

**Trautman Art Glass**  
**COLOR BY**  
**PAUL TRAUTMAN**  
**www.taglass.com**

**BOROSILICATE COLOR: COE 33; ANNEAL at 1050 FAHRENHEIT**

**RED ELVIS (TAG-033-01)      LIGHT RED ELVIS (TAG-033-03)**

A striking Ruby Red glass. Work in a neutral to oxidizing flame. Red Elvis is an “easy strike” color. It self strikes as it cools but will get darker with flame striking or kiln striking. Flame strike in an oxidizing atmosphere. Red Elvis strikes at a slightly lower temperature than most rubies. Light Red Elvis is a lighter, sometimes streaky red. Some Light Red Elvis is made to kiln-strike.

**DARK RED “BLACK” ELVIS (TAG-033-02)**

A striking, very saturated and dark Ruby Red glass. Great for stringers and very thin work. May be used as a black too. Work in a neutral to oxidizing flame Black Elvis will self-strike as it cools but will get darker with flame striking or kiln striking. Flame strike in an oxidizing atmosphere. Black Elvis strikes at a slightly lower temperature than most rubies.

**YELLOW ELVIS (TAG-033-04)    APRICOT (TAG-033-06)**

Yellow Elvis is an easy-striking yellow glass in the amber/purple family. Work in an oxidizing flame for brighter colors. Work in a reducing flame for softer earth tones. It will self-strike as it cools but will get darker with flame striking or kiln striking. Flame strike in an oxidizing atmosphere. Apricot is a darker member of the amber/purple family. Oxidize for brighter colors; reduce for flesh and earth tones. Apricot will also strike.

**BLACKJACK (TAG-033-05)**

A self-striking sable black, BlackJack is transparent when hot. Thin for use as brown. Likes an oxidizing atmosphere.

**TURBOCO (TAG-033-07)**

A highly saturated cobalt blue. May be used as a black or thinned to blue. Work in an oxidizing atmosphere. Reducing this color may cause some gray streaks.

**CARAMELO (TAG-033-08)      QUEEN BEE (aka Caramelo Light) (TAG-033-08-L)**

Caramelo is a very saturated and reactive opaque member of the amber/purple family. The Light version, Queen Bee, is less saturated, and gives more purples. Oxidize for brighter colors; reduce for flesh and earth tones. This color will strike.

**LEPRECHAUN (TAG-033-09)    BLUE LEPRECHAUN (TAG-033-10)**

Aventurine colors, not sensitive to atmosphere. The Leprechauns are medium-dense colors. Avoid long, hot garaging to prevent checking in implosions.

**SPHAGNUM (TAG-033-11)      BLUE SPHAGNUM (TAG-033-12)**

Named for sphagnum moss, these aventurine colors are not sensitive to atmosphere. Sphagnum and Blue Sphagnum both have lighter, less-dense color than the Leprechauns, and work well in implosions. The Blue Sphagnum is bluer than Sphagnum, but far greener than Blue Leprechaun.

**BLUE BLIZZARD (TAG-033-13)**

**KIWI (TAG-033-17)**

**TEAL BLIZZARD (TAG-033-14)**

**PINK CADILLAC (TAG-033-18)**

**RED BLIZZARD (TAG-033-15)**

**WISTERIA (TAG-033-25)**

Opaque or semi-opaque colors shot through with flecks of white “snow” which smoothes out in the flame. Should be worked in a neutral or oxidizing atmosphere. Blue is lapis-colored; Teal is a dark opaque teal blue; Red is generally opaque brick, but can be somewhat translucent; these three colors still feature the “snow.” Kiwi is an opaque bright lime green; the Pink is an opaque “candy pink”; the Wisteria a very opaque blue-purple. These three Candy Colors have now shed most of their Blizzard texture and are smooth.

**KIWI SLYME (TAG-033-17-S)**

A variation on our popular Kiwi, Slyme can range from translucent, to a milky semi-opaque. Transparent parts can re-strike to a ghostly milky green. But even the opaque parts of the Slyme will become translucent with more heat. Work the dense-looking ones cooler to keep them more opaque, if you like, then change the opacity of the piece in certain areas with additional heat! Prefers a reducing atmosphere, although not a reducing color. Work cooler until Slyme is up to temperature for best results.

CANARY (TAG-033-16)

MANDARIN (TAG-033-20)

CORALINE (TAG-033-23)

MANGO (TAG-033-19)

SUPER CANARY (TAG-033-22)

REEF RED (TAG-033-28)

While more stable than many cadmium colors, Super Canary, Mango, Mandarin, Coraline and Reef Red should be worked cool, in the upper part of your flame, or encased, to prevent the “boiling” that is typical for cadmiums. Canary, TAG-033-16, is more translucent with about three-quarters of the saturation of Super Canary, making it less dense, and less susceptible to boiling.

PENUMBRA (TAG-033-21)

A reactive “silvered” cobalt blue, reformulated from one of Paul’s old favorites. Different colors are produced from reduction or oxidation. Most often produces a wide variety of blues and greens. Haze doesn’t burn off like A/P’s will.

PURPLE SABLE (TAG-033-27)

A new member of the amber/purple family, but with a coffee-colored base instead of amber-yellow. Also has a light aventurine sparkle! Best reactions occur in a mid-range of temperatures. Shows different effects in reduction, oxidation, and encasement. For a nice opalescence, trap the reduction effects under a layer of clear. Blues, purples, greens, ambers, and more can be produced on the surface of this glass.

HEAVY LEPRECHAUN (TAG-033-29)

HEAVY BLUE LEPRECHAUN (TAG-033-30)

These aventurine colors look similar to the Leprechaun and Blue Leprechaun, except with a far denser base and a super-metallic shimmer of fine sparkles. These resemble car paint or shampoo! Due to the extreme density of the colors, Heavy Leprechaun (green) is not recommended for implosions or inside-out work, but the **reformulated Heavy Blue Leprechaun may be safely imploded** into marbles, within reason. They are not very sensitive to flame atmosphere, but reduction should be avoided on any Heavy Blue Leprechaun that you intend to implode. Limit hot garaging.

BLUE STARDUST (TAG-033-31)

HEAVY BLUE STARDUST (TAG-033-31-H)

An aventurine blue, this one has large, glittery crystals suspended in a transparent sapphire blue base. Great for layering. The usual cautions against long, hot garaging technically apply since this is an aventurine color, however it is proving to be **highly stable** in implosions due to its transparency. Heavy version is darker in color, and has higher density of sparkle.

STAG WHITE (TAG-033-26)

JAWBONE (TAG-033-34)

Stag is a very dense, bright opaque white that retains its opacity even when fairly thin. Jawbone is an off-white opaque glass. Both resist the boiling that typically plagues white boro. Jawbone’s color is more organic than our bright white Stag, but like Stag, Jawbone also works smooth and creamy, despite its slightly grainy texture in the rod. They work in all flame atmospheres; however, a cooler flame is suggested for Jawbone, as brighter white specks in this color are an indication of over-heating.

DWARF WHITE (TAG-033-35)

A very smooth and creamy new opaque white, made from scratch here at TAG. Resists boiling once brought up to temperature, and has a fine, smooth texture, especially compared to our Stag and Jawbone. Paul calls it “docile and dense,” and our testers say it works like “buttah.” Not sensitive to atmosphere.

KNIGHT RIDER (TAG-033-37)

Smoother than our BlackJack, and much darker. Knight Rider is a dense black that likes an oxy environment. It can get a little bit gray with heavy reduction, but you can pull it pretty thin and still have a good, solid black.

MAI TAI PINK (TAG-033-38) DOUBLE MAI TAI (TAG-033-39) MEGA MAI TAI (TAG-033-39):

Mai Tai Pink appears colorless in the rod, but changes dramatically in the kiln! Work in some reduction for layered effects, and flame strike to barely amber. Then anneal and watch the colors change. May be run through repeated cycles to darken, or kilned up to 1150 to speed the kiln strike. Burn off haze to see more pinks and purples, or leave the haze on for bluer effects. Double can develop more color in the kiln, but strikes well in the flame, with lots of pink especially over white. Mega gives massive color in the flame, not the kiln. These are amber-purples with less amber, more purple.

MIGHTY MOSS (TAG-033-41):

A dense and sparkly aventurine color; our newest batches of Mighty Moss are encasable, and may be imploded with caution. Older batches are best used on the outside of your piece. Like all aventurine colors, you should limit long, hot garaging and use the shortest anneal cycle possible.

ORANGE ELVIS EXP

CRIMSON ELVIS EXP:

Orange is a nice mix of Red Elvis and Yellow Elvis. Like the Red Elvis, it self-strikes in the flame. But like the Yellow Elvis, it also can be reduced and oxidized for a variety of effects. Crimson Elvis is darker, and varies from batch to batch.

**Questions? Comments? Confused? Ask Jenny: [jenny@taglass.com](mailto:jenny@taglass.com) or 503-656-9350, M-F 9-5 Pacific Time.**