

Techniques Using Glass Beads

By Ardy Bernier

1. To chip off glaze using beads mix flux with light copaiba oil to painting consistency, paint on area you want to chip off, sprinkle beads on. Catch beads on paper to save the ones that spill over off the china. Clean up edges with brush; don't leave stray beads on the china they will stick and leave a mark after fired. Fire 015 or 014. **Wear eye protection and hold in a plastic bag when chipping.** I like to take it out of the kiln when it is still warm, I think it is easier to chip but it might be just me. Use your pallet knife to chip it off, if it doesn't chip off easy enough fire again. You can cover chipped area with gold or silver or luster for dramatic look.

You should do the chipping before you paint on your piece.

Bev Tidd says she gets Beads from Kay Knapp for chipping. They're red so they're easy to see so you won't miss a spot.

2. How to dry powder your graphite line so as not to lose it when you painting.

Trace your design with waxy graphite paper. Use dry paint and mop brush and paper. Sprinkle dry paint on graphite design and brush it off gently. Use a medium gray so it doesn't show after you paint over the design. After you brush paint off, clean up all dry paint around design and any area you don't want paint to stick when fired. I like this for large or intricate designs that I might lose when I'm painting. **Be sure to clean your china before you do this so the excess paint slides off easily.**

3. Glass Beads over painted areas for another look.

After finishing painting, choose beading area and paint the glue which is raised base for gold mixed with oil (not fast drying) like mayonnaise, with a flat brush and then pad lightly to make sure it is a flat application; otherwise the beads won't lay flat. Prepare large open box. Put paper inside the box, set the porcelain in it. Pour the glass beads on the glue painted area. Take out the porcelain piece and turn upside down to let the loose beads fall. Clean off the extra beads on the porcelain with a dry brush.

Fire at 018, let the kiln cool to room temperature. If you fire hotter than 018 the beads will start to melt and fuse together and maybe crack.

Glass beads should be fired at the last firing as they cannot stand a high temperature over 720°C (018).

Some people have trouble with this technique: beads sometimes fall off. It may be because of insufficient raised base for gold, but I fear if too much is put on it won't show the color through I'm going to try non-ping off as it is a more clear paste. I will bring the sample to show and tell.

In the book *Evolution of Porcelain* by Etsuko Hanajima they use different size beads on one piece for an interesting look. I know you can buy beads in different sizes at Held of Harrogate in the UK, but I would think you can also find them here in US.