Lafayette 2014 from Don Pilcher

Unique glaze approaches. To create unusual effects it is necessary to test-test-test and keep careful records.

To dry up a glaze and make it VERY matt just increase the silica by increments of 5% up to about 40%. You can do the same thing with kaolin but you may dull the colors or get crawling, or both. The alumina in the clay is a color killer in most cases. Silica alone will just make the glaze dryer, or mature at a higher temperature. To eliminate crawling you can use calcined kaolin. I make my own.

To make a matt glaze runnier, add active fluxes in 5% amounts OR, strangely enough, increase the silica where the glaze has been made matt by excessive calcium or zinc.

To lower the maturation of a glaze by 5 to 10 cones (say a cone 10 glaze) substitute the spar with various frits or frit combos. To do the same thing with a mid temp glaze, reduce the silica and clay in the formula, 5% at a time. The results will NOT be identical as each temperature/oxide combination has an aesthetic spectrum which is actually glass chemistry at work.

Here's a good introduction to glaze cookery. Use 4 ingredients and four amounts by %. The famous Bernard leach high temp glaze is spar, whiting, clay and silica in amounts of 10, 20, 30 and 40. Any arrangement works.

You can do the same process at lower temps with frit in place of spar. In either case IF you have the patience to run every combination (same application, same firing, same clay body) you'll have a series of results which you can read and see what happens when the clay is 10% of the formula vs 40%.

Show and Tell comes here. This is how I do my "uniques." long standing research shows the single predictor for success is persistence to task. As a rule, the people with the best results have done the most tests.