

Beetle Juice and Piepenburg Red-Bronze. The lighter colored glazes will tend to blend in and disappear.

A. Brushovers

A “brushover” is just what it sounds like: brushing one coat of a glaze on top of another. Pigments are picked up and moved as glazes flux and boil. This leads to “frayed” or “faded” edges and a color-washed or marbelized look. Here are some specific tips on brushovers with several Georgies glazes.

- (1). A White Crackle base adds visual depth behind other glazes, as light gets “trapped” and bounces around inside the glaze. The piece almost seems to glow from within. It also adds and accentuates glaze crackles, which are present with most gloss glazes.
- (2). Blue Dolphin gives excellent results over White Crackle. Not all matte glazes, however, work over the White Crackle base. Opal Shimmer tends to clump up, forming bumps that rise from the surface.
- (3). Color and texture results may vary with the same glazes, depending on which one you put on first.
- (4). When planning brushovers, take into account the application textures of your glazes.
- (5). Keep in mind that you may be putting more glaze on your piece than normal: this may lead to extra glaze runs & drips. You may also need extra firing time to evenly distribute the pigments.

B. Liquid Mixes

This is where the color and texture palette really opens up. For the purposes of this flyer, we have primarily focused on 50-50 glaze mixes. If you experiment with different proportions, there are hundreds more possibilities. The field is wide open, too, for 3-way or 4-way mixes. This is an area that takes a lot of experimentation with your work, but can yield some great results.

- (1). You can measure the proportions precisely if you wish, or by eyeball.
- (2). Mix the glazes thoroughly.
- (3). Color distribution will be more even with liquid mixes.
- (4). Application characteristics of the mixes will borrow some from both or all glazes involved, and may be different from “straight” formulas.
- (5). Firing characteristics and textural results will also vary.
- (6). Matte glazes are powerful, in the sense that their texture tends to overrun the gloss glazes. In a 50-50 mix, the matte glaze takes over. To “borrow” pigments and create a textured or semi-gloss glaze, use no more than 20% to 30% of the matte glaze. That’s plenty.

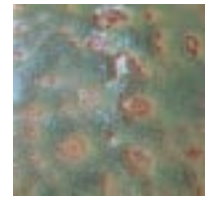
IV. Commercial Glazes & Underglazes

In this area of palette exploration we’re bargaining on the fact that raku is a lowfire glaze process. It’s the reduction part of the process that really sets raku apart from lowfire work. The target temperature for raku glazes and the target temperature for commercial lowfire products is roughly the same: cone 06. Exact color results will depend on the commercial glaze’s formula -- not just the pigments, but also the raw materials. There are some challenges and differences in the two types of products that should be taken into account when using and firing them.

First, most lowfire glazes will not flash to create lusters in reduction. They simply don’t contain enough raw oxides. These glazes can be used for color, design work, and area contrasts with glazes that will “luster up”, either raku glazes or other commercial glazes.

The good news is that there are a few commercial glazes which will flash.

Glaze Combination 17
50% PG801 Apple Crackle
50% PG808 Beetle Juice



Glaze Combination 18
50% PG801 Apple Crackle
50% PG806 Midnight Luster



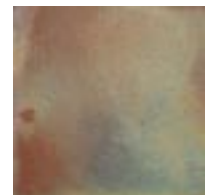
Glaze Combination 19
50% PG808 Beetle Juice
50% PG803 Copper Penny



Glaze Combination 20
50% PG803 Copper Penny
50% PG813 Michigan Patina



Glaze Combination 21
50% PG803 Copper Penny
50% PG812 Copper Ridge



Glaze Combination 22
50% PG802 Copper Flash
50% PG803 Copper Penny



Glaze Combination 23
50% PG816 Flame Blue
50% PG807 Opal Shimmer



Glaze Combination 24
50% PG803 Copper Penny
50% PG813 Michigan Patina

