

🟡C1 🟡C1X



Smoke

This 100% mixable celadon glaze is a light transparent gray that pools and accents textured ware like the ancient glazes it is created to imitate.

🟡C2X



Cobalt

This 100% mixable celadon glaze is a deep, glossy cobalt blue that pools and accents textured ware like the ancient glazes they are created to imitate.

🟡C3X



Deep Sea

This 100% mixable celadon glaze is a cool transparent blue that pools and accents textured ware like the ancient glazes it is created to imitate.

🟡C4X



Rainforest

This 100% mixable celadon glaze is a deep glossy forest green that pools & accents textured ware like the ancient glaze it is created to imitate.

🟡C5X



Tangelo

This 100% mixable celadon glaze is a transparent orange that pools and accents textured ware like the ancient glazes it is created to imitate.

🟡C6X

FIND IT: 🟡 Gallon bucket/jug 🟡 3-Gal bucket 🟡 10-Gal bucket 🟡 Clear bucket 🟡 Pint jar 🟡 Quart jar
 🟡 Wall 🟡 Cart 🟡 Rack **NOTES:** X On backorder ⚠ Super runny – glaze pottery **inside only!**

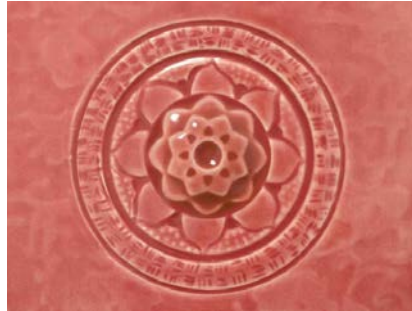
AMACO® CELADON GLAZES (STABLE, TRANSPARENT) PAGE 2/5



■ Sky

This 100% mixable celadon glaze is a lively, glossy sky blue that pools and accents textured ware like the ancient glazes it was created to imitate.

○C7 ◎C7X



■ Weeping Plum

This 100% mixable celadon glaze is a soft, glossy raspberry red that pools and accents textured ware like the ancient glazes they are created to imitate. ○C8X



■ Marigold

This 100% mixable celadon glaze is a deep glossy yellow that pools & accents textured ware like the ancient glaze it is created to imitate. ○C9X



■ Snow

This 100% mixable celadon glaze is a glossy, opaque white that can be used to tint the colors of other AMACO Celadon glazes. ○C10 ◎

C10X



■ Snapdragon

This 100% mixable Celadon glaze is a bright, glossy red that accents textured ware like the ancient glazes it was created to imitate. ○C11X



■ Mulberry

This 100% mixable Celadon glaze is a deep, glossy purple that pools and accents textured ware like the ancient glazes it was created to imitate.

○C12X

AMACO® CELADON GLAZES (STABLE, TRANSPARENT) PAGE 3/5



Pear

This 100% mixable celadon glaze is a bright, glossy yellow-green that pools and accents textured ware like the ancient glazes it was created to imitate. [OC13X](#)



Wasabi

This 100% mixable celadon glaze is a soft, glossy medium green that pools and accents textured ware like the ancient glaze it is created to imitate. [OC14X](#)



Ice

This 100% mixable celadon glaze is a glossy, ice blue that pools darker blue and accents textured ware like the ancient glazes it is created to imitate. [OC15X](#)



Clear

This 100% mixable celadon glaze is a bright, glossy yellow-green that pools and accents textured ware like the ancient glazes it was created to imitate. [OC16X](#)



Fog

This 100% mixable celadon glaze is a soft, glossy medium green that pools and accents textured ware like the ancient glaze it is created to imitate. [OC17X](#)



Storm

This 100% mixable celadon glaze is a glossy, ice blue that pools darker blue and accents textured ware like the ancient glazes it is created to imitate. [OC18X](#)

AMACO® CELADON GLAZES

(STABLE, TRANSPARENT) PAGE 4/5



■ Aqua

This 100% mixable celadon glaze is a bright, glossy yellow-green that pools and accents textured ware like the ancient glazes it was created to imitate. [○C19](#)~~X~~



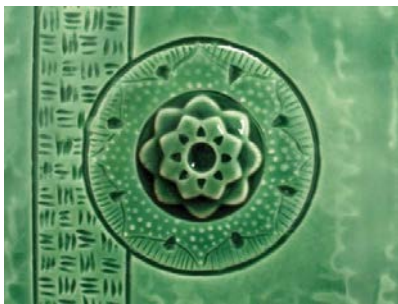
■ Iron

This 100% mixable celadon glaze is a soft, glossy medium green that pools and accents textured ware like the ancient glaze it is created to imitate. [○C20](#)~~X~~



■ Pear

This 100% mixable celadon glaze is a glossy, ice blue that pools darker blue and accents textured ware like the ancient glazes it is created to imitate. [○C21](#)~~X~~



■ Jade

This 100% mixable celadon glaze is a bright, glossy yellow-green that pools and accents textured ware like the ancient glazes it was created to imitate. [○C22](#)~~X~~



■ Cherry Blossom

This 100% mixable celadon glaze is a soft, glossy medium green that pools and accents textured ware like the ancient glaze it is created to imitate. [○C23](#)~~X~~



■ Lavender

This 100% mixable celadon glaze is a glossy, ice blue that pools darker blue and accents textured ware like the ancient glazes it is created to imitate. [○C24](#)~~X~~

AMACO® CELADON GLAZES

(STABLE, TRANSPARENT) PAGE 5/5



■ Poppy

This 100% mixable celadon glaze is a bright, glossy yellow-green that pools and accents textured ware like the ancient glazes it was created to imitate. [○C25X](#)



■ Aqua

This 100% mixable celadon glaze is a soft, glossy medium green that pools and accents textured ware like the ancient glaze it is created to imitate. [○C26X](#)



■ Glacier

This 100% mixable celadon glaze is a glossy, ice blue that pools darker blue and accents textured ware like the ancient glazes it is created to imitate. [○C27X](#)



■ Downpour

This 100% mixable celadon glaze is a bright, glossy yellow-green that pools and accents textured ware like the ancient glazes it was created to imitate. [○C28X](#)



■ Ochre

This 100% mixable celadon glaze is a soft, glossy medium green that pools and accents textured ware like the ancient glaze it is created to imitate. [○C29X](#)



■ Charcoal

This 100% mixable celadon glaze is a glossy, ice blue that pools darker blue and accents textured ware like the ancient glazes it is created to imitate. [○C30X](#)

AMACO® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 1/3

Amaco Potter's Choice Glazes add stunning fluid colors and effects to smooth or textured ware with optimal results at Cone 5/6. Step into the ceramic glaze traditions of cultures throughout history with these user-friendly glazes.



Achieve the effects of Cone 10 reduction without the need for a reduction gas kiln or firing to high temperatures.

Only stirring is necessary before application. For spraying and dipping, glazes may be thinned with water. All colors are food safe.



Oatmeal

Oatmeal is a toasty, light yellow glaze that is relatively opaque and breaks clear over textured surfaces. This glaze is great for layering with other Potter's Choice glazes.

☉ PC1 X



Cosmic Oilspot

Cosmic Oil Spot is a dark glaze with shimmering flecks that create streams and spots of color similar to a traditional hare's fur glaze.

○ X



Temmoku

Amaco has created a classic temmoku glaze that yields beautiful results at midrange oxidation kiln firing. Apply sparingly to get burnished chestnut to amber brown colors.

☉ PC2 X

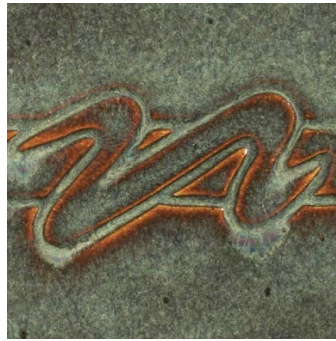
AMACO® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 2/3



Indigo Float

Part of the artistic float series that yields beautiful floating colors when applied correctly. Apply three thick coats and leave a little room for the glaze to move. Looks great over texture and areas where the glaze can pool.

☉ PC3 X



Iron Lustre

Part of the artistic float series that produces fabulous colors over textured clay. Apply three thick coats for best results in floating colors.

☉ PC4 X



Albany Slip Brown

Creates amazing floating colors over an opaque warm base color. Apply lightly for a mahogany color or three coats for brilliant creams and browns. Albany Slip Brown is very fluid so be sure to leave a little room near your foot for movement.

☉ PC5 X



Blue Rutile

Needs a certain thickness to float materials to the top of the surface. It will produce interesting depth and color wherever the glaze pools or drips into texture. Make sure to apply this glaze heavily. Apply at least four coats to allow it to flow just a little. Thin applications yield a darker amber color with spots of blue.

☉ PC6 X



Ancient Copper

An iridescent, iron red glaze that breaks dark brown over texture and pools dark yellow-green, giving it a weathered appearance.

☉ PC7 X



Art Deco Green

Has a glossy green surface and is adorned with copper crystals for depth and texture. The clay body has a major influence on the way the glaze appears. The lower the iron in the clay the more speckles you will have.

☉ PC8 X

FIND IT: ☉ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🪣 Pint jar 🪣 Quart jar
 🪣 Wall 🪣 Cart 🪣 Rack **NOTES:** X On backorder ⚠ Super runny – glaze pottery **inside only!**

AMACO® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 3/3



■ Saturation Metallic

Great for sculptural work and industrial ware, Saturation Metallic is a satin metallic black glaze that resembles steel and other metals.

♣PC9

FIND IT: ☉ Gallon bucket/jug 🗑 3-Gal bucket 🗑 10-Gal bucket ♻ Clear bucket 🍷 Pint jar 🍷 Quart jar
⇒ Wall 📦 Cart 📦 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

CERAMIC SHOP® PRO GLAZES

(VARIED STABILITY)



The Pro Series Glazes are suitable for layering and may or may not run slightly depending on the glaze and the underglaze it is being applied to.



Tidal Pool

A glossy glaze that ranges in color from dark blue and green with flecks of light blue. This glaze breaks nicely on textured surfaces and yields a warm brown color. We recommend applying by dipping or spraying, but brushing will also work. If brushing, consider adding a bit of CMC Gum to the glaze first. ★CS1



Gold Rain

The final appearance of the glaze is dependent on firing temperature, glaze thickness and the composition of the clay body being used. Try overlapping glazes for new and interesting glaze results. Designed to move and shift in the glaze firing resulting in beautifully bright and layered looks. ★CS4



Jewelry

When applied thinly, breaks on edges to form a transparent green. When applied thicker, it builds up a beautiful turquoise blue color. We recommend applying Jewelry by dipping or spraying, but brushing will also work. ★CS2



Metallic Gold

The final appearance is dependent on firing temperature, glaze thickness and the composition of the clay body being used. Try overlapping glazes for new and interesting glaze results. Designed to move and shift in the glaze firing resulting in beautifully bright and layered looks. ★CS5



Electric Ash

Designed to look like fired in a wood kiln. Shown here on buff stoneware half painted with porcelain slip. Looks best on bright clay bodies & porcelains. It can run on some stonewares and change to a darker color. ★CS3



Seaglass Aqua

Transparent and matte at the same time. The surface can only be truly appreciated in person. When you hold this glazed work in your hand you won't be able to stop rubbing it. It has a smooth almost waxy surface that works well with functional and sculptural work. ★CS7


FIND IT: ☉ Gallon bucket/jug 🍷 3-Gal bucket 🍷 10-Gal bucket 🍷 Clear bucket 🍷 Pint jar 🍷 Quart jar
 🍷 Wall 🍷 Cart 🍷 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

SPECTRUM® RAKU GLAZES (STABLE)

These glazes will allow you to create amazing effects on your pottery and other ceramic wares. They can be applied by brush, poured or dipping, however, for the latter two processes thinning with water may be recommended. Raku firings typically produce very variable results. Only use with Raku firing process.




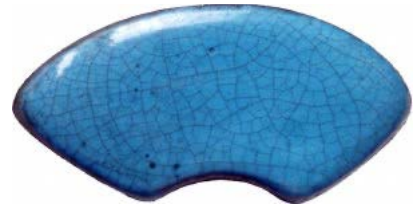
Cassiopeia Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 




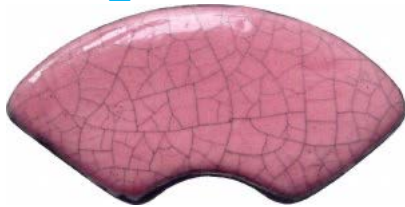
Blue Topaz Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 




Aqua Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 




Orchid Pink Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 




Algae Bloom Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 




Metallic Flash Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 




Emerald Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 





Turquoise Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. 



White Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different.  

FIND IT:  Gallon bucket/jug  3-Gal bucket  10-Gal bucket  Clear bucket  Pint jar  Quart jar
 Wall  Cart  Rack **NOTES:**  On backorder  Super runny – glaze pottery **inside only!**

AMACO® RAKU Glazes (*STABLE*)

Traditional Japanese atmospheric firing in a bottle. Crackly crazing is caused by the thermal shock of removing the pottery from the kiln at its hottest temperature gives raku a moody, celestial uniqueness.



Red Crackle Raku

Red Crackle is a vivid scarlet glaze that develops an interesting web of crazing over the surface following a proper Raku Firing. Due to the unpredictable nature of this firing technique, results will vary with every firing.



Tarnished Silver Raku

Tarnished Silver is a lustrous dark bronze colored glaze that develops an atmospheric and varied surface following a proper Raku Firing. Due to the unpredictable nature of this firing technique, results will vary with every firing.



MAYCO® GLAZES (VARIOUS STABILITY) PAGE 1/5

Be sure to read the specific instructions for each individual Mayco glaze.



LET YOUR FREAK FLAG FLY.



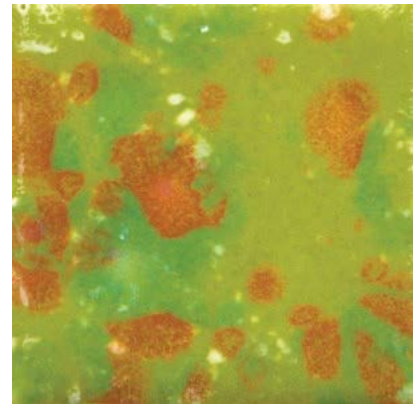
Antique Brass

Antique Brass is a soft matte, metallic brass stoneware glaze that breaks charcoal. These glazes work well on both stoneware and porcelain and are designed so that they do not run. Fire at cone 5/6 (stoneware) [Q M1](#)



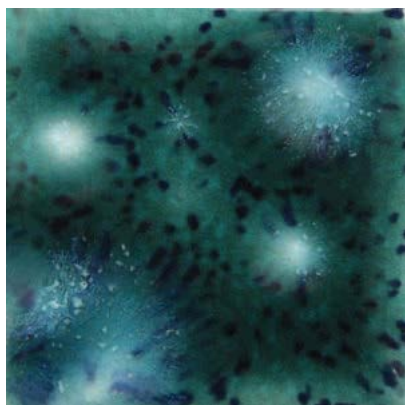
Copper Metallic Raku

Mayco's raku glazes produce gorgeous iridescent & metallic effects. Designed to develop beautiful metallic lusters and crackle patterns when fired according to raku firing processes. Only use with Raku firing process. [Q M2](#)



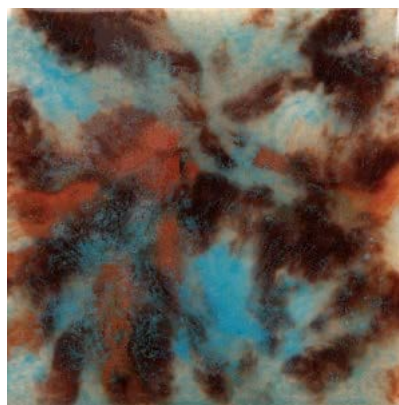
Tree Frog (Low Fire)

Tree Frog is a translucent, bright green based glaze with green, blue, and white crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M3](#)



Bloomin' Blue (Low Fire)

Bloomin' Blue is a translucent blue base glaze with large white crystals that melt/bloom and small blue specks. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M4](#)



Mocha Marble (Low Fire)

Mocha Marble is a transparent brown base glaze with brown and blue crystals that melt/bloom. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M5](#)



Amber Ash

Amber Ash is a glossy rich amber glaze. It takes on an ashy appearance, as its name suggests. Fire at Cone 5/6 (stoneware). [Q M6](#)

FIND IT: ☉ Gallon bucket/jug 🗑 3-Gal bucket 🗑 10-Gal bucket 🗑 Clear bucket 🗑 Pint jar 🗑 Quart jar
 🗑 Wall 🗑 Cart 🗑 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 2/5



Root Beer

Use 2-3 coats if brushing or spraying, allowing glaze to thoroughly dry in between each layer of application. **Fire at Cone 5/6 (stoneware).** [QM7](#)



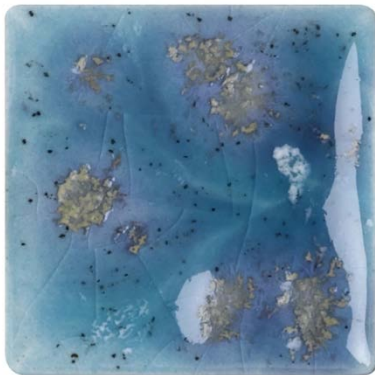
Glacier Blue

Translucent, light blue gloss color. Produces beautiful color variations without the glaze running off your ware during firing. Designed to provide a hint of color with one coat, deeper color with 2-3 coats – but remaining translucent. **Fire at cone 5/6 (stoneware)** [QM8](#)



Yadro Print (Low Fire)

Yadro Print is a transparent brown base glaze with a variety of brown crystals that melt/bloom. **Fire at cone 06. Firing higher will mute color and melt crystals.** [QM9](#)



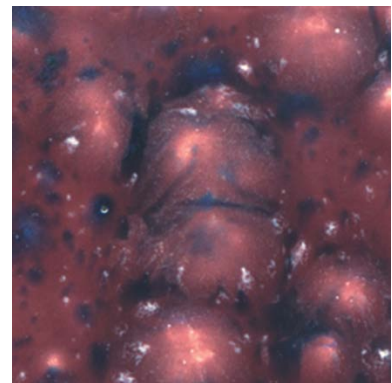
Tahiti Grape (Low Fire)

Tahiti Grape is a semi-opaque blue base glaze with gray and white crystals that melt/bloom and black specks. **Fire at cone 06. Firing higher will mute color and melt crystals.** [QM10](#)



Strawberry Sundae (Low Fire)

Strawberry Sundae is an opaque, deep pink base glaze with large white crystals that bloom and small white specks. **Fire at cone 06. Firing higher will mute color and melt crystals.** [QM11](#)



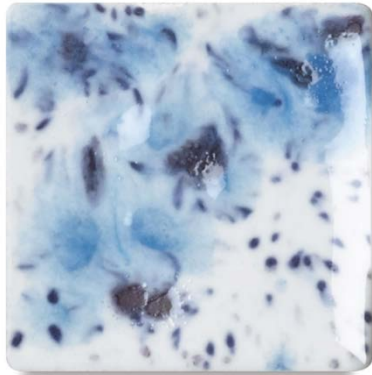
Plum Jelly (Low Fire)

Plum Jelly is a translucent purple base glaze with white crystals that bloom and a variety of white and blue specks. **Fire at cone 06. Firing higher will mute color and melt crystals.** [QM12](#)

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 3/5

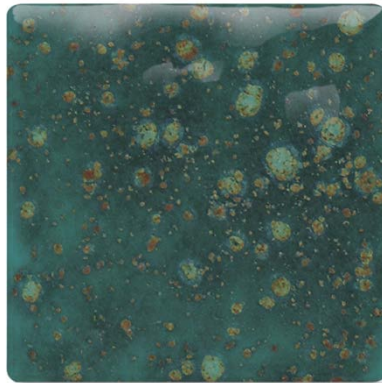


LET YOUR FREAK FLAG FLY.



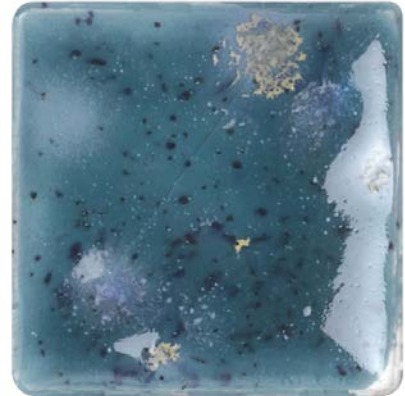
Peacock Eyes (Low Fire)

Peacock Eyes is an opaque white base glaze with a variety of blue crystals that bloom and small blue specks. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M13](#)



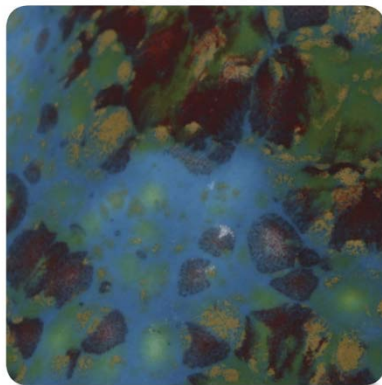
Mystic Jade (Low Fire)

Mystic Jade is a semi-translucent blue/green base glaze with variegated jade/brown crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M14](#)



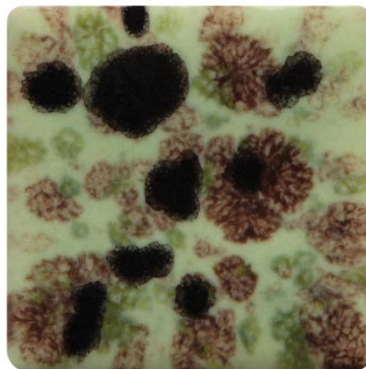
Monsoon Seas (Low Fire)

Monsoon Seas is a translucent blue base glaze with gray and white crystals that melt/bloom and blue specks. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M15](#)



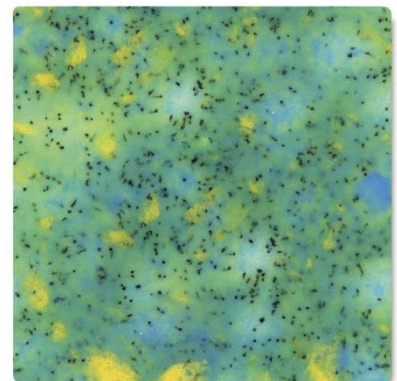
Monet's Pond (Low Fire)

Monet's Pond is a translucent, bright blue base glaze with red, green, and yellow crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M16](#)



Mint Chip (Low Fire)

Mint Chip is a translucent, light green base glaze with brown, green, and black crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M17](#)



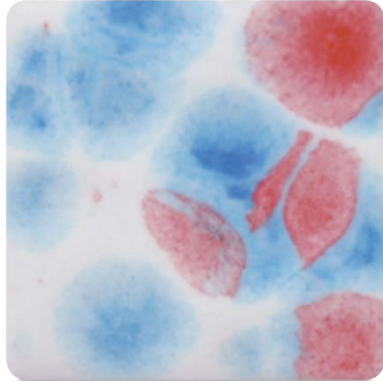
Meadow (Low Fire)

Meadow is a translucent, bright green base glaze with yellow and blue crystals and small black specks. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M18](#)

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 4/5



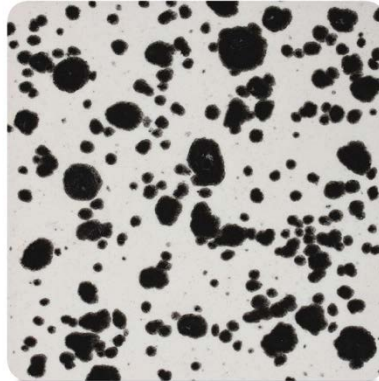
LET YOUR FREAK FLAG FLY.



Kaboom (Low Fire)

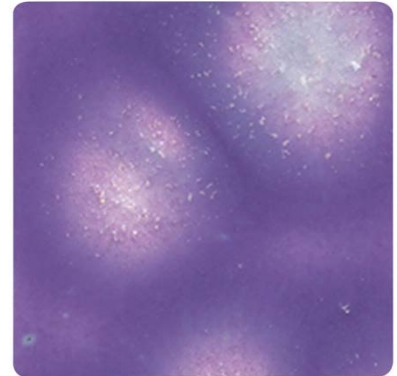
Kaboom is an opaque white base glaze with red and blue crystals that bloom. Fire at cone 06. Firing higher will mute color and melt crystals.

[Q](#)M19



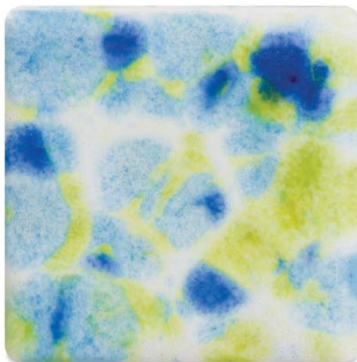
Ink Spots (Low Fire)

Ink Spots is an opaque white base glaze with black crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q](#)M20



Grape Divine (Low Fire)

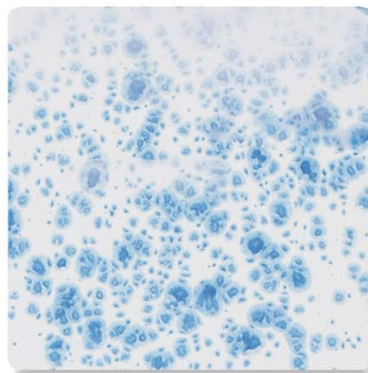
Grape Divine is a semi-opaque purple base glaze with a variety of white crystals that bloom. Fire at cone 06. Firing higher will mute color and melt crystals. [Q](#)M21



Gogh Iris (Low Fire)

Gogh Iris is an opaque white base glaze with a variety of blue and green crystals. Fire at cone 06. Firing higher will mute color and melt crystals.

[Q](#)M22



Dutch Enamelware (Low Fire)

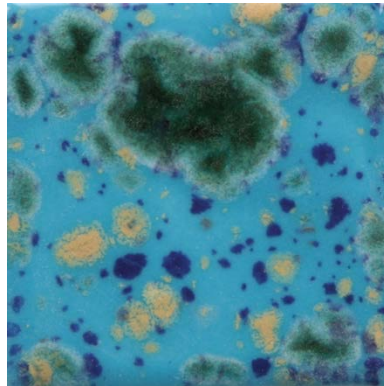
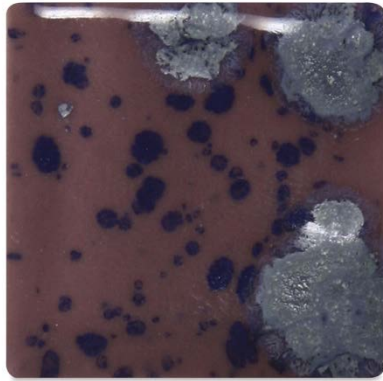
Dutch Enamelware is an opaque white base glaze with bright blue crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q](#)M23



Citrus Splash (Low Fire)

Citrus Splash is an opaque yellow base glaze with orange crystals that bloom and orange and brown specks. Fire at cone 06. Firing higher will mute color and melt crystals. [Q](#)M24

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 5/5



Berryberry Pie (Low Fire)

Berryberry Pie is a translucent purple base glaze with blue crystals that bloom and a variety of blue specks. Fire at cone 06. Firing higher will mute color and melt crystals. M25

Blue Caprice (Low Fire)

Blue Caprice is an opaque, bright blue base glaze with green, yellow, and blue crystals. Fire at cone 06. Firing higher will mute color and melt crystals. M26

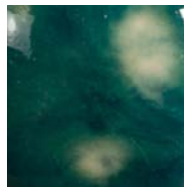
Jungle Gems might look great at Cone 6, too



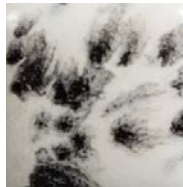
Dutch Enamelware



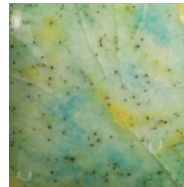
Mocha Marble



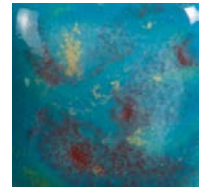
Bloomin' Blue



Ink Spots



Meadow



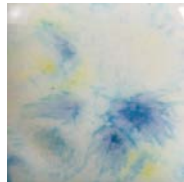
Monet's Pond



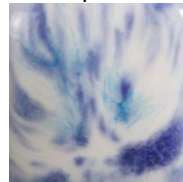
Tree Frog



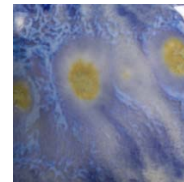
Mint Chip



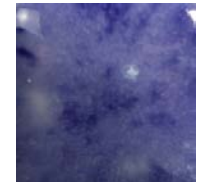
Gogh Iris



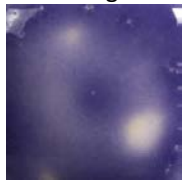
Peacock Eyes



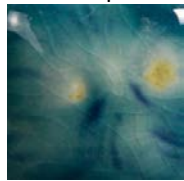
Berryberry Pie



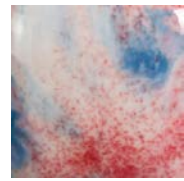
Monet's Pond



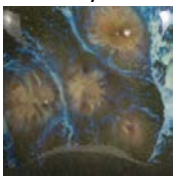
Grape Divine



Monsoon Seas



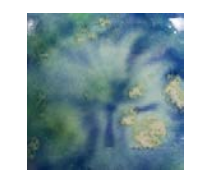
Kaboom



Mystic Jade



Yadro Print



Blue Caprice


FIND IT: Gallon bucket/jug 3-Gal bucket 10-Gal bucket Clear bucket Pint jar Quart jar
 Wall Cart Rack **NOTES:** On backorder Super runny – glaze pottery **inside only!**

Donkey Mud Underglazes




FIND IT: ☉ Gallon bucket/jug 🗄 3-Gal bucket 🗄 10-Gal bucket 🗄 Clear bucket 🗄 Pint jar 🗄 Quart jar
⇒ Wall 🗄 Cart 🗄 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**


SPEEDBALL® UNDERGLAZES PAGE 1/4

Ideal for detailed painting, sgraffito decoration, watercolor effects, free brush painting, and Mishima decoration. Opaque colors will not move or bleed; for best results, apply 2-3 liberal coats. 



Amethyst 



Aqua 



Avocado 



Black 



Blue Frost 



Brown 



Burgundy 



Carmine 



Chartreuse 

FIND IT:  Gallon bucket/jug  3-Gal bucket  10-Gal bucket  Clear bucket  Pint jar  Quart jar
 Wall  Cart  Rack **NOTES:**  On backorder  Super runny – glaze pottery **inside only!**

SPEEDBALL® UNDERGLAZES PAGE 2/4



Cream ○



Flame Red ○



Grey ○



Leaf Green ○



Mandarin Orange ○



Medium Blue ○



Medium Green ○



Melon ○



Orange ○

FIND IT: ☉ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket ○ Pint jar ○ Quart jar
 ⇌ Wall 📦 Cart 📦 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

SPEEDBALL® UNDERGLAZES PAGE 3/4



Peach ○



Pine ○



Pink ○



Purple ○



Red ○



Royal Blue ○



Royal Purple ○



Saffron Yellow ○



Sea Blue ○

FIND IT: ☉ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket ○ Pint jar ○ Quart jar
 ⇄ Wall 📦 Cart 📦 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

SPEEDBALL® UNDERGLAZES PAGE 4/4



Sky Blue 



Soft Pink 



Tan 



Teal 



Turquoise 



Violet 



White 



Yellow 



Yellow/Orange 

FIND IT:  Gallon bucket/jug  3-Gal bucket  10-Gal bucket  Clear bucket  Pint jar  Quart jar
 Wall  Cart  Rack **NOTES:**  On backorder  Super runny – glaze pottery **inside only!**

Donkey Mud Decorating



FIND IT: ☉ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🗑 Clear bucket 🍷 Pint jar 🍷 Quart jar
⇒ Wall 📦 Cart 📦 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

MARABU® ALCOHOL INKS - PAGE 1/2

To be applied to final-fired (glossy) pottery. Marabu Alcohol Inks are fast-drying, permanent, acid-free, blendable. Use the wide range of colors on their own or blend the dye-based inks together for infinitely creative possibilities. ⇌



FIND IT: ☉ Gallon bucket/jug 🍷 3-Gal bucket 🛒 10-Gal bucket 🗑️ Clear bucket 🍷 Pint jar 🍷 Quart jar
 ⇌ Wall 📦 Cart 📦 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

FLUID ART TIPS & TECHNIQUES



DROPS



Drip desired ink colors on the surface allowing some overlap so the edges of each drop bloom into each other. Add different inks on top to displace the first colors and create layers. Add drops of Extender to remove color and create white space.

COLOR SPLASH



Drip desired color on surface and add a little Extender on top or beside it. Carefully blow the ink outward with a straw or canned air to create streaks and splashes. Repeat the process with additional colors until you have a beautiful abstract flower burst.

WISPY LAYERS



Drip desired ink colors on the surface. Add a few drops of Extender on top and gently blow the ink with a cool hair dryer to make delicate wisps of pale hues with dark borders. Repeat the process to create soft, striking patterns.

WIPE STENCILING



Apply colors randomly across the surface and let dry. Wet a paper towel with Extender. Rub it through a stencil placed on top to remove some color and create a ghost pattern.

PEBEO® FANTASY PRISME - PAGE 1/2

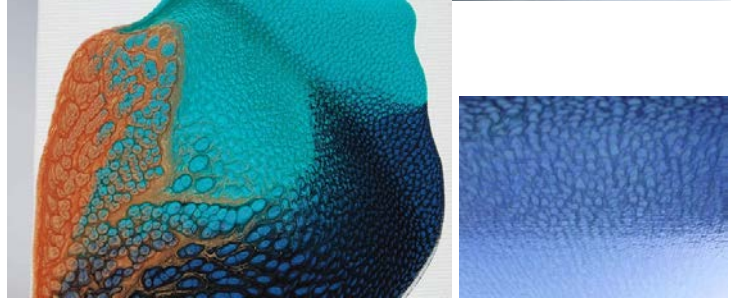
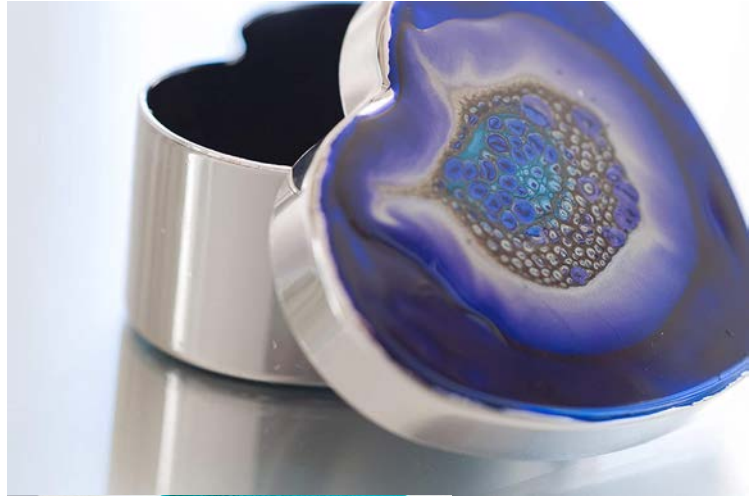
To be applied to final-fired (glossy) pottery. Oil-based, reactive liquid paints that render honeycomb effect as they dry, with a pearlescent, opaque finish. The thicker the application, the more defined the honeycomb effect will be. Effect evolves as the paint dries.

Create unique effects by mixing Fantasy Prisme colors together. Apply with droppers, or simply drip, spatter and pour them directly from the bottle. ⇌



FIND IT: ☉ Gallon bucket/jug 🍷 3-Gal bucket 🍷 10-Gal bucket 🍷 Clear bucket 🍷 Pint jar 🍷 Quart jar
⇌ Wall 🍷 Cart 🍷 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

PEBEO® FANTASY PRISME - PAGE 2/2



OPALESCENT AND DARING, THE COLORS REVEAL STUNNING HONEYCOMB EFFECTS WHILE DRYING.

	20 Eggshell White	***/I		25 Pearl violine	***/I		29 Leaf	***/I
	23 Summer yellow	***/I		26 Violet	***/I		35 Greengold	***/I
	24 Buttercup	**/II		37 Ash blue	***/I		34 Green umber	***/I
	16 Mandarin	***/I		36 Midnight blue	***/I		33 Cinnamon	***/I
	12 Vermilion	**/II		38 Marina	***/I		31 Chestnut	***/I
	13 English red	***/I		39 Caribbean blue	***/I		51 Onyx	***/I
	14 Cherry blossom	***/I		40 Turquoise	***/I		50 Moonstone	***/I
	21 Icy pink	***/I		17 Almond green	***/I		32 Antique gold	***/I
	22 Antique pink	***/I		18 Emerald	***/I			
	28 Bluish pink	***/I		19 Pearl Green	***/I			

Light fastness
 ***/I : Excellent
 **/II : Very good
 */III : Fair/non-permanent

FIND IT: ☉ Gallon bucket/jug 🪣 3-Gal bucket 🪣 10-Gal bucket 🪣 Clear bucket 🪴 Pint jar 🪴 Quart jar
 🪴 Wall 🪴 Cart 🪴 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

TESTORS® METALLIC ENAMEL PAINT

To be applied to final-fired pottery. These all-purpose enamel paints can be used on many kinds of surfaces. Finely ground pigments give superb flow and coverage. ⇨



FIND IT: ☉ Gallon bucket/jug 🍷 3-Gal bucket 🍷 10-Gal bucket 🍷 Clear bucket ○ Pint jar ◯ Quart jar
 ⇨ Wall 📦 Cart 📦 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

PEBEO® VITREA GLASS PAINT - PAGE 1/2

To be applied to final-fired (glossy) pottery. Pebeo Vitrea paints are glossy and can be used on any surface if it can sustain baking instructions. After paint has dried, bake Vitrea 160 for 40 minutes in the oven at 325 degrees F for dishwasher, UV and microwave resistance. ⇄

PEBEO VITREA 160

Vitrea 160 allows you to paint on glass and crystal from home. Simply paint and let dry before baking for amazing results. Give your old glassware a bit of color and brighten up your kitchen.



FIND IT: ☉ Gallon bucket/jug 🍷 3-Gal bucket 🛒 10-Gal bucket 🍷 Clear bucket 🍷 Pint jar 🍷 Quart jar
⇄ Wall 📦 Cart 📦 Rack **NOTES:** ✗ On backorder ⚠ Super runny – glaze pottery **inside only!**

PEBEO® VITREA GLASS PAINT - PAGE 2/2



FIND IT: ☉ Gallon bucket/jug 🍷 3-Gal bucket 🛒 10-Gal bucket 🍶 Clear bucket 🍷 Pint jar 🍷 Quart jar
 ➡ Wall 📦 Cart 📦 Rack **NOTES:** ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

Mason Stains 🍶

Mason stains are **hella** expensive, but hella awesome, too!

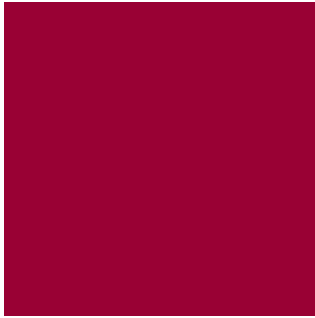
They're what you use if you want to create vibrantly colored clay, marbled pottery (with bright colors), etc. or if you want to do colored slip casting.

You can use them (**with my supervision**) but you've gotta pay extra for it when you do. Some are a lot more expensive than others. These are the current stains and prices to use them. Price is **per teaspoon**.

As a reference, I would guess that you could make 5 or 6 mugs with marbled clay using 3-6 teaspoons. It will vary with each stain.



Mason Stains 🍷 Page 1 of 3



Bordeaux Red
\$3.75/tsp 🌟



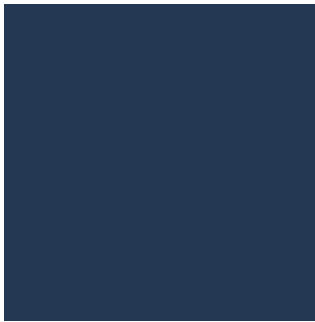
Alpine Rose
\$3.75/tsp 🌟



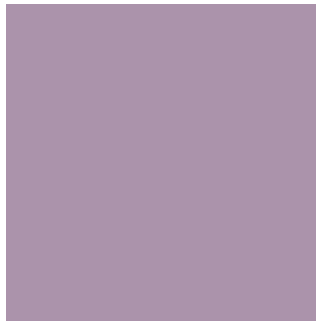
Celadon
\$2.20/tsp 🌟



Victoria
\$2.00/tsp 🌟



Teal
\$3.00/tsp 🌟



Lavendar
\$2.30/tsp 🌟



Turquoise
\$3.00/tsp 🌟



Dark Turquoise
\$3.00/tsp 🌟



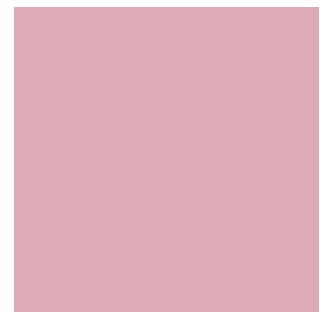
Pansy Purple
\$4.25/tsp 🌟



Canary 6410
\$3.25/tsp 🌟



Best Black
\$2.25/tsp 🌟

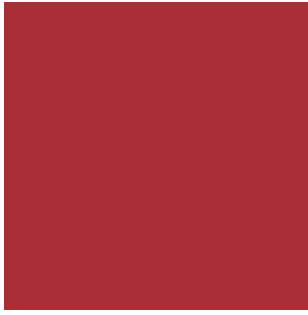


Manganese
Aluminum Pink
\$2.75/tsp 🌟

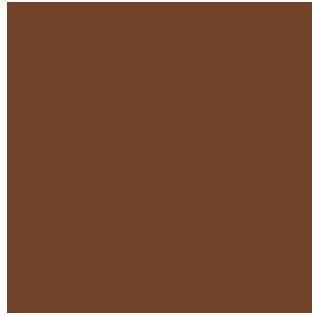
FIND IT: All mason stains are on the shelves above the printers

🌟 Tall clear container Small round container **NOTES:** ✖ On backorder

Mason Stains 🍯 Page 2 of 3



Red
\$5.50/tsp ⚡



Woodland
\$1.80/tsp ⚡



Dk Golden Brown
\$2.75/tsp ⚡



Claret
\$2.00/tsp ⚡



Violet
\$7.25/tsp ⚡



Sky Blue
\$1.75/tsp ⚡



Tangerine
\$4.00/tsp ⚡



Mango
\$6.25/tsp ○



Walnut
\$3.50/tsp ○



Mazarine
\$4.75/tsp ○



Old Gold
\$4.50/tsp ○



Gun Metal
\$3.75/tsp ○

FIND IT: All mason stains are on the shelves above the printers

⚡ Tall clear container ○ Small round container **NOTES:** X On backorder

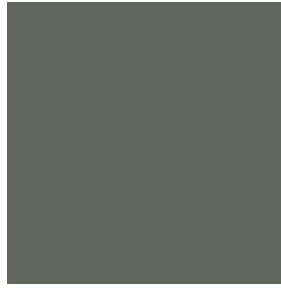
Mason Stains 🍷 Page 3 of 3



White
\$3.50/tsp



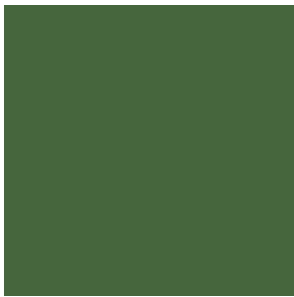
Onyx
\$4.75/tsp



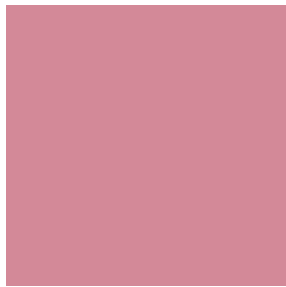
Taupe
\$2.50/tsp



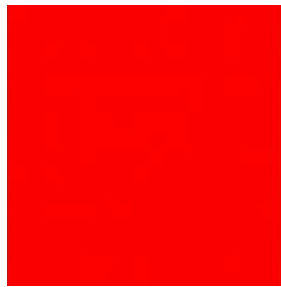
Vivid Blue
\$4.25/tsp



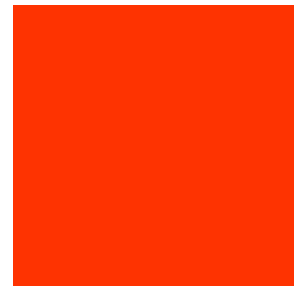
Grass Green
\$3.50/tsp



Shell Pink
\$6.75/tsp



Intense Red
\$6.50/tsp



Orange
\$6.00/tsp X

FIND IT: All mason stains are on the shelves above the printers

⊛ Tall clear container Small round container **NOTES:** X On backorder

Donkey Mud Slab Molds

Hump Molds

Slump Molds

Sprig Molds



SLAB MOLDS

MOLD #	TYPE/SIZE	MOLD SHAPE
1	13.5" - Rectangle Casserole/Serving <i>(Drape Mold)</i>	
2	18" - Large Bowl <i>(Drape Mold)</i>	
3	13.75" - Shallow Bowl <i>(Drape Mold)</i>	

4

10" - Oval Bowl
(Drape Mold)



5

9-5/8" - Pasta/ Salad/
Serving Bowl
(Drape Mold)



10" - Pasta/ Salad/
Serving Bowl
(Drape Mold)



6

7

15" Platter -
Hydro-Bat
(Drape Mold)



8

17" Platter -
Hydro-Bat
(Drape Mold)



9

12" Charger Plate -
Hydro-Bat
(Drape Mold)



10

15" Charger Plate -
Hydro-Bat
(Drape Mold)



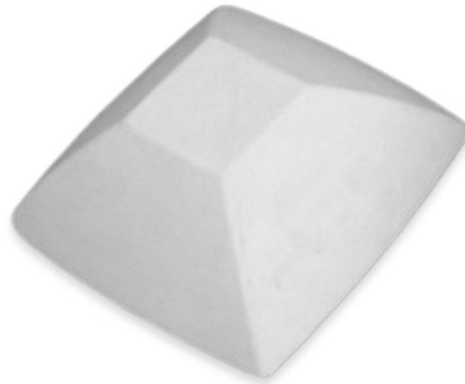
11

6 x 6 x 3" Square Bowl
(Drape Mold)



12

Candy Dish
(Drape Mold)



13

Handles
(Sprig Mold)



14

22 x 9" Butler Tray
(Slump Mold)



15

7.5" Bowl -
Hydro-Bat
(Drape Mold)



16

7.5" Small Plate -
Hydro-Bat
(Drape Mold)



17

12.5" Plate -
Hydro-Bat
(Drape Mold)



18




15" Plate -
Hydro-Bat
(Drape Mold)



Donkey Mud Slip Casting Molds

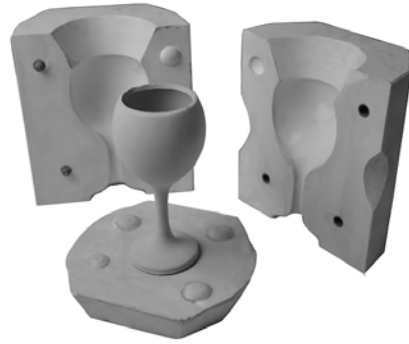


SLIP CAST MOLDS

MOLD #	MOLD TYPE	MOLD SHAPE
1	Large Breakfast Bowl	
2A, 2B, 2C, 2D	Shot & Sake Glasses (x4 different shapes)	
3	Cup/Tumbler (Handless)	

4

Wine Glass



5

Bono Mug



6

Cream jug



7

Eren Mug



8

Round Pot
(6" x 6.5")



9

Large Envelope Vase
(13.75" x 6.5")



10

Medium Vase
(11.5" x 5.5")



11

Large Vase
(13" x 5.15")



10 & 11

Medium & Small Vases
(for comparison)



12

Home Décor Vase
(9.5" x 5.5")



13

Short Envelope Vase
(7.5" x 9")



14

Soup Cup with Handle
(7.75" x 3.5")



15

Latte Mug
(6" x 5.25")



16

Lisa Mug
(4.5" x 5")



17A
17B
17C

Teapot & Lid
(6.75" x 8.75")
*Pour in all three separate
molds, score, and slip
together to make teapot*



Glazing Tips Et More



Layering with COYOTE® Shino Glazes

Coyote's Shino glazes are designed to emulate the look of a gas fired shino when fired in an electric kiln, but they can also be used to create a whole new range of finishes unlike anything else. The eighteen Shino colors can be layered under or over nearly any of Coyote's glazes, making them some of the most versatile cone 6 glazes available.

On this page, you will find Coyote's entire series of Shino glazes (not all available in the Donkey Mud Studio), as they appear when layered over Coyote's Gloss Black. The combinations are endless, but for a good starting place, you can also try a Shino over *any* of the Gloss colors.

For brushing, apply 3 coats of Black (or other Gloss color). Allow to dry, then apply 2 to 3 coats of the Shino color.

Blue Shino

MBG043



OVER



Black

MBG002



Butterscotch Shino

MBG086



OVER



Black

MBG002



Cedar Shino

MBG087



OVER



Black

MBG002



■ Blue ☉

■ Butterscotch ☉

👑 Cedar ☉

Goldenrod Shino

MBG088



OVER



Black

MBG002



Green Shino

MBG044



OVER



Black

MBG002



Leopard Shino

MBG089



OVER



Black

MBG002



■ Goldenrod ☉

■ Green ☉

■ Leopard ☉

Light Blue Shino
MBG067



OVER



Black
MBG002



Mocha Shino
MBG090



OVER



Black
MBG002



Pistachio Shino
MBG093



OVER



Black
MBG002



Light Blue ☉

Mocha ☉

Pistachio ☉

Plum Shino
MBG092



OVER



Black
MBG002



Sandstone Shino
MBG094



OVER



Black
MBG002



Shino
MBG042



OVER



Black
MBG002



Plum ☉

Sandstone ☉

Shino ☉

Steel Gray Shino
MBG096



OVER



Black
MBG002



Sunrise Shino
MBG097



OVER



Black
MBG002



Steel Gray ☉

Sunrise ☉

Layering with COYOTE® Texas Two-Step Oilspot Glazes

These glazes work as a two-part system, with the top coat pulling away to reveal brilliant spots of the glaze beneath.

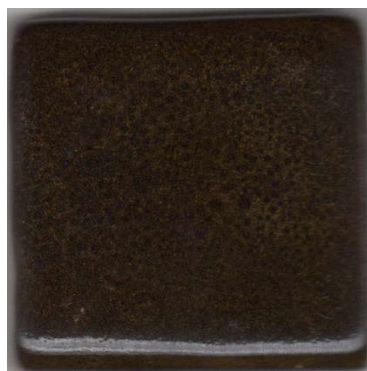
Below is the Two-Step series, with every overcoat/undercoat combination shown that is available at Donkey Mud Studio. To use the Texas Two-Step glazes, simply apply a Step One Undercoat to bisque ware (two or three coats brushing, one coat dipped) and wait for it to dry completely. Then, cover all or part of the first color with a Step Two Overcoat. When the piece is fired to cone 6 in an electric kiln, the glazes will interact, creating a phenomenal oil spot effect.

Varying the thickness of the glazes during application will have a dramatic effect on the finished piece, as the thicker the glazes get, the larger the spots they will create. We found the optimum thickness to be two coats of the Step One Undercoat and three coats of Step Two Overcoat, but you may prefer thicker or thinner applications for different effects. Try experimenting!

STEP ONE UNDERCOATS:



 Licorice 



 Coffee Bean 

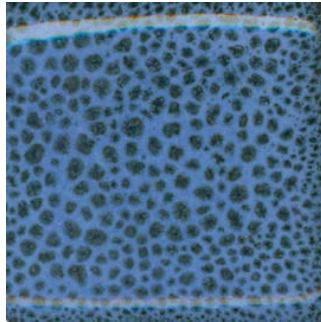


 Brick Red

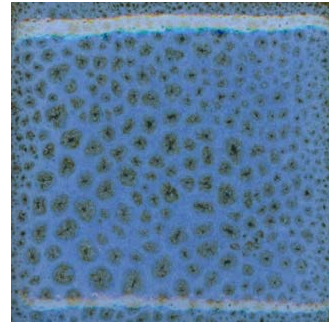
STEP TWO OVERCOATS:



Blue Moon ☉



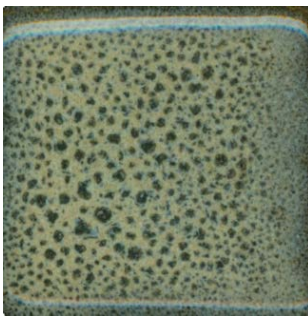
Blue moon over licorice



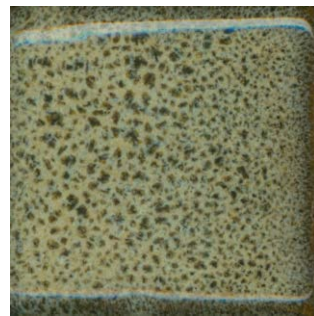
Blue moon over coffee bean



Birch ☉



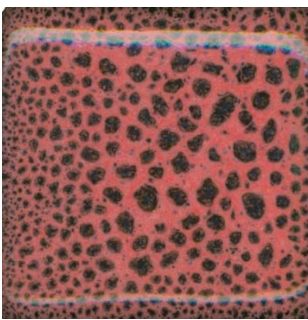
Birch over licorice



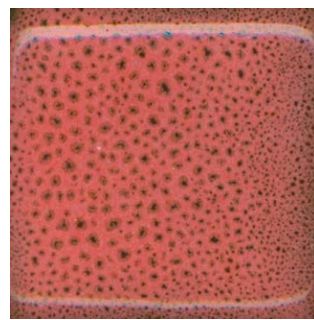
Birch over coffee bean



Texas Rose ☉



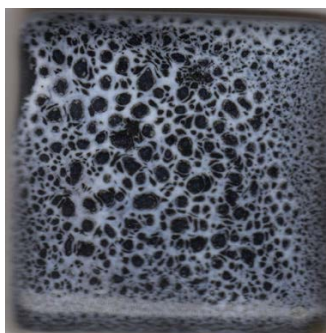
Texas Rose over licorice



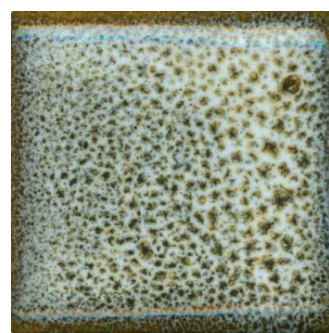
Texas Rose over coffee bean



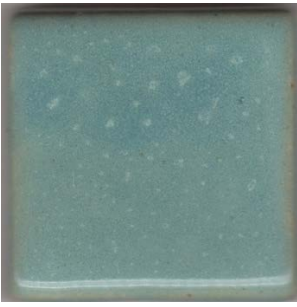
Marshmallow ☉



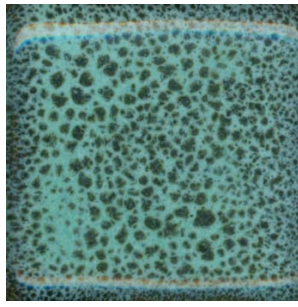
Marshmallow over licorice



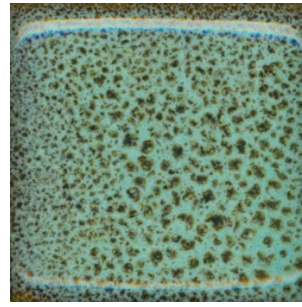
Marshmallow over coffee bean



 **Sea Mist** 



Sea Mist over licorice



Sea Mist over coffee bean

COYOTE® Glazing & Firing Instructions

All Coyote glazes, dry or wet, are designed to be equally suitable for brushing and dipping. Below you will find tips on both application methods, as well as information about firing.

Brushing

Coyote glazes should be applied to bisqueware. Underglazes can be applied to bisque or greenware. The trick to glazing is to get an even application of the correct thickness. Too thin and the colors can be ugly, too thick and they can be runny. We always quickly rinse our bisqueware right before we glaze, as this washes off any dust, and makes the glaze brush and adhere better. Thoroughly mix the glaze just before you use it.

A soft, full brush works best for glazing, we prefer a 1" or 2" wide hake brush; it holds a lot of glaze and gives a nice even coat. It is easier to get even coverage if you alternate the direction of your brushstrokes: brush the first coat side to side, then the next coat up and down. Allow each coat to dry completely before applying the next.

It is important to remember that each brush and glaze is different. Most colors should look their best after 2-3 coats, but you should make several test pieces whenever you are trying a new color or combination, to find the thickness that works best for you.

Leave about 1/4" at the foot unglazed. All glazes move a little in the firing, and some are quite runny (see the list below for runny glazes). Always leave enough room for your glaze to flow some without sticking to the kiln shelf. Until you are familiar with a particular glaze, it is better to leave some extra room. Make sure that there is no glaze on the bottom of your piece; Glazes become molten glass in the kiln, so if there is any glaze on the bottom, or if it's too thick and runs, your pot will stick to the shelf. This will wreck your pot and your kiln shelves. If glaze has gotten on the bottom of your piece, just wipe it clean with a damp sponge. Underglaze fluxes at a higher temperature and will probably not stick to kiln shelves in most firings, but you should still test it, and avoid having any on the bottom of your ware if possible.

Dipping

In many cases it may be more convenient to dip your wares in a large bucket of glaze. As with brushing, managing the thickness is key to achieving the right look. A quick rinse of the bisqueware will wash off any dust and provide a more even coat of glaze.

Begin by applying wax resist to the foot of your pot and about 1/4" up the foot (where you don't want any glaze). Until you have done enough testing to be familiar with a particular glaze, it is better to leave some extra room. Use a thin coat of wax, it works better and dries faster. Let the wax dry for at least 15 or 20 minutes before dipping a pot in glaze.

Many Coyote glazes seem unusually thick if you are unfamiliar with them. Typically they are suitable for dipping after thorough mixing. Adding additional water or deflocculants may cause the glaze to become too thin to apply properly with one dip. Always test your glaze before altering it.

To coat the whole piece in a single glaze, the easiest technique is to pick it up with a pair of glaze tongs, dip it in, count to three and pull it out. Make sure to empty it as you withdraw it: If you pull a bowl out still full of glaze it will weigh so much that the tongs will break through. Hold it upside down over the bucket to drain the excess glaze.

There will probably be some glaze sticking to the waxed areas. Wipe off what you can while you are holding it with the tongs, then set the piece down and let it dry. After it is dry enough to handle, turn it over and sponge off any glaze still remaining on the bottom. The foot must be perfectly clean before it can go in a kiln.

Glazes will run more the thicker they get. If you are going to double-dip a pot to create overlaps, it's best to keep the second glaze limited to the top half. This will allow room for the glaze to flow without flowing off your work.

Firing

Every kiln and firing is different. It is best to use witness cones in every firing.

Coyote glazes are designed to be fired between witness cone 5 and witness cone 6. Coyote underglazes should be fired to at least cone 5 and can go all the way up to cone 10.

Cone readings are a combination of time and temperature, and do not correspond directly to any specific temp in degrees. Most digitally controlled kilns have a pre-programmed cone fire setting that will allow you to reach the proper temperature with minimal fussing (we use a cone 5, fast, with 30 minute hold.) For manual (sitter) kilns we recommend using a 6 cone.

Thermocouples and other electronic measuring devices are prone to error and degrade over time. The only way to be certain that your kiln is firing to the right temperature is to use witness cones every time you fire your kiln.

The tip of your self supporting cone 5 should be at least even with the base, and the tip of the cone 6 should not touch the shelf.

Slow Cooling

Cooling glazes at different rates can provide dramatically different finishes. Many Coyote glazes are designed specifically to take advantage of this to create special effects, and many more are affected in surprising ways. All Coyote glazes can be slow cooled.

Slow cooling effectively lengthens the period of firing during which most crystals develop, resulting in more and larger crystals. Depending on the composition of the glaze, this will usually produce either large visible crystals, or a matted surface (microcrystals.)

To slow cool a glaze, you must be firing in a kiln with a digital controller. As the control panels for programmable kilns vary across brands, you should consult your owner's manual, or contact the seller or manufacturer of the kiln, for instructions on how to program your specific kiln.

Once you know how to program your kiln, it will take some experimentation to find the firing cycle that works best for your ware. The only way to be sure your kiln fired correctly is to use witness cones. As a starting point, our schedule is below:

Ramps 5

100/hr to 220

350/hr to 2000

150/hr to 2200 hold for 15 minutes

500/hr to 2150 hold for 15 minutes

125/hr to 1400

It is important to note that you will need to tweak this schedule for your own kiln and firings. Every kiln is different, so there is no schedule that will work for every firing.

The tip of your self-supporting cone 5 should be at least even with the base, and the tip of the cone 6 should not touch the shelf.

Clay and Glaze Fit

Not all glazes will fit well on all clay bodies (nor do all clay bodies fit well with all glazes), so it is always a good idea to test a glaze on the clay you are using to insure they are compatible.

Each clay and glaze have their own expansion (and contraction) rate, and if they are too different problems can result. At about 1000 degrees Fahrenheit, the glaze solidifies, and the clay and the glaze undergo contraction side by side.

The most common fit problem is crazing, caused by the glaze contracting more than the clay body on cooling. This means the glaze is stretched over the clay, resulting in a crazing or crackle pattern. Although there is some evidence that crazed glazes may result in a weaker finished pot, the main concern is aesthetic, and many people just ignore it.

Of much more concern is the opposite problem of shivering. In this case the glaze contracts less on cooling than the clay body, putting the glaze under compression. Some compression can be a good thing, resulting in a stronger pot, but too much can cause the glaze to flake off the pot (shivering). In extreme cases this condition can cause the pot to break (shattering).

It is important to realize that this might not happen for days or even weeks after work comes out of the kiln, so do your testing early.

Expansion/contraction is often confused with firing shrinkage, which is irreversible. Expansion is temperature dependent and occurs with each heating and cooling. Shrinkage doesn't tell you anything about the expansion rate. Some high shrinkage clays have a low expansion rate and vice versa.

Most of the Coyote glazes have fairly average expansion rates and are likely to fit most average clay bodies. We have one series (the Archie's series) that can shiver if used on a high expansion clay body,

so care should be taken to make sure these glazes fit the clay you are using. They are: Archie's Base, Blue Purple, Eggplant, Gun Metal Green, Ice Blue, Opal, Red Gold and Rhubarb.

We have had reports of this series shivering on the following clay bodies:

Aardvark: SBF

Alligator Clay: MC360 Lovestone high fire

AMACO: No. 58

Axner: Mike's Stoneware

Columbus Clay: Buff Stoneware #146

Continental: B-Clay, Mid-Range White, and Mid-Range Oxidation Body

Georgie's: G-Mix

Highwater: Half & Half, Red Rock, Loafer's Glory, and Brownstone

Kansas Clay: Flint Hills Buff

Kentucky Mudworks: Sheltowee

Laguna: #80, Speckled Buff, and Sybil's w/speckles

L & R: Deep Red

New Mexico Clay: WH8

Rovin: R077

Standard: #112, #201, #266, #245, #308, and #760

Stone Mountain: 202, 255, and 302

If you know of any others please let us know.

If the clay you are using doesn't fit with these glazes, but you want to keep using them (they are beautiful), the only solution is to try a different clay body. These glazes work fine with most clays, only bodies with unusually high expansion cause a problem.

Safety Information



COYOTE® Product Safety Information

Coyote Glazes and Underglazes are evaluated by an independent toxicologist. None of our recipes use lead and all are non-toxic in the liquid state. Continue reading below for more information.\

Liquid Glaze

All Coyote liquid glazes are non-toxic under proposed use conditions (brushing, pouring, and dipping). All of our glazes are lead free, most are cadmium free; however none of these glazes should be taken internally as they contain ingredients not suitable for ingestion or inhalation. All Coyote glazes contain quartz (silica), and some contain cobalt, chromium and cadmium. We do not recommend that the glazes be used for spraying, as that would increase the risk of inhalation.

Product labeling; All of our glazes have been evaluated by an independent toxicologist and are properly labeled in accordance with ASTM D-4236. In liquid form none require any warning statement other than "conforms to ASTM D-4236." However, we voluntarily adhere to stricter labeling guidelines which include the following statements:

-WARNING: This glaze contains quartz, and might contain titanium dioxide, chromium, cobalt, or cadmium.

Possible cancer agent based on tests with laboratory animals, exposure may cause lung damage.

-Keep out of reach of children, avoid inhalation. Call your local poison control center for more health information.

-This product contains chemicals known to the State of California to cause cancer or birth defects or other reproductive harm.

Dry Glaze

Coyote Dry Glazes contain the same ingredients as the Liquid Glazes. However, due to the increased potential risk of inhalation, they are not labeled as non-toxic. Liquid glaze or underglaze when sprayed also poses an inhalation risk. All Coyote glazes contain quartz (silica), and some contain cobalt, chromium and cadmium. Avoid creating dust, use a NIOSH approved respirator and local exhaust. All of our glazes are lead free, most are cadmium free; however none of these glazes should be taken internally as they contain ingredients not suitable for ingestion or inhalation.

Product labeling; All of our glazes have been evaluated by an independent toxicologist and are properly labeled in accordance with ASTM D-4236. Dry glazes have the following statements:

-WARNING. This glaze contains QUARTZ (SILICA) POSSIBLE CANCER AGENT BASED ON TESTS WITH LABORATORY ANIMALS. EXPOSURE MAY CAUSE LUNG DAMAGE KEEP OUT OF REACH OF CHILDREN AVOID INHALATION CALL YOUR LOCAL POISON CONTROL CENTER FOR MORE HEALTH INFORMATION.

-WARNING: This product contains crystalline silica and/or other chemicals known to the State of California to cause cancer. MSDS Available. Conforms to ASTM D 4236

Underglaze

All Coyote liquid underglazes are non-toxic under proposed use conditions (brushing, pouring, and dipping). We do not recommend that these underglazes be used for spraying. All of our underglazes are lead free, most are cadmium free; however none of these underglazes should be taken internally as they contain ingredients not suitable for ingestion or inhalation. All Coyote underglazes contain quartz (silica), and some contain cobalt, chromium and cadmium.

Product labeling; All of our underglazes have been evaluated by an independent toxicologist and are properly labeled in accordance with ASTM D-4236. In liquid form none require any warning statement other than "conforms to ASTM D-4236." However, we voluntarily follow stricter labeling guidelines that include the following statements:

-This Lead Free Non-Toxic underglaze is safe for food containers and dinnerware when covered with Coyote Clear glaze and properly fired.

-Warning: This product contains crystalline silica and/or other chemicals known to the State of California to cause cancer or birth defects or other reproductive harm.

-This product in its liquid form is certified Non-Toxic (ASTM D 4236) but risk may arise if sprayed, or if dried product is sanded and crushed creating a respirable dust or a mist that is inhaled. If dust or mist exist, wear a NIOSH approved respirator.

-Always wear an apron to protect clothing, wash hands after using; keep out of reach of children.

Food Safety

Currently the only materials that are regulated by the FDA regarding food safety in ceramic glazes are lead and cadmium. All Coyote glazes are lead free, and those containing cadmium (in the form of inclusion stains) have in our testing passed FDA cadmium release guidelines when properly fired.

Because of the many variables in every studio, we cannot guarantee that your ware will be safe for food use. Firing temperature, interaction between different glazes or underglazes, or possible contamination can all affect the food safety of your work. Potters making ware for food use must test their own work to determine its dinnerware status. We recommend that ware produced for sale be tested by the potter at an approved laboratory before it is marketed. You can find information about the lab Coyote uses at www.vanguardglobalassociates.com (Vanguard Global Associates).

Amethyst, Brick Red, Buttercup, Butterscotch Shino, Cedar Shino, Cherry Satin, Coral Satin, Dragon's Eye, Dusty Rose, Enchanted Sunset, Fairy Rose, Fire Opal, Lemon Cream Satin, Orange, Passion Red, Peach Blush, Phoenix Egg, Plum Shino, Pumpkin, Really Red, Red, Red Orange, Rhubarb, Sedona Sunset, Sundrop, Sunrise Shino, Sunset Pink, Sunshine Yellow, Tiger Lily, Texas Rose, and Turquoise Lake contain Cadmium in the form of inclusion stains; in our testing, all of these glazes passed FDA guidelines in leaching tests for cadmium release.

Blue Matt, Bronze Temmoku, Crystal Aurora, Crystal Celadon, Crystal Nebula, Crystal Lagoon, Green Matt, Green Shino, Iron Matt, Ivory Crystal, Peacock Green, Rose Crystal and Turquoise Matt are not recommended for food use, as they may change color or texture with repeated exposure to food and dishwasher detergents.

The Crawl glazes are not recommended for food use due to their texture.