

## Georgies Raku (Cone 06) Glazes

### PG810 • Piepenburg Red-Bronze

This glaze is a drab gray color in the jar, but the results are anything but! Give this one lots of reduction to get rich, dramatic splashes of deep copper red over your piece. The reds break to emerald green with purple-hued lusters over the top. **WARNING:** where applied thick, this glaze will RUN on vertical surfaces of your pieces.

### PG811 • Blue Dolphin

One of our favorites, and one of our most popular glazes. A dry, textural patina glaze featuring brilliant copper flashes, deep purples, and flame-like streaks of silver, orange or rose over a deep blue background. The flame-like streaks are likeliest to occur where the glaze is thinner. Blue Dolphin may also show brushstrokes where applied thin. It's a fascinating faux-textural effect.

### PG812 • Copper Ridge

Copper Ridge is similar to Alligator, but with more pronounced textural crackle in detail areas or where you apply it thicker. Expect colors of rust and steel blue, with flashes from green through orange to magenta.

### PG813 • Michigan Patina

High metal shine with a Mardi Gras attitude! We call this one our "harlequin" of glazes because it can produce so many iridescent and luster effects. It's a high-gloss, high-shine glaze with copper and purple lusters, mixed with shades of gold to blue, over a silver-to-blue metallic background.

### PG823 • Purple Passion

Hailed by some of our customers as the best raku glaze they've ever used, this one gives a very interesting combined glossy-but-textural surface. Lots of true purple lusters, shading to blue edges, over a gold-to-rose background with the unique sandy-glossy texture that just draws your eye over and over.

### PG824 • Firedance

The name for this glaze came in a "flash" of inspiration, because we often refer to raku as the "dance of the hot pots." Firedance gives iridescent luster and copper flash results sort of like Michigan Patina, but over a background of metallic green-gold to rose blush.

## Raku: It's More Than the Glazes

**We'd like to present here a few ideas for raku techniques that we've seen over the years.** We came up with some of them, but others were invented by some of our truly creative students in our raku classes.

When it comes to decorative techniques for raku, the first thing to bear in mind is that **raku is a lowfire process.** Georgies' raku glazes are formulated to mature (fully melt) at cone 06, or roughly 1830°F. That's the same temperature as most lowfire ceramic products from manufacturers like Duncan and Mayco! This means some of their products adapt readily and easily to use in raku. The unique character of raku glazes and raku firing, however, open up more possibilities than you'll find in an electric kiln.

- Raku glazes are easiest to apply, and work best, when you brush them on at a consistency roughly equal to chocolate milk. You can thin Georgies' raku glazes with water as needed to reach that consistency. It's all about what works best for you: you can leave them thicker or make them thinner if you prefer.
- Use separate brushes to apply White Crackle and colored glazes. A little contamination from one of the colored glazes can go a long way in White Crackle.
- Georgies' patina glazes (like Blue Dolphin) work best when you apply two coats at that consistency of chocolate milk. The gloss glazes (like White Crackle or Midnight Luster) work best with three coats. The number of coats will vary, however, with the thickness of your glaze. You may need to apply more or less.
- You can mix raku glazes together in various proportions to create more color and texture options. Visit the "How-To Projects" page on [www.georgies.com](http://www.georgies.com) for color examples and information.
- Use Duncan's French Dimensions, which are raised or "puffy" glazes, on raku glazes OR on bare clay where it will smoke to black in post-firing reduction. French Dimensions work best when applied over the patina glazes, so they don't get moved around when the gloss glazes melt.
- You can do underglaze design work on your greenware with your choice of underglaze products. They look great under our White Crackle glaze!
- Experiment with different clay colors under White Crackle. The color of the clay body will dramatically change your results.
- You can also change the color of White Crackle with Duncan EZ-Strokes or Mayco One-Stroke translucent underglazes. (Lighter colors like yellows, pinks or light greens may tend to burn out in the fast raku firing, but darker colors hold up better.)
- Spatter drops and streaks of Blue Dolphin across a background of White Crackle for a blue-&-white "marbled" look with some copper flashes.
- Apply three coats of White Crackle, let it dry, and then scratch or carve out a design through the glaze back down to the bare bisque. Make the lines bold and thick: as White Crackle melts during firing it will "flux," meaning that it bubbles up on your piece as the glaze minerals melt. (All gloss glazes flux to varying degrees, but patina glazes don't.) This fluxing may thin out or fill in some of the lines of the design. Use that to your advantage in some designs, like trees: cut the lines for upper branches thinner, so they'll gradually fill in. It looks great!
- Experiment with various organic combustibles in the post-firing reduction. Leaves, straw, pine needles, hamster bedding (red cedar shavings), and other materials will change the glaze color results, depending on their chemical content. **NEVER BURN PETROLEUM-BASED PRODUCTS OF ANY KIND IN REDUCTION. NEVER BURN PLASTICS, STYROFOAM, OR OTHER MATERIALS CHEMICALLY CREATED OR PROCESSED. Smoke from burning these materials is very likely to be toxic and highly dangerous.**

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for technique & instruction  
sheets for our raku glazes.

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