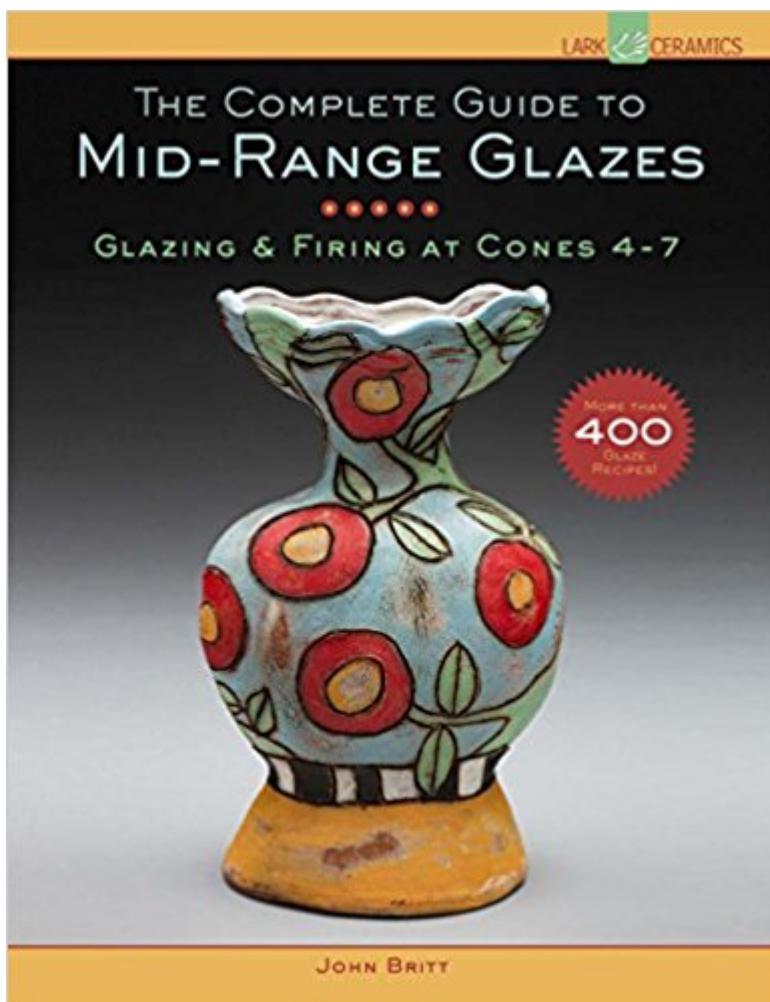


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# The Complete Guide To Mid-Range Glazes: Glazing And Firing At Cones 4-7 (Lark Ceramics Books)



## Synopsis

According to Ceramics Monthly, approximately 75% of potters glaze their pieces at mid-range temperatures— and this complete studio guide eliminates the guesswork from the popular process. Along with hundreds of recipes, it explores mixing, application, specific firing and cooling cycles, and all the factors that make glazes work. See how to boost colors with intense stains, washes, and underglazes; achieve stunning results that equal high-fire glazing, and expand the frontiers of mid-range with tips for wood, salt, and soda firing.

## Book Information

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## Customer Reviews

"The Complete Guide to Mid-Range Glazes" is packed with information and belongs on every potter's bookshelf. It is a must for every potter's reference library. Thank you John Britt for your extensive research and in depth understanding and your ability to explain what you have learned so clearly." Suzanne Staubach (author of "Clay: The History and Evolution of Humankind's Relationship with Earth's Most Primal Element") "Imagine you are in class with your best teacher and are presented with a concise descriptive explanation of how ceramic raw materials function in glazes. Mr. Britt has crafted information about ceramic materials and glazes, which is also covered in lesser texts, but rarely presented in such easily accessible form...Mr. Britt has explained in simple terms many elements in achieving successful cone 6 glazes and he certainly understands the subject matter." Jeff Zamek (author of many popular ceramic texts)

John Britt has been a potter and teacher for more than 30 years. A former studio manager for

the prestigious Penland School of Crafts, John currently works out of his own studio in Bakersville, in the mountains of western North Carolina. He is the glaze expert and a frequent contributor for the leading ceramics magazine, Ceramics Monthly, as well as the top ceramics website Ceramic Arts Daily. He is also an occasional contributor to nearly every other notable ceramic publication, including Ceramic Review, Studio Potter, Clay Times, and New Ceramics. Britt is the author of The Complete Guide to High-Fire Glazes, was the juror for 500 Bowls, and acted as technical editor for The Art & Craft of Ceramics (Lark) and Glaze: The Ultimate Ceramic Artist's Guide to Glaze and Color (Barron's Educational Series). John has been in over 100 shows nationally and internationally, receiving prizes, awards, and fellowships for his ceramic work.

Received the book today. Purchased it pre-publication so I was quite eager to get it. For those familiar with John's previous book on high-fire glazes, you will find the format familiar. It is laid out with general information on glazes, preparation, application and firing (oxidation and reduction), and testing. Then an overview of many types of glazes is given, with hundreds of photographs and recipes. The photos alone are inspirational and really demonstrate the wide range of outcomes available at these mid-range temperatures. I had spent a bunch of years working in the cone 10 range and after reading John's High-Fire book, I switched from many of my old standards to one's I found in his book. I am similarly anxious to find some improvements on cone 6 glazes I have been working with lately. This book is really great in that it can be read at many different levels. It is pretty enough to be left on a coffee table, or perhaps, better, used as a reference for recipes, or a technical read on understanding what is chemically happening to assist in developing and altering glazes to one's own needs. I wanted to share these impressions and I am certain more in-depth reviews will follow. I'll get back to reading and enjoying my new book.

Really wonderful book on mid-range glazes by an expert in the field! If you fire at Cone 6 in either oxidation or reduction, you'll find enough resources in this book to keep you busy experimenting, tweaking and perfecting for years! A must-have for all ceramic artists who mix their own glazes, and for those who aspire to do so. Well laid out, information clearly explained, but not an overload of technical jargon. There's also a FB group for this book that shares information, experiments, etc.

My copy came a few days ago, and I love it. I can't wait to start testing some of these recipes -- there are several that promise to fill "holes" in my glaze palette. Like several other reviewers, I own John Britt's cone 10 book and have really enjoyed it, even though I never fire to cone 10 in my own

studio. The mid-range glaze book follows much the same format as the cone 10 one, with groups of recipes given in chart form so that they are easy to compare. This also makes it easier to go through and see what glaze chemicals you already have and what you need to buy. The pictures are good illustrations of the glazes given in the book, and John has very helpfully included page numbers with the pictures so that it is real easy to find the recipe. Like some of the other reviewers, I appreciate the clear information on various firing schedules, too. The book is easy to use for potters who don't have experience with glaze mixing, but it also contains a wealth of information for those of us who have been making our own glazes for years.

Ã  Ã I recently started doing pottery again and I have been working with Cone 6 oxidation and Cone 7 reduction glazes. I pre-ordered this book a couple months ago and it finally arrived and I love it!The wealth of information in this book is truly impressive! It is a great book for anyone working with mid-range clay and glazes. I've included a short video of leafing through the book so you can get a general sense of the books format (text and images).The basic chapters include:Glaze: An IntroductionWhy Fire to Cone 6?Materials, Oxides, Colorants, and Melt TestsMixing GlazesApplicationKilns and FiringSafetyOverview of Mid-Range Glazes: Clear and White Glazes, Iron Glazes, Shino Glazes, Red Glazes, Green Glazes, Blue Glazes, Purple Glazes, Matte Glazes, Black Glazes, Yellow Glazes, Crystalline Glazes, Ash Glazes, Salt, Soda, and Wood-Fired Glazes.Making the Most of Mid-Range GlazesCone ChartsFeldspar UMF ChartsFrit UMG ChartKiln Wash ChartThe book includes a wide variety of glazes. It is organized well with dozens of charts that group similar glazes together so you can easily see not only the appearance of the glazes but also the chemicals included in the glaze.I believe this book is best summed up by John Britt's own words from page 7 of the book. "This book is designed to help the beginner through advanced student overcome the confusion (and perhaps fear) and to help make sense of mid-range glazes. Although it also contains hundreds of recipes, it will go beyond them to explain the principles behind the glazes. By comparing and contrasting recipes within a type and learning the way glazes work, you'll see how potters create variations within a type. This gives you a sense of freedom and allows you to create an infinite number of your own recipes."A great book!

Very rarely something is even better than expected. This is one of those. An easy to understand scientific book, packed with useful knowledge! I recommend to all those who want to make their own glazes instead of store-bought. The good thing is: even if you had not studied something relevant to ceramics, you will understand and apply what is written here....

Excellent book! Good information about the materials used in glazes, the firing process, glaze flaws, safety and much more. Clearly presented and well organized. The examples are not always my cup of tea, but that is a minor and personal point. I have been mixing and formulating glazes for over 10 years and this adds much to my knowledge and ability to improve my glazes. Thanks for writing this John.

My husband is learning to run our relatively new kiln. This book has given him a lot of insight into how glazes function and how they fire. It has good ideas and is well written and illustrated. If you're into formulating your own glazes, this is a great way to begin.

One of the things I love about this book is that it lists a variety of firing schedules for potters to try. For years, the electric kiln was dismissed as a valid heat source for firing pottery and was thought of as an easy-bake oven. This book bridges the gap between glaze making and electric kiln firing with the understanding of the pitfalls and advantages of the electrically fired small-chambered kiln.

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