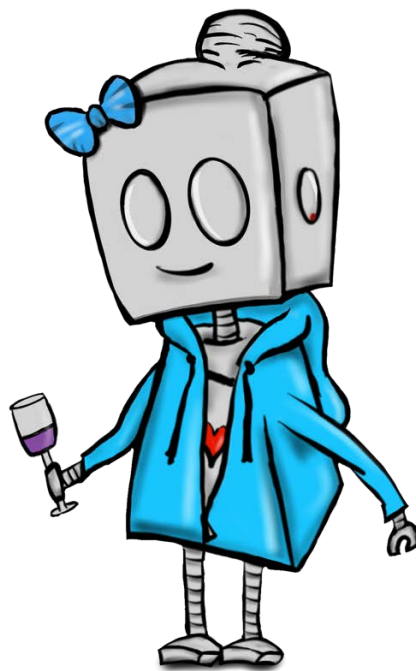




Pottery Bible



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 & 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)

Every piece under 6" on its longest side: \$4.80/pc

Everything else: \$0.07 per cubic inch (MINIMUM 2.5" ON ANY SIDE)

TO CALCULATE: length x width x height, always at its widest/tallest/longest dimensions. The minimum measurement for any side must be factored at 2.5"

Please pay *before* 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!

Raku Workshop

Because of the expense and time associated with raku, the following is the total cost of participating in an amazing half-day raku workshop:

Workshop fee (must RSVP): \$80

Raku glazes: included with workshop, up to x2 pieces of any size. Each piece thereafter will range from \$8-\$20 depending on the size of the piece.



Raku firings: included with workshop, up to two S-M pieces or one L-XL piece. Each piece thereafter will range from \$10-\$45 depending on the size of the piece. Broad, flat pieces take up a lot of kiln space, so they will always count as one XL piece.

Included in workshop: bisque firing your work beforehand, newsprint, pine shavings, propane gas, safety gear.

Not included: raku clay (buy by the bag)

Required to participate: show up on time to help setup. Stay to the end to help cleanup.

Please do not bring guests/spectators without permission. All participants and guests will be required to sign a waiver. Due to the dangerous aspects of raku, children under the age of 18 are not permitted.

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 \$30/month. Only three 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 an extremely long 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: \$110/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: \$145/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: \$185/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 work.

1. Clean-up your own mess

- a. Entire wheel well/wheel
- b. Floor around your wheel (big yellow sponge)
- c. Splashes around your work area
- d. Workbenches/stations
- e. Floor around your workbench (sweep and sponge if necessary)
- f. Tools (put them back in their proper bins/places)
- g. Glazes (put them back with their proper families)
- h. Etc. If you use something or an area, leave it better than you found it.

2. Clean something else, too

Help keep the studio nice for EVERYONE since we all slowly get the whole thing messy. Some things you might clean/wipe down:

- a. A section of floor
- b. Drawer fronts
- c. Worktables
- d. Wedging table
- e. Sink sides/floor around the sinks
- f. Wall bins
- g. Stools
- h. Rogue splashes
- i. Clay covered tools
- j. Etc.

Be sure to power off your wheel and replace the stool upside down on top of it!

Dan's Quick Glimpse How-To

Slip Casting

(Creating Pottery with Liquid Clay)

1. Make sure mold is clean of all clay
 - a. NEVER use metal tools to scrape or clean molds (use wooden ones)
2. Make sure your casting slip (the liquid clay) is thoroughly mixed
3. Assemble all parts of mold **tightly** with nylon straps and rubber bands
4. Pour your slip through the small sieve into the mold until it bulges from the opening
5. Seal your clay bag/bucket so it doesn't dry out!
6. For smaller molds, wait 15-45 minutes depending on how thick you want your clay walls to be (big molds take much longer!)
 - a. 15 minutes will usually be thin, about 3/16"
 - b. 45 minutes will usually be thick, about 1/3"
 - c. If the mold is wet/saturated from previous use, it will take longer
7. Check your mold every 5-10 minutes and top it off with slip (if it starts to sink below the top of the mold)
8. Dump the slip back into your slip bag/bucket (DO NOT TURN IT RIGHT SIDE UP) and rest it atop the metal bars (one side only) to drain for at least five minutes
9. Remove it and set it on top of the work surface using the metal bars (so air can get through). Seal your clay bag/bucket so it doesn't dry out!
10. Wait 1-2 hours and carefully remove the mold
 - a. Your piece will still be very soft. Set it out and let it dry for a little while before working on it.
11. **Thoroughly clean *everything* you used and your work area!**
 - a. Remember to scrape out the mold **with a wooden tool**, DO NOT try to rinse it
12. Use a sponge, kittling knife, needle tool, etc to clean up the rim of your pot, remove seam lines, etc

Dan's Quick Glimpse How-To

Hump & Slump Molds

(Creating pottery using slab molds)

1. Choose the amount of clay you need for your slab. Remember, it should drape several inches over the mold in each direction (you will cut the excess away and be able to use it later)
 2. Flatten your clay by hand so it's roughly 1.5" tall (and square)
 3. Using the slab rolling machine, start moving the clay back and forth, lowering it about ¼" between each pass
 - a. **Be sure to use the correct slab roller material.** The canvas is for dark clays, the smoother one is for light clays
 - b. **Rotate the clay 90 degrees each pass.** If you're doing anything round or square you want as square a piece as you can make. If you're doing something rectangular, you can work it a little different to make it longer
 4. **If using a hydro-mold:** fasten the mold to your wheel head. The only difference between this and doing it on a tabletop is that the wheel is spinning while you work
 5. **If using a regular mold:** set it on a clean bench top and make sure you have plenty of elbow room
 6. Drape your slab *slowly* over the top of your mold, starting in the middle. Lower it down slowly to let it naturally sink and sit properly on the mold
 7. Once you have set it down, release it and use your fingers to slowly press from the middle toward the outside edges.
 - a. You are simply forming here and pushing any air out. Do not press and flatten the clay as you go. This is a gentle procedure.
 8. Use a needle tool to carefully trim the excess to about 1" below the bottom of the mold (all the way around). Ball up the extra clay and save it for future use
 9. Using a damp sponge, work your way continuously around the clay, smoothing it out and compressing the clay
 10. Now use a soft rib and do it again to really compress your clay
 11. Now do it with the sponge again to make it nice and get rid of any slip buildup
 12. Trim around the base of the mold with your needle tool, getting right against the mold but not digging into it at all. Your line will be a bit rough, that's expected.
 13. Let it dry until the whole thing has lifted about ¼" to ½" (as the plaster dries out the clay)
 14. Once it is leather hard to the touch, carefully lift the clay off the mold
 - a. Note that this is the stage you will add foot rings, handles, feet, etc. So if you're adding anything to the bottom of your piece, this is the time
 - b. Note that this is the stage you will add your maker's mark, stamp work, texture work, etc.
- Use a damp sponge, kettling knife, etc to clean up the inside of the pottery, remove canvas marks, clean up/compress top rim, etc

Dan's Quick Glimpse How-To

Multi-Layer Glazing

(Creating amazing glaze effects with multiple layers of different glaze types)

1. **Do not ever cross-contaminate any of the glazes during this process**
 - a. Always use a clean ladle or syringe to get thoroughly mixed glazes from their buckets/containers
 - b. Always blow the tops of buckets off before opening them
 - c. NEVER double-dip any piece
 - d. NEVER dip your paintbrush directly in the glaze bottle or bucket – always use a side container
 - e. If we all want amazing glazes, we all have to work together to never cross contaminate!
2. Using the Pottery Bible, choose 2-3 glazes you believe will layer well together. Be sure to think about:
 - a. Food safety: if you're using your pottery for food or beverage, use all food safe glazes
 - b. Sheen: glossy glazes often look better with glossy glazes, matte with matte, etc. Sometimes you can mix 'em up, but usually don't
 - c. Glaze Stability: if a glaze is stable, it does not run. If a glaze is unstable, it is runny. When you mix a stable and an unstable glaze together, they will be runny (albeit possibly a bit less so)
3. *Always* brush on your glazes when doing multiple layers. Dipping just doesn't have the same effect. Take my word for it.
4. Brush x2-x3 coats of your base layer inside and out. Let each layer dry thoroughly before adding a new one.
5. Choose where you want your next layer to start/stop. Brush x2-x3 coats of your 2nd layer inside and out. Let each layer dry thoroughly before adding a new one.
6. If using a 3rd layer, do the same thing.
 - a. NOTE: Every additional layer will take longer to dry than the layer before it

NOTE: There is no glaze that doesn't run at least a tiny bit. Always leave at least ¼" free from glaze at the bottom of your pot. NEVER have glaze on the bottom of your pot.

If you are using a flux or a runny glaze DO NOT apply glaze further down than the top 1" of your pot.

FOR BEST RESULTS:

- 1) Look at what other people have done to achieve awesome glaze results and find similar property glazes to use the same way they did
- 2) If the glaze is super thick, limit it to two coats for each glaze. Also, if you're doing 3 glazes or more, limit it to two coats for each glaze

You can use a heat gun to speed things up, but any time you can let it dry naturally, you will have better results.

Dan's Quick Glimpse How-To

Carving & Sgraffito

(Add texture and character to your pottery with carving and etching)

The following are just tips, not a step-by-step process.

- 1) **Don't just eyeball lines around your piece.** Put your piece on the wheel and lightly use a rubber tip or needle tool to make a perfect line around you can follow (don't go too deep!)
- 2) **Do it with confidence!** If you're worried that you'll mess up, you will! Carve lines and chunks out of your piece with confidence with everything you do. Just trust me with this and go for it!
- 3) **Keep your eye on your end marks.** Don't watch where your knife or carving tool currently is, watch the spot you're trying to end up at.
- 4) **Don't go too thin.** It's easy with certain carving tools to dig so deep that you break through to the other side or end up with tiny cracks after firing. Always be aware of how deep you're carving.
- 5) **Don't carve wet underglaze.** If you're doing sgraffito, your underglaze needs to be fairly dry. If you etch it too wet, you'll get chunks and flakes coming off of it.
- 6) **Think of the glaze you want to use.** Some glaze breaks when it hits texture and changes color, darkness, etc. Think about how you want your final piece to look once it's glazed.
 - a. **Also think about the thickness of your glaze.** If you're using an opaque, matte, or thick glaze, it will cover up and hide a lot of your hard work once fired. Maybe a glaze isn't even the right decoration. Learn about all your options!
- 7) **Use a dust brush to clean up chads.** Chads are the little flakes and balls that form while you're carving, sticking to your clay. Don't wipe them or pick at them. Use a dust brush whenever possible to not affect your finished piece.

Watch the rim! If you're carving a mug or bowl, think about people's mouths and whether or not they will be comfortable on the rim. Carving usually makes for an uncomfortable experience or... a dribble vessel!

Donkey Mud Clays



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

CLAY:

Yellow level students subtract \$2/bag.

Purple level students subtract \$4/bag.

CASTING SLIP:

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. **Pricing below.** 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. **\$34/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%



Half & Half 5 (WC402)

By combining equal amounts of white stoneware and porcelain, Half and Half is a very throwable white body that remains white after oxidation firing. **\$38.50/bag**

Cone: 5

Wet Color: Light Gray

Firing Color: White

Texture: Slightly Coarse

Avg. Shrinkage: 12.0%

Avg. Water Absorption: 0.5%



Frost Porcelain (WC437)

An exceptionally white and translucent throwing porcelain or hand building for Cone 5-6. Stunning porcelain but prone to s-cracks if you have uneven walls or dry too quickly!

(Dan Only)

Cone: 5

Wet Color: White

Firing Color: White

Texture: Smooth

Avg. Shrinkage: 11.0%

Avg. Water Absorption: 1%



#16 Porcelain (WC617)

Grolleg Cone 6 porcelain. Similar to #15 with more ball clay, making it less white, more plastic and forgiving. Additional silica reduces crazing in some glazes. good for slab forming or throwing. **\$42.50/bag**

Cone: 6

Wet Color: Very Lt Gray

Firing Color: White

Texture: Smooth

Avg. Shrinkage: 13.9%

Avg. Water Absorption: 0.12%



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 - \$34/bag**

Cone: 5

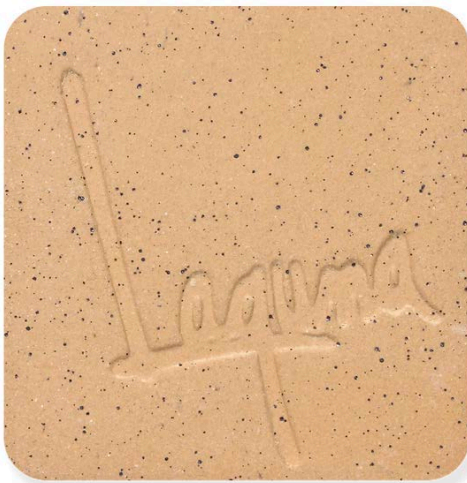
Wet Color: Light Gray

Fired Color: Warm white with speckles

Texture: Smooth

Avg. Shrinkage 12.7%

Avg. Water Absorption 2.47%



Speckled Buff WC403 📄

Low in sand and grog content, speckled buff is smooth textured. An excellent throwing body. The color palette is perhaps best described as 'desert' or 'Southwest'. Falls into the tan/brown color range. **\$38/bag**

Cone: 5

Wet Color: Red Brown

Fired Color: Buff with Specks

Texture: Slightly Coarse

Avg. Shrinkage 12%

Avg. Water Absorption 3%



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. **(Dan Only)**

Cone: 5

Wet Color: Chocolatey brown

Fired color: Black

Texture: Smooth

Avg. Shrinkage 13%

Avg. Water Absorption 2.59%



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%



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 - \$40/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%



Laguna® Colored Porcelain 🏠

Evergreen, Green blue, Gray, Lavender, Navy, Pink, Red, Spring Green, Tangerine, Turquoise, Yellow

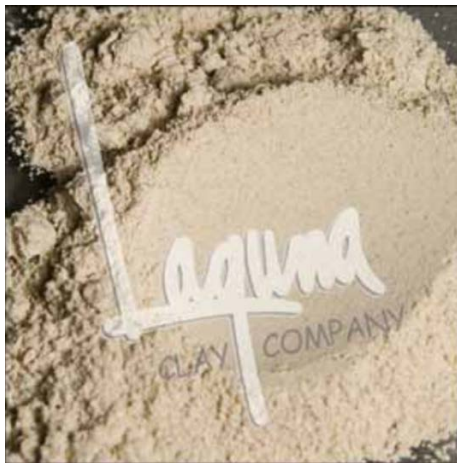
Although it can be fired to lower temperatures (cone 06 for example), the colors become much more vibrant as you go hotter. The fired clays look great either un-glazed or with a clear glaze coating. **Not available to students, but you can order your own at theceramicshop.com.**

Cone: 6-8

Texture: Very smooth

Avg. Shrinkage 8% +/- 2%

Avg. Water Absorption: Not listed



Hawthorn Bond Fire Clay (Powder) 🏠

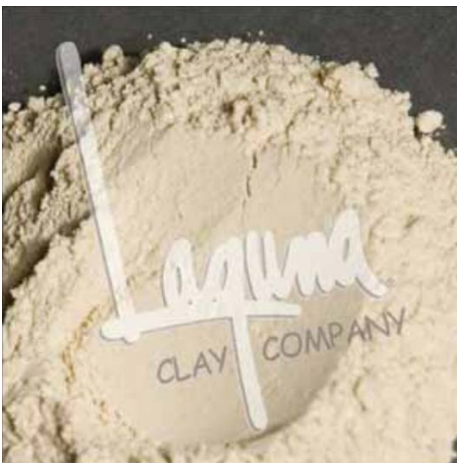
A popular buff firing plastic Missouri fireclay of fine particle size. It fires a light color. Ground to 50 mesh.

Cone: Up to 10

Texture: Somewhat smooth

Avg. Shrinkage 10%

Avg. Water Absorption: Not listed



Lincoln Fireclay 60 (Powder) 🏠

Hammer milled material provides excellent drying, plasticity, and higher iron content. Fires buff in oxidation and golden tan brown in reduction.

Cone: Up to 10

Texture: Somewhat smooth

Avg. Shrinkage: Not listed

Avg. Water Absorption: Not listed

AARDVARK® CLAYS

Yellow students get \$2 off per bag. Purple students get \$4 off per bag.



Arctic White 🇺🇸

A medium smooth white stoneware, great for slab-building (when firm) or throwing (when soft). Has increased texture and greater strength due to the fine grained sand.

\$38.50/bag

Cone: 5

Wet Color: Light Gray

Fired Color: Cream

Texture: Semi-Rough

Avg. Shrinkage: 13%

Avg. Water Absorption: 2.5%

CLAY PLANET® CLAYS

Yellow students get \$2 off per bag. Purple students get \$4 off per bag.



Icelia Cone 6 Porcelain 🇺🇸🔥

A true Cone 6 domestic porcelain of superior quality. Fires white and throws extremely well for porcelain. Pounding this clay or wedging it prior to throwing brings out its softness and higher plasticity. **(Dan Only)**

Cone: 6

Wet Color: Light Gray

Fired Color: White

Texture: Smooth

Avg. Shrinkage: 11.5%

Avg. Water Absorption: <1%

STANDARD® CLAYS

Yellow students get \$2 off per bag. Purple students get \$4 off per bag.



Standard Ceramic® 213 Porcelain

A white porcelain body formulated for cone 6 firing. Plastic and throwable. **(Dan Only)**

Cone: 6

Wet Color: Light Gray

Fired Color: White

Texture: Smooth

Avg. Shrinkage: 12%

Avg. Water Absorption: 2%

SIO 2® CLAYS

Porcelain clay from SIO 2. **This clay is not purchasable by students, but you are welcome to order your own at dickblick.com.**



Aneto White® Porcelain Clay

A translucent white porcelain clay that stands out for its high plasticity, making it exceptional for wheel-throwing and modeling.

Cone: 6-8

Wet Color: Cream

Fired Color: White

Texture: Very smooth

Avg. Shrinkage: 9.8%

Avg. Water Absorption: 0%



Black Ice® Porcelain Clay

A black porcelain body which fires to a beautiful black graphite color. Ideal for wheel-throwing and modeling, it features high plasticity.

Cone: 6-7

Wet Color: Black

Fired Color: Black

Texture: Very smooth

Avg. Shrinkage: 10.3%

Avg. Water Absorption: 0%



Cellulain® Paper Porcelain Clay

A translucent white porcelain which stands out for its high plasticity, what makes it exceptional for modelling. It is especially designed for creating impossible shapes with porcelain. The presence of paper fibers inside avoids formation of cracks and deformation problems.

Cone: 6-8

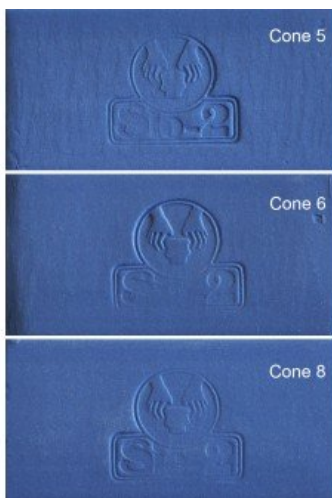
Wet Color: Dark cream

Fired Color: Papery white

Texture: Paper textured

Avg. Shrinkage: 11.4%

Avg. Water Absorption: 2.8%



Upsala® Blue Porcelain Clay

Noted for its beautiful cobalt blue. It has high plasticity, which makes it ideal for wheel-throwing and modelling.

Cone: 6-8

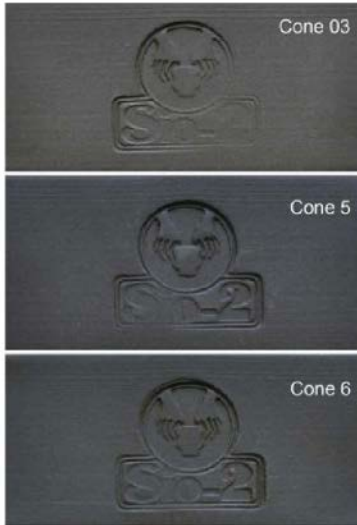
Wet Color: Cobalt blue

Fired Color: Cobalt blue

Texture: Very smooth

Avg. Shrinkage: 10.4%

Avg. Water Absorption: 0%



PRNI Black Stoneware Clay

A black stoneware clay body with a 40% grog that is so fine it's unable to be felt. Formulated for artistic ceramics, this clay is ideal for wheel-throwing and modeling smooth pieces with fine details

Cone: 5-6

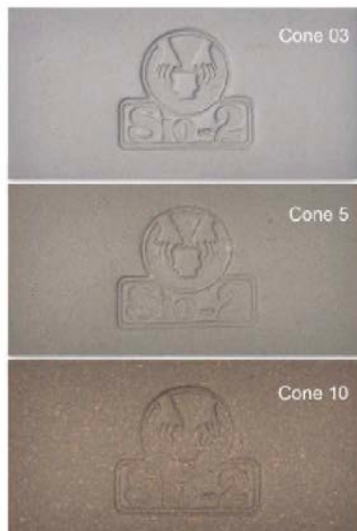
Wet Color: Milk Chocolate

Fired Color: Very Dark Chocolate

Texture: Very smooth

Avg. Shrinkage: 14%

Avg. Water Absorption: 1.3%



Berlin Grey Stoneware Clay

Get a fine level of detail when wheel-throwing or modeling with Sio-2 Berlin Grey Earthenware Clay. It has a high content of grog—40% impalpable grog 0–0.2 mm (up to 80 Mesh)—which produces stunning results during drying and firing stages.

Cone: 5-10

Wet Color: Gray

Fired Color: Various shades of gray

Texture: Very smooth

Avg. Shrinkage: 12.4%

Avg. Water Absorption: 0.1%

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. **NOT CURRENTLY AVAILABLE**

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



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.

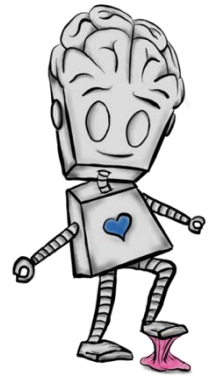
IMPORTANT NOTE:

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 (MAYCO & AMACO)

(EXTREMELY UNSTABLE!) Page 1 of 2

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.**



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) 



Mayco Flux

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



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

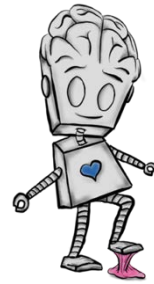
Flux glazes are all currently are off-limits to students except with additional purchase through Dan.

-- MORE FLUX GLAZES ON NEXT PAGE --

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!**

FLUX GLAZES (MAYCO & AMACO)

(EXTREMELY UNSTABLE!) Page 2 of 2



Introducing the Potters Choice Flux glazes! All the things you love about PC-17 Honey Flux – its soft flowing look, how it interacts with other glazes, and how it accentuates texture on light and dark clays – now in six more colors. Food safe, lovely, fluid, and can be used alone or in conjunction with other Amaco glazes for endless creative options. Each Potters Choice Flux glaze has its own character and beauty.



Midnight Run Flux

A glossy dark blue-gray glaze like a velvety night sky. Breaks dark across textured surfaces.



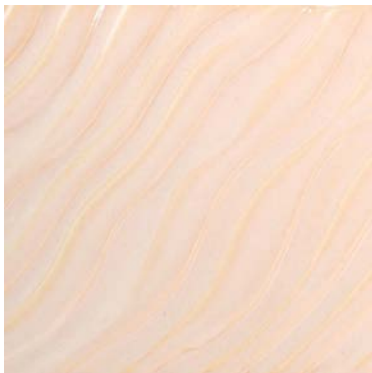
Honeydew Flux

A glossy pale green glaze like the melon it's named for. Breaks across textured surfaces and develops a peachy float when thick.



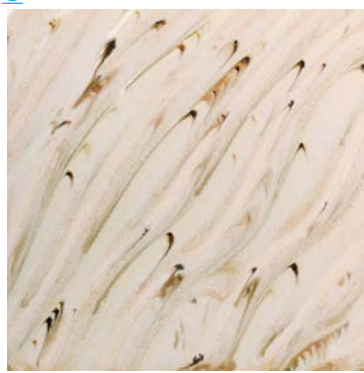
Cirrus Flow Flux

A glossy pale blue glaze like a delicate cloud. Breaks across textured surfaces and develops a peachy float when thick.



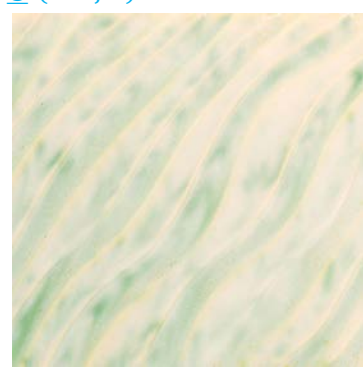
Flux Blossom

A glossy pale pink glaze like a fresh flower. Breaks across textured surfaces and develops a peachy float when thick.



River Birch Flux

A glossy cream glaze with runny dark specks like the bark of a tree. Breaks across textured surfaces and develops a peachy float when thick.





Moss Mist Flux

A glossy cream and green-mottled glaze that breaks across textured surfaces and develops a peachy float when thick.



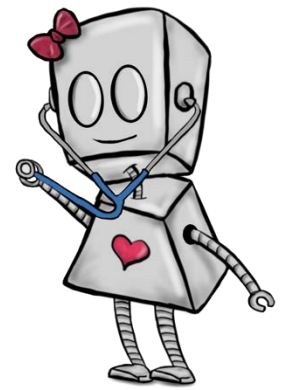
FIND IT:  Gallon bucket/jug  3-Gal bucket  10-Gal bucket  Clear bucket  Pint jar  Quart jar
 Wall  Cart  Rack

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

MAYCO® STROKE & COAT®


(*STABLE*)

DO NOT USE STROKE & COAT FOR BROAD COVERAGE. INSTEAD USE COYOTE GLOSS COLORS.



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



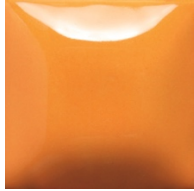
20- Crackerjack Brown



21- Cashew Later



22- Cheeky Pink



23- Jack O'Lantern



24- Sour Apple



25- The Blues



26- Candy Apple Red



27- Camel Back



28- Vanilla Dip



29- Toad-aly Green



30- Tip Taupe

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!**



31- Tiger Tail



32- Silver Lining



33- Ruby Slippers



34- Rawhide



35- Purple-licious



36- Poo Bear



37- Orkid



38- My Blue Heaven



39- Leapin Lizard



40- Jaded



41- Honey Dew



42- Gray Hare



43- Grape Jelly



44- Cutie Pie Coral



45- Blueberry Hill



46- Blue Beard



47- Army Surplus



48- Melon-Choly

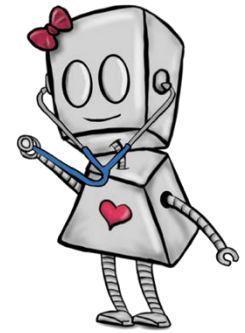


49- Orange Ya Happy

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!**

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® SPECKLED (STABLE)



DO NOT USE STROKE & COAT FOR BROAD COVERAGE. INSTEAD USE COYOTE GLOSS COLORS. Same properties as regular Stroke & Coat (listed in the previous section).



51- Blue Yonder



52- The Blues



53- Cotton Tail



54- Grapel



55- Green Thumb



56- Hot Tamale



57- Jaded



58- Moody Blue



59- My Blue Heaven



60- Orange-A-Peel



61- Pink A Boo



62- Pink-A-Dot



63- Purple Haze



64- Silver Lining



65- Sour Apple

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!**



66- Sunkissed



67- Teal Next Time



68- TuTu Tango



69- Tuxedo

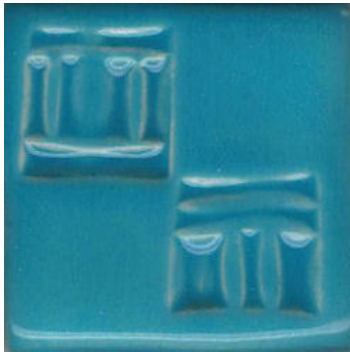


70- Vanilla Dip

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 📦 (back table)

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.

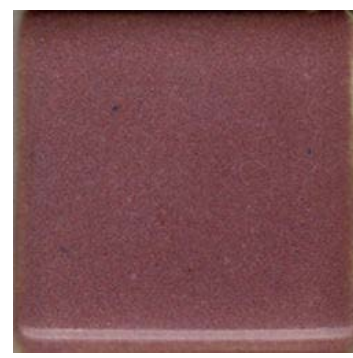
 CE1  17



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.

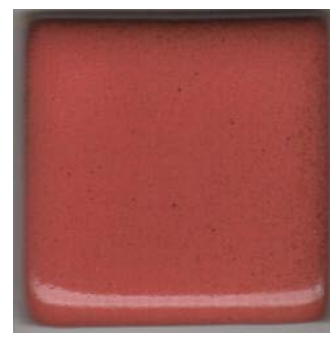
○SH1 ◎19



■ 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.

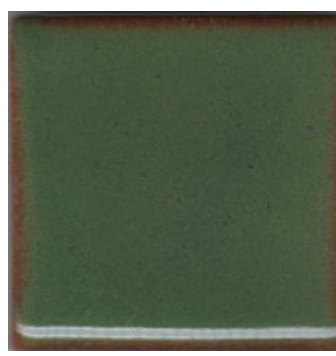
○SH3 ◎14



■ 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



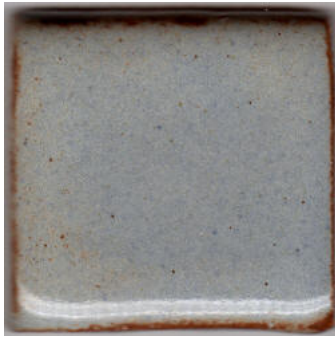
■ Leopard Shino

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!

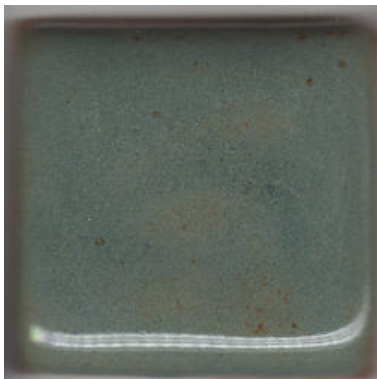
○SH14 ◎21



🔥 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

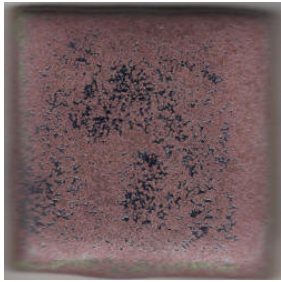
Varying from a sagebrush green to a dark reddish brown, Desert Sage is one of the most popular Shino Glazes. The natural green and brown tones look great on nearly any work.

○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

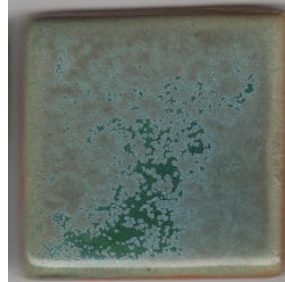
The Archie's Series can be challenging to use but rewards your skill with some of the most beautiful glazes available. They flow and interact with other colors dramatically, creating fantastic finishes unlike anything else possible in an electric kiln. They are also strongly affected by slow cooling.



■ 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.

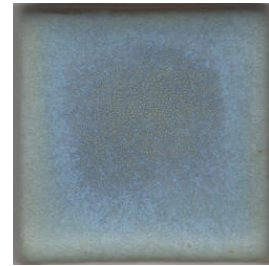
○CA1 ◎58 ▲



■ 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.

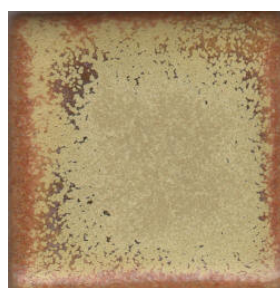
○CA3 ◎68 ▲



■ 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.

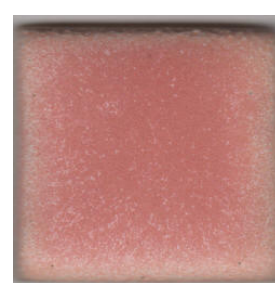
○CA4 ◎65 ▲



■ 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.

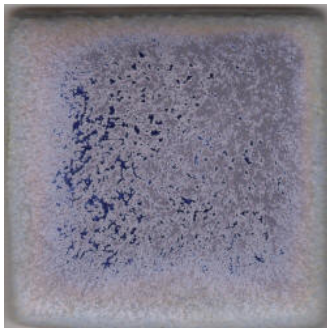
[CA8](#) 



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

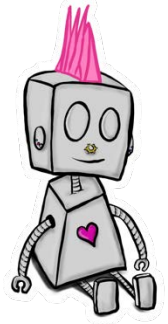
New glaze. No information available yet on Coyote's website.

[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.

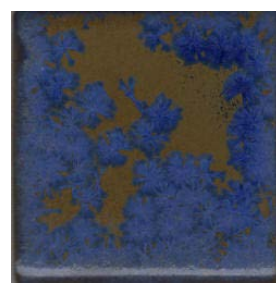
CC1 @41



Crystal Celadon

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

CC2 @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.

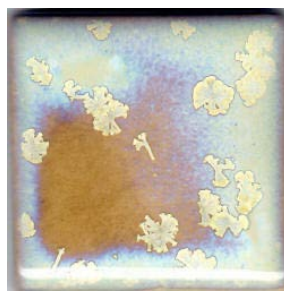
CC3 @40



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.

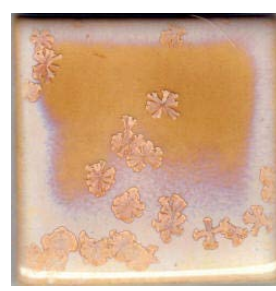
CC4 @39



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.

CC5 @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.

CC6 @37

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® MATT GLAZES (STABLE)

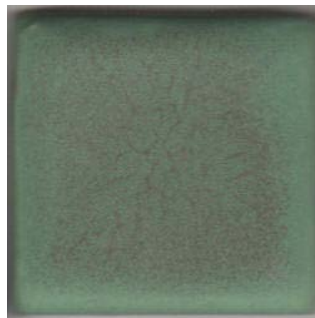
A favorite series for sculptors everywhere. They provide a strong color tone and nice variety without a glossy finish. They are very stable and reliable, almost never running or behaving unexpectedly.



■ 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 📦 (back table)



■ 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 📦 (back table)



■ 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.

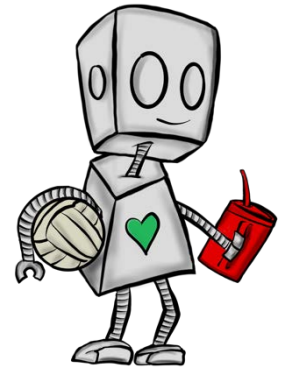
○CM3 ◎50

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® SATIN GLAZES (STABLE) PAGE 1/2

Our Satin glazes have a soft, opaque surface that feels smooth to the touch. Durable, bright, and reliable, they are the perfect series for any functional potter seeking a contrast from more typical gloss glazes. They are not runny, are easy to use, and look great with the Archie's series.



■ Alabaster Satin

A smooth, not quite glossy white, Alabaster Satin is ideal as a liner glaze for functional ware. Try using it with underglaze like a majolica base.

○ST1 □13



■ Baby Blue Satin

A bright blue that feels warm and soft. Doesn't run, combines great with other colors, especially more mobile ones like the Archie's Series.

○ST2 □15



■ Cerulean Satin

A deep blue that absorbs the light and draws the eye. Cerulean Satin works great on its own and looks even better under Bronze Temmoku or Archie's Base.

○ST3 □14



■ Charcoal Satin

A great alternative to Black for potters looking for less shine on their finished work. A natural looking dark charcoal color that absorbs light.

○ST4 □12



■ Coral Satin

A pinkish red with a buttery surface. Doesn't break or run, combines great with other glazes.

○ST5 ◎29



■ Forest Satin

A solid, unbreaking green. Forest Satin looks great on its own, or under other, runnier colors.

○ST6 ◎30

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® SATIN GLAZES (STABLE) PAGE 2/2



■ Hazelnut Satin

An unbreaking brown, suitable for nearly any use.

○ST7 ◎ 33



■ Lapis Satin

A deep bluish purple with no breaking. Gun Metal Green and Lapis Satin is one of the most popular combinations of glaze, creating something unlike both colors.

○ST8 ◎ 28



■ Orchid Satin

A warm purple, considerably brighter and less blue than the Lapis Satin. Orchid Satin's bright tones and subtle surface make it a perfect contrast to darker, glossier glazes.

○ST9 ◎ 31



■ Seafoam Satin

A bright bluish green with a smooth, buttery feel. Great as a slightly calmer, less glossy alternative to Mint.

○ST10 ◎ 32



■ Cherry Satin

A bright, true red. Like the Really Red glaze, but with a less glossy finish that absorbs the light.

○ST11 OR Back Table ✪CG1



■ Lemon Cream Satin

A bright and unbreaking yellow, similar to Buttercup but without the glossy finish.

○ST12 ◎ 27



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 OR Back Table ✪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 🗑 (back table)



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

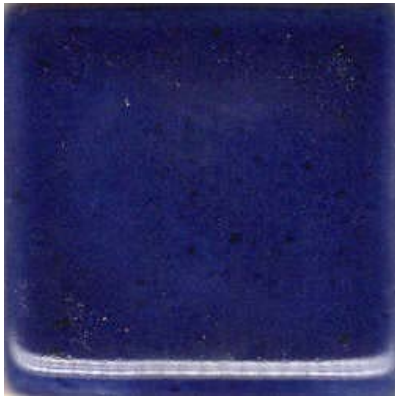
The perfect cover for underglaze, Coyote Clear Glaze is zinc-free and can be used over pinks and reds without damaging them. With proper application and firing, it provides a totally clear glassy surface.

✪GLX2 🗑 (back table)

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 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 ■ (back table)



■ 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



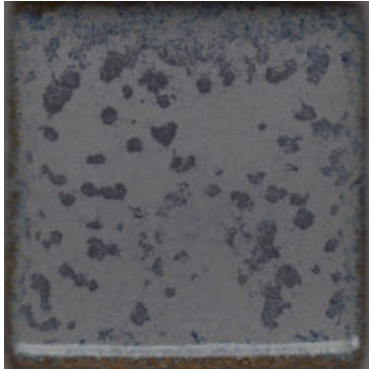
Really Red

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)

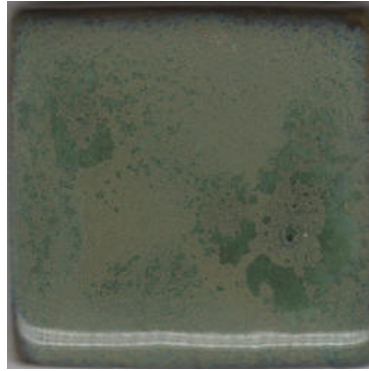
The Mottled Series are designed to produce beautiful, variegated colors with ease. Simple to apply and suitable for all types of ware, these colors are stunning on their own or combined with other glazes. They may appear thick in the jar and should be applied thick.



■ 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

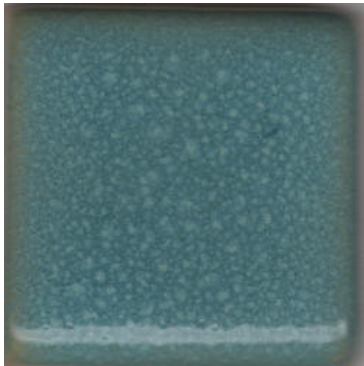
FIND IT: 🟡 Gallon bucket/jug 🟡 3-Gal bucket 🟡 10-Gal bucket 🟡 Clear bucket 🟡 Pint jar 🟡 Quart jar
 🟡 Wall 🟡 Cart 🟡 Rack **NOTES:** 🟡 On backorder 🟡 Super runny – glaze pottery **inside only!**

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  (back table)



Oasis

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

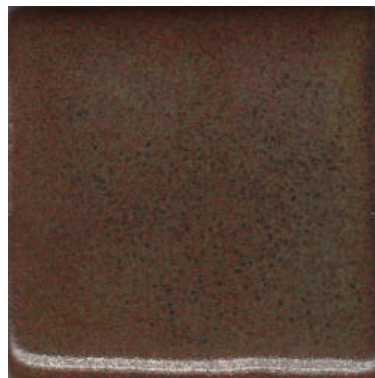
 CP2  23



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

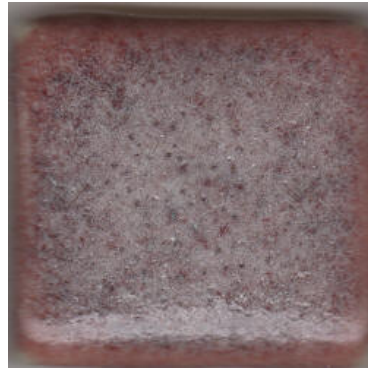
COYOTE® COPPER & IRON GLAZES (VARIED STABILITY) PAGE 2 of 2



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

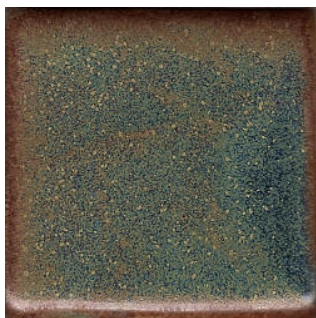
A specialized glaze with a carefully balanced formula, creating true reduction copper red in your electric kiln. Snowy Plum uses a chemical that reduces the glaze locally and must be applied very thick for the reduction to work. Care should be taken to prevent running.

[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.

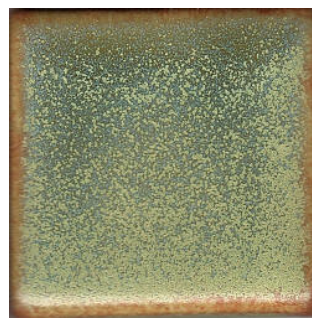
[QC/N1](#)



Aquila

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

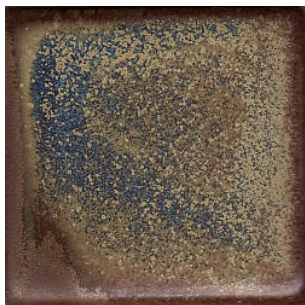
[QC/N2](#)



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.

[QC/N3](#)



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.

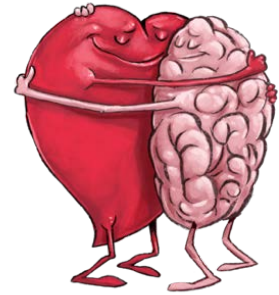
[QC/N4](#)

FIND IT: ☉ Gallon bucket/jug ☐ 3-Gal bucket 📦 10-Gal bucket 🗑️ Clear bucket 🍷 Pint jar 🍶 Quart jar
🚪 Wall 📦 Cart 📦 Rack

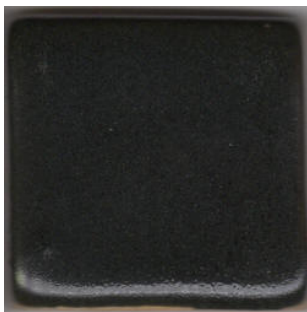
NOTES: ✖ On backorder ⚠ Super runny – glaze pottery **inside only!**

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.





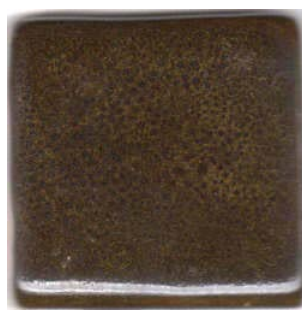
STEP ONE - Undercoats:



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

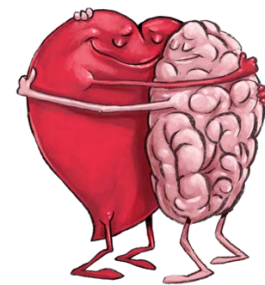
Birch is one of the Texas Two Step Overcoats, and can be layered with Licorice, Coffee Bean, or Brick Red to produce an oil spot effect. It can also be used on its own for a slightly mottled, neutral color.

TX4 60

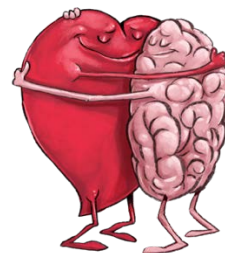
Texas Rose

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



AMACO® CELADON GLAZES

(STABLE, TRANSPARENT) PAGE 1/6



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 🟡C1



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.

🟡C2



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.

🟡C3



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. 🟡C4



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. 🟡C5



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. 🟡C6

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 2/6



■ 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 ◎C7



■ 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. ○C8



■ 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. ○C9



■ 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 ◎

C10



■ Snapdragon

This 100% mixable Celadon glaze is a bright, glossy red that accents textured ware like the ancient glazes it was created to imitate. ○C11



■ 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.

○C12

AMACO® CELADON GLAZES (STABLE, TRANSPARENT) PAGE 3/6



■ 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. [QC13](#)



■ 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. [QC14](#)



■ 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. [QC15](#)



■ 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. [QC16](#)



■ 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. [QC17](#)



■ 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. [QC18](#)

AMACO® CELADON GLAZES (STABLE, TRANSPARENT) PAGE 4/6



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](#)



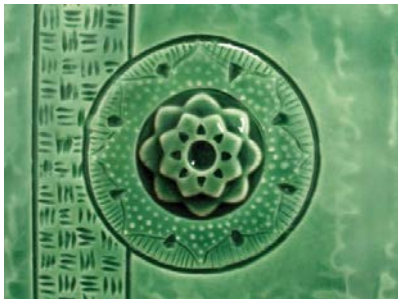
Iron

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](#)



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](#)



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](#)



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](#)



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](#)

AMACO® CELADON GLAZES

(STABLE, TRANSPARENT) PAGE 5/6



■ 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. [○C25](#)



■ 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. [○C26](#)



■ 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. [○C27](#)



■ 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. [○C28](#)



■ 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. [○C29](#)



■ 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. [○C30](#)

AMACO® CELADON GLAZES

(STABLE, TRANSPARENT) PAGE 6/6



■ Sandalwood

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. [C31](#)



■ RedRock

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. [C32](#)



■ Saguaro

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. [C33](#)



■ Succulent

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. [C34](#)



■ Lagoon

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. [C35](#)



■ Mixing Clear

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. [C36](#)

AMACO® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 1/8

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 (stable)

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  PC1

Cosmic Oilspot (stable)

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



 PC10

Temmoku (stable)

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  PC2

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® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 2/8



■ Indigo Float (stable)

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 ○PC3 ⊙PC3



■ Blue Rutile (stable)

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. Apply this glaze heavily. Apply at least 4 coats to allow it to flow just a little. Thin applications yield a darker amber color with spots of blue.

○PC6 ⊙PC6



■ Iron Lustre (semi-stable)

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

○PC4 ⊙PC4



■ Ancient Copper (semi-stable)

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

○PC7 ⊙PC7



■ Albany Slip Brown (semi-stable)

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 ⊙PC5



■ Art Deco Green (stable)

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 ⊙PC8

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® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 3/8



■ Smokey Merlot

(stable)

A warm, dark purple glaze with a soft float of lilac over the surface. This glaze looks stunning on smooth surfaces, over textured surfaces, and layered.

○PC15 ☉



■ Sapphire Float

(stable)

A glossy, denim-blue glaze with a wispy white rutile float, that breaks a green-gray color over texture.

The rutile float dramatically flows with texture and forms beautiful naturally flowing patterns. ○PC16 ☉



■ Flambe

(stable)

A copper red glaze with tones of purple and blue, that gives the same results in oxidation as a traditional reduction copper glaze. Flambé breaks clear on edges or where thin.

○PC17 ☉



■ Copper Red (stable)

An oxblood red that gives the same results in oxidation as a traditional reduction copper glaze. Copper Red breaks clear on edges or where thin.

○PC18 ☉



■ Chun Plum (stable)

One of the artistic heavy float glazes and needs to be applied thick (three coats) to achieve its maximum results. This glaze is slightly transparent when applied thin and yields beautiful bursts of floating rose when applied thick. ○PC19 ☉



■ Tourmaline (semi-stable)

Considered an artistic float glaze that yields floating blue and green colors over an opaque glaze. Should be applied thick (3 coats) and needs room near the foot for a little movement. Works well over other glazes. ○PC20 ☉

AMACO® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 4/8



Blue Lagoon (stable)

The cool tones of Blue Lagoon break milky green and pool into light blue shallows when applied over deep texture. When heavier coats are applied this allows the glaze to float up and create interesting surface variations similar to tides in a blue lagoon. [PC21](#)



Blue Midnight (stable)

A glossy black glaze that breaks into blue highlights where thick. This glaze is good for textured work and also layers well with other Potter's Choice glazes. [PC22](#)



Iron Yellow (stable)

A glossy, soft yellow glaze with flecks of iron, that is relatively opaque and breaks clear over texture. Excellent as a liner glaze for pots where the goal is to show off the decorations on the outside of the vessel. [PC23](#)



Cosmic Tea Dust (stable)

A sparkly, dark brown glaze, which breaks a light yellow-brown over texture. The sparkle shifts subtly from silver to copper to give the glaze an iridescent quality. [PC24](#)



Light Sepia (stable)

An opalescent grey glaze that features strong variations on textured ware. This glaze breaks golden beige where thin and lends well to layering with our other Potter's Choice glazes. [PC25](#)



River Rock (semi-unstable)

The sandy, dark brown tones of River Rock feather into a beautiful ebony before breaking into a rich amber when applied over texture. Subtle green-grey honeycomb shapes appear underneath the amber breaks when this glossy glaze is applied on vertical surfaces. [PC26](#)

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® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 5/8



Blue Stone (stable)

Similar in texture to a worn stone found at the bottom of a river, Blue Stone carries a softness that is visible in its smooth blue-green matte color. The different shades of green feather into dark blues when applied over texture.

[PC28](#) ☉



Deep Sienna Speckle (stable)

A warm, rich russet glaze that is translucent with dark speckles that resemble the surface of reduction stoneware glazes. For more depth and concentration of color, apply thicker. This glaze layers well with our other Potter's Choice glazes.

[PC29](#) ☉



Emerald Falls (stable)

A beautiful glossy green glaze that breaks lighter and pools into a mauve grey-green. When heavier coats are applied this allows the glaze to float up and create interesting surface variations echoing mossy patches found in rolling emerald landscapes.

[PC30](#) ☉



Ironstone (stable)

A glossy, dark glaze that is a deep chocolaty brown where thin with a beige-bronze float where thicker. Mixes well with other Potter's Choice glazes.

[PC31](#) ☉



Lustrous Jade (semi-unstable)

A glossy, opaque glaze that boasts a soft, even green finish like the gemstone it is named for. This glaze layers well with our other Potter's Choice glazes.

[PC32](#) ☉



Toasted Sage (stable)

An opaque, warm gray glaze that has subtle, frothy tones of pink and green. This glaze layers very well with other Potter's Choice glazes- particularly as a top coat.

[PC33](#) ☉

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® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 6/8



Text. Turquoise (stable)

A subtle turquoise gloss, green-beige where thin, but a beautiful aqua where thick. Great for textured ware and layering with other Potter's Choice glazes. [PC13](#)



Seaweed (semi-unstable)

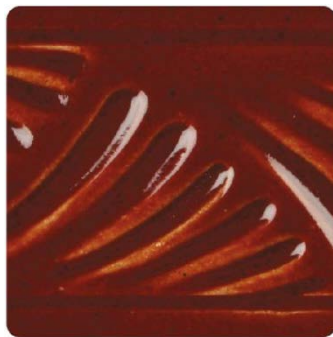
A fluid, deep green glaze that layers beautifully with a variety of Potter's Choice glazes. This glaze breaks brownish over texture and becomes more fluid with thickness. Pay attention to application thickness so the glaze does not flow onto kiln shelves during firing. [PC27](#)



Arctic Blue

(stable)

A soft baby blue color with white float that creates a wispy look. The white wisps enhance the blue while softening the overall look at the same time. This glaze looks great on pieces with texture where the white can pool and break. [PC34](#)



Deep Firebrick (stable)

Alone, it's a rich glossy brick color that can be transparent when applied thin or opaque when thick. It's also a great glaze to underneath other Potter's Choice glazes. [PC35](#)



Palladium (semi-unstable)

A brilliant shimmering silver colored metallic fired at cone 5-6. Works well over top other glazes and is versatile with a wide range of clay bodies. Palladium is highly reflective glaze and breaks a soft green tone over texture. This glaze needs to be applied thick and should have room near the foot for a little movement. [PC36](#)



Saturation Metallic

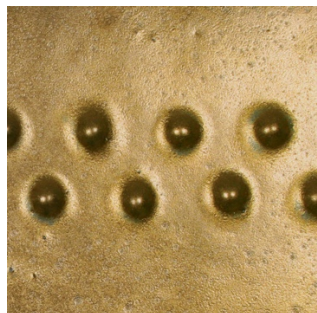
(semi-stable)

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!**

AMACO® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 7/8



■ Saturation Gold

(stable)

Has a smooth, satin/matte finish that is a dark gold similar to bronze when fired. Perfect for sculptural work and industrial ware, this glaze could be a unique accent for any work of art.

[○PC39](#)



■ Satin Oribe

(stable)

Satin Oribe adds a wonderful blue-green burnished look to your wares. Over texture, the dark green pools and light grey breaks bring an extra level of depth to this opaque glaze.

[○PC38](#)

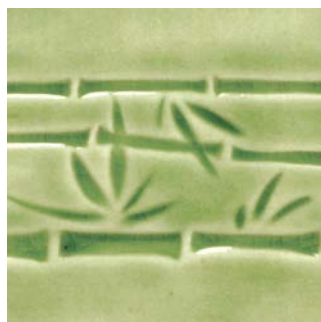


■ Vert Lustre

(semi-stable)

A beautiful flowing green glaze with a metallic sheen like that of ancient Persian Lusterware. This glaze reacts well to texture.

[○PC40](#)



■ True Celadon

(stable)

A delicate light green glaze that reproduces the effects of traditional Asian celadons. This glaze looks striking over any textured ware and has great color response when layered with our other Potter's Choice glazes.

[○PC41](#)



■ Dark Green

(stable)

A fluid, translucent emerald glaze that shows off textured and carved ware. Use over a wash of our High Fired Texturizer for added definition.

[○PC42](#)



■ Ancient Jasper

(semi-stable)

Considered an artistic heavy float glaze and needs to be applied thick (about three coats) to maximize the brilliant colors and floating shades of red. When applied thin, the color will appear more of a stone grey with flecks of metallic bronze and green.

[○PC37](#)

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® POTTERS CHOICE GLAZES (VARIED STABILITY) PAGE 8/8



June Bug

(semi-stable)

A glossy, dark green metallic glaze that develops small triangular iridescent crystals, like the wings of a beetle. This opaque glaze does not break over texture and may run.

[PC43](#)



Purple Crystal

(semi-stable)

A matte violet glaze for Cone 5 that becomes glossy deep indigo with purple crystal. [PC44](#)



Frosted Turquoise (stable)

An opaque gray-blue glaze that appears to crackle over deep blue but has a smooth, satiny surface. This glaze is a great, detailed surface decoration for subtle, simple forms. [PC45](#)



Acai Gloss

(semi-stable)

A glossy, 100% mixable mid-fire glaze that yields wonderfully varied shades of blue and brown depending on the thickness of application. [PC12](#)



Chai Gloss

(semi-stable)

A glossy, 100% mixable mid-fire glaze that yields wonderfully varied shades of cream, orange, and brown depending on the thickness of application. [PC11](#)



Blue Spark (stable)



A glossy, royal blue glaze which develops small triangular dark gray metallic crystals that make this glaze look like lapis lazuli. This opaque glaze does not break over texture. May run. [PC46](#)



Scarlet Red (stable)

Scarlet Red is an opaque, crimson glaze that has a consistent, reliable result. [PC14](#)

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® FLOATING GLAZES

(STABLE) PAGE 1/2



The Cone 4/6 Floating glazes are all lead-free and dinnerware safe. They require 2-3 coats for full coverage. Floating glazes is in no way a technical term. We named this series after its appearance where one color appears to float above another without requiring the need to layer multiple glazes together. Changes in temperature can produce variations on the appearance.



■ Pearl White

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM1](#)



■ Curry

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM2](#)



■ Twilight

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM3](#)



■ Autumn Purple

No extra information available. Read the glaze family description and any instructions on the bottle.

[◯ ASM4](#)



■ Sangria

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM5](#)



■ Kimchi

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM6](#)

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® FLOATING GLAZES

(STABLE) PAGE 2/2

The Cone 4/6 Floating glazes are all lead-free and dinnerware safe. They require 2-3 coats for full coverage. Floating glazes is in no way a technical term. We named this series after its appearance where one color appears to float above another without requiring the need to layer multiple glazes together. Changes in temperature can produce variations on the appearance.



Floating Celadon

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM1](#)



Cactus

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM2](#)



Nori Green

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM3](#)



Floating Blue

No extra information available. Read the glaze family description and any instructions on the bottle.

[◯ ASM4](#)



Scandinavian Blue

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM5](#)



Glacier

No extra information available. Read the glaze family description and any instructions on the bottle. [◯ ASM6](#)

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® SATIN MATTE GLAZES

(STABLE) PAGE 1/3

Satin Mattes break slightly over edges and texture and boast a soft satin feel. These glazes are formulated to be 100% mixable. Use Clear Satin to lighten color tones, Satin Black to create shades, and Satin White to create tints.



Black

Satin Matte Black is an opaque, buttery black glaze that accentuates textured ware and boasts a classic art deco appearance. [◯ASM1](#)



Clear Satin

Clear Satin is a smooth, buttery zinc-free clear glaze that accentuates textured ware and boasts a classic art deco appearance. Add SM-10 to other Satin Matte colors to create softer tones. [◯ASM2](#)



White

Satin Matte White is an opaque, buttery white glaze accentuates textured ware and boasts a classic art deco appearance. [◯ASM3](#)



Light Blue

Satin Matte Light Blue is an opaque, buttery robin's egg blue glaze that accentuates textured ware and boasts a classic art deco appearance. [◯ASM4](#)



Dark Blue

Satin Matte Dark Blue is an opaque, buttery cobalt glaze that accentuates textured ware and boasts a classic art deco appearance. [◯ASM5](#)



Teal

Satin Matte Teal is an opaque, buttery blue-green glaze that accentuates textured ware and boasts a classic art deco appearance. [◯ASM6](#)

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® SATIN MATTE GLAZES

(STABLE) PAGE 2/3

Satin Mattes break slightly over edges and texture and boast a soft satin feel. These glazes are formulated to be 100% mixable. Use Clear Satin to lighten color tones, Satin Black to create shades, and Satin White to create tints.



Red

Satin Matte Red is an opaque, buttery scarlet glaze that accentuates textured ware and boasts a classic art deco appearance. [◉ ASM7](#)



Yellow

Satin Matte Yellow is an opaque, buttery gold glaze that accentuates textured ware and boasts a classic art deco appearance. [◉ ASM8](#)



Orange

Satin Matte Orange is an opaque, buttery orange glaze that accentuates textured ware and boasts a classic art deco appearance. [◉ ASM9](#)



Blue Green

Satin Matte Blue Green is an opaque, buttery deep teal glaze that accentuates textured ware and boasts a classic art deco appearance.

[◉ ASM10](#)



Mint

Satin Matte Mint is an opaque, buttery light green glaze that accentuates textured ware and boasts a classic art deco appearance. [◉ ASM11](#)



Chartreuse

Satin Matte Chartreuse is an opaque, buttery pea-green glaze that accentuates textured ware and boasts a classic art deco appearance.

[◉ ASM12](#)

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® SATIN MATTE GLAZES

(STABLE) PAGE 3/3

Satin Mattes break slightly over edges and texture and boast a soft satin feel. These glazes are formulated to be 100% mixable. Use Clear Satin to lighten color tones, Satin Black to create shades, and Satin White to create tints.



Goldenrod

An opaque, warm yellow glaze like a summer flower. This glaze likes to hug the edges, accentuating texture.

[◯ ASM13](#)



Cayenne

A semi-opaque, spicy red glaze with an earthy tone that resembles terracotta. It breaks slightly over the edges, accentuating textured ware while maintaining a clean appearance.

[◯ ASM14](#)



Moss

An opaque, olive green glaze resembling dark, meadowy moss, as the name suggests. This glaze likes to hug the edges, accentuating texture.

[◯ ASM15](#)



Marble

A semi-opaque, pale gray glaze with just a whisper of color. It breaks over edges and enhances textured ware while possessing a classic overall look.

[◯ ASM16](#)



Seafoam

A semi-opaque, aqua glaze that evokes a sense of tranquility like an ocean breeze. It breaks gently over edges, accentuating textured ware while maintaining a silky, clean appearance.

[◯ ASM17](#)



Stone

An opaque taupe glaze that looks and feels as smooth as the perfect skipping stone. When applied over texture, it breaks over the edges while retaining its smooth appearance.

[◯ ASM18](#)

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



Electric Ash

DISCONTINUED 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!**

resulting in beautifully bright and layered looks. ⚡CS5

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) PAGE 1/3



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.

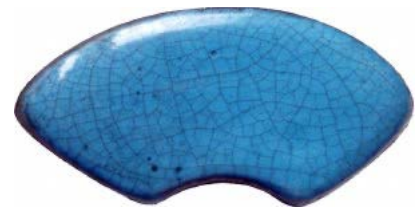
[SR1](#)



Blue Topaz Raku

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

[SR2](#)



Aqua Raku

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

[SR3](#)



Orchid Pink Raku

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

[SR4](#) **DISCONTINUED**



Algae Bloom Raku

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

[SR5](#)



Metallic Flash Raku

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

[SR6](#)



Emerald Raku

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

[SR7](#)



Turquoise Raku

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

[SR8](#)





White Raku

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

[SR9](#)  [SR9](#)

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) PAGE 2/3



🔥 Clear Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR10](#)



🔥 Cobalt Blue Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR11](#)



🔥 Nebula Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR12](#)



🔥 Mars Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR13](#)



🔥 Deep Space Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR14](#)



🔥 Starry Night Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR15](#)



🔥 Raku Orange Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR16](#)



🔥 Raku Red Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR17](#)



🔥 Cosmic Copper Raku

Made for raku firing, which can be unpredictable when it comes to glazes. Results may look completely different. [🔗SR18](#)

SPECTRUM® RAKU GLAZES

(STABLE) PAGE 3/3



Oxblood Raku

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

[SR19](#)



Amethyst Raku

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

[SR20](#)



Lapis Raku

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

[SR21](#)



Neptune Raku

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

[SR22](#)



Andromeda Raku

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

[SR23](#)



Sunspot Raku

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

[SR24](#)



Raku Yellow

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

[SR25](#)



Armadillo Raku

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

[SR26](#)



Lime Raku

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

[SR27](#)

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.

[QAR1](#)



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.

[QAR2](#)



Bluebell Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing.

[QAR3](#)



Smokey Blue Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing.

[QAR4](#)



Smokey Lilac Raku

A bluish pink 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.

[QAR5](#)



Caribbean Blue Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing.

[QAR6](#)

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!**

Georgies® RAKU Glazes (STABLE)

Another excellent option for raku glazing. Limited information is available about this brand, so be sure to follow the directions on the bottles



🔥 Beetle Juice Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing. [OGG1](#)



🔥 Blue Dolphin Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing. [OGG2](#)



🔥 Copper Ridge Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing. [OGG3](#)



🔥 Purple Passion Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing. [OGG4](#)



🔥 Midnight Luster Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing. [OGG5](#)



🔥 Alligator Raku

No specific information available about this glaze. Due to the unpredictable nature of this firing technique, results will vary with every firing. [OGG6](#)

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® RAKU GLAZES (STABLE)

Achieve dazzling iridescent effects and crackle patterns. Designed for raku firing — the process of firing an earthenware body and glaze in a kiln, removing it from the kiln after it has reached the proper temperature, and placing it in a container of combustible materials and enclosing to reduce oxygen — these stunning glazes produce unique results every time. Not dinnerware safe. Only use with Raku firing process.



🔥 Black Metallic Raku

Creates a highly reflective, dark metallic finish following a proper Raku Firing. Due to the unpredictable nature of this firing technique, results will vary with every firing. [◻MR1](#)



🔥 Copper Metallic Raku

Develops a glossy copper finish with various iridescent shades of blue and purple following a proper raku firing. Due to the unpredictable nature of this firing technique, results will vary with every firing. [◻MR2](#)



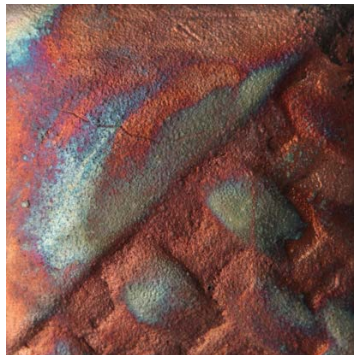
🔥 Copper Penny Raku

Develops a glossy copper color with various iridescent shades. Due to the unpredictable nature of this firing technique, results will vary with every firing. [◻MR3](#)



🔥 Oil Slick Raku

Develops a matte copper color with various iridescent shades of blue and purple following a proper raku firing. Due to the unpredictable nature of this firing technique, results will vary with every firing. [◻MR4](#)



🔥 Peacock Raku

Develops a mix of dark blue, green, and purple tones following a proper raku firing. Due to the unpredictable nature of this firing technique, results will vary with every firing. [◻MR5X](#)

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!**

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 1/7

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



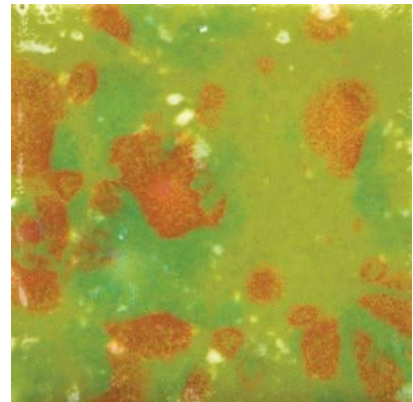
Antique Brass

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)** [QM1](#)



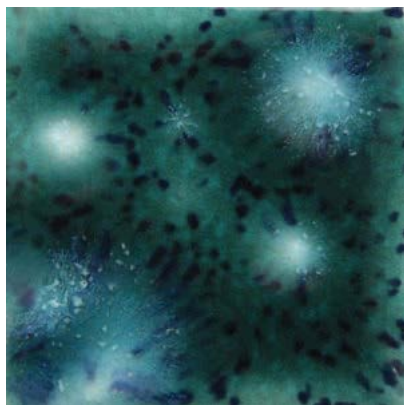
Copper Metallic Raku

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.** [QM2](#)



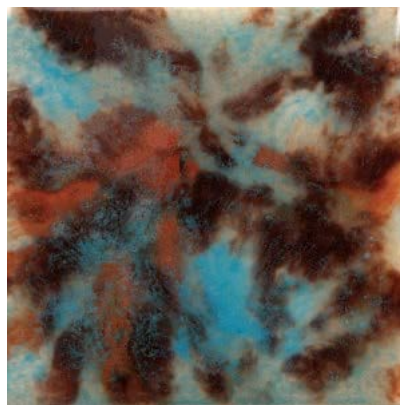
Tree Frog (Low Fire)

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.** [QM3](#)



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.** [QM4](#)



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.** [QM5](#)



Amber Ash

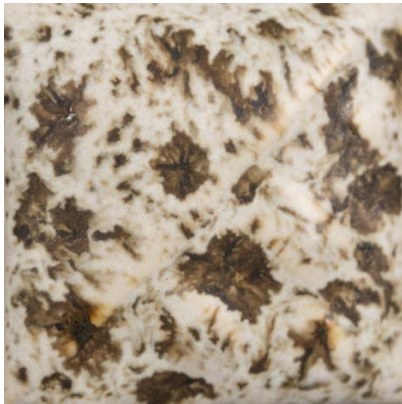
Amber Ash is a glossy rich amber glaze. It takes on an ashy appearance, as its name suggests. **Fire at Cone 5/6 (stoneware).** [QM6](#)

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 2/7

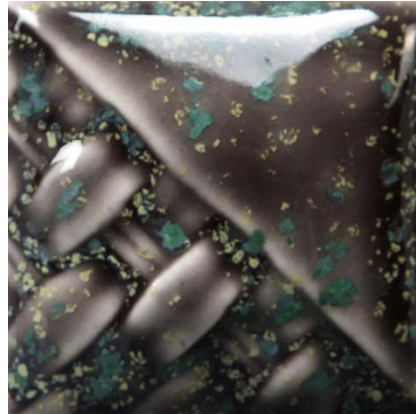


LET YOUR FREAK FLAG FLY.



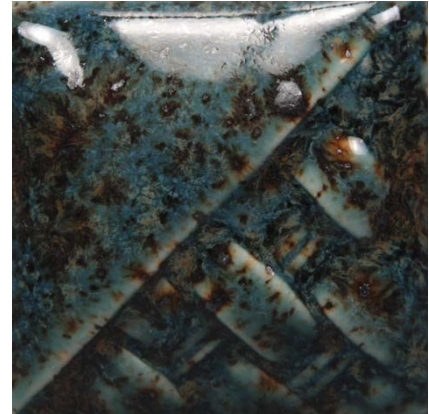
 **Winter Wood**

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M27](#)



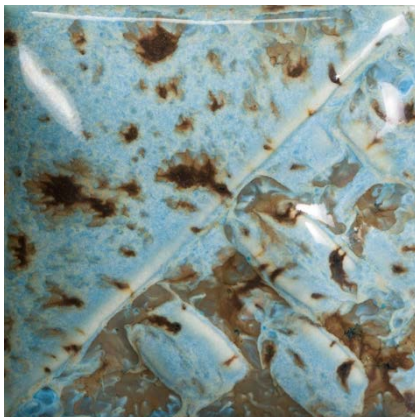
 **Enchanted Forest**

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M28](#)



 **Shipwreck**

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M29](#)



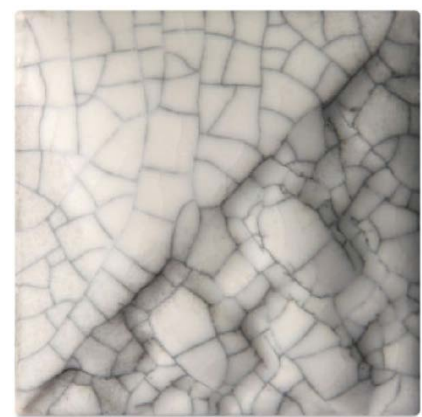
 **Cenote**

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M30](#)



 **Stoneware Glossy Crackle White**

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M31](#)



 **Stoneware Matte Crackle White**

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M32](#)

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 3/7



LET YOUR FREAK FLAG FLY.



Magma (Dark)

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M33](#)



Magma (Light)

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M34](#)



Mudcrack

No specific information available. Follow instructions on bottle. Fire at cone 5/6 (stoneware) [Q M35](#)



Matte Clear

Mayco's Matte Clear is a reliable, food safe, soft matte clear glaze. Thicker applications will build opacity. Fire at cone 5/6 (stoneware) [Q M36](#)

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 4/7



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](#)



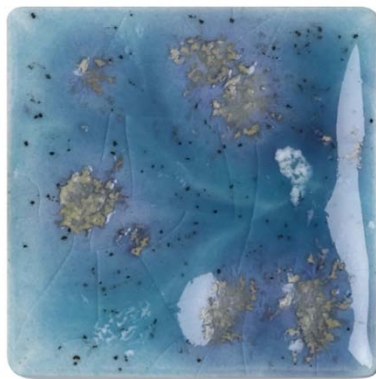
Glacier Blue

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](#)



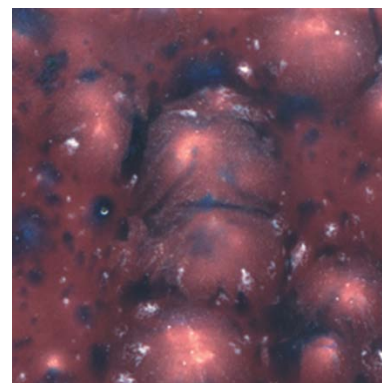
Tahiti Grape (Low Fire)

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](#)

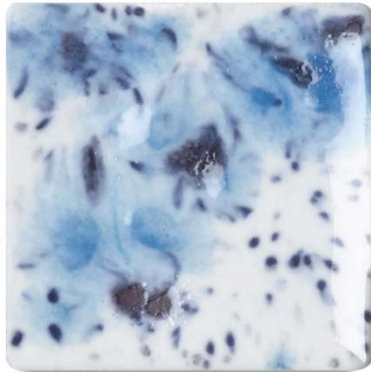


Plum Jelly (Low Fire)

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](#)

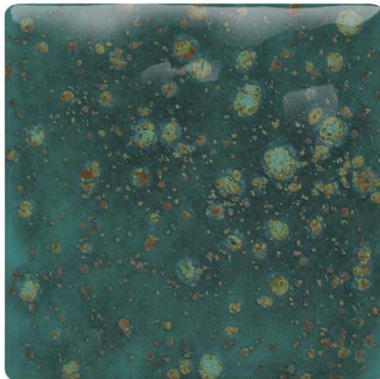
FIND IT:  Gallon bucket/jug  3-Gal bucket  10-Gal bucket  Clear bucket  Pint jar  Quart jar
 Wall  Cart  Rack **NOTES:**  On backorder  Super runny – glaze pottery **inside only!**

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 5/7



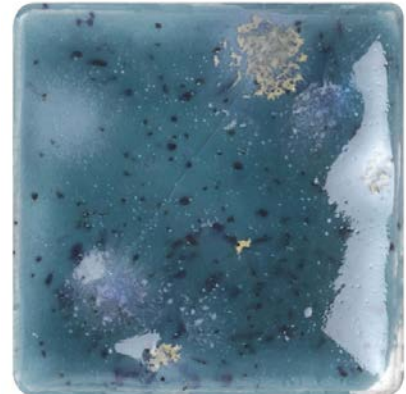
Peacock Eyes (Low Fire)

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](#)



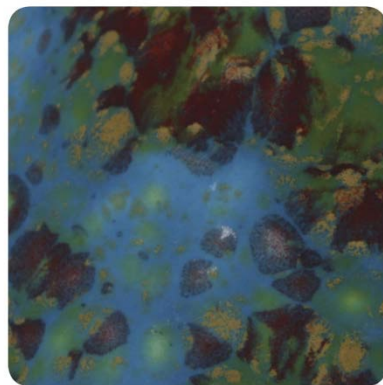
Mystic Jade (Low Fire)

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](#)



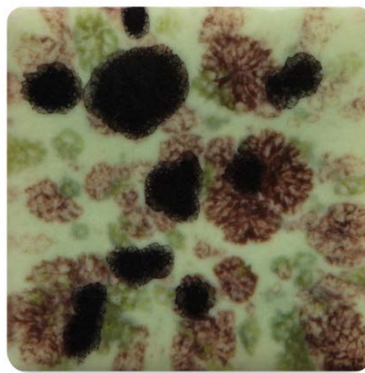
Monsoon Seas (Low Fire)

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](#)



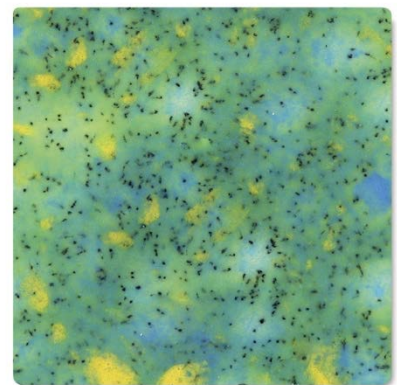
Monet's Pond (Low Fire)

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)

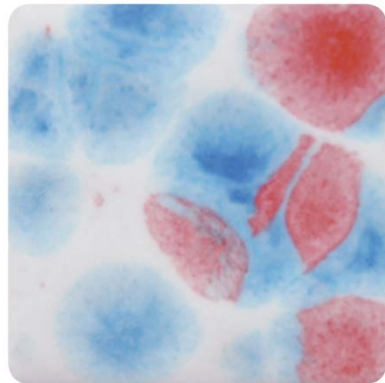
Mint Chip is a translucent, light green base glaze with brown, green, and black crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M17](#)



Meadow (Low Fire)

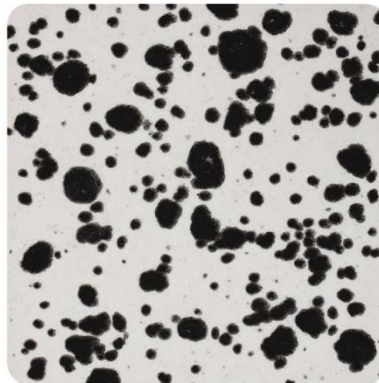
Meadow is a translucent, bright green base glaze with yellow and blue crystals and small black specks. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M18](#)

MAYCO® GLAZES (VARIOUS STABILITY) PAGE 6/7



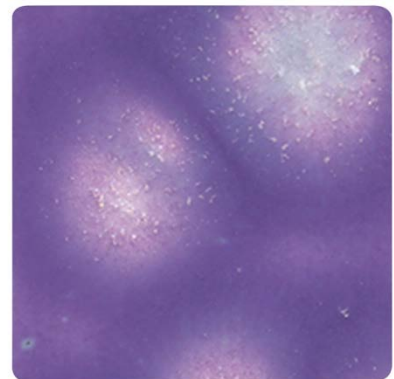
Kaboom (Low Fire)

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](#)



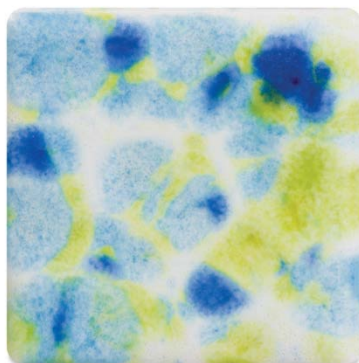
Ink Spots (Low Fire)

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](#)



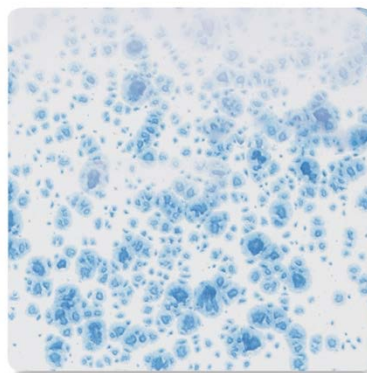
Grape Divine (Low Fire)

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)

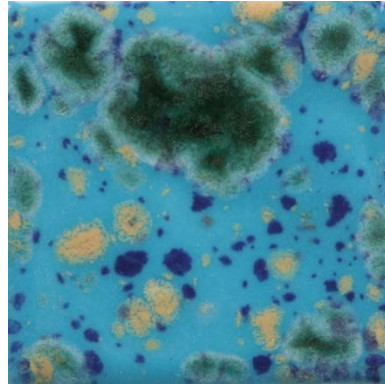
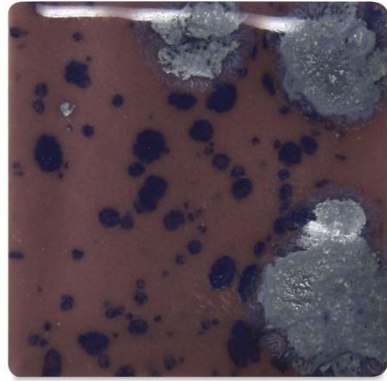
Dutch Enamelware is an opaque white base glaze with bright blue crystals. Fire at cone 06. Firing higher will mute color and melt crystals. [Q M23](#)



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 7/7



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. [Q 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. [Q M26](#)

Jungle Gems might look great at Cone 6, too ()



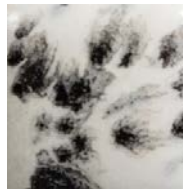
Dutch Enamelware



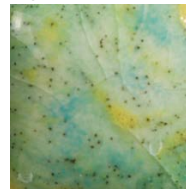
Mocha Marble



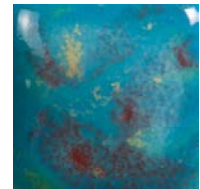
Bloomin' Blue



Ink Spots



Meadow



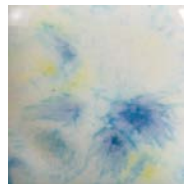
Monet's Pond



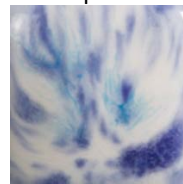
Tree Frog



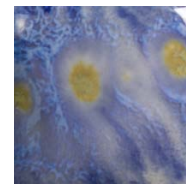
Mint Chip



Gogh Iris



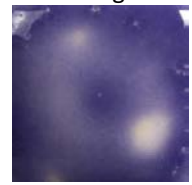
Peacock Eyes



Berryberry Pie



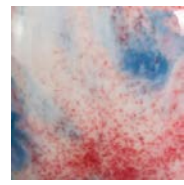
Monet's Pond



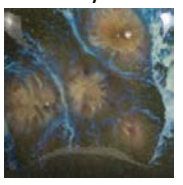
Grape Divine



Monsoon Seas



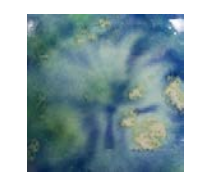
Kaboom



Mystic Jade



Yadro Print



Blue Caprice

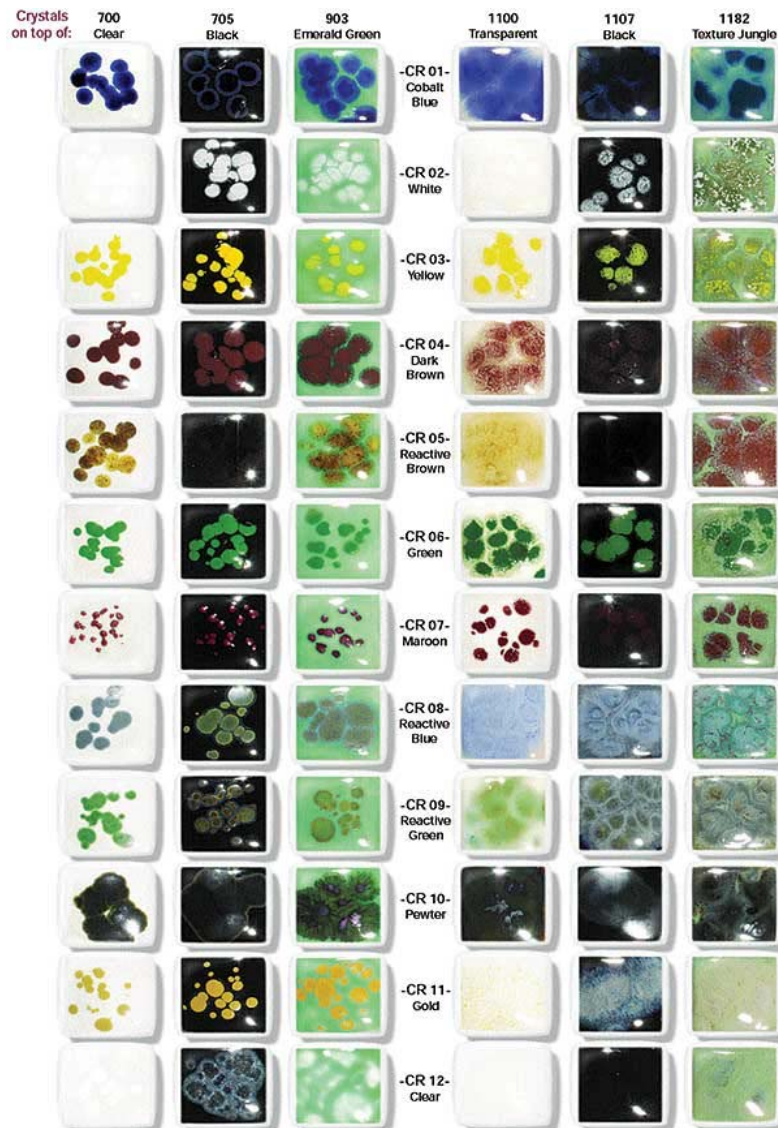
FIND IT: Gallon bucket/jug 3-Gal bucket 10-Gal bucket Clear bucket Pint jar Quart jar
 Wall Cart Rack **NOTES:** On backorder Super runny – glaze pottery **inside only!**

Spectrum® Crystals

These crystals can be used with any glaze to produce a great variety of different appearances. They can also be intermixed. Some crystals may cause crazing on some glazes, particularly at stoneware temperatures. Please test for suitability.

TO USE: One method of applying the crystals is to drop them onto the final coat of glaze while the surface is still wet allowing the crystals to stick to the glaze. If the glaze dries out before all the crystals are applied, try spraying a little water on the glaze surface to help the crystals stick to it. In this way you can position the crystals where you want them on the piece. Alternatively, you can try sprinkling some of the crystals onto a piece of paper and then dabbing your brush, already loaded with glaze, into the crystals as you are applying the final coat of glaze.

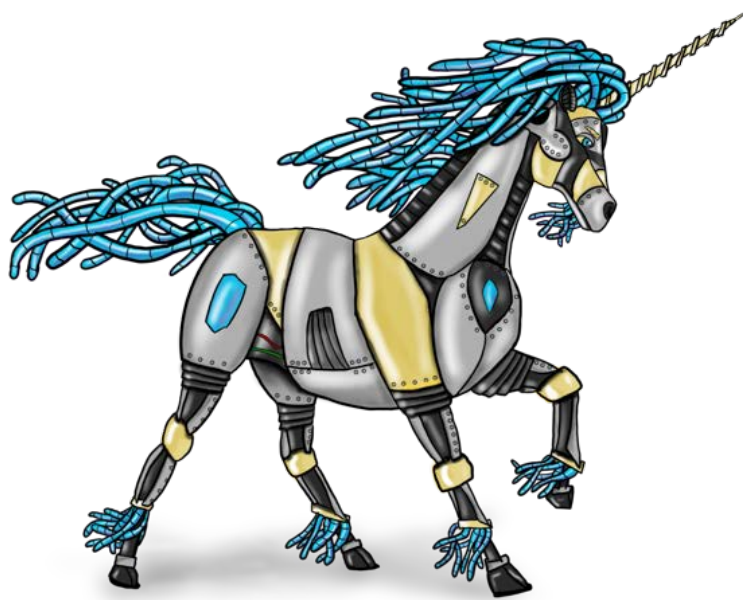
Be aware that these crystals will run when fired up to cone 5/6 and should not be applied near the bottom of the piece for stoneware. This is not of concern at cone 06/05 as they will not move and spread nearly as much. These can be mixed into a liquid glaze to be brushed on.



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 Overglazes

Duncan®



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!**

DUNCAN® OVERGLAZES PAGE 1/1

For Dan's use only. These overglazes are extremely expensive and fire at different temperatures than regular pottery. If you'd like to get into using them, you'll need to order your own and be trained on how to fire them before you can use them.



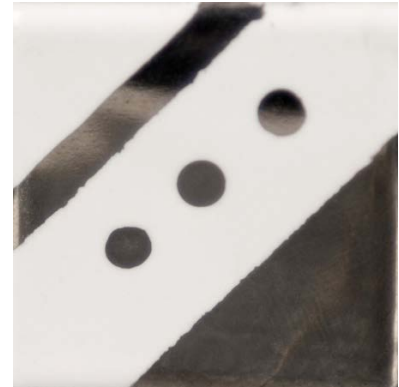
 **Premium Gold Luster**

Premium Gold luster is the brightest of the gold lusters. Containing actual gold, the luster is an overglaze that is typically applied to accent or highlight ceramic wares or jewelry. It adds an elegant metallic, mirror-like finish to the work. **Fire according to bottle.**



 **Bright Gold Luster**

Bright Gold Luster is an overglaze containing actual gold. It is typically applied to accent or highlight ceramic wares or jewelry, adding a metallic, mirror-like finish to the work. **Fire according to bottle.**



 **White Gold Luster**

White Gold Luster is an overglaze containing actual gold. It is typically applied to accent or highlight ceramic wares or jewelry, and it adds a metallic, mirror-like finish to the work. **Fire according to bottle.**



 **Mother of Pearl**

We've captured the timeless, iridescent beauty of everyone's favorite gemstone and transformed it into a translucent overglaze, ideal for adding that classic luster to your pieces! **Fire according to 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!**

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. 



1-Amethyst 



2-Aqua 



3-Avocado 



4-Black 



5-Blue Frost 



6-Brown 













7-Burgundy 



8-Carmine 



9-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



10-Cream 



11-Flame Red 



12-Grey 



13-Leaf Green 



14-Mandarin Orange 



15-Medium Blue 



16-Medium Green 



17-Melon 



18-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



19-Peach 



20-Pine 



21-Pink 



22-Purple 



23-Red 



24-Royal Blue 












25-Royal Purple 



26-Saffron Yellow 



27-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



28-Sky Blue ○



29-Soft Pink ○



30-Tan ○



31-Teal ○



32-Turquoise ○



33-Violet ○



34-White ○



35-Yellow ○



36-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!**

AMACO® VELVET UNDERGLAZES PAGE 1/3

DAN'S USE ONLY... Cone 06–10 firing range, Matte finish, Three coats for opaque. Colors are food safe when applied and fired under clear glaze. Velvet Underglazes can be used with or without glaze. When left unglazed, they will assume the rich textural appearance of velvet. When glazed with transparent matte glaze, they take on a soft, satin finish. Colors will intensify when covered with a clear transparent gloss glaze but will lose their matte surface quality.

The underglazes fire true to color from the jar and can be easily applied to wet clay, greenware, or mature Cone 04 bisque. To shade, tint, or customize the color of these underglazes, simply mix them with other colors. They may be brushed on mature fired bisque before applying a covering glaze. Fire to Cone 06-10 (1855°F–2381°F, 1013°C–1305°C).



Amethyst 



Avocado 



Baby Blue 



Blue Green 



Blush 




Bright Orange 



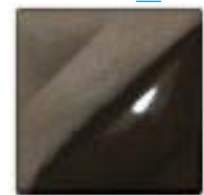
Bright Red 



Cactus 



Chartreuse 



Chocolate Brown 



Cinnamon 



Coral 



Dark Green 



Deep Yellow 



Electric Blue 



Elephant 



Flaming Orange 



Hunter Green 



Iceberg Blue 













Intense Yellow 

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® VELVET UNDERGLAZES PAGE 2/3



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!**



AMACO® VELVET UNDERGLAZES PAGE 3/3



Velour Black 



Violet 



White 



Yellow 



Indigo 





Sea Glass 



Nectar 

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

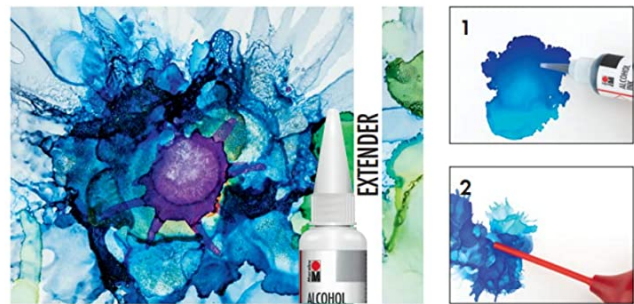


DROPS



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



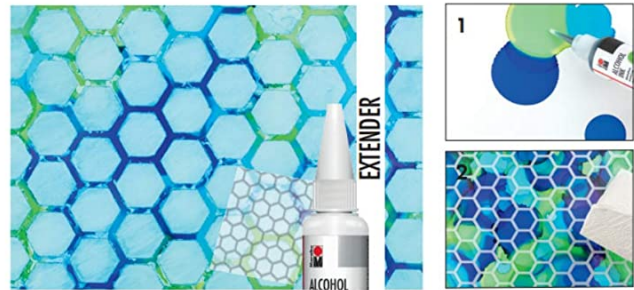
Drip desired color on surface and add a little Extender on top or beside it. Carefully blow the ink outward with a straw or canned air to create streaks and splashes. Repeat the process with additional colors until you have a beautiful abstract flower burst.

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

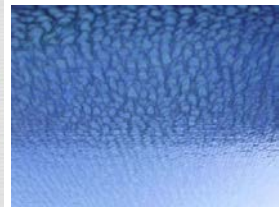
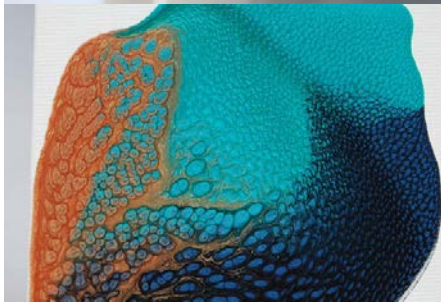
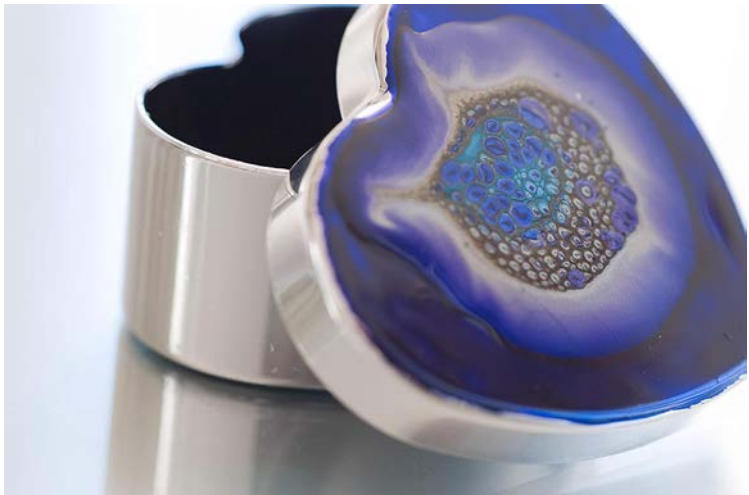
To be applied to final-fired (glossy) pottery. Oil-based, reactive liquid paints that render honeycomb effect as they dry, with a pearlescent, opaque finish. The thicker the application, the more defined the honeycomb effect will be. Effect evolves as the paint dries.

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



Mason Stains 🍶

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

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!**

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.



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

♣ Tall clear container ○ Small round container **NOTES:** ✗ On backorder

Mason Stains 🍷 Page 1 of 3



Bordeaux Red
\$3.75/tsp 🍷



Alpine Rose
\$3.75/tsp 🍷



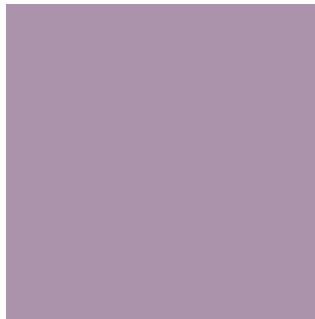
Celadon
\$2.20/tsp 🍷



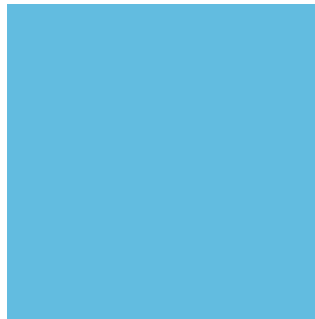
Victoria
\$2.00/tsp 🍷



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:** ~~X~~ On backorder

Mason Stains 🍷 Page 2 of 3



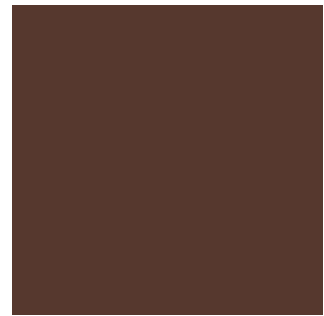
Red
\$5.50/tsp 🍷



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 🍷



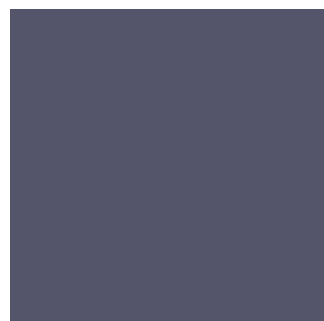
Walnut
\$3.50/tsp 🍷



Mazarine
\$4.75/tsp 🍷



Old Gold
\$4.50/tsp 🍷



Gun Metal
\$3.75/tsp 🍷

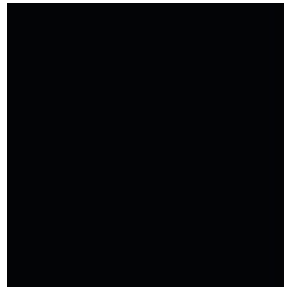
FIND IT: All mason stains are on the shelves above the printers

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

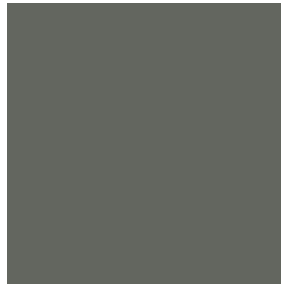
Mason Stains 🍷 Page 3 of 3



White
\$3.50/tsp



Onyx
\$4.75/tsp



Taupe
\$2.50/tsp



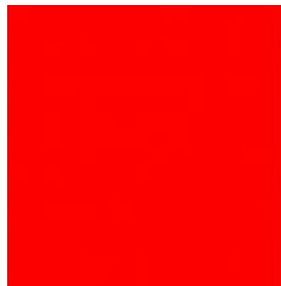
Vivid Blue
\$4.25/tsp



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)



6

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



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)



19

15" - Serving Bowl (*Hump Mold*)



20

10" – Cone (*Hump Mold*)
– to create beautiful foot
pieces



21

10.75" – Pie Dish/Pie
Plate (*Hump Mold*)



22

14.75" – Oval Platter
(*Hump Mold*)



23

6.75" – Cereal/Soup Bowl
(Hump Mold)



24

5.5" – Cereal/Soup Bowl
(Hump Mold)



25

XL Rectangle
Casserole/Serving
(Drape Mold)

x2 Molds Available for use



Pointed Oval Molds

Large - 13" L x 6" W x 2" H

Med - 11" L x 5-5/8" W x 1.75" H




Small - 9.25" L x 4.5" W x 1.5" H



Donkey Mud Slip Casting Molds

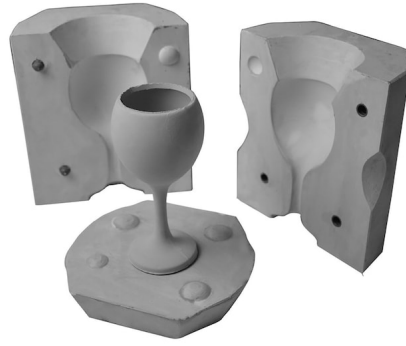


■ SLIP CAST MOLDS

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*



18

Heart Paperweight
(5.75" x 6.75" x 2.75")



19A
19B

Christmas Ornament
(4.5" x 5.5")



Glazing Tips & 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 ☉

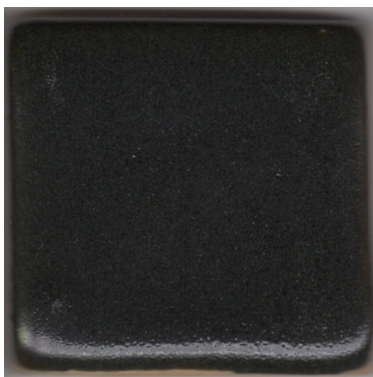
Layering with COYOTE® Texas Two-Step Oilspot Glazes

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

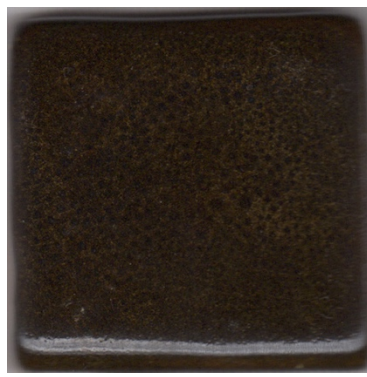
Below is the Two-Step series, with every overcoat/undercoat combination shown that is available at Donkey Mud Studio. To use the Texas Two-Step glazes, simply apply a Step One Undercoat to bisque ware (two or three coats brushing, one coat dipped) and wait for it to dry completely. Then, cover all or 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 

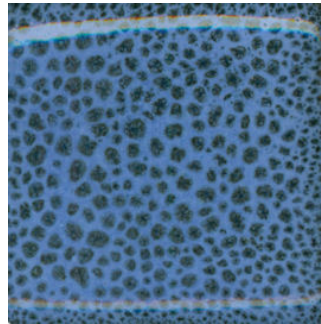


 Brick Red

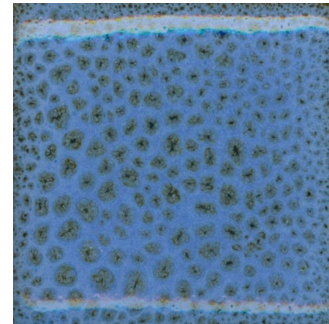
STEP TWO OVERCOATS:



Blue Moon ☉



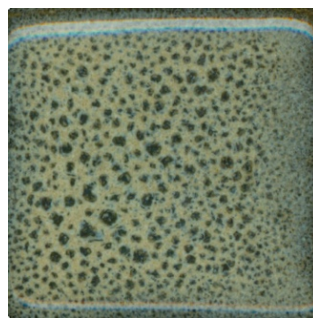
Blue moon over licorice



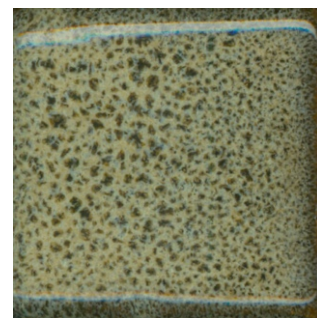
Blue moon over coffee bean



Birch ☉



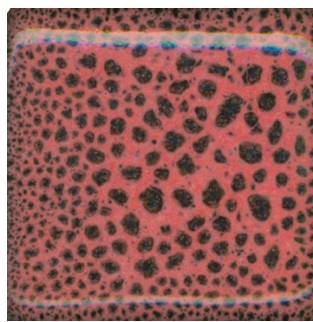
Birch over licorice



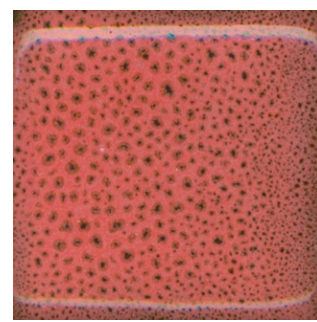
Birch over coffee bean



Texas Rose ☉



Texas Rose over licorice



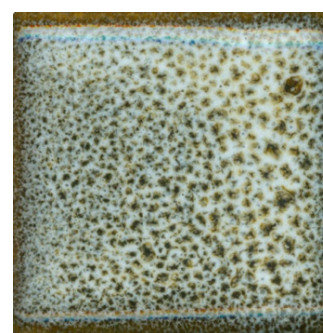
Texas Rose over coffee bean



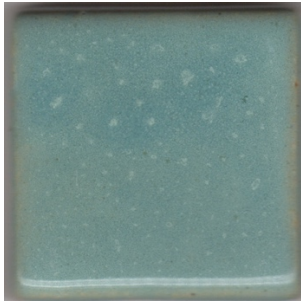
Marshmallow ☉



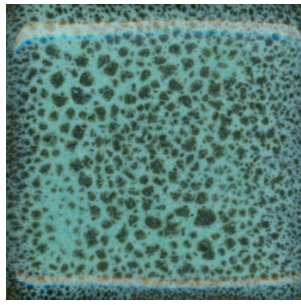
Marshmallow over licorice



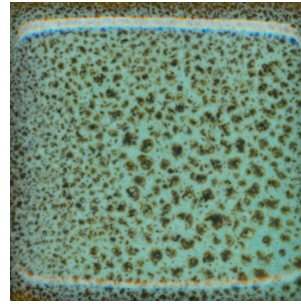
Marshmallow over coffee bean



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.