
Design on Ceramics with Molly Hatch

Chapter 1 - Introduction

Overview

(upbeat music) - Designing on ceramic is easier than you might think. I'm gonna show you how to take an image that you've designed or found, and transfer it to the surface of the square ceramics. Like ceramics that you might find at your local paint your own pottery studio, or something that you've made in your own studio by your own hand. After you transferred your image, I'll show you how to apply color using under glazes. And then, you can have a piece just like mine.

Chapter 2 - Materials

Materials

- To start, you're gonna need an image, and in this case, I'm using an image that I generated in Found Image painting workshop, and a photocopy works best. You can use any image you'd like. Then you'll need a piece of Saral Wax-Free Transfer Paper. That's for transferring the image onto the bisqueware plate or a bisqueware piece of your choice. And underglazes of any color, a plate for using as a palette, any kind of tape that will stick it down and be able to peel off. In this case, I'm using washi tape. Pencil. A T3 stylus tool for transferring the image, brushes of your choice, and water.

Chapter 3 - Apply Design to Ceramics

Transfer image

- To start the transfer process of getting your image to the surface of your bisqueware, you need to take your photocopy of the image that you're planning on transferring, and then cut a piece of the Saral wax free transfer paper to size so that you make sure that when you're transferring it, it's not going to not all transfer evenly. In this case, you also wanna make sure that you put the transfer paper down appropriately so that the red side is facing the ceramic, and then the lighter, more pink side is facing the drawing so that you get a transfer to the surface of the ceramic. You wanna place your piece on top to the best of your ability. I'm gonna try to center this. And then once you have it positioned, you wanna make sure you tack it down, so that it doesn't get off-register, with a piece of tape, in this case I'm using Washi tape. The Washi tape comes off nicely and it doesn't leave a residue. Sometimes you can have tape, some tapes will leave a little bit of a residue on the surface of the ceramic, and maybe cause some crawling on the glaze, but you shouldn't have to worry about that too much if you use something like drafting tape or Washi tape. So now that that's affixed, I know that that's not gonna shift around in my drawing. The next thing you wanna do is take the AMACO T3 stylus tool. There are two sides to the tool, so it doesn't really matter which side you use. One might give you a slightly finer line than the other, but whichever you're comfortable with. And then, starting by adding a little bit of pressure on the surface of the paper, you can trace over the line, and in this case, I'm just gonna follow all the lines directly, but sometimes it's nice to just outline a form, so even if you know you want it to be a big block of color, you can go ahead and outline the outside, so it just gives you a line to fill in later. As long as you have that outline, you're in good shape. I'm kind of using my left hand to stabilize the paper because there's a little bit of shape in the ceramic, so don't worry if you punch through the paper or not, it's still gonna transfer. And if you're wondering how you're doing, you can release some of the tape

and as long as you're holding down one or two sides of it, you can take a peek at what the progress is underneath. So I'm gonna secure that back and keep going. Continue tracing until your entire image is transferred.

Paint and finish

- Before you start painting, you can clean up the image and clarify the drawing by using a pencil and that can just sometimes mean that things shifted in the transfer and you just want to make sure that the line where you're gonna paint is just right and you want to clarify where you're gonna do the drawing. In this and the red transfer line will both burn out in the kiln so you don't have to erase it when you're done and you don't have to worry about painting over it and having it shine through. So once you've corrected the image, you can move on to the painting stage. You want to use underglazes that will work on any ceramic that you're using, so if you're working at home out of your home studio, you know what will work with the ceramic pieces that you're using and in a paint your own pottery studio, use the supplies that are given to you. In this case, I'm using commercial ceramic colors that I think would go well in this image. So you want to pour out what you're gonna use on the palate and then save the rest cause you can always add more. So using a brush of your choice, usually I use a round brush cause it gets you a nice fine tip, I'm just gonna go ahead and use the straight underglaze right from the jar onto my palate onto the plate. Mixing underglazes doesn't always work very well. You can experiment with that, I would do it in your home studio, probably not in a commercial studio. So using my outline color first, in this case black, I'm just gonna go straight to the plate not adding water and I'm gonna go ahead and trace along the lines with my brush and fill in the lines where I've outlined with the underglaze. So when you're painting with a surface in, you want to make sure that if you want a solid color and no brush strokes, you want to apply at least three coats of each color or do whatever the recommended number of coats is for the product that you're using at your paint your own pottery studio. And I'm gonna finish up here with the outline by going over the font, the lettering. And as you can see, I'm kind of going over each letter twice just to make sure that it's a solid black in the end. So once you're done with the lettering, you can rinse your brush and move on to color. And I'm gonna start with the bottom, the blue. I'm gonna put that on my palate. So I'm gonna use a slightly larger brush because I'm going to be adding color to the piece in larger areas and I'm just gonna go ahead again, straight color, not adding water and not adding any other colors to it and I'm just gonna go over gently and add the color between the black line, but I don't have to be incredibly careful in order to avoid the black line, I'm gonna go over that again later, just one last time to ensure that it's solid in the end. So once you finish one color you can rinse the brush and choose the next color. In this case, I'm gonna use an orange for behind the text. And I'm gonna apply it the same way that I applied the blue, kind of trying to go carefully around the text, but knowing that I can go back and then correct the black in one more layer at the end. Also remember to go three coats of the color so that you have a solid color if that's what you're going for. That looks good, so now I can go over the lettering with one more layer of black and anywhere where maybe the blue or the orange fill color has gone over the black, I'll just touch it up lightly with the small brush and reapply black so that you know for sure that that black is nice and dense. So when you're finished with your painting, you can go ahead and leave it at the paint your own pottery studio and they usually glaze it for you, or if you're the home studio, you can use whatever products that you use that are recommended in conjunction with the underglaze or glaze that you would use on the surface to add the color and I want to show you what it looks like now and what it will look like after. I have a piece that's already fired that's the

same design and normally the color doesn't change that much, but sometimes you have a particular color that will change a lot and it's nice to know what you have by having some tests done first and usually when you're working in a paint your own pottery studio they will show you what the color looks like after it's been fired and once it's done, you can hang it on the wall, you can use it in your day to day and it's microwave and dishwasher and oven-proof.