



Classic Porcelain Colors

INSTRUCTIONS

CLASSIC PORCELAIN COLORS are a unique type of Spanish Oil color that was formulated to be used on porcelain and stoneware.. These colors are unique in that they are oil based and yet clean up is done with water. They are made to penetrate into the dry greenware, thereby actually tinting the clay body with color, rather than simply sitting on top of the piece as with other colors used in our industry. Another quality that these paints have is that they may be airbrushed right out of the bottle for using on subtle animals or other projects where overall coverage isn't wanted.

Also unique to our color line, even over those of other Lladro type colors is that we have created a correcting agent called Perfect White. If you make a mistake either by leaving a fingerprint where not wanted or your color runs slightly and you are not able to catch it in time and scrape it off, simply paint this area with two coats of #CC901 and allow the piece to dry completely. Then you can paint the area affected with the desired color and the mistake will be gone. This exciting color can also be used to create a pure white eye-socket for large figurines where realism is required for the eye area, or for patterns such as dotted Swiss.

Following a few simple steps will help you to create a piece that is of the same quality of real Lladro figurines. If you have ever picked up a real Lladro, you will notice that they are very heavy. This is the main secret to these colors. If your piece is cast too thin or is still damp, the colors will penetrate only so far and then they will spread sideways. A heavily cast piece that is totally dry is the main secret.

SUPPLIES YOU WILL NEED:

- Paper Towels
- Small to Medium terry towel (to dry your hands)
- Large terry towel (for your lap)
- Apron (optional)
- Sharp Pencils
- Water bowl to clean brushes in
- Larger bowl of water to clean hands in
- Scalpel
- Various Brushes

We recommend Golden type brushes and either angles or filberts. Sable will also work, but not quite as well. We recommend a #2, #6 and #10 plus a large 1/2" for larger areas. The brush line that we have found works the best with these colors is the Vogue brush line. You will also need several detail brushes for eyes and any other detail you wish to add.

HELPFUL HINTS:

1. To avoid leaving fingerprints, after opening a jar of color, always dip your fingers into the large water bowl and dry them on your terry towel.
2. Also in order to avoid leaving fingerprints, you may rest the piece in your hand so that there is always a paper towel between your hand and the piece you are working on.
3. Some students use the side of a very blunt pencil to place a small mark on areas where they have painted the desired coats.
4. All colors can be used on top of each other to create a pattern such as a plaid.

STEP ONE:

Once you have cast and de-cast your piece set all pieces out in the air for a few minutes to stiffen. Use a soft brush and a sharp scalpel and clean all add-ons. You may also clean the entire piece at this point if you desire. After assembling the piece allow drying completely. Remember, if your piece is damp the colors will run past where you want them to be and may even streak on you. You may either work on the dry greenware or you may soft fire the piece to a cone anywhere between 017 and 015 first if you have a really difficult piece. The paints will soak in slower on softfire and may be more difficult to handle. They will also fire slightly lighter.

STEP TWO:

These colors in their natural state will soak in so well that some of them can hardly be seen after painting. This makes it sometimes a little harder to apply the second or third coats exactly where you have applied the first coat. A simple method to help here is to use a sharp pencil and draw a line between all areas to be painted. This will fire out but will tell you where you have painted. It also aids in not allowing the color to flow past where you want it. Have a scalpel handy at all times. If color runs, immediately put your brush down and scrape it off. If you wait until you are finished painting it is already too late. If the color runs over another color you have previously painted, there will be no need to repaint the first color. It penetrated in so it is still there after scraping off the mistake. If you have to scrape too deep then you'll have to repaint the first color.

STEP THREE:

Always start with the flesh first. Unlike other color lines, you should not deposit color at the edge first. This is natural for those experienced in ceramics and is merely a matter of retraining. **Note:** Be careful not to fully load your brush in small areas. Deposit your color in the center of the face and once your brush has less color in it work towards the edges. When painting the second coat step back a little from the edge. It is not necessary to take the second coat all the way to the edge. Very large areas will need a third. This third coat is merely to make sure that you do not have streaked color. **Note:** Every color in the line will cover over the flesh, so you can be just a little less detail minded with this color. If your area of flesh is small use a smaller brush, again not fully loaded.

STEP FOUR:

Next apply the hair color. The easiest way to paint the eyebrows is to use our detail colors. If you are painting blonde hair we recommend using the brown detail. Now switch to colors and work your way out from here until the entire piece is complete. We recommend that you leave the larger areas such as a dress for last. For most areas two coats are recommended, and for small areas such as cuffs, only one coat is necessary. Remember that all very large areas such as a skirt should have a third coat. Allow the completed figurine to dry for several hours or over night before doing the eye and lip detail, or any other pattern detail you desire, if possible. You may also use one of the colors to paint one coat on the upper eyelid for eye shadow.

STEP FIVE:

Using the eye and lip detail colors paint each area with three coats. These colors need to be thinned to the consistency of a one-stroke (very thin) using the #902 Detail Media. If you make a mistake use a scalpel to carefully scrape off the mistake and redo it. The flesh under it will not be affected. **Note:** If you are planning on glazing your piece make sure that the detail color is on heavily. If after the first firing it looks weak, you may reapply the detail colors to the bisque and glaze over it to intensify the color during the glaze firing.

STEP SIX:

Fire the piece to it's bisque firing. These colors will go all the way to a professional firing of cone 14 so fire to the recommended cone of the porcelain you are using. **Note:** If this is your first piece and you are not sure of your coverage you can fire to only a cone 02. At this stage it is easy to add another coat to areas you may see streaks in or to remove an error. You can then fire to maturity.

STEP SEVEN:

Using a glaze gun for even coverage, spray two to three good coats of your favorite clear glaze, (we have an excellent diamond clear glaze) that you know fires to a few cones below the first firing. Re-fire to glaze firing. The recommended cone for glaze firing is a cone 2 or 3.

ADDITIONAL NOTES:

Note: Do not attempt to fire glaze to a lower, ceramic firing such as 02 for a full figurine. The depth of color and shine on Lladro pieces will not be achieved at this cooler firing. Detail glazing on Cloisonné pieces can be fired to a cone 05 only so that it won't spread past the pattern.

Note: These colors never separate so there is no need to shake or stir them. The shelf life is indefinite. They will not go bad with age. There is also no need to keep them in a refrigerator.

Note: A few colors will bubble if they are put on too heavily. These are Tusk, Rose Beige, Platinum and Limelight, Seafoam and Bottle Green. If you find that you have a problem with these colors, simply thin them down half and half with distilled water and they will fire fine for you. Or you can drop the firing down to a cone 5 to 5 1/2 and achieve good results.

Note: Any of the colors can be thinned with water to achieve a lighter color. They may also be mixed to achieve another color, but always test fire a small sample tile first because blue and pink might not get you purple.

Note: Do not feel that you have to limit yourself to just figurines with these exciting colors. With a little experience you can create very intricately detailed brush stroke pieces outlined with gold for very unusual looks. And do not be afraid to call and ask us for help or advise. That is what we are here for.

Classic Porcelain Colors
are manufactured by

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