



niques. It is important that the mixture be even and free of bubbles.

Combinations of 1040 and 1030 can be used for greater flexibility and tone range.

The application of white painting enamel is easy providing it is understood that the brush is a carrier of enamel and an agitator rather than a brush. The process is not painting, the bristles are not flexed. Only the tip is used (*see drawing above*).

The brush agitates the mixture, so that the particles of enamel fall out of suspension. If the bristles move the enamel, rather than the liquid, the pattern of that movement is seen. Such a pattern, if not controlled, could conflict with the original design.

If oil is used as the mixing media, this problem is not as obvious since the thicker the media the more slowly the enamel particles settle out to the surface. The drying time of oil is considerably longer in comparison to a water media.

It must be remembered that when applying the enamel to cover an area that the successive gathers of enamel are placed into each other, then moved across the surface. They are not set side by side and then moved together.

Thin lines are achieved with a thicker mixture. Obviously larger areas are achieved with a thinner mixture. Modulation of tone is achieved by the movement of the enamel by the liquid.

The container for mixing the enamel should be clean and have a large flat surface with short walls so entrance and exit from the container is easy, convenient, and speedy. The container should be easy to cover so dirt can be kept out and to keep the enamel from drying out during periods of non-use. The surface should be large enough to establish areas of various mixtures for flexibility of application.

**FIGURE 6.** The surface of the object is being covered by painting with enamel. The top section shows white enamel already dry. The center section shows enamel applied and still wet. NOTE: observe the shade variations in the areas of fresh enamel. The way the enamel appears while wet in appearance is the way it will appear after firing. The appearance of the enamel when dry has almost

no relationship to how that coat of enamel will appear after firing as far as toning. The thickness or thinness will be apparent, however, blending and form relationship is not.

**FIGURE 7.** All forms to be whiter have been covered with enamel. NOTE: the difference between the wet and dry areas of figure 6 and 7.

**FIGURE 8.** After the fresh enamel has dried, it may be worked with a stylus to clarify forms and edges, and to establish shading and textures. Compare figures 7 and 8.

**FIGURE 9.** The object was fired, cooled, filed and cleaned as previously explained. Compare figure 9 with figure 5.

**FIGURE 10.** More enamel is applied and worked as previously explained. NOTE: the different texture of leaf form at upper right, textures in hair areas, and area of application in the figures.

**FIGURE 11.** The object was fired, cooled, filed and cleaned as previously explained. Compare figure 11 with figure 9. NOTE: highlights are beginning, variations within form, textural area, and unity of forms.

**FIGURE 12.** More enamel is applied and worked as previously explained. NOTE: covering of entire form areas, absence of new enamel to specific areas and the covering of specific lines and divisions with enamel.

**FIGURE 13.** The object was fired, cooled, filed and cleaned as previously explained. Compare figure 12 and 11. NOTE: tones in the hair of the right hand center figure; unification of all body parts and softness of face characteristics.

**FIGURE 14.** More enamel is applied and worked as previously explained. NOTE: hair of left hand center figure, unifying cover of body parts and shadow areas on faces.

**FIGURE 15.** The object was fired, cooled, filed and cleaned as previously explained. NOTE: overall