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

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 color. 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. 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 the melt hut 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
- PG630 ZINC-FREE CLEAR
- PG631 GOLD DUST* this is semi-opaque
- PG632 BLUE INK
- PG633 PACIFIC BLUE
- PG634 SCOTCH PINE
- PG635 SHINEY BLACK
- PG636 AEGEAN GREEN
- PG637 TUTU PINK *semi-opaque
- PG638 BLUE VIOLET
- PG639 HOT ORCHID
- PG640 LAVENDER LUPIN
- PG641 WHITE CLOUD
- PG642 BLIZZARD BLUE

THE NEW SATIN GLAZES, PG643 GOLD SATIN, PG644 RED SATIN, PG645 AVOCADO SATIN, AND PG646 SEMI-TRANSPARENT SATIN, may be partnered with these glazes, if used on top of the gloss glaze they do remain satin if you are seeking 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 a 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 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, this just helps you 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 GREEN was applied to the foreground and trees. Next, the sky, PG642 BLIZZARD BLUE, PG632 BLUE INK was applied next to indicate the shadows of trees and the foot hill of the mountain. PG640 LAVENDER LUPIN was brushed into the area behind the purple mountain to indicate distance. PG634 SCOTCH PINE was applied in a “dabbing” application to bring the pine trees into 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 applying PG641 WHITE CLOUD, this is semi-opaque, so it blocks and “floats” on top of the other colors. Last the deep shadows and accents were brushed cautiously with PG635 BLACK PATENT, and highlights of yellow were sponged on with PG643 GOLD SATIN to represent a meadow in bloom.

FIRE TO°6 - MEDIUM SPEED