

EFFECT GLAZES - Usage:

Liquid Glazes should be coated 2-3 times with a soft brush after the first fire. Best results are obtained when applying onto a bisque already fired at 600 to 1000°C. After drying please fire at the corresponding temperature. 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 glazes Should be dissolved in water to thick paste which should be thinned to the proper density. I recommend the proportion - 60% : 40% (f.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 and a half hours. If your kiln reaches the necessary temperature faster, some holds should be made.

COLOR GLAZES - Usage:

Dry glazes should be dissolved in water. I recommend the proportion of 40 g. glaze and 60 ml. water. Stir and filter (sieve) well! The liquid glazes are ready to use. There are several styles of work with color glazes:

1. **Brushing** - When brushing a glaze, use as large a brush as reasonable and 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 slightly. 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.
2. **Dipping / Pouring** - Dipping glazes should be thinner. Add more water to the glaze and stir. It should be of such consistency that a single dip, leaving the piece in the bucket for several seconds, will provide the proper glaze thickness.
3. **Spraying** - Glazes to be sprayed also require testing. Usually, the glaze has to be more thinned.

PIGMENTS (STAINS) - Usage:

The pigments are powders. There are several styles of work with pigments:

1. **Underglaze paints** – The pigments should be mixed with a suitable medium (water) in the approximate proportions of 2 parts color to 1 part medium. Use a soft brush to paint. Don't make thick layers or the paint burns out.
2. **Coloring of glazes** – Add 10% of the pigment to transparent or white glaze. An example: 10 grams pigment and 90 grams glaze. Stir very well and filter (sieve) the ready color glaze.
3. **Coloring of clay (slip)** – Add 2-10% pigment to the slip. The more pigment the saturated the slip. Stir well, filter isn't necessary. If you use clay, add an amount of pigment and knead well. The longer kneads the more homogeneous the color clay achieves.

You can use effect glazes in any combination with pigments.

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 precious metal preparation doesn't need to be further thinned. Use the thinner to clean the brush or other tools. Some application mistakes can be corrected with the thinner too. Apply by brush onto glazed ceramics, 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. Keep the thinner 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. If the paint becomes thickened over time simply add water and stir thoroughly. The paint doesn't contain lead and is food-safe.

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