

# WATERCOLOR ~ GLAZING

“WATERCOLOR” glazing works on the same principles used in watercolor painting, only you are utilizing a white clay for your watercolor paper and the glazes are your palette of colors.

## Things to consider:

1. Working on a very white clay or porcelain will offer you the most brilliant and jewel-tone colors.
2. Your glaze choices should be transparent and semi-transparent colors. This can be fudged a bit in small areas ... and for accent purposes.
3. As with watercolor, you always want to work with your color moving from light to dark. As an example: a light green over the top of black or purple will simply disappear like a drop of water in a lake! Georgies series of WATERCOLOR GLAZES were created with this in mind. These glazes were created for both color and stability, so they melt but do not run! Watercolor designs with these glazes can be applied to vertical surfaces and should not move or distort.



## Specific Glazes in this line ...

PG629 Super Clear	PG636 Aegean Blue-Green
PG630 Zinc-Free Clear	PG637 Tutu Pink
PG631 Gold Dust (discontinued)	PG638 Blue Violet
PG632 Blue Ink	PG639 Hot Orchid
PG633 Pacific Blue	PG640 Lavender Lupin
PG634 Scotch Pine	PG641 White Cloud
PG635 Black Patent	PG642 Blizzard Blue

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The new **SATIN GLAZES**; GS403 Ocean Motion, GS405 Rouge Red, GS407 Melon, GS408 Soft Pink, GS409 Purple, GS411 Grey, and GS413 Robin's Egg, may be partnered with these glazes. If used on top of the gloss glaze, they do remain satin if you are wanting a texture change.

Because we are working with cone 6 glazes, we want to begin working on a smooth clean surface of bisque that has been fired to cone 04. Begin by applying 2 evenly brushed coats of PG630 ZINC-FREE CLEAR, this acts as water would in a watercolor painting. The base of clear glaze allows your layers of color to soften and diffuse.

You may begin painting, or like most of us, you may need to lay out your design onto your surface. I use a pencil and lightly sketch my drawing on (and into) the surface of the base glaze, which helps keep your basic orientation.

Now you are ready to begin layering your glazes and blocking in your area of color. Depending on how large your surface or design, you can choose a soft watercolor-style brush or a sponge. A sponge can work well if you have a foreground that is a bit mottled as it will lay your color on with breaking density.

Start with your lightest colors - in the case of this landscape, a coat of PG636 AEGEAN BLUE-GREEN was applied to the foreground and trees. Next is the sky with PG642 BLIZZARD BLUE, and then PG632 BLUE INK was applied next to indicate the shadows of trees and the foothills of the mountain. PG640 LAVENDER LUPIN was brushed into the area behind the purple shape and the intensity of color brings them closer into view and more clearly defines them. PG638 BLUE VIOLET is the majestic mountain closest to the viewer. The clouds and the farthest 'snow-capped' peaks are created by deep shadows, and accents were brushed cautiously with PG635 BLACK PATENT. Highlights of yellow were sponged on with PG643 GOLD SATIN (discontinued) to represent a meadow in bloom.

Fire to cone 6 - medium speed.