

I think that we need to be a little more formal about our stacking procedures
I also think we would get better results if we stacked a bit more loosely

1. It would be helpful to have a slip that indicated what glaze is on the pot so it can be placed in the kiln to best advantage
2. The slip should have the date on it so that we know how long the pots are on the self
3. We need to glaze our pots so that they can be successful in the different areas our kiln provides: a heavier soda/salt area, more moderate soda/salt area and a drier portion of the kiln.

We will work to find glazes that are successful in these 3 different types of locations and will make that information available so you can glaze with this in mind.

INFORMATION ABOUT OUR KILN

A. The Car : in general the car gets a heavier dose of soda and the bottom shelf gets the heaviest load at this time. The first shelf in the back also gets a lot of soda.

Note: the car (or door) is not a place for unstable pots. So keep that in mind.

B. In the back of the kiln

- a. the bottom shelf gets a good load of soda and we stack it with a 9 inch stilt. So this is another spot that gets a lot of soda.
 - b. The second shelf is usually particularly dry, so it is good to put pots on this shelf that do not need too much soda. One way to use this location is to glaze with something that will be nice without too much soda. Another possibility would be to spray some soda ash in water on the pots on top of the glaze or slips. This will help the pots on this shelf to have a more active surface I think. There may also be some glazes that are more successful here than others.
 - c. The rest of the shelves are pretty good but the back of the shelves are areas that are drier except for the outside edges of them These shelves should be stacked loosely, or with pots that have Enough glaze and soda ash on them that they will mature and look ok. I think that a looser stack will help them to reach temperature more consistently.
 - d. the top shelf is for tall things but it too needs to be loosely stacked so that the pots get some soda/salt on them.
4. There does not have to be a slip for every pot . One slip can do for a group of pots glazed in the same manner. It should include all the information and indicate that this is a slip for 6 or 8 or however many items with the same glaze and the positioning information. If all the pots do not go into the kiln it should be kept with the remaining pots for the next kiln load's stackers.

Be careful not to push pots into the back wall.

Be careful to keep the shelves on the car equidistant from the bag walls

Be careful to make sure the shelves on the car do not come too far forward or they will touch the shelves in the back stack

Be careful that the back stack does not either touch the back wall or come too far forward which will bring it in contact with the shelves on the car.

I think that the kiln placement desires need to be somewhat general because it is necessary to use size of pots as well as desires regarding placement in deciding how to build the stack. But I would like to have some idea of the person's hopes in deciding where to put things.

It will be necessary for each of us to have pots in the less juicy spots or there is no way to stack the kiln. We will try to find ways to make some of the less juicy spots work better. I think that using soda ash and water on top of glazes and slips may help us to get a more interesting look in some of the drier areas of the kiln.

Please add additional ideas and suggest corrections