

IP201-212 brushed 1 coat - no glaze - fired to A6



IP205 wiped back unfired.



IP205 fired- no glaze.



IP205 with PG629



IP205 wiped back, GLW32



IP207 wiped back/texture-GLW32



## USE INTERACTIVE PIGMENTS UNDER YOUR GLAZE



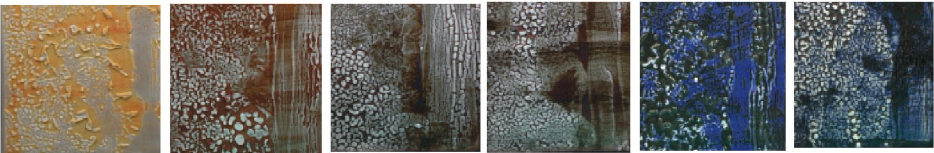
IP207/203/205 under PG630

BEFORE and AFTER FIRING... IP202 wiped back/IP208/203/201/204/PG629

IP208 under PG633

IP202 under GLW49

IP208 under GLW53



IP203

IP209

IP211

IP201

IP208

IP209

Use INTERACTIVE PIGMENTS under specialty glazes for unique effects. Georgies GLW15 JUJUBE glaze (top row) beads when applied with a sponge, and forms a lineal pattern when applied with a brush. GLW23 WHITE FROTH behaves differently on each clay body, but will appear smoother when more thinly applied, puffier and more breaking when applied thickly.

INTERACTIVE PIGMENTS can be used in many ways. It is important to know that they will behave differently with each clay body and glaze that you try them with, so - TEST!

All the files pictured were made with Georgies Timberline A6 clay, a stoney grey/white and vitreous body.

Use INTERACTIVE PIGMENTS under your glaze, on A04 bisque as a solid coverage or as a wipe away antiquing, which is especially affective when you have created texture and want to highlight that element.

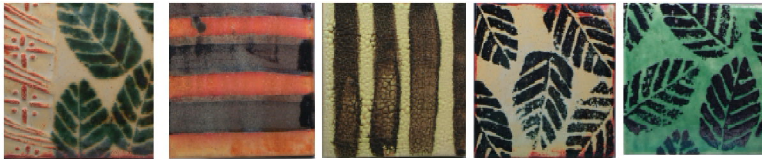
Use INTERACTIVE PIGMENTS on TOP of your raw glaze as decorative brushstrokes - with wax resist ; to create a pattern or design. Enhance the wax design by carving through the wax which will create an "in-line" channel for the pigment.

Use INTERACTIVE PIGMENT over the raw glaze in a MAJOLICA technique, in a painterly fashion, which overlap and utilize brushwork.

Create your own sponge stamps and use them either under or on top of the glaze. It's best to brush your sponge stamp with pigment as the sponge can absorb too much.



DECORATE OR DESIGN WITH INTERACTIVE PIGMENTS on top of your raw glaze. Use your favorite brushes, natural hair, sumi style brushes work well - apply with one stroke. Feel free to thin the pigment if needed. When using sponge stamps it's best to brush a thin coat unto the stamp.



IP212 over GLW32 IP202/203 ov.Glw32 IP202 over GLW23 IP207 over GLW32 IP207 over PG634

\* When wiping back the pigment or handling pieces with large surfaces covered in pigment it is necessary to wear protective gloves. It's also messy!

\* When IP202 & IP203 come into contact with each other they often create a rosey blush not evidenced when used independently.



Using WAX RESIST helps highlight the glaze of choice, creating design and allowing the INTERACTIVE PIGMENT to flow and pool, varying the thickness, adding more dimension and interaction with the under lying glaze. The wax we use is the Mobilcer A.



IP211 over PG642 IP203 over GLW45 IP212 Over PG642 IP211 over GLW47 IP207 over PG631 IP207 over PG642 IP202/203 over PG633



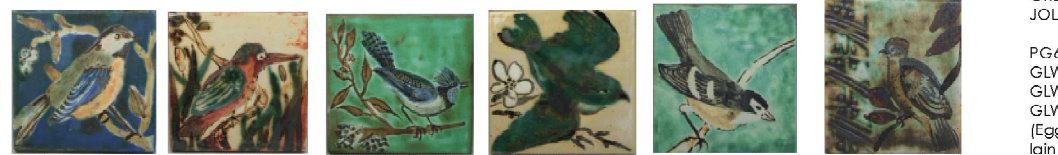
Glaze inlay is a fun technique that allows you to create crisp detail into a glazed area. Base coat your piece with your glaze of choice. Apply wax overall or in a design feature, then with a sgraffito tool scratch thru the wax. Apply pigment over the entire surface.



IP205 over PG633 IP211 over PG633 IP206/211 ov.PG616 IP210 over GLW32 IP207 over GLW03 IP207 over PG642 IP203 over PG633



True MAJOLICA STYLE, get painterly with the INTERACTIVE PIGMENTS. Your best choice of glazes are ones that stay firm and non-moving. Use water color /sumi style brushes and apply the pigments onto your raw glaze, only one stroke is needed, you can layer -wax out or sgraffito thru your color to create the level of detail you desire. The glaze you work on will express the final outcome.



IP212/206/208/204 bird & branch wax background IP206 GLW12 IP202/203\*/212/201/205 over GLW32 IP207/202/204/201 bird & branch wax background IP206 IP212/210 over GLW32 IP202/210/203 : wax & sgraffito / IP206 background/ over IP205 wiped back under the glaze. GLW12 applied - IP202/203/210 over.

GREAT GLAZES FOR MAJOLICA TECHNIQUE :

PG601 - PERFECT WHITE  
GLW32 - LATTE  
GLW37 - PURE WHITE MATTE  
GLW12 - EGG SHELL  
(Eggshell overs a porcelain like finish)



## Georgies Interactive Pigments as seen in our NCECA Booth 2010

Each row is numbered : 1A- 1H  
 2A-2H  
 3A-3H  
 4A-4H  
 5A-5H  
 6A-6H

TO find the "IP" color and glaze(s) used simply find your tile and match to corresponding number.

1A



TILE has been base coated with GLW37 Pure White Matte. In a majolica technique, "painting" on top of raw glaze; IP203 (breast), IP202 (back,wing), IP210 (head,detail lines). IP205 (background) have been brushed, 1 coat on top and fired to ^6.

1C



IP207 has been sponged onto ^04 bisque tile with a sponge stamp. Brush 1 thin coat of pigment onto sponge and lightly apply stamp to tile, no need to re-apply for each stamp. Let dry. Brush or sponge top coat of glaze, PG633 Aegean.

1B



TILE has been base coated with PG642 Blizzard Blue. "Puffed" streaming lines have been waxed over, showing the base glaze. IP211 has been applied over the top.

1D



GLW34 Oyata applied overall. Circles have been waxed out to create pattern that allows base glaze to show. IP203 applied over top, once wax is dry. We used the Mobilcer A wax.

# Georgies

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3A



GLW08 Copper Patina applied overall.  
Wax resist lines brushed on to form pattern.  
IP203 applied to overall surface.

3B



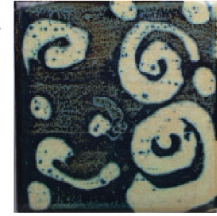
PG633 Aegean applied overall. Leaf design  
waxed, with sgraffito lines carved for detail  
through wax. IP211 applied to entire surface.

3C



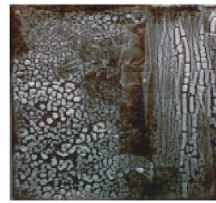
GLW12 Eggshell applied to tile. Pigments applied  
in majolica technique. IP208 (wing), IP204 (back)  
IP203 (breast), IP209 (leaves), IP201 (branch), IP210  
- details. Design was waxed. IP212 applied to cre-  
ate background.

3D



PG631 Gold Dust applied overall. Swirls were  
brushed with wax resist. IP207 applied over the  
entire surface.

3E



IP209 applied overall. 1 coat.  
GLW15 JUJUBE applied with a  
sponge (round pattern), and a  
brush (breaking lined pattern).

3F



GLW32 Latte applied overall.  
IP202 and IP203 brushed, 1 coat  
each over the top of raw glaze.  
\* When IP202 & IP203 are in close  
proximity of each other they can  
form the "blush" you see.

3G



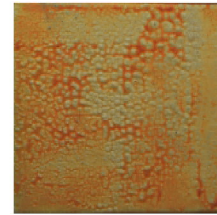
GLW32 applied overall. Design is  
painted on top of raw glaze 'ma-  
jolica' style. IP212 (wing), IP203  
(breast), IP201 (branch), IP205  
(grass), IP202 - details. \*

3H



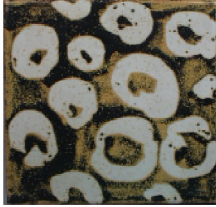
Tile has been textured. (Wax resist  
brushed on green tile, wash surface  
with sponge to 'eat-away' the sur-  
face). Bisque fire. Tile is made from  
Timberline sculpture which is very  
groggy). IP208 applied and wiped  
back after bisque. GLW32 Latte  
applied over top.

4A



IP203 applied over entire surface (1 coat).  
GLW23 White Froth was brushed over the pigment  
in irregular coats to create different depths and  
interest when fired.

4E



PG601 Perfect White applied over-  
all. Circles waxed to create pattern.  
IP210 applied to surface.

4B



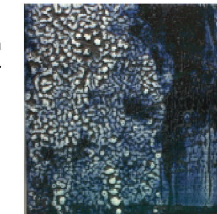
PG616 Buckwheat was applied overall. Leaf de-  
sign waxed, with sgraffito details carved through  
wax to create an inlay pattern.  
Left side: IP205 applied over top.  
Right side: IP211 applied over top.

4F



GLW37 Pure White Matt applied as  
base glaze. IP207 (bird head, back  
and wing), IP204 (branch/leaves).  
IP208 (throat & breast). Detail  
waxed. IP206 applied to create  
background.

4C



IP207 applied overall, 1 coat.  
GLW15 JUJUBE applied with a sponge, round  
breaking patterns; and a brush, lined breaking  
pattern.  
Apply multiple coats of JUJUBE, do NOT allow to  
dry between coats. Breaking pattern reflects  
thickness.

4G



GLW03 Avocado Ice applied  
as glaze base. Bamboo pattern  
waxed and sgraffito detail carved.  
IP207 applied overall.

4D



GLW12 Eggshell was applied to entire surface.  
Majolica style painting was done on top of raw  
glaze. IP204 (head and upper breast), IP203  
(lower breast), IP210 (wing and details).  
Design was waxed.  
IP201 applied to background.

4H



GLW32 Latte applied as glaze base.  
IP206 and IP207 brush over top.

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