

Glaze Combination 9
50% PG808 Beetle Juice
50% PG813 Michigan Patina



Glaze Combination 10
50% PG816 Flame Blue
50% PG808 Beetle Juice



Glaze Combination 11
75% PG808 Beetle Juice
25% PG816 Flame Blue



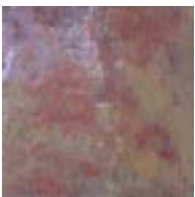
Glaze Combination 12
50% PG816 Flame Blue
50% PG811 Blue Dolphin



Glaze Combination 13
50% PG813 Michigan Patina
50% PG816 Flame Blue



Glaze Combination 14
50% PG808 Beetle Juice
50% PG802 Copper Flash



Glaze Combination 15
50% PG808 Beetle Juice
50% PG813 Michigan Patina



Glaze Combination 16
50% PG801 Apple Crackle
50% PG811 Blue Dolphin

Screw the plate toward the burner to restrict air flow into the burner. This creates a fuel-air mixture richer in fuel, so less oxygen is sucked into the kiln. If you screw the plate down too far, you will starve the burner and extinguish the flame.

- (b). A second step to promote kiln reduction is to partially block the kiln flue with a kiln shelf or brick. This prevents the full exhaust of combustion gases in the kiln.
- (c). Start reduction in the kiln when the glazes begin to melt and bubble. At this point, there is enough heat contained in the kiln to force a complete burn of the fuel.
- (d). If you start kiln reduction too soon, the fuel will not burn completely, and it will deposit a fine gray soot on your pieces. It first appears at the edges, corners and lips of your pieces. Soot is the product of an incomplete burn. It can be burned off *if* there is enough oxygen present, but that goes against the point of kiln reduction. If this soot gets into and under your glaze as the glaze melts, it will turn your pieces to a semi-glossy uniform gray/silver gunmetal color. Bleh.

(2). Reduction in the Reduction Chamber

- (a). Few things are really, truly airtight. Many types of containers used for reduction will leak air (and oxygen) toward your pieces. For heavier post-firing reduction, your goal is to minimize oxygen leakage.
- (b). Try a smaller container for some of your pieces, like a 10-gallon can instead of a 20-gallon. With less volume, there is less initial oxygen.
- (c). "Seal" the mouth of the can with a newspaper "gasket." Lay several sheets of newspaper across the inside of the lid and spray them with water. When you put the lid on the can, you want the newspaper to stick out all the way around the edges. The water will keep it from burning (tho it may scorch). This gasket also holds the smoke in, and keeps the smoke pressure high for good smoke blacking. And your neighbors may appreciate it, too.
- (d). Use denser materials like sawdust or shredded paper instead of torn newspaper. In the brief time before it ignites, denser materials will shield oxygen away from your pieces. Every bit helps.

(3). Oxidation in the Kiln

- (a). The simplest, most reliable and safest way to promote oxidation is to allow your pieces to cool in the kiln before placing them in reduction. Shut off the gas, open the kiln, and just let them sit. The natural draw of heat escaping the kiln draws air through the kiln body. Depending on the size and number of your pieces, you may let them cool anywhere from 10 to 40 seconds.
- (b). Use larger containers or more loosely packed materials.
- (c). Remember that the net reduction effect of several small pieces can equal the effect of one large piece. The crucial factor is mass, and how much heat energy that mass contains. This is something to experiment with, as every artists' work is different.

III. Blending Glazes

Georgies makes 15 raku glaze formulas -- but your color palette does not stop there. If you experiment with blending the glazes in different proportions, you can open up hundreds of new color and surface possibilities. There are basically two ways to blend glazes: **brushovers** and **liquid mixes**.

When blending glazes, the basic "color wheel rules" apply. Darker glazes like Midnight Luster and Copper Penny will dominate lighter colored glazes like