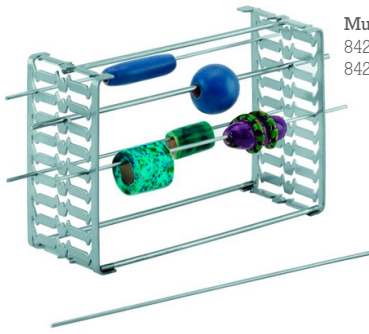


## Snippets of news & special offers from Clayman



Multi-Choice Tile Setter/ Bead Rack

8428/1 - 105mm (l) x 60mm (w) x 110mm (h) - £12.29 + VAT  
8428/2 - 160mm (l) x 80mm (w) x 136mm (h) - £17.15 + VAT

## Tile Cranks & Bead Racks!

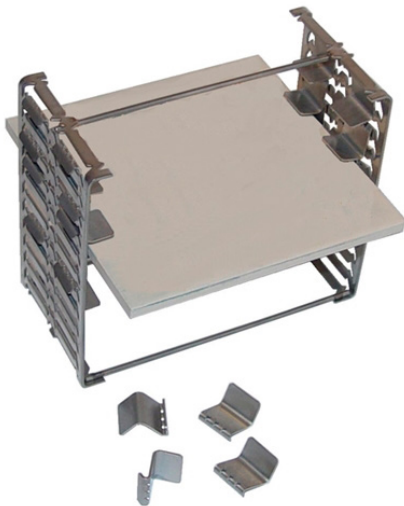
Fantastic new stock items!

An easy and convenient way of firing tiles and beads or pendants.



Tile Supports - (Set of 4)

8428/5 - For use with 8428/1 & 8428/2 - £4.35 + VAT



Tile Setters

8427/1 - 4" (100mm) - £22.11 + VAT  
8427/3 - 8" (200mm) - £23.97 + VAT



Bead Rack

8426/1 - £12.55 + VAT

### UNDERGLAZE COLOURS – AN INSIGHT

Underglazes are a source of colour in decorating ceramic work. We can refer to these products as colours or stains. The difference between an underglaze and a glaze or body stain is 10% of a product called underglaze flux added to the underglaze.

When used as an underglaze the decoration can be applied to the greenware (dry clay) or bisque ware. A transparent glaze is then applied on to the pieces. Invariably colours are not "strong" enough to burn through an opaque glaze. When used with an opaque glaze the colours will normally be applied to the dry glaze surface. This technique is known as "majolica" or "maiolica"

For underglaze painting the colours should be prepared mixing 2 to 4 parts colour to 1 part of underglaze flux (by volume). Underglaze media is then added to produce a creamy consistency. The finished mix can be cautiously diluted with water for application. The mix of colour with media can be varied by testing for each individual purpose. When used in the majolica technique it will probably be found that a greater proportion of underglaze flux is required.

Tests should always be used when using these products to ensure the desired result is achieved. One of the most common problems experienced with colours when using an underglaze is the glaze crawling back leaving the colour exposed and matt. This is due to the colour not having enough flux in it. The problem can be exaggerated by the colour being applied too thickly. Adding flux should greatly reduce the risk of this problem occurring. When mixing the colour, a few drops of a transparent glaze that will be used for the covering glaze can be added instead of using the underglaze flux. The problem with this method is a drop will change in size depending on the brush used and the number of drops would also vary depending on the amount of colour to be mixed. Anything from 2 parts colour up to 4 parts colour to one of flux by visual volume should be the starting point to produce the desired result. Unfortunately the amount needed will vary from colour to colour. Colours containing prasydium, selenium, zircon will always need more flux than colours such as brown, mazarine blue etc.

The media is used to aid the flow of the colour from the brush, particularly good when banding lines etc. If no media is used the colour will tend to rush out of the brush producing a stroke that varies from solid opaque colour to a fading strength.

4003/25

**POTTERS  
PLASTER**

25kg

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4006/5

**FINE  
CASTING  
PLASTER**

5kg

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C07.383

**8" (203mm)  
WHITE  
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Each**NOW****£0.85 + VAT****CURRENTLY  
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# HANDY HINT!

## Working with Dipping Glazes

Using dipping glaze can save time and money but it requires some knowledge and practice to make it an easy and simple process. Each dipping glaze has its own characteristics and dipping techniques will vary accordingly.

Store dipping glaze in a cool, dry place away from heat and vibration. (Vibration can accelerate glaze settling.) Ensure the lid to your glaze container is securely closed to prevent evaporation, as this can cause the glaze to thicken.

Before use stir the glaze well until all sediment has been dispersed and the appearance of the glaze is smooth, consistent and free of lumps. Stirring can be by hand, using a simple stirrer or a small mechanical mixer. The latter is often used in a variable speed electric drill. It is normal for all dipping glazes to settle in transit or storage. Depending on the materials used to make the glaze this can be found to a greater or lesser extent. Commercially produced dipping glaze will normally be supplied with a suspending agent already added. This stops the glaze settling to a hard "pan" at the bottom of the container when not in use. This sediment is difficult to disperse. A suspending agent will prevent the sediment settling to a hard form, but will not prevent sediment forming. If a dipping glaze is mixed without a suspending agent and a hard sediment forms a small amount of suspending agent can be added when the glaze has been successfully stirred. This should prevent the "panning" action recurring.

Before use the glaze viscosity should be checked. There are a number of methods of carrying out this task. One may be just using a dipped finger method; another is to weigh a known amount of the glaze, often referred to as the pint weight. Some may find the use of a viscosity drip cup or hydrometer useful.

The simplest method of testing the viscosity of the glaze is to stir the glaze thoroughly to ensure all sediment is dispersed. Then dip a finger into the glaze for a similar length of time that one would dip a piece of bisque. Let the glaze drip from the finger. With a transparent glaze the "quick" around the finger nail should glow through the glaze covering. This method needs practice and is only recommended for users with experience.

The pint/weight method is probably the easiest, but it does require digital scales that have a "tare" facility. That is a means of returning the display to zero after a weight has been placed on it. Normally a jug is placed on the scales, and then the display is returned to zero. Fill the jug up to the pint measure and return to the scales. The pint weight of the glaze is indicated. If it is lighter than it should be leave to settle and remove water. If it is heavier, water needs adding cautiously until the pint weight is matched.

HG005

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GLAZE**

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2201/D

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TRANSPARENT  
DIPPING  
GLAZE**

5 litres

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