

EFFECT GLAZE - Usage:

Liquid Glaze should be coated 2-3 times with a soft brush after first fire. Best results are obtained when applying onto a bisque already fired at 600°C÷1000°C. After drying please fire at the correspond temperature. Shake and stir very well but don't filter (sieve) prior to use. If the glaze becomes thickened over time simply add water and stir thoroughly. Many glazes contain small insoluble particles that fall to the bottom of the container. Make sure you reach them with the brush when glazing.

Dry glaze glaze is to be dissolved in water to a thick paste which should be thinned to the proper density. I recommend the proportion - 60% : 40% (i.e. 40 g. glaze and 25 ml. water). The glaze density depends on the way of application and on the body porosity. A thick porous bisque, which absorbs the water fast, requires rather a thinner glaze than a tighter, less porous body, which absorbs the water slowly. Each glaze is recommended to be tested with various layers on the body concerned and under determined conditions. The firing temperature should correspond to the given data. When fired less, the glaze will be rough and matte, fired hotter, the glaze runs down the piece or soaks into the body. Most important is the firing process. The total time must be at least 2,5 hours. If your kiln reaches the necessary temperature faster, some holds should be made.

COLOR GLAZE - Application Techniques:

- **BRUSHING** - When brushing a glaze, use as large a brush as reasonable with a smaller brush for hard to reach places. Use a full brush of glaze at all times. Dip the brush in the glaze and shake it gently, just sufficiently to prevent dripping. Do not scrape the brush on the top of the bottle or there will not be sufficient glaze on the brush to flow freely. Hold the brush lightly and flow the glaze off the brush in a continuous line and never "pat" glaze on randomly (except for special effects). Smooth the glaze by brushing back and forth very lightly. Begin the next stroke where the previous stroke ended and then lightly brush back over the area where the two strokes joined, which will adequately smooth out the "joint" between the two strokes. Apply subsequent coats in the same manner but in a different direction (for example, first coat horizontally, second vertically, and third, diagonally). Wait for the previous coat to dry thoroughly before applying another coat (A matter of a few minutes, After the first coat loses its wet "sheen")

- **DIPPING / POURING** - Dipping glazes should be a thick cream consistency. An old "rule of finger" is that when a clean dry finger is dipped in a mixed dipping glaze, the glaze should coat the skin evenly and bead on the finger nail. The reality is that the glaze needs to be test fired on the properly bisque-fired clay body it will be used on. It should be of such consistency that a single dip, leaving the piece in the bucket several seconds, will provide the proper glaze thickness. A general mixing formula follows (use less water first or leave aside some dry glaze to allow adjustment).

- **SPRAYING** - Glazes to be sprayed also require testing but the following can be used as a guide for mixing one pound of any glaze for spraying.

Dry glaze is to be dissolved in water. I recommend the proportion 40 g. glaze and 100 ml. water. Stir and filter (sieve) well! Don't make thick layer.

PIGMENTS - Usage:

The pigments are powders. They should be mixed with a suitable medium (water) in the approximate proportions of 2 parts color to 1 part medium. These can be diluted further with water for brush application, dipping, or spraying. After good drying, the products should be glazed with transparent glaze and fire in the kiln at temperatures 950°C÷1160°C (depends on material and glaze). You can use effect glazes in any combination with pigments. Another use of the pigments is the mixing with a transparent glaze to achieve color glazes. Mixing with clay is also a good idea.

GOLD, SILVER, PLATINUM - Usage:

Before firing, allow items to sit in a dust-free, warm room for several hours to dry. Ventilate the kiln well especially in the early stages of firing. The Gold must be diluted with appropriate thinner, but the ratio of dilution depends on the art of work and of the surface of the products (if you apply to a horizontal surface - dilute more, if to the vertical surface - dilute less. Apply by brush onto glazed earthenware, glass, and porcelain. The application should always be on glazed objects, thoroughly clean, and should be kept moisture-free. Apply thin layers. Designate a brush for application use (to avoid contamination), and dip the brush directly into the bottle. Clean brush with the same diluent. Keep the diluent in a glass bottle with a rubber stopper in a cool place far from heat and direct sunlight!

UNDERGLAZES - Usage:

The Paint is ready to use. Use a soft brush to apply layers onto an already fired bisque. If a thin layer is applied, the paint has transparency. If a thick layer is applied - the paint becomes opaque. After good drying, the painted product is to be glazed with a transparent glaze and then fired at the corresponded temperature of the used clay/glaze. If the paint becomes thickened over time simply add water and stir thoroughly. The paint doesn't contain lead and is food-safe.