



Special Notes for Airbrushing

FIVE BASIC RULES

1. Keep airbrush 6" away from ware for most work.
2. Keep the airbrush moving continuously, smoothly, evenly, gently and slowly. DO NOT SHAKE YOUR HAND.
3. Thin your color with proper media. Stir color and media with a 3/4 inch glaze brush. You need not strain your mixture.
4. Adjust your color to fit the ware. Large pieces, open airbrush more. Small pieces, close airbrush more.
5. If the ware becomes shiny while you are spraying and stays shiny for 5 or 10 seconds, then you have broken one of the first four rules.

SPECIAL THINGS TO REMEMBER

1. Turning moisture nozzle to left closes the airbrush or shuts liquid portion off.
2. Turning nozzle to the right opens the airbrush. The more you turn the nozzle to the right the more liquid will leave the airbrush.

NOTE: Never open your airbrush all the way to the right. Too much liquid will leave the brush and the color may splatter against the ware.

3. Use a **CONTINUOUS** flow method of airbrushing. That is, start your air and moisture (color) away from the item, bring on to the piece moving both turn table and airbrush at same time. Keep air on continually. By starting the color away from the ware you should eliminate some errors. There are three major errors that could arise if you start both your liquid and air while pointing your airbrush directly at the ware:
 - a. Too much pressure could cause color to splatter.
 - b. Excess liquid in air cap could cause large spots of color to hit your ware.
 - c. The lever action of the air assembly may cause spotting of color due to lack of pressure as you press down on lever.
4. If you make a mistake, remove by scraping error off. Then sand down with dry sponge. Do not use a wet sponge. Then respray with your lightest color and proceed with all colors as you did before the error.
5. Always place items to be airbrushed on a turn table.
6. Paper towels on turn table could cause damage to ware, please do not use them.
7. Care should be taken when handling airbrushed items. Spray only areas that you can see and do not turn piece over to spray. Use a plastic type wrap to move pieces from place to place once it has been airbrushed.
8. Airbrushed items can be sprayed with two light coats of stain sealer to move piece from place to place. The sealer is a semi-color protector. The sealer fires off during bisque firing.

USE OF TRANSLUCENT UNDERGLAZE (EZ STROKES)

1. Thin translucent underglaze with water, normally a mixture of 1 part color to 3 parts water should be used.
2. Mix water and color with a glaze brush, use a vigorous motion. Browns, Oranges and Reds will need extra mixing.
3. Color in most instances will not need straining.
4. Continually apply translucent underglaze to ware until color on the piece begins to match the color in the jar. Use this as a guide to how much color you should apply. Color will not fire out as much when using this guide.
5. Do not scrape, scratch or bump ware. Color is only setting on surface of ware, it needs to be fired to become permanent.
6. For best results airbrush on totally dry greenware. Damp ware will not hold color as well. You may have a higher burn out of color if you use damp ware.
7. Translucent underglaze can pop off if color is applied too heavy. However, if you follow the rules given, pop off will remain at a minimum if not at all.

ACRYLICS - NON-FIRED

1. Thin 50/50 color and water.
2. Mix color with a glaze brush.
3. Allow color to build up slowly. This will prevent drips.

AIRBRUSH WITH MONOTONE SHADING

Suitable Plain Greenware - planter, vase or the like.

Translucent Underglaze

1. Start at top of ware airbrush lightest color onto the top 1/3 of ware.
2. Airbrush same color on bottom 1/3 of ware.
3. Add a darker shade of same color to any remaining color and airbrush this mixture over top 1/2 of your previous supplied color and bottom 1/2 of previous applied color.
4. Again add a still darker shade of same color to remaining color from Step 3. Spray top 1" and bottom 1" of ware.
5. Fire to witness cone 04.

6. Use an appropriate colored glaze on inside of ware and bottom.
7. Apply a clear glaze or a clear glaze with a speck to outside of ware.
8. Fire to witness cone 06.

COLOR COMBINATIONS

Light Green	Light Brown	Light Blue
Medium Green	Medium Brown	Medium Blue
Dark Green	Dark Brown	Dark Blue

NOTE: Center of ware will remain white.

AIRBRUSHING FOR ANIMALS

1. All animals have a base coat of that animal's lightest color (on greenware you do not need to use white as a base coat).
2. Animals are generally darker on their back side. Backside includes outside of legs, back, rear and top side of head.
3. Folds, creases, muscle lines and indentations should be made darker as you proceed.
4. Areas that are plump, fat and round should be kept lighter in the center and darker around the edge. These areas include cheeks, stomachs, rumps and knees. (You are achieving light reflections).
5. Animals should be **shaded** with black. **Do not over use Black!**
Exception: When using yellow or orange use a very dark brown instead of black. Black has a tendency to turn yellow to green after glaze firing.

OTHER HINTS:

1. Airbrush right over eyes, teeth and other specific detail.
2. When base coating animal stay off grass, rock, tree, etc., that might be on the ware.
3. Airbrush from top of ware to bottom.
Example: Complete your animal that is on a base in its entirety first excepting black. Next complete base and finally shade both with Black.
4. Cross Shading - Once base coat has been applied, additional colors should be applied almost horizontally to the surface of the ware. By doing this the color will fan itself out over the ware creating a soft look. If you spray directly on to the ware at right angles you would almost stripe the ware, so angle your airbrush.
5. Reverse Shading - Using Black or a very Dark Brown, angle your airbrush up and spray against the detail. This generates a shadow effect. Hold your airbrush below the working surface.
6. Complete with either a matte or gloss glaze.

AIRBRUSHING FOR BIRDS

1. WE DIVIDE BIRDS INTO TWO CATEGORIES:
 - A. Birds of Prey (owls, eagles, hawks, seabirds and other birds that blend into their surroundings).
Birds of Prey have a base coat like animals - of their lightest color.
 - B. Most other birds (song birds, game birds, mallard ducks, pheasants, quail, blue jays and parrots).
These birds you put a specific color in a specific area. Such as: Red-Orange Breast on a Robin with Brown on Robin's beak.
2. Once the base coat has been applied to Category #A and all specific colors have been applied for Category #B, additional shading colors should be applied by spraying down over the bird horizontally from beak to feet. By spraying downward over the bird in this manner, you will create the illusion of the under feathers are lighter than the upper feathers. Again this is known as cross shading.
3. Birds are also shaded with black, but do not reverse shade, cross shade with Black.
4. Complete bird except Black, then complete base and finally use Black last.

OTHER HINTS:

1. A bird's breast normally is the entire under carriage of the bird from beak to feet and from wing to wing.
2. A bird's beak and its feet are normally the same color.
3. If your bird has a base, reverse shade with black on base after you cross shade your bird.
Complete with either a matte or gloss glaze.

Airbrushing Trolls

Ware

TLC Molds manufactured by Clay Magic
Standing Troll TL 981 and 982
Laying Troll TL 1042,1043, and 1044

Color - Duncan Enterprises

EZ- Stroke (EZ)

003 Rose
005 Sierra Yellow
008 Ruby Red
010 French Brown
011 Sienna Brown
012 Cobalt Jet Black
013 White
033 Ivy Green
038 Medium Mahogany
048 Mesa Clay

055 Indian Summer

Cover-Coat (CC)

101 Arctic White
141 Light Yellow
151 Rose
153 Avocado

Clear Glaze

Pure Brilliance

Brushes and Tools

#5 Round
#1 Liner
Glaze Fan

Cleanup Tool
Turntable (2)
Lace Draper or Needle Tool
Paper Cups 3 oz. (several)
Old 3/4" Glaze Brush
Sponge
2 Plastic Baggies or protective surgical type gloves, 1 pair (for moving piece)
Matte Spray Sealer (for transporting piece)
Plastic Wrap (roll for transporting piece)
Heavy Page Protector for a palette

Airbrush Supplies

Palette Knife
Bath Towel (Old)
Water Bowl
Paper Towels

Instructions

1. Carefully clean and sponge ware.
2. If desired, soft fire to shelf cone 010 to help prevent breakage.
3. Damp sponge ware to remove any dust and to condition the piece for decorating.
4. Finger and toe nails – apply 2 coats of **Rose** Cover-Coat using a Round of choice
5. Brush on 2 coats of **Light Yellow** to the belly of the frog. Use Round of choice.
6. With Round of choice apply 2 coats of **Avocado** to the rest of the frog.
7. The moles and warts can be painted with one coat of **French Brown**. Use a detail brush. This is optional.

Airbrushing of Trolls

8. Follow the general airbrushing instruction as written in special notes. Place the bath towel in place, then the turntable, then the troll to be worked on. Note two turntables can be used if completing both at the same time.



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9. To the airbrush bottle place a mix of 3 parts **Mesa Clay** and one part **Rose**. Thin with water to milk consistency and mix thoroughly with glaze brush.
10. Working six inches from trolls airbrush a base coat over the entire troll. Do not worry about covering the fingernails as the Rose will come through the airbrushing. Try not to apply too much color to the frogs, however do not worry if the airbrushing gets on the frogs. Be sure to apply color to all the nooks and crannies.
11. To any remaining color in bottle add **Sienna Brown**, water and mix. Apply a second overall base coat slightly angling the airbrush. Proceed to darken the hair and the recessed flesh areas on the hands, face and feet.
Note: if color gets on the frog and nails do not panic the Cover Coat will show through.
12. Add **Medium Mahogany** to the remaining color, thin with water and mix thoroughly. Cross-shade the hair and add shading to the recessed areas.
13. Add small amount of **Indian Summer** to the remaining color, thin and mix with water. Re-shade the hair creating auburn highlights to the flowing hair; do not apply this reddish color to the recessed areas of the flesh.
14. Empty bottle, add **French Brown**, thin and mix with water.
15. With **French Brown** add darker shading (reverse shading) along the long ends of the hair. Also airbrush the pads on the bottom of the feet. For feet work in a circular motion about four inches away from the area to be airbrushed.
16. Rinse bottle with water
17. Add a small amount **Ruby Red** to the bottle, thin and mix with water. Add the cheeks, lips, belly and some color to the ears. For this step, work slowly building the color up. Work in a circular motion for the cheeks, again about four inches from the ware.
18. Rinse bottle and flush out the color in the airbrush.
19. Continue by airbrushing Frog's bellies – **Sierra Yellow**.
20. Empty bottle, add **Ivy Green**, mix and airbrush rest of frog. Also, shade the belly with a bit of green. By doing this the frogs will look airbrushed.
21. Rinse bottle and clean the airbrush. We have completed the airbrushing
22. With a wet Round of choice, wipe off any color from the teeth, thus creating white teeth that appear to be airbrushed.
23. If transporting the piece...spray seal with matte sealer and allow piece to dry. When dry wrap the piece in plastic wrap to help prevent scratching or marring.
24. Fire to shelf cone 04.
25. Using a Liner, apply **French Brown** to the moles and warts. If not previously applied.
26. Complete eyes using a Liner. Apply two coats of **Arctic White** Cover Coat to the entire eye, this will block out the airbrushing. Next apply **French Brown** to the round iris. **Cobalt Jet Black** is used for the pupils and a **White** highlight.
27. With Liner apply a lid line both upper and lower with **Cobalt Jet Black**.
28. The frogs eyes are **Light Yellow** Cover Coat with tinny **Cobalt Jet Black** pupils using the Liner.
29. Let dry.
30. Clear glaze with 2 coats of **Pure Brilliance**, being careful not to smear the eyes.
31. Stilt and fire to shelf cone 06.