

JO SONJA'S®

CLEAR GLAZE MEDIUM

Clear Glaze Medium may be mixed with any Jo Sonja colour to create clear glazes or wood stains. It may also be used undiluted as a light sealer on raw wood or throughout painting and prior to varnishing as a 'barrier coat'.

- **Glazes**

Mix with any Jo Sonja colour in an approximate ratio of 1 part paint to 3 parts medium. Increase the paint ratio if the glaze is too light.

For clearer glazes, select transparent colours from the range. Use Jo Sonja's Colour Chart to identify which colours are transparent and which are opaque.

Use a glaze over sections of your painting to create extra dimension or depth to your colour. A glaze is sometimes referred to as a 'wash' or 'blush'.

- **Wood Staining**

Work on raw wood or use Clear Glaze Medium to lightly seal the surface. Apply the paint and medium mixture (ratio as above). Brush in the direction of the wood grain, wipe off excess. Allow to dry well (a hair dryer may be used). Repeat to enhance colour. Before applying design onto stained wood, brush on an undiluted 'barrier coat' of Clear Glaze Medium to lightly seal the surface.

- **Using Jo Sonja's Clear Glaze Medium as a 'barrier coat'**

As soon as your painted surface is dry, brush on an even undiluted coat of Clear Glaze Medium. Allow the Clear Glaze Medium to dry well before proceeding to overpaint.

As a barrier coat, Clear Glaze Medium, can be used to lightly seal your painted or decorated surface before the next step or technique. Applying a coat of Clear Glaze Medium provides protection over work you are satisfied with. This provides you with the ability to remove subsequent unsuccessful work without destroying prior satisfactory results. Up to 3 coats can be applied in one day. If surface becomes tacky, allow to dry overnight before proceeding.

NOTES:

- For longer working time with Clear Glaze Medium add 1 part Retarder Medium
- Do not exceed 3 'barrier coats' in a 24 hour period or hazing may result across your design.
- Ensure medium is thoroughly dry before varnishing (a hair dryer may be used)

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FLOW MEDIUM

- Jo Sonja's Flow Medium is used to thin paints and other mediums. Water may dilute paint's acrylic binder, reducing the adhesive qualities. When Flow Medium is added in small amounts, it produces a thinner, smoother paint which leaves no brush marks. Paint mixed with Flow Medium will deliver a remarkably long stroke with very fine detail and definition.
- **DIRECTIONS**
 1. Mix into desired colour using brush or palette knife starting at a ratio of 2 parts paint to 1 part Flow Medium.
 2. Make sure Flow Medium is evenly dispersed before applying paints. Use this combination for all techniques requiring a smooth finish, such as basecoating. Addition of Flow Medium to the paint will increase the drying time.
 3. Decorate as desired

Airbrushing

Use Jo Sonja's Flow Medium instead of water to reduce the viscosity of Jo Sonja Artists Colours. Most airbrush artists use 3 parts Flow Medium to 1 part paint. This will vary with your style and equipment.

Troubleshooting

Reaction with varnish

Allow adequate drying time before applying varnish. Flow Medium may take 3-5 days to dry depending on climatic conditions. A hair dryer will speed the process.

DÉCOR CRACKLE MEDIUM

Décor Crackel is a transparent medium to be used BETWEEN layers of Jo Sonja's Artists' Colours to provide a weathered paint or aged appearance.

The top colour will break apart to reveal the base colour. Metallic and Iridescent colours should not be used over Décor Crackle as they will not work effectively. They may however be used as base coat colours.

Pre-test varnish over Decor Crackle as some water based varnishes can reactivate this medium. Solvent varnishes may be used over.

DIRECTIONS

- Seal the surface with All Purpose Sealer or mix Sealer with your base colour. You may use tube or Background Colours.
- When dry, apply an even medium to thick coat of Décor Crackle Medium.
- Allow the Décor Crackle to completely dry, a hair dryer may be used.
- Apply a contrasting coat of Jo Sonja's Artists' Colours. This top colour will separate to expose the base colour. Wide cracks will result from a heavier application of paint, finer from a thinner application.
- The crackle effect will appear slowly as the top coat dries.

- NOTES:
- Jo Sonja's Décor Crackle is formulated to work with Jo Sonja's Artists' Colours. If using an alternate brand, particularly as the top coat, we suggest pre-testing to ensure compatibility
 - Jo Sonja's tube colours generally give a better result than Jo Sonja's Background Colours. House paints in most cases are not compatible.
 - Once crackled and dry, if not sealed or varnished, water can reactivate Décor Crackle and cause it to blister and peel. If you wish to crackle a background and paint a design directly over it, we recommend a coat of Clear Glaze Medium to lightly seal before proceeding. Be light and quick when applying your medium or varnish and do not over-work.
 - The pattern of the crackle can be altered depending on how you apply your top coat colour. If you brush straight up and down, a fairly straight pattern will result. Try cross hatching, even a circular motion to achieve different effects. Applying your top coat colour with a lightly damp sea sponge looks different again.

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CRACKLE MEDIUM

Jo Sonja's Crackle Medium is a transparent medium used to create fine, crackle effected over completed acrylic paintings. This medium dries clear and will produce a 'cracked varnish' effect like that found on old porcelain. Once dry, this medium is intended to be sanded smooth and antiqued to highlight crazed areas.

Directions

- Prepare piece and paint in the usual manner. Allow to dry.
- Using a soft brush, apply an even layer of Jo Sonja's Porcelain Crackle over the surface where the crazing effect is desired. The brush should be used similar to a palette knife, laying on the medium instead of 'brushing' it out. After it is applied to the surface, overbrushing or reworking produces very fine, wispy crackles.
- Crackling will occur if room temperature is moderate to warm. Do not touch during the drying process. If surface is uneven when dry, lightly sand.
- Medium will be cured when completely dry. To emphasize the crazing, brush a darker colour thinned with either Jo Sonja's Flow Medium or Jo Sonja's Retarder into the cracks. Use a soft cloth moistened with Retarder to remove excess colour.
- Practice on a sample piece is recommended before attempting a project.
- NOTE: Thicker applications of Jo Sonja's Crackle over fresher paint will create larger crackle patterns.

Troubleshooting

Cracking is not evident:	Possibly not enough medium applied or overworking of the medium. 'Spread' rather than brush across the surface, apply a generous amount. A good test is to pour some Crackle Medium directly onto your palette. Allow this to thoroughly dry. If the Medium has cracked then the product is not being applied thickly enough on your piece.
Crackle Medium dries unevenly	Sand smooth when thoroughly dry and antique to highlight cracks. Uneven size of actual cracks is normal. If a more consistent result is desired, try to apply the medium more evenly. A ruler is useful for spreading.

JO SONJA'S®

POLYURETHANE VARNISHES

Polyurethane provides the toughest finish available. The two types of finishes available are Satin and Gloss. Both varnishes have excellent brushing qualities. Use indoors or outdoors to provide maximum, long term protection. Both varnishes dry clear and are non-yellowing. They have excellent corrosion, chemical, scratch and wear resistance.

Directions for Satin and Gloss Varnish

1. Gently shake before use to ensure complete suspension of ingredients.
2. Apply varnish using a large, soft bristled varnish brush with a gentle criss cross motion. Apply thin coats, covering a small section at a time. Smooth out the strokes by brushing in the same direction as the wood grain.
***Several thin coats are better than one thick coat.
3. Allow at least 1 hour between coats, as there will be less “drag” on the brush. Do not exceed 4 coats per day. NOTE: A slight milky appearance may occur when applying Jo Sonja’s Satin Varnish. This is normal and is more obvious on dark backgrounds. The milkiness should disappear as the varnish dries and cures. Sand lightly if 24 hours lapse between coats to ensure good adhesion. Apply at least 4 coats for maximum protection.
4. As with most water based finishes, you can handle painted objects when they are dry to the touch, but maximum durability is not achieved until varnish reaches its cure time (at least 2 weeks under normal conditions).

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TEXTURE PASTE

- A white paste used for exaggerated structure and texture, to create 3-D effects. Dries to a very hard matt finish and may be either overpainted or mixed with Jo Sonja's Artists' Colours before application to produce a coloured, textured ground. Great for stencilling techniques and to adhere materials for mosaic and collage projects.

Open grained wood such as oak may be filled using a mixture of Texture Paste and desired colour mixed 1:1. Apply this mix with a spatula and carefully remove any excess as you proceed across the surface. Let dry, then sand to a desired smoothness. Proceed to glaze with desired colour.

DIRECTIONS

1. Apply with a rubber spatula, palette knife, coarse brush or graining tool for textured background effects.
2. Mix with paints to produce coloured grounds.
3. Paintable as soon as dry. (At least 24 hours).
4. Antiquing will emphasize textural effects.
5. May be applied with a palette knife through a thick plastic stencil to create 3-D effects. A cake decorating bag with tips can also be used for dimensional effects.
6. May be used to imbed objects such as shells, buttons and broken glass for mosaics, picture frames, walls, etc.

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TEXTILE MEDIUM

- A water based acrylic medium used to convert Jo Sonja's Artists' Colours into fabric paints, which become permanent when dried and heat set.
- This finish can be washed and dry cleaned and should be applied to natural, non-synthetic fibres. Textile Medium is only necessary if the fabric is to be laundered or dry cleaned.
- **Prewash all fabric, prior to painting to remove sizing from fabric fibres. A 50% cotton content is recommended for best adhesion.**

DIRECTIONS

1. Mix equal parts (1:1) of Textile Medium and Jo Sonja's Artists' Colours.
2. Water may be used to thin the mixture. Use caution as water dilution may cause colour to bleed.
3. To apply glitter on fabric, use All Purpose Sealer or Textile Medium. Experiment to see which one gives you the effect you desire.
4. Use All Purpose Sealer on the edges of your cut fabric to prevent fraying. Seal ¼" beyond cut edges.
5. The finished product **MUST BE HEAT SET TO BECOME WASHER AND DRYER SAFE**. Launder using mild detergent & delicate heat settings.

▪ **HEAT SET DIRECTIONS**

- (a) **Ovens:** Preheat oven to 250 degrees F. Place aluminum foil in your oven to protect article from grease. Place article in oven for 1½ minutes. Remove and let cool. If you wrap the article in foil, allow 4-5 minutes in the oven for the heat to permeate the foil.
- (b) **Irons:** You'll need to experiment to discover the proper heat setting for your iron. Prepare a small sample strip using similar material and apply your colours. Start your iron at the polyester setting and iron the sample strip. Keep increasing the temperature until you reach the point where your sample colours begin to change or shift. Once you know this limit, back off slightly and mark your setting. Use this for future heat setting on similar fabric.

***Heat setting by tumble dryer is not recommended.

JO SONJA'S®

KLEISTER "FAUX FINISH" MEDIUM

- 'Kleister' is an 'old country' term for faux finish techniques. A semi-transparent paste which, when added to paint, gives extra body for textural patterns, such as faux wood graining, marbling, tortoiseshell, etc. Kleister may also be used as a painting medium.

Uses for Kleister Medium

1. Use for all traditional Kleister or faux woodgraining techniques. A simple technique using a woodgraining tool to simulate natural wood is to mix a "grain" colour into Kleister Medium approximately 1:3. You may wish to add Jo Sonja's Retarder to further extend the working time.
2. Use for stroke work where transparency and texture is desired. A small amount of Jo Sonja's Texture Paste may be mixed into the Kleister Medium (1:1) to increase the textural properties.
3. Use as a general painting medium to facilitate long stroke work techniques, stripes of different colours, etc.

- **Preparing a smoked background for painting techniques**

- (a) Paint background desired colour plus All Purpose Sealer (1:1)
- (b) Let dry, then lightly sand. Remove all sanding dust.
- (c) Give object a barrier coat of Jo Sonja's Clear Glaze Medium.
- (d) Brush on one thick coat of Kleister Medium. Hold over open candle flame. Using the edge of a metal palette knife or spoon, touch the flame to produce sooty smoke. Work quickly as the heat will dry out the Kleister Medium. The Kleister Medium will hold the soot residue in place. Allow to dry completely.
- (e) Carefully apply a barrier coat of Jo Sonja's Clear Glaze Medium to protect smoked area.

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STROKE & BLENDING MEDIUM

- Stroke and Blending Medium is a medium formulated for ease in stroke blending and floated colour techniques. This medium will slow the drying time of paint to allow blending of paint wet in wet or wet over dry. It is heavier bodied than Jo Sonja's Retarder and Antiquing Medium and strokes will not bleed out.
- To use for floating, dress Stroke & Blending Medium into your brush instead of water. It will ease blending and allow a longer open time. A drop on your palette paper will remain moist all day!
- Add Stroke & Blending Medium to paint anytime paint feels too "tight" to make it spread more easily. Excellent for strobework. Jo Sonja's Flow Medium can be added to decrease the viscosity of paint.
- For wet over dry blending use Stroke and Blending Medium to soften dry brush edges, blending fresh paint with the dry layer beneath.
- For a softer oil-like look to your stencilling, dress the stencil brush in a small amount of Stroke and Blending Medium before picking up your colour and applying through stencil.
- For a brush or rub-on stain, mix the stain colour of your choice with Stroke and Blending Medium until the desired amount of colour is achieved. Apply to wood with a soft lint-free cloth or sponge.
- Surfaces painted using Stroke & Blending Medium must be completely dry (at least 24 hrs) before proceeding to varnish. Allow longer if weather is cool, damp or if plenty of Medium has been used. A hair dryer will speed the process.

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RETARDER AND ANTIQUING MEDIUM

- Retarder and Antiquing Medium is an additive to extend the “open” or drying time of Jo Sonja’s Colours and Mediums. Acrylic paints dry rapidly in conditions of low humidity and/or high temperature. Both air conditioning and winder heating reduce the levels of humidity in a room causing acrylic paints to dry faster.

DIRECTIONS

1. Add Retarder to your paint by dipping your brush into it as you paint, or apply over the entire surface area for wet on wet techniques. Blend with a mop brush to ensure an even coat without puddles.
2. Retarder may be mixed directly into your paints.
3. When used for antiquing, dilute your colours with Retarder instead of water for a longer open time. Earth colours are popular for antiquing.

Important: Paints containing Retarder may appear to be dry but can be reactivated. They can take up to 5 days to cure unless force dried with warm air. When proceeding with additional steps or varnishing a piece, care should be taken that all Retarder is completely dry.

Note: CRACKLE MEDIUM WILL NOT ADHERE TO A SURFACE CONTAINING ANY TRACES OF UNCURED RETARDER THAT IS NOT COMPLETELY DRY.

JO SONJA'S®

GLASS & TILE PAINTING SYSTEM

Consisting of Glass & Tile Primer (Part A) and Glass & Tile Painting Medium (Part B), this system adapts Jo Sonja's Artists' Colours to durable, decorative glass and ceramic paints. When used together (Part A and Part B), designs are air drying – no need for oven curing.

DIRECTIONS

1. Apply Glass & Tile Primer (Part A) to clean, dry glass or ceramic surfaces where you intend to paint the design. This Primer may be applied all over the surface if you are unsure of design area.

A 'blooming' or cloudiness may be evident on Glass. This can be buffed off after designs have cured. Do not use this product on plastic, as it is not intended for this application. It is purely a bonding agent between glass and paint.

2. Mix your chosen Jo Sonja Colours with Glass & Tile Medium (Part B) in a ration of approximately one part paint to 2-3 parts Medium. (The more Medium used, the more durable the design). Allow the mixture to sit for a few minutes before painting your design.

***NOTE: Some artists apply an undiluted coat of Glass & Tile Medium (Part B) to area to be painted to increase durability. This is optional. Glass & Tile Medium should still be mixed into your paints as above.

3. Paint designs as desired. If design is too transparent, allow each layer to thoroughly dry before painting over. When complete, varnish if desired (2-3 coats of Jo Sonja's Polyurethane Satin or Gloss Varnish). Allow items to sit for 2 weeks before use. The item may then be washed with care in warm soapy water.

Notes

- Abrasive cleaning agents may remove parts of the design. Use care when cleaning.
- Tiling grout should not be rubbed across designs.
- Do not soak items in very hot water
- Dishwashers should be avoided
- Do not use on areas where scraping will remove design, eg plate centres.

Do not use Cadmium Colours on food related items.

JO SONJA'S WOOD FILLER

Water-based, non-toxic and fast drying, this easy to use filler is ideal for nail holes and blemishes in wood and MDF.

Use directly from the tub or thin with up to 10% water to repair minor imperfections or fill grain. May be tinted using Jo Sonja's Artists' Colours or painted over when dry and sanded. May also be used to repair damage to painted items, pre-tint or overpaint as necessary.

Directions

- Apply using a plastic palette knife and smooth lightly. Filler will dry in minutes when used in thin layers. Sand lightly before proceeding to paint your item.
- If staining a timber piece with Jo Sonja's Clear Glaze Medium or Jo Sonja's Wood Stain Glazes, prepare item with Jo Sonja's Wood Filler prior to staining. The filler will accept the stain perfectly and will not be clearly visible.

Trouble Shooting

Hardening of contents:	Stand pot in hot water until soft, or add a few drops of water to smooth
Reactivating when overpainting:	If you apply a very watery wash over the Filler, it 'may' reactivate. Allow 12-24 hours to harden if this is the case, or apply a coat of Jo Sonja's Clear Glaze Medium to lightly seal before proceeding with wash.
Colour incorrect for repairs or touch ups:	Tint with Jo Sonja Colours and apply smoothly. Dry overnight and touch up with varnish.
'Greying' of Filler on application:	Do not use a metal spatula for application. Use wood or plastic.

GESSO

“Grounds” are products used to prepare a surface for acrylic and/or oil painting. Good preparation will not only ensure good paint adhesion, but will prove more economical as less paint will be absorbed into the surface. Although acrylics can be applied directly to a surface without first applying a ground, the acrylic binder from the paint is absorbed too quickly into the surface being worked on. The result is a drab and disappointing painting, with a disagreeably fast drying speed. Acrylic grounds are recommended before painting.

Jo Sonja’s Gesso is a flexible acrylic ground with a high grit content which provides “tooth” on which to paint. It is not water absorbent and does not suck the moisture out of your paint when you start to work on it.

Available in black and white, Jo Sonja’s Gesso may be used instead of, or as well as, All Purpose Sealer. Usually applied on very porous or uneven surfaces, the grit will have a slight levelling effect, which is beneficial for inferior surfaces or rough edges.

NB: For deep grain or blemishes we recommend Jo Sonja’s Wood Filler for levelling.

Directions

- Apply to clean, dry surface; allow to dry before proceeding with more coats. A hair dryer may be used. Apply as many coats as required.
- May be sanded between coats if desired. Sanding is recommended prior to painting over to provide smooth surface. Use dry sanding method, not wet.

Notes

- White Gesso may be tinted with regular Jo Sonja’s Artists’ Colours to create a ‘pastel primer’.
- Black Gesso makes an excellent blackboard paint. A light sanding is recommended to smooth the surface for chalk.
- Gesso is excellent to apply prior to base coating with a transparent colour, ie ‘Raw Sienna’. The white or black colour will add ‘opacity’ to the subsequent coats of paint. The result will be a brighter, more solid base coat.
- White Gesso may be thinned with water or Clear Glaze Medium and applied as a wood wash or liming glaze. The more Gesso in the mix, the ‘chalkier’ the effect.

Trouble Shooting

Brown stain penetrating through White Gesso’d surface:	Use Tannin Sealer x 2/3 coats one week prior to applying Gesso. Old furniture can often ‘stain’ through an acrylic base coat – particularly light colours.
Gesso thickening in jar:	Thin with water at time of application, or use Flow Medium. Do not add medium or water directly to the jar.
Surface difficult to sand:	Use a stronger grade of paper; automotive emery papers are often excellent for this application.

BACKGROUND COLOURS

Jo Sonja's Background Colours are specially formulated for easy one coat backgrounding and are intended for all decorative and fine art applications. Use straight from the jar as a background colour, or combine with other Jo Sonja's Colours to create different shades.

Beautifully 'toned', Jo Sonja's Background Colours will not clash with your designs but will beautifully enhance them. The selection of Background Colours has been carefully chosen to combine with endless palette choices, making them very versatile and economical.

Smooth, rich and creamy, often one coat is all you will need. Prior sealing on porous surfaces with Gesso or All Purpose Sealer is recommended to prevent the paint soaking in. Alternatively All Purpose Sealer may be mixed in equal proportions for one-step base coating.

Only the finest quality pigments are used to create Jo Sonja's Background Colours so you can be assured of lightfastness in all conditions.

Notes

- Background Colours may also be used for stroke work
- Pastel artists enjoy priming their boards with these colours, as do coloured pencil artists
- Suitable for fine art works on canvas, regular acrylics or oils may be applied over Jo Sonja's Background Colours

Trouble Shooting

Background Colours become thick in jar:	Add a small amount of water or Jo Sonja's Flow Medium to thin at time of application. Do not add these directly to the jar. Decant and thin as necessary
Background Colours are not as effective over Décor Crackle Medium as regular Jo Sonja's tube colours. They may be used successfully as a base coat however.	

TANNIN SEALER & GOLD LEAF SIZE

Tannin Sealer is recommended to prepare surfaces for painting which are likely to 'stain through' paint layers.

These may include knotted wood, old lacquered or stripped furniture and masonite.

Tannin Sealer may also be used as a Gold Leaf Size and may be used with real and imitation leaf.

Directions

- Wood knots: apply undiluted to clean, dry surface, directly over and at least 2" beyond knots. Do not use a hair dryer to dry, as this will encourage pitch or staining to rise through the wood. Apply at least 2 coats.
- Allow to cure for 7 days before proceeding to paint or decorate.
- When staining wood, stain first, then apply Tannin Sealer as above.
- Tannin Sealer dries tacky when cured. This is normal and may be painted over without problem.

Gold Leafing

- Brush on smooth, even coat of Tannin Sealer and allow to dry. Apply one additional coat and allow to dry naturally until no fingerprint is left when touched.
- Press gold leaf onto this surface; heat gently with a hair dryer before removing the excess.
- If you are working on a larger item or require longer working time, add a small amount of Jo Sonja's Retarder Medium as required.
- When gold leafing is complete, apply Jo Sonja's All Purpose Sealer or Varnish to prevent tarnishing.
- Wash hands and brushes in water

Notes:	<p>Tanning Sealer may be used for pre-sealing items if you have run out of All Purpose Sealer. It may be used the same way.</p> <p>Tannin Sealer should not be applied over oily stains. Adhesion will be poor and oil may still penetrate the Sealer.</p>
Trouble Shooting:	<ul style="list-style-type: none">▪ Wood knots: Stains still penetrating through paint layers. Apply 2-3 coats more of Tannin Sealer; allow 7 days to harden before proceeding.▪ Gold Leafing: Sealer dries before leaf is applied. Mix a few drops of Retarder Medium with Tannin Sealer and apply over. When tacky, apply leaf.▪ Gold leaf becomes dull on application. Possibly the Tannin Sealer was too wet. Allow long drying time before application.

ALL PURPOSE SEALER

All Purpose Sealer is a surface 'primer' and will seal a wide variety of items in preparation for painting.

Pre-priming with All Purpose Sealer or Gesso will ensure good paint adhesion and will prevent moisture loss into absorbent surfaces.

Use All Purpose Sealer rather than Gesso on items which require sealing without 'tooth' or opaque colour.

Suitable items for sealing include: wood, MDF (Fibreboard), cardboard, paper, canvas, metal, unglazed bisque and terracotta. Test for suitable adhesion on unusual surfaces. All Purpose Sealer will assist adhesion to some plastics, soaps and wide candles where flames will not come in contact with the design. A light sanding is recommended to promote adhesion of paint to any of these surfaces.

Directions

- Apply undiluted to clean, dry surface. When dry, lightly sand before painting.
- Alternatively, mix and apply paint and Sealer in equal proportions. Sand when dry and apply a second coat of paint without Sealer added.
- Metal or tin should be clean, rust free and lightly sanded. Apply Sealer undiluted; allow 24 hours to harden before painting. (This product will not inhibit rust). A hair dryer may be used to speed drying.
- Wash hands and brushes in water

Notes:	<p>All Purpose Sealer makes an excellent glue to adhere decoupage gift wrap or fabric to wood and other items previously listed</p> <p>All Purpose Sealer is a primer, not a finishing varnish. When used as a varnish it may become tacky in warm weather and cause surfaces to stick together. It is also not as durable as Jo Sonja's Polyurethane Varnish.</p>
Trouble Shooting:	<ul style="list-style-type: none">▪ Paint dries too fast when Sealer is added: adding All Purpose Sealer directly to your paints causes them to dry more rapidly. Prevent this by either pre-sealing with All Purpose Sealer and then over painting or add a few drops of Retarder Medium or Flow Medium to slow the drying time.▪ Brushes become stiff when using All Purpose Sealer: Ensure brushes are rinsed often during the painting process. Wash well after painting in cool water; soap may be used.

JO SONJA'S WOOD FILLER

Water-based, non-toxic and fast drying, this easy to use filler is ideal for nail holes and blemishes in wood and MDF.

You will be delighted at how much more professional your pieces can be. This filler can even be used after you have finished painting, to repair minor damage.

Directions

- Apply using a plastic palette knife and smooth lightly. Filler will dry in minutes when used in thin layers. Sand lightly before proceeding to paint your item.
- If staining a timber piece with Jo Sonja's Clear Glaze Medium or Jo Sonja's Wood Stain Glazes, prepare item with Jo Sonja's Wood Filler prior to staining. The filler will accept the stain perfectly and will not be clearly visible.

Jo Sonja's Artists' Colours may also be used to 'lightly tint' this filler and a small amount of water (up to 10%) may be added for filling grain.

Trouble Shooting

Hardening of contents:	Stand pot in hot water until soft, or add a few drops of water to smooth
Reactivating when overpainting:	It you apply a very watery wash over the Filler, it 'may' reactivate. Allow 12-24 hours to harden if this is the case, or apply a coat of Jo Sonja's Clear Glaze Medium to lightly seal before proceeding with wash.
Colour incorrect for repairs or touch ups:	Tint with Jo Sonja Colours and apply smoothly. Dry overnight and touch up with varnish.
'Greying' of Filler on application:	Do not use a metal spatula for application. Use wood or plastic.

GESSO

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Jo Sonja’s Gesso is a flexible acrylic ground with a high grit content which provides “tooth” on which to paint. It is not water absorbent and does not suck the moisture out of your paint when you start to work on it.

Available in black and white, Jo Sonja’s Gesso may be used instead of, or as well as, All Purpose Sealer. Usually applied on very porous or uneven surfaces, the grit will have a slight levelling effect, which is beneficial for inferior surfaces or rough edges.

NB: For very deep grain or blemishes we recommend Jo Sonja’s Wood Filler for levelling.

Directions

- Apply to clean, dry surface; allow to dry before proceeding with more coats. A hair dryer may be used. Apply as many coats as required.
- May be sanded between coats if desired. Sanding is recommended prior to painting over to provide smooth surface. Use dry sanding method, not wet.

Notes

- White Gesso may be tinted with regular Jo Sonja’s Artists’ Colours to create a ‘pastel primer’.
- Black Gesso makes an excellent blackboard paint. A light sanding is recommended to smooth the surface for chalk.
- Gesso is excellent to apply prior to base coating with a transparent colour, ie ‘Raw Sienna’. The white or black colour will add ‘opacity’ to the subsequent coats of paint. The result will be a brighter, more solid base coat.
- White Gesso may be thinned with water or Clear Glaze Medium and applied as a wood wash or liming glaze. The more Gesso in the mix, the ‘chalkier’ the effect.

Trouble Shooting

Brown stain penetrating through White Gesso’d surface:	Use Tannin Sealer x 2/3 coats one week prior to applying Gesso. Old furniture can often ‘stain’ through an acrylic base coat – particularly light colours.
Gesso thickening in jar:	Thin with water at time of application, or use Flow Medium. Do not add medium or water directly to the jar.
Surface difficult to sand:	Use a stronger grade of paper; automotive emery papers are often excellent for this application.