



Classic Porcelain Colors

What they are and how to use them.

HISTORY

CLASSIC PORCELAIN COLORS are a unique type of Spanish Oil color that was formulated to be used on porcelain and stoneware anywhere between the range of cone 6 and cone 14. These colors are unique in that they are made of several oils combined with minerals to produce the color, 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, such as under glazes or one strokes. 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 don't catch it in time to remove it, simply paint two coats of Perfect white in this area and allow the piece to dry completely (over night is best). Then you can paint the area affected with the desired colors and the mistake will be gone. Note: this must be done in the greenware stage. Once the piece is fired, mistakes can not be correct this easily. 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 polka dots.

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
- Sharp pencils
- Small water bowl to clean brushes in
- Large water bowl for cleaning your hands in
- Scalpel
- Various brushes : Note: we have discovered that expensive sable brushes are not only not necessary but actually hinder the product and allow them to run out of control. We recommend Golden type brushes. We recommend a cats tongue or filbert brush in size 2, 6, 10 and larger for large areas. You will also need detail brushes for eyes, etc.

HELPFUL HINTS

1. To avoid leaving fingerprints, after opening a bottle of color, always dip your fingers into the large bowl of water 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. This way you know what areas are already done.
4. All colors can be used on top of each other to create a pattern such as a plaid, but remember that lighter colors will not cover darker colors so keep the background light and the pattern or stripes darker.

STEP ONE

Once you have cast and de-cast your piece, set all pieces out in the air for a few minutes to stiffen to what is called a leather hard stage. Use a soft brush and sharp scalpel to remove the seams and clean all add-ons. You may also clean the entire piece at this point if you desire. After assembling the piece allow the piece to dry completely. Remember, if your piece is damp the colors will not penetrate evenly and you will see streaks in larger areas. You may either work on the dry greenware or you may soft fire the piece to a cone anywhere between a cone 020 and cone 015 first. The paints will soak in slower on soft fire and may be more difficult to control but it can be done. Remember that soft fired greenware, once painted with the CPC's will fire slightly lighter than they will on greenware that was not soft fired.

STEP TWO

These colors in their natural state will soak in so well that some of them can hardly be seen after painting. The fleshes are the worst for this. 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 your sharp pencil and draw a line between all areas to be painted. This will fire out but will do two things. It will tell you where you have painted, and it also aids in not allowing the color to flow past there you want it. Have a scalpel handy at all times. If colors run, immediately put your brush down, stop painting, and scrape it off until you can see white. 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 might have to repaint the first color.

STEP THREE

Always start with the flesh first. Unlike other colors, you should not deposit color at the edge first and then work towards the center. 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, hand, or where ever you are painting, and when there is less color in your brush, work towards the edges. No need to allow drying time after the first coat. You can add the second coat immediately. Very large areas will require a third coat. On skirts, etc, 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 fleshes, 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 a cuff, 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 if you can, or any other pattern detail you desire. 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 two to three coats. These colors are clay based and come with their own media called Detail Media. If necessary thin them with 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, which should be either a cone 5 or cone 6. Note: some colors that contain copper, such as the greens can blister if taken too hot so if you are not sure take the piece to a cone 5 only. Also note, that if this is your first piece and you are not sure of yourself at all, you can stair step the firing. This means you can take the piece to a cone 02 to see mistakes or weak spots. You can correct them at this point and then take them to the full firing.

STEP SEVEN

Using a glaze gun for even coverage, spray two to three good coats of your favorite clear glaze, (we recommend our own diamond clear), that you know fires to a few cones below the first firing. Re-fire to this glaze firing. It can be anywhere between cone 02 and cone 4.

ADDITIONAL NOTES

Note: If you are placing the finished piece in a collect of real Lladro pieces do not attempt to fire glaze to a lower, ceramic firing such as a cone 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 04 only so that it won't spread past the pattern.

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

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

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DETAIL COLOR TECHNIQUES

The detail colors can be used for several things on porcelain. They were originally created to add detail such as eyes , detail around pockets, jewelry detail and the like. Last year they were redeveloped so that they are creamier and easier to use. You can now create brush work . Either way the detail colors will fire with a slight satin sheen to them for a wonderful accent on matte pieces. Here is how to create these wonderful looks.

Preparing your Detail Colors:

The detail colors are a clay based color that sits on the surface of your porcelain. You can take a small amount out with a pallet knife or work right out of the bottle. They should stay liquid but if they dry out a little simply add a little Detail Media to thin the back down.

Although Detail Colors are meant to go on the greenware they can also be painted on porcelain bisque and re-fired or sprayed with glaze and then re-fired in the glaze firing. The addition of glaze on top of the Detail Colors will not make them flatten.

Painting Detail on Figurines:

To paint detail on figurines, such as the eyes on a doll, simply use a liner brush and brush on two to three good coats. If you having a hard time getting the to cover, add a drop of Porcelain Magic to them to get them to thicken for you. Paint each area two to three coats. Three if you are glazing the piece. If you wish to build up detail on a piece such as jewelry on a neckline, paint several more times until you can see the detail that you are wanting. The Detail Colors will not flatten in the firing and what you see is what you get.

Painting Stroke Patterns:

To do brush work you want your darker color slightly thicker than you lighter color. Each color in the line comes with a dark and light tone. For doing petals and leaves load your brush with just the light color and pull in petals and leaves with one coat. Then load your brush again with the lighter and side load with the darker. Pull in the final coat on the petal or leaf on top of the previous one. You can build up the darker color as much as you want because it will fire raised if you paint it that way. Again, to increase the ease of use of the Detail Colors add a drop of Porcelain Magic which will thicken the colors.