



## P037 Treasure

Working with a combination of products both fired and non-fired, including 3D Trail Glaze, Café Colors, Superior Glazes and Acrylic Metallic Colors.

All bisque items should be cleaned with a barely damp sponge to remove all dust prior to decorating, always avoid wetting the piece.

### Items:

Bisque piece – Bohemian Candleholder

### Colors:

Superior Glaze – SG037, SG185

Café Color – CC173

3D Trail Glaze – 3D025

Metallic Colors – MC001, MC005

### Tools:

Large and medium sized soft glaze brush

Fine Liner brush or small soft round brush #1 or #0 (preferably a brush with longer hairs)

Medium to large hard/stiff square bristle brush

Toothbrush

Banding Wheel



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All products should be stirred or shaken prior to use ensuring contents of bottle have been thoroughly mixed. Working with 3D Trail glaze, shake the bottle vigorously, or squeeze with hand. Open and squeeze nozzle to allow any water or air bubbles to escape. If nozzle is clogged, unclog with pin or thin piece of wire. Remove the nozzle after use, wash until clean and place a pin in the nozzle

Step 1. Squeeze a generous amount of SG185 into a small container, if necessary add a little water and stir thoroughly. With a medium or large soft glaze brush apply 3 even coats to the top section only, including inside the bowl and underneath. Smooth the paint as you go and allow each coat to dry a little before proceeding to the next. Place the item on a banding wheel, and apply this glaze to the top/middle and lower sections, creating a thin band of glaze approximately 1cm in width. If the paint does not flow freely onto you ware, it may be necessary to add more water to the glaze and mix until light and creamy. Then with a medium soft glaze brush fully load with the glaze and turn the wheel slowly with your free hand and gently press the tip of your brush onto the specified sections, allowing the glaze to glide on. This may take a few coats or layers to create an even band around the item. This glaze can also be applied under the base inside the curved section beneath for a professional finish.

Step 2. Squeeze a generous amount of CC173, onto a tile or small container, add a little water if necessary and stir thoroughly. With a medium or large soft glaze brush apply 3 even coats to the middle 'curvy' sections and between the banded glazes applied previously. Smooth the paint as you go and allow drying a little between applications.

Step 3. Adding a little more water to the CC173 until a light creamy consistency, apply a thin band of color to the top rim of the bowl and in the centre of each of the glazed bands previous applied. Place the item on a banding wheel and working with a liner brush or small soft brush preferably with longer hairs, fully load with color and whilst turning the wheel with your free hand gently press the tip of the brush onto these sections and allow the paint to glide on creating a thin line, this may take several coats to achieve the desired results.

Step 4. Squeeze a generous amount of 3D025 onto a tile. No need to add water unless you feel its required. If so add a little and stir thoroughly. Using either a stiff bristle brush or toothbrush dab into the 3D025 and sprinkle, creating flecks of color onto the 'top section only', beneath the curved bowl', avoid the color coming in contact with the face or inside the bowl. You can turn the item upside down for easier application. Create the flecks by running your fingers gently through the bristles, covering the surface with a light coating of sprinkles across this section of your piece. You may need to apply several coats or layers in this manner until you reach the desired effect.



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Step 5. Whilst still working with the 3D025, if necessary add more paint to the tile and water if necessary and stir thoroughly, until a smooth creamy paste is reached. With a piece of thin plastic scrunched into a tight ball in your hand; dab in to the color and gently dab randomly, around the 2 middle 'curvy' sections painted previously in 'step 3', creating a lace-like veil effect and allowing the CC173 to be visible beneath.

Step 6. Squeeze a generous amount of SG037 onto a tile or palette, add a little water if necessary and stir thoroughly. With a medium or large soft glaze brush apply 3 even coats to the lower 'bowl' section or base. Smooth the paint as you, and allow each coat to dry a little before applying the next.

Allow to dry before proceeding with the final step.

When the paint has dried transfer the horses your piece, either drawing an outline or freehand with a pencil, lightly mark where each horse is to go onto the lower section, the base previously glazed with the SG037. Follow the horse designs below and draw in 4 or 5 horses depending on the size.

Step 7. Before applying the 3D025 and creating the horses. It is a good idea to practice using the 3D Trail Glaze beforehand. Prepare the 3D and ensure the nozzle is clean before you start. On a clean sheet of paper practice drawing with the 3D, paint long and short, wavy and curvy, thin lines. Once you feel confident to start, begin applying the 3D to the horses. Start with the head and work downwards to the front legs then onto the body and back legs. If you make an error allow the paint to dry, before gently scraping away with a wooden skewer, and then smooth and clean the area with a barely damp small soft brush. Allow to dry and then continue.

Step 8. **Once completed allow the item to dry, then stilt and fire to cone 06-04.**

Step 9. 'The final touch'. Squeeze a small amount of MC001 and MC005 onto a tile or palette, do not add water or mix the colors together. With a medium sized 'hard' bristle brush dab into the color. **Before** you proceed to apply this paint to your piece. Remove the excess color on your brush, rubbing the brush back and forth onto a clean piece of paper until only a small amount of color remains on your brush. Then proceed to apply this color onto 'all' the areas where the 3D025 was previously applied. Ideally you will want to build this color gradually over these raised areas; which is the reason for removing the excess color from your brush each time before you apply onto your piece...this term is known as 'dry brushing' creating a little color at a time ideally over raised surfaces.



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