

STAINED GLASS URN

These pieces are done on Petro Mold's Urn. Color decoration is done with Colors for Earth Color Concentrates. This technique includes flooding color, piping and shading techniques.



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Supply List

Miscellaneous

2—Sponges
Tissue Paper
Pencil
Ceramic Tile (Palette)
Watercolor Marker or Sharpie
Scissors
2-Water Bowls (One for Piping Bottle)
Palette Knife
Paper Towels
Old Bath Towel
Paint Well Palette
Fine Mister Bottle

Brushes (Natural Hair brushes are recommended)

#6 W.G. Fan Glaze
Paula McCoy or CFE Sumi Brushes

Suggested Ware:

Petro Molds Cayman Urn Mold #1813

Products

Colors for Earth Concentrates:

CC132 Deep Cranberry
CC137 Bright Violet
CC143 Sapphire Blue
CC161 Green Leaf
CC162 Laurel Green
LE003 Aqua Splash

CFE Glazes:

CSP01 Gloss Medium NT Clear

Color Strokes:

CS607 Ivory

Specialty Products:

CSP31 Black Clay Dimensions

Please read through all instructions first before starting the project so that you have a better understanding of the technique and this may answer some of your questions up front before you get started. Should you have any questions or comments on this technique please don't hesitate to contact me.

Technique Talk (Discussion of different terms and techniques that may be in this packet.)

Brushes: Brushes listed in this project are what is recommended and may vary in size by manufacturer. I recommend that you use natural hair brushes which are sable. This will allow you to achieve the same color depth that I did in decoration. If using a synthetic or taklon brush you may need to apply more coats because these brushes do not hold as much color as the sable. A sable brush is like your own hair. It holds moisture when it is wet; therefore, it will hold the water or product you need it to. A synthetic (man made hair) has a coating on it that is waxy and the product will tend to slide off. It will not absorb the product.

Fully Load: Working color into all the hairs of the brush, turning the brush over as you are loading it to make sure you have all hairs covered.

Slip Slap/Moosh Moosh: Brush Recommended: Paula McCoy Sumi Brush. With Sumi Brush and color thinned to a wash, apply color to area in a hap-hazard manner. Moving the brush back and forth in a crosshatch direction making an "X" with the brush or laying the brush on it's side and patting it down mooshing it, overlapping and keeping strokes tight and close together, you create a watercolor look. You will have some areas darker than others for highs and lows. This technique can be used to graduate from one color to another as we have in the background in this design.

When working with two colors you will need to fade one color into another. To do this you may need to load the brush with water and work the areas that overlap in color so that they blend and have a soft gradual fading from one color to another.

Sumi Shading: Brush Recommended: Paula McCoy's Sumi or Umbra Pro Brush. Fully load Sumi Brush with water and tip into shadow color just on the very tip of the brush. Set the tip of the brush down by applying pressure which will flatten the bristles out and allow the color to bleed back into the water allowing the underneath color to still show through and add the darker color in the area that you want to be the darkest. By moving the brush from right to left (back and forth) while setting the brush down you will be able to blend the color to achieve a gradual color change. You may need to repeat this step multiple times to achieve a darker value.

Wash: Start with a puddle of water on your palette and add a touch of color to it and mix, which will create a transparent watercolor look of that color. I usually will mix with the brush that I am going to use in the area I am working. After mixing, wash your brush and blot the water out on a sponge or paper towel and then pick up the wash of color and go to the area you need it. This will keep you from applying too much where you may have only wanted a small amount of the wash. Always start with a small amount of color in the water to create your wash. It is easier to add more color to make it darker but harder to take the color off if you are too dark.

Flood In: Thin down color with water until it drips off the brush before you count to 3. The color should be thin enough to allow the color to drip off the brush freely. Keep the brush fully loaded at all times and allow the color to drip off the brush, you only need to guide the color in place. No brushing. Generally 1-2 coats are required for opaque coverage unless otherwise specified. With this technique you can achieve an opaque coverage quicker then brushing 3-4 coats in an area and this eliminates those brush strokes that we sometimes see when you are looking for solid coverage. You can do this technique with color concentrates or with glazes. If doing a multi-colored flooding generally one coat is required.

Color Concentrates: Color Concentrates are hydrated firing pigment that is suspended in a pure non-diluting gel base. They are Non-Toxic. Fired ceramic colors are made from metals and minerals. These natural raw materials are heated, refined, and when placed in the hands of ceramic engineers are combined to produce colored powdered pigments. In our hands, these dry ground pigments are suspended with a non-degrading gel base and ball milled. This process produces a ready-to-use fired color pigment, we refer to as Color Concentrate.

Color Concentrates have a firing range from Cone 06 Earthenware to Cone 6 Stoneware/Porcelain.

You can use them straight from the bottle:

- As a translucent one-stroke on greenware or bisque.
- 3 or more coats can be applied for solid coverage to block in patterns on greenware or bisque.

- Can be used for antiquing on bisque.
- Finger painting or hand printing on bisque.
- Bubble painting
- Use to color any of the CFE Enhancement Products.

Blend with the CFE Enhancement Mediums to create a vast array of fired decorating products and only a blend away.

- Opaque Clay Based Underglaze
- Translucent Underglaze for bisque or greenware.
- Opaque Underglaze for Bisque
- Transparent Gloss Glaze
- Semi-opaque Gloss Glaze
- Matt Glaze Solids
- Matt Glaze Specks
- Colored Piping Slip (Clay Dimensions)
- Plus Specialty Techniques

Color Strokes: Although, Color Strokes are considered an Underglaze Color, it is actually a type of glaze. It is frit based but matt in finish unless glazed over. This means that lids can not be fired in place if the color is where the rims touch. While there are special techniques, the main purpose is to add color to bisque or greenware by applying a pattern, brushstrokes, three brushed coats for opaque coverage or flooding color for pattern base coats. Cover with Transparent or Clear Glaze by brushing or dipping and fire to cone 05-06.

When used on greenware avoid the bottom of pieces unless you are stiling the piece. Fire to 04, some areas may gloss, when glaze is applied it will require a longer drying time for glaze in those areas.

You can use them straight from the bottle:

- As a one-stroke coverage on bisque.
- 3 or more coats can be applied for solid coverage to block in patterns on bisque.
- Can be used for antiquing on bisque.
- Left unglazed can be used as a chalkboard.
- Finger painting or hand printing on bisque.
- Stamping
- Sponging
- Bubble painting
- Airbrushing (Dilute 50/50 with Water)
- With 2 oz. bottles with cap and writer tips to do outlining, lettering, line work and flooding of color.
- Majolica techniques over CGE502 Ultra White opaque gloss glaze.
- Over Neutral Clay Dimension (Piping) designs.

NOTE: When shading Color Strokes you need to let them completely dry before doing your shading. They have enough Designer Glaze Medium in them that they stay slick and won't allow the shading color to absorb until it is dry.

CFE-Gloss Medium NT Clear: Gloss Medium is a non-toxic clear gloss glaze. In the CFE Color System it is also used as an enhancement product. When you add any Color Concentrate to the Gloss Medium, you have created a colored gloss glaze and are in control of the color intensity. Depending on the ratio of Color Concentrate to Gloss Medium the technical application may vary.

- CSP01 is perfect to create the popular *"Made for Bisque Glazes Strokes."* The blend is 1 part color to 1 part Gloss Medium for a high pigment detailed glaze with very smooth brush ability. These blends can be used for brushwork or color-blocking on 04 bisque which is then covered with CG900 clear glaze or CSP01 Gloss Medium NT Clear and fired to cone 06 with a 20 minute hold.
- CSP01 Gloss Medium can be used as a base for creating a colored gloss glaze. The typical blend ratio is 2 parts Gloss Glaze Medium to 1 part Color Concentrate. This creates a 3 to 4 coat gloss glaze. Fire to witness cone 06 with a 20-minute hold.

Gloss Glaze Medium is a glaze base. It contains frit, as well as other oxides and has been refined and ball milled for a smooth blend and brush consistency.

- It is clear in value.
- It is non-toxic.
- It does not flow during firing.
- Currently Firing Range is Cone 04 to Cone 6
- When blended with any of the Color Concentrates it produces a food safe surface.

Piping: Piping, also known as tube lining, can be used on greenware or bisque. There are different products out on the market that can be used to do your piping with. This project we are using Clay Dimensions by Colors for Earth. You can paint over it as soon as it dries (about 10 minutes) using the Colors for Earth Concentrates and many other ceramic colors without first firing the piping. Or you can fire (to witness cone 04 for greenware and witness cone 06 for bisque) to set the Piping, if you are more comfortable doing that, and then do your color technique. Most color will break and fall off the piping even though you are painting right over it. The piping will take on a hint of the color put over it, but it will not be as intense on the piped areas. If you are working on a project that is round like a vase and you are piping the outside of it, I would recommend that you fire set the piping because you will be rolling the piece around painting it and could break off some of the piping if not careful.

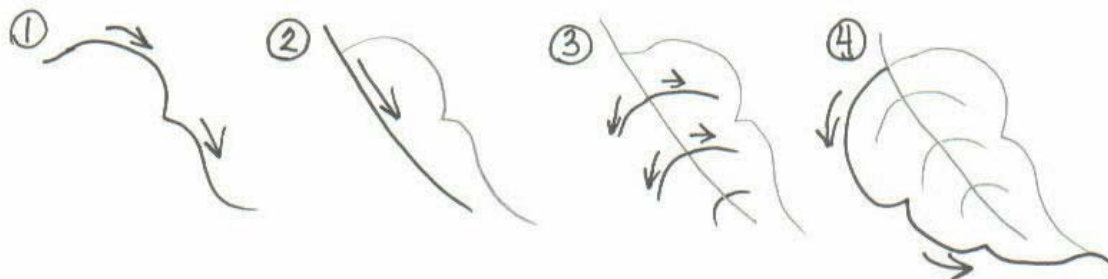
Holding the piping tool of your choice at a 45 degree angle is the best. Let the tip of the tool (Gizmo/Air-pen Decorating Tool), bottle or bag keep in contact with the surface of the ware. Always pull the lines from left to right if you are right handed and from right to left, if left handed. If you go backwards with your tool you will clog up your tip with dust, product, etc.

Wipe your tip frequently. Use your fingers to gently pinch-wipe the tip after almost every stroke or wipe on a damp sponge to keep the tip free of lumps which cause your stroke to be larger when you begin each stroke. If you are working too fast you may get a broken line and you may want to slow your stroke down. There may be instances that you want a broken line, but for this pattern we are looking for a solid even line.

To correct a piping mistake use the chisel edge of a wipe-out tool for ease of removal of the stroke right away. If the piping is dry, a fingernail or cleaning tool, will probably do the trick.

Mix and stir Clay Dimensions. No matter what method of piping you are using, practice a few strokes on a tile to get a rhythm and flow to each stroke. The piping slip should be fluid but not runny. If you are using the air-pen, this is the time to check and make any adjustments to the regulator for a clean and controlled flow of air. The regulator allows you to adjust the air flow for more accurate control with ceramic mediums and their varying viscosity. Adjust the dial on the regulator to slow down the flow of air, which in turn reduces the speed with which the liquid is dispensed through the Gizmo.

Start piping from one side and work toward the other side, or top to bottom. This will keep what you have done to one end and less chance of you laying your hand down in what you have just piped, which will bump and break piping off that is completed. Turn your piece as you work. You may find it helpful to work on a turntable if it sits low enough. Otherwise, use a towel to rest the piece on as you turn it. When piping I recommend that you make the longest stroke you can and work from that point. For instance, do the right side of the leaf starting from the base to the tip, then do the center vein, then pull in the side veins, and then do the other outside of the leaf. Refer to example below.



When I am working on a tile design I will generally put the tiles in the frame I will be using for it, and work on them in the frame. I find this helps me keep everything together and I am not chasing tiles all over and you can get a more consistent color that overlaps from one tile to another this way.

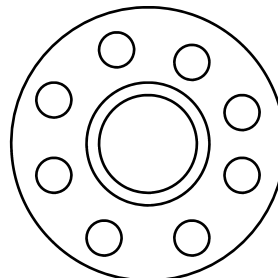
When doing your piping either on greenware or bisque I find it necessary to condition the ware well by first wiping down the surface with a damp sponge and water and then, as you are working, using a fine mist bottle and misting the surface with water to prevent too quick of drying of the piping, which could cause cracking, if lines are heavy. Be certain to mist your piece frequently. If working on greenware, do not saturate it. The misting is very important if you are in a dry climate like Arizona.

The Clay Dimensions can be tinted with the Color Concentrates. Take out a small amount on a glazed tile and add 5-6 drops of color and mix with palette knife. What you see is what you get in color.

Technique:

1. **Preparation of ware:** Clean greenware by removing all seams in usual manner and with damp sponge remove any dust. Fire to witness cone 04 bisque. If there are any rough areas or imperfections on the bisque ware, use a rubber scrubber or fine sand paper to lightly remove. Then wipe piece down with a damp sponge to remove dust and to add a slight amount of moisture to the ware for smooth color application.
2. **Preparing Working Area:** Using a Paint Well (white plastic palette with little cups) for mixing color. I like using this when painting because the product sits in a little cup and doesn't spread out on a tile and dry out before you know it. With the Paint Well it keeps the color moist and you don't waste as much product when you have to walk away. You can cover with plastic wrap or they make covers for these. I don't suggest using these if doing brush stroke work. I put a damp sponge in the center of the Paint Well to blot my brush on as I am working and changing colors.

I put a damp sponge in the center of the Paint Well to blot my brush on as I am working and changing colors.



Set up your Gizmo® or piping bottle with **CSP31 Black Clay Dimensions** (piping) in one tube/bottle. I like to use the yellow tip when piping but you need to try it and see what works for you and change until you find the size you like. Remember to have a mug or deep bowl with a sponge in the bottom of it covered 1/2 way with water to rest your Gizmo® or piping bottle in while not in use. Use this sponge to wipe off excess piping slip on tip of pen to keep lines nice and crisp.

3. **Roll Glaze:** Thin down some **CSP01 Gloss Medium NT Clear** glaze and roll the inside of the urn. Wipe off any drips with damp sponge.
4. **Transfer Design:** Carefully trace design on tissue paper with pencil. Transfer to piece by laying tissue paper with design on piece and, using a water color marker, trace over your pencil marks. The marker will bleed through the tissue and transfer to your piece. The marker will fire away. Clay Carbon can be used in place of tissue paper if desired. Divide vase into 4 sections with pencil. Repeat pattern 4 times around urn in each section you penciled off.
 - Sharpie Markers can be used when transferring to greenware or on top of a matt glaze.
 - Watercolor or washable markers should be used when working directly on bisque.
 - Both markers will burn away in firing but the Sharpie on bisque will sometimes leave a white line where the marker was if you paint outside your transferred lines.

4. **Piping:** With Gizmo or bottle and **CSP31 Black Clay Dimensions** pipe all of the pattern following the piping guide lines. Start at one side and work your way around the piece. Continuously wipe the tip off to keep the lines even and to keep the tip from clogging. Depending on the time of year and where you live you may need to mist the area you are piping to keep it moist and slow down the drying. If it dries too fast it could lift off the piece.

At the top and bottom of your 4 sections divide it in 1/2 with pencil and come out 1/2" from neck of urn and create a line that will create rectangular sections as shown on photo. You will also create a wavy line from top to bottom where your 4 section are to section piece off. All of these lines will be piped also.

NOTE: Never fan dry piping!!

5. **Background:** Thin down some **CS607 Ivory** to a wash consistency and with medium sumi brush slip/slap moosh/moosh in background around urn.
6. **Leaves:** The leaves are 2 different colors, aqua and light green color. With small sumi brush and thinned **LE003 Aqua Splash/CSP01 Gloss Medium 50/50** color, flood in aqua colored leaves with 2 coats. The other leaves are light green color and done with **CC161 Green Leaf/CSP01 Gloss Medium 50/50** thinned with water. Refer to photo for placement. Allow to dry. Sumi shade these with **CC162 Laurel Green** up against the stem.

Flood In: Thin down color with water until it drips off the brush before you count to 3. The color should be thin enough to allow the color to drip off the brush freely. Keep the brush fully loaded at all times and allow the color to drip off the brush, you only need to guide the color in place. No brushing. Generally 1-2 coats are required for opaque coverage unless otherwise specified. With this technique you can achieve an opaque coverage quicker than brushing 3-4 coats in an area and this eliminates those brush strokes that we sometimes see when you are looking for solid coverage. You can do this technique with Color Concentrates or with glazes. If doing a multi-colored flooding generally one coat is required.

7. **Stem:** Thin down some **CC162 Laurel Green/CSP01 Gloss Medium 50/50** mix with water. With small sumi brush and color flood in stems as indicated on pattern with one coat.
8. **Calyx:** The calyx are light green color and done with **CC161 Green Leaf/CSP01 Gloss Medium 50/50** thinned with water and small sumi brush 2 times. Sumi shade these up against the stem with **CC162 Laurel Green**. Refer to photo
9. **Front Flower Petals & Bud (Purple):** Thin down some **CC137 Bright Violet/CSP01 Gloss Medium 50/50** with water. With small sumi brush flood in petals and bud at bottom of design with 2 coats of mix. Allow to dry. Sumi shade these petals with **CC143 Sapphire Blue pure** where the petals gather together.
10. **Back Flower Petals & Comma Shaped Petals (Burgundy):** Thin down some **CC132 Deep Cranberry/CSP01 Gloss Medium 50/50** with water. With small sumi brush flood in back petals and comma shaped petals that are falling off the flower with 2 coats of mix.
11. **Lid Background:** The background of the lid is done with **CC161 Green Leaf/CSP01 Gloss Medium mix** thinned down and flooded on 2 times with small sumi brush.
12. **Rectangular Section Border:** These sections are alternated with 2 colors. Also, the top and bottom are opposite in colors. There is one set of these rectangular at the bottom of large sections and another on the foot of the piece. Refer to photo. Thin down some **CC137 Bright Violet/CSP01 Gloss Medium 50/50** with water. With small sumi brush, flood in every other section on the top and bottom of border design with 2 coats of mix.

Thin down some **CC132 Deep Cranberry/CSP01 Gloss Medium 50/50** with water. With small sumi brush, flood in the other rectangle shapes with 2 coats of mix.

14. **Glaze:** This project uses an unleaded clear glaze and these types of glazes tend to bleach out or soften the pinks/purples and some times the red colors. If you don't think you have enough of the pinks in the areas you can add an extra coat to help the color hold better. Do this prior to glazing.

With soft fan brush apply 2 coats of **CSP01 Gloss Medium NT Clear**. Be sure not to let the glaze puddle in and around the piping. Brush this out or it will get milky when fired.

15. **Firing:** Stilt and fire pieces to witness cone 06.

Enjoy!



Finished Unfired Urn

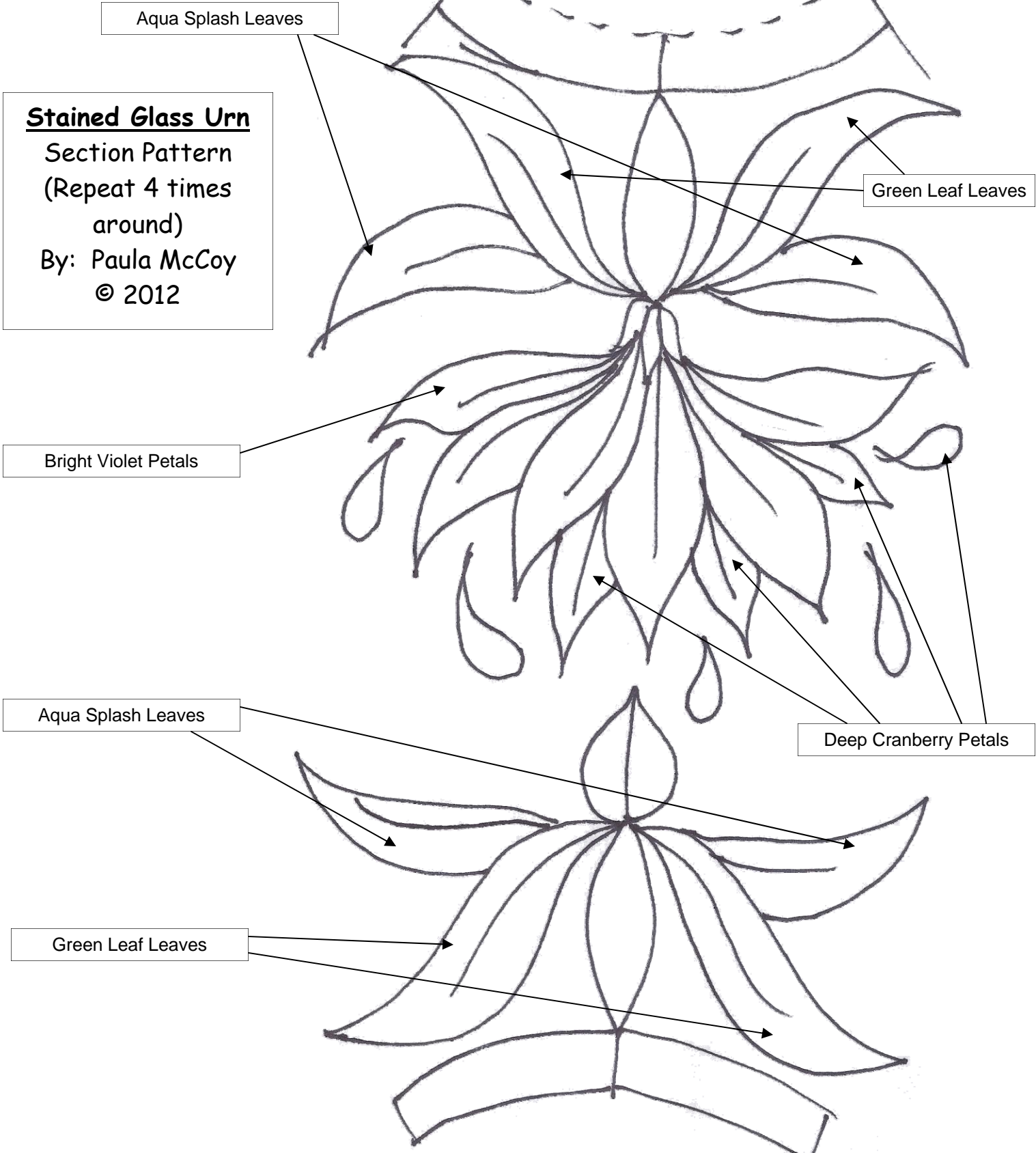


Stained Glass Urn

Section Pattern
(Repeat 4 times
around)

By: Paula McCoy
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Stained Glass Urn

Lid Pattern

By: Paula McCoy

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Deep Cranberry Petals

Bright Violet Petals

