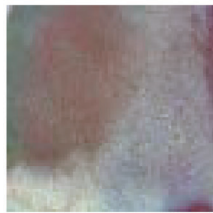




**Glaze combination #19**  
50% PG803 Copper Penny  
50% PG813 Michigan Patina



**Glaze combination #20**  
50% PG808 Beetle Juice  
50% PG807 Opal Shimmer



**Glaze combination #21**  
50% PG813 Michigan Patina  
50% PG812 Copper Ridge



**Glaze combination #22**  
50% PG801 Apple Crackle  
50% PG813 Michigan Patina



**Glaze combination #23**  
50% PG813 Michigan Patina  
50% PG807 Opal Shimmer

Second, most lowfire commercial glazes are formulated to melt slowly under the heat. The slow melt helps ensure they won't run and ruin someone's design work. Raku is a violently fast firing process. Some commercial glazes, when forced to fire fast, may not smooth down completely from their flying as they melt. Or, you may find that you need a couple extra minutes in the firing to smooth them down. (In this case, be careful of overfiring!)

Third, there is a possibility that some may not work at all in raku. Experiment, experiment ...

French Dimensions are a raised glaze product, intended for use as design accents for lettering, dots, etc. They work great in raku, but may tend to run or slip on gloss glazes. Be careful, too, not to squash them with your tongs.

**A) Coloring Glaze with EZ Strokes:** Duncan EZ Strokes are translucent underglazes, intended to give a "watercolor" look. In conventional lowfire ceramics, they're used for design work where you want the brushstrokes to show. They're primarily used on lowfire greenware. In raku, you can get good results mixing them with White Crackle to produce a variety of glaze colors. The depth of color depends on the amount of EZ Stroke used.

- a. EZ Strokes are basically pigment and water, with a small amount of flux added so the pigments will stay put and adhere to clay. This means minimal "contamination" of your base glaze formula. White Crackle will still produce crackles.
- b. Using EZ Strokes is similar to coloring your glaze with Mason Stains, with the advantage that the pigment is already mixed and hydrated. It's easier and quicker.
- c. Color results will probably always be mottled or "watercolored".
- d. For most thorough color distribution, use an electric hand mixer or run through a small blender.
- e. Some shades may not produce enough of the color you want: very light shades will take more EZ Stroke to produce color -- but this runs into the issue of changing your glaze flux.
- f. You're also adding liquid to your glaze: it may take more application coats than normal to produce good glaze coverage.
- g. Comparable products include Mayco Stroke & Coats, and others labeled "translucent underglazes".

**B) Raku Glazes over Underglazes:** The commercial glaze manufacturers also have a series of opaque underglazes, intended primarily for design work on lowfire greenware. These can also be used with raku glazes, especially White Crackle. Remember that White Crackle is not actually a "white" glaze: it's a clear glaze, and reflects the color of the clay underneath. You can use this to your advantage for design work.

Generally speaking, we would not recommend using colored raku glazes over underglaze design work. When the raku glazes produce lusters, some of your design work may be obscured ... but that's also another thing you could use and incorporate. The amount of underglaze you use will make a significant difference in the glaze performance, and not only for the reasons that you might expect. The pigments in some underglazes may change the glaze chemistry. The cobalt in some blue or black underglazes may act as an extra flux, causing the glaze to run or move more than you expected, or desired. Like so many other areas in ceramics, a little experimentation goes a long way!

*Georgies*  
CERAMIC AND CLAY CO.