

# White Powders

*by Ardy Bernier*

**BASE FOR RAISED GOLD** –White powder not to be confused with Raised paste for gold the yellow or tan one.

1. Use oil of copaiba (a drying medium) thinned with turpentine for highest raised appearance. Paula Collins uses a medium that dries and mixes to the same consistency as her regular paint. After mixing and ready to begin using the paste, take a little of the mixture aside, thin it with more oil to the point that when a dot is made by picking up a small amount with a brush, it will have a smooth rounded top. A dot that has a stiff peak needs more oil added to it. A dot made that is too flat needs more paste mixture added to it. You may thin the paste with turpentine if you wish but it will dry faster and will need to be worked up to a proper consistency more often.
2. I use glycerin to mix it with, it took me awhile to get it right but I have been mixing it this way for a few years now and like it.
3. It can be tinted with powdered or mixed paint, it fires darker than it looks when wet.
4. Used as firing cement for glass or glass beads, repair chips, cover “dry foot”.
5. Fire to 015 to 017 – the hotter the fire, the more transparent it is.
6. Doesn’t have to dry before firing (some artists say it *should* dry before firing). I use glycerin; it doesn’t dry before firing.
7. Can apply over wet paint.
8. It can be fired repeatedly.
9. Fire slow and leave in kiln until cooled. This is good advice for all enamels.
10. Can put liquid bright gold over fired raised base for gold.
11. Apply with pen, stylus, brush or syringe for texture – makes sure dots are applied smooth and rounded as product stays as applied. If there are points on the dot it will fire that way and be very sharp.
12. Embellishment Balls can be made by using water based medium and Base for Raised Gold.

**PREMIXED ENAMEL OR PREMIXED RAISED PASTE** – in white form.

1. Follow directions on container.
2. Tends to dry out – store in freezer.
3. Most have their own medium that sold with it or directions how to mix.
4. Fire to 016 to 018 depending on brand and directions

**ENAMEL FOR GLASS OR SOFT ENAMEL** – White Powder

1. Has more flux added to make it adhere to glass.

### **I-RELIEF – White Powder**

1. You can mix it with water, milk, water/milk mixture, and drying medium.
2. Apply with a brush, sponge, palette knife or stylus.
3. Can paint or put gold on fired I-Relief.
4. Fire at 016 – can be fired several times.

### **NON PING OFF – White Powder**

1. Mix with water based medium.
2. This is a structure paste that fires translucent, almost transparent when thin and like milk glass where thick. It can be applied very thick with a palette knife. The translucence allows you to create a faux pate-sur-pate effect when fired over a dark surface, giving you the ability to create very sheer effects. It can also be tinted with china paint.
3. It can be used to glue pieces of glass or glass beads onto china.
4. It can be used to mend broken china.
5. Can be rolled into balls. Use water based medium for balls.
6. To do scrolls, mix with a medium that you would use to mix enamel with: enamel medium, fat oil, glycerine, copaiba. This kind of medium adds the viscosity that plain water doesn't.
7. Fire at 017 to 015.

### **ZINC OXIDE – White Powder**

1. Use to matte any mineral paint.
2. Mix dry zinc oxide with mineral oil and add dry paint powder.
3. Use matte paint to paint bisque to give a soft compatible look, regular paint contains more flux causing shiny and dull spots on bisque. You can make matte backgrounds.

### **TIN OXIDE – White Powder**

1. Tin oxide is used in all products raised above porcelain surface (Base for Raised Gold, Raised Paste, Sculpture Paste, I-Relief and Enamels).
2. More tin oxide produces more texture and more matte finish.
3. Different products are formulated with different amounts of tin oxide.
4. Different products need different firing temperatures.

### **PORCELAIN CEMENT – White Powder**

1. Mix with pine oil.
2. Use to repair a broken porcelain piece by applying on broken pieces; hold pieces together with strong tape.
3. Fire to 016.

### **FLUX – White Powder**

1. Use to dilute color or add gloss.
2. Used to make paint adhere better.
3. Mix as regular powdered paint.
4. Fire 015 to 016 for high sheen.
5. Flux is powdered glass, but if used to make glass paint, fire the same as glass – 022
  - a. To make glass paints, mix 2/3 reg. china paint with 1/3 flux.
  - b. For gold based colored paints, make glass paint by mixing half paint and half flux.
  - c. Glass paints may be lighter in color due to the added flux.

### **UNDERLAY- May be pink but fires white.**

1. Mix underlay like you mix your paint, either drying medium or open medium or drying water based.
2. It is used mostly for putting it on glazed china to make a faux etch look, I use it like white velvet.

### **VELLUM – White or Ivory**

1. The vellum has a very soft but opaque finished look to it, and still opaque after 5 firings.
2. Mix the powdered vellum with your usual mixing medium; apply smoothly with as large a brush as possible, pad with cosmetic sponge until even ALL OVER, fire to 017, sand if needed.
3. Vellum is used on a glazed piece to matt the surface so you can paint it with matt paints.
4. The Pickard factory artists used that technique on many pieces in 1915-1930's.

### **WHITE PAINT – White powder that is a ground mineral.**

1. Use as regular paint for tooth prior to painting.
2. Use to make a lighter tint of any color.
3. Mix with mineral oil.
4. Fire to 016 TO 018

### **GLOSS WHITE – White Powder**

1. Mix with mineral oil or regular mixing medium.
2. Use where paint chips off.
3. Fire at 016.
4. Fires clear, not white.

### **CLEAR GLAZE OR PINK GLAZE**

1. Use to seal surface or glaze cracks or paint chips.
2. Mix with regular painting medium and apply smoothly with no patting (loses to much flux).

### **CHIPPING OFF POWDER – White Powder**

1. Mix with water to a loose consistency.
2. Apply heavy for easier chipping off.
3. Apply with brush, stylus, or palette knife a little at a time as product dries quick.
4. **Do not use with red resist or other water based resist.**
5. Fire to 014 to 016 and when lukewarm chip off top layer of glaze with a palette knife. Wear eye protection.
6. You may apply gold, luster or paint after chipped area.
7. Product available through Kathy Peterson.

### **WHITE VELVET – Pink Powder**

1. White velvet is mixed with a drying water based medium to a heavy cream consistency then thinned with water to make it a little looser but not so thin it is watery and hard to cover the white china, just easier to sponge on evenly.
2. Sponged on china with a make-up sponge heavy enough to cover china but not real thick.
3. Let dry then scratch or carve design and fire at 017. If fired too hot it will sink into the china and lose some of the matte effect.
4. Fires white.
5. After fired you can put mother of pearl luster or liquid bright gold over it and fire again.