

Guide to Reading Technique Sheets

1. Colors required to finish a project are written in **bold type** the first time they are introduced in a technique. It's helpful to have all your colors available at your workstation and ready before you begin painting.
2. Choose appropriate brushes, and make sure to have water, paper towels or soft cloth, and a tile or pallet if you use one. Some molds may also require accessories, which will be noted in their techniques.
3. Read through the entire technique for your project from beginning to end before starting. Refer to the Glossary below for any unfamiliar terms or abbreviations.

Guide to Choosing Brushes

Choosing a quality brush is important. Quality brushes will not only last longer, but they will apply paint more evenly as well.

For Drybrushing:

Choose a round, stiff, white-bristled drybrush. The size should be small enough to give enough space on each side of the brush for stroking into the given area without inadvertently applying color to other areas, but large enough to fill the area efficiently. Brush sizes 3, 5, and 8 are commonly used in these techniques.

For Translucent Work and Basecoating:

Choose a quality filbert brush. The filbert shape provides a flat, pointed end to fit into crevices, and natural hair works best for maximum smooth coverage. Natural hair also tends to wear longer without curling or splitting. Judge the smallest portion of the ceramic to be covered and select the proper size to fit in this area without overflow. Brush sizes 3, 6, and 10 are commonly used in these techniques.

Other Important Brushes:

A quality, long bristled 10/0 or 20/0 Detail Brush works well for eyelashes, slashes, and other fine lines. A size 3 short-bristled China Retouch Brush works well to apply color to eyes and details, and a large, stiff drybrush of size 10 or greater is perfect for applying color intended for antiquing in large areas.

Glossary:

Antique: A general term meaning to apply a color product to the ceramic piece and wipe back to the desired intensity by using either a soft cloth or quality paper towel. Antiquing is typically done with opaques, metallics, and translucents in our techniques. When antiquing opaques or metallics, make sure to work in small sections and wipe color back quickly to prevent unwanted drying. Water can also be used to help antique water-based or water-soluble products. Antique Media or Antique Solvent can do the same for oil-based products.

Apply: Use a brush of appropriate size and shape to move color product from pallet to the given ceramic area.

BC: Basecoat. Use a quality large, soft brush to apply two thorough, smooth coats of given color product to bisque. The piece must be covered evenly and smoothly, and any visible strokes should be worked out. An airbrush can also be used to basecoat.

Blush: Very lightly drybrush the indicated color product to create a slight coloring effect.

Detail: Carefully apply designated colors to fine details indicated. Refer to photos for exact positioning.

Dot: By using either a specific dotting tool or the end of a round toothpick, apply color in a uniform "Swiss Dot" pattern. (See Page 3)

DB: Drybrush. Dip a stiff, round brush of appropriate size into the selected color, then wipe a great deal of the color product back out of the tip of the brush onto a paper towel. Stroke the brush rapidly back and forth across the texture of the ceramic piece, with the goal of coloring high ridges and details more than the lower grooves. Monitor the amount of color product on your brush, as too much can fill the grooves, and too little can create a chalky texture.

Flick: Use a small detail brush to apply a small stroke of indicated color to an area. Sometimes more than one small stroke is needed to achieve the desired effect.

Float: Using a water-moistened filbert or square shader brush, load one side of the brush with thinned color product and stroke briefly onto a pallet to slightly distribute color across the brush. Contact the ceramic piece with the color-loaded side of the brush closest to the ceramic and make an even brush stroke following the contours. This may require some practice on a pallet or tile. The goal of floating is to use a shaded brush stroke, fading from an intense edge to a less intensely colored edge to enhance shadows and contours on the finished piece.

HL: Highlight. This term is often used to indicate drybrushing or blushing with a very light hand. The end goal is a very subtle coloring effect on the finished piece. HL is also used in reference to eyes, which differ somewhat. For eye highlights, simply use a dotting tool or toothpick to apply a dot of the given color to the upper section of iris. Make sure the highlights are in the same place for each eye.

Line: Using a detail brush, paint lines of color onto indicated areas. Photo reference can be helpful.

Paint: Use a brush of appropriate size to apply the indicated color carefully and completely to the given ceramic areas.

PB: Pat Back. Used primarily with Intense Translucents. After applying the indicated color, use a cloth or quality paper towel and wipe or pat back to the desired intensity. Water or Antique Media can be used to pat back further. Similar to Antiquing.

Rouge: Use a quality paper towel wrapped around an index finger to apply an additional Intense Translucent color to an initial base color. Tip the towel-rapped finger into a small amount of the given color poured onto a pallet. Rub a small amount off on a clean section of pallet first, then onto the desired area of the piece to highlight raised areas. Similar to Blushing.

Shade: Stipple or float given color product to create the illusion of a shadow.

Glossary Continued:

Slash: This term refers to the small stroke of color placed below the pupil in the iris of an eye. A thin slash of color should be placed along the contour of the pupil at an angle directly below the highlight dot. The highlight dot indicates light reflecting from the eye's surface, while the slash indicates light shining through the pupil into the iris.

Stipple: Dip a small, round drybrush into indicated color product and wipe some of the color product back out of the brush onto a paper towel. Apply the color to the piece by using an up and down "bouncing" motion of the brush.

Streak: To create streaks of color, apply color in random strokes to the indicated area(s) using a small filbert brush loaded with color.

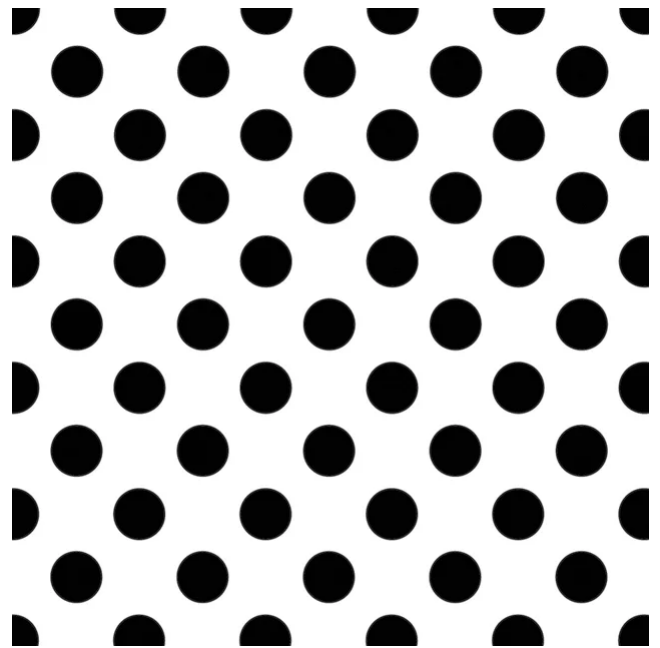
Tip: Apply indicated color to the tip section of indicated area (typically used with feathers).

Touch-Up: Apply the given color onto the indicated area to conceal any incidental color overflows or strokes common in wetbrushing and drybrushing.

WB: Wetbrush. Similar to Drybrushing, however instead of wiping most of the color product out of the brush before application, a considerable amount of color stays in the brush. Dip a stiff round brush into the intended color and wipe a small amount out onto a paper towel, then apply. The goal of wetbrushing is to create a smooth, intense color with less gradation from light to dark than drybrushing would.

Wipe Back: See PB/Pat Back.

Swiss Dot Reference:



Please feel free to email us with any further questions!

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