

## Oil for painting porcelain

Papierklei zelf maken met papiervezel

Er zijn enkele soorten papierklei. Het maken betekent met gegarandeerd verse klei werken. Met meer of minder versheid. Het is een soort (aardewerk, steengoed) dat na verloop van tijd "versterkt" d.w.z.

Let op!  
- Bij het stoken  
Het verbranden  
- Het werken

Papierklei  
Er zijn twee  
papierklei

Methode 1:  
- Snij een  
van 10kg  
- Voeg hier  
- Vervolgens  
- Het mengen

Methode 2:  
- Neem 10 kg  
- Voeg hieraan 500g  
- Vervolgens aanleng  
- Mixen met de betonmix

Als je het drogen van de klei (bij  
binnen een 1/2 uur 10 kg verse papierklei



# Oils, different kinds for painting porcelain

## Nr. 102 Wipe-out medium (PO003)

This water-based medium is odourless and non-drying. Shake well before use. Do not use any other oils, wipe-out medium is mixable with Malmedium and/or Hilfmedium. The oil is excellent for backgrounds. Used brushes can be rinsed with water. R.C.P. wipe-out medium is based on surfactants (soap) and polyglycol.

## Nr. 150 Essence grasse (PO150)

This thick, French plant-based oil is very suitable for mixing porcelain paint. Mixable with Nr. 170 Anise oil for a drawing ink.

## Nr. 163. Mineral turpentine oil (PO163)

Nearly odourless. This oil is suitable for diluting mixed paint. This oil improves brushstrokes, and decreased tension at the surface. This oil is also suitable for cleaning brushes and other painting tools.

## Nr. 166 Universal oil (PO166)

Odourless and non-drying. This oil, also known as open medium, was developed for the wipe-out technique. This oil can be used for traditional porcelain painting as well as the "soft" technique. Porcelain paint prepared with this oil is suitable for many purposes. Any mistakes can be corrected days later. No other oils or turpentine may be mixed with it. Since this is a non-drying oil, a batch of paint can be made. A drying medium can be used as a second medium (e.g. Nr. 168 or Nr. 171). The drying time depends on the amount of drying medium used. Used brushes can be rinsed with Nr. 163.

## Nr. 168 Universal oil (PO168)

A drying time of approximately three hours. This oil is suitable for small objects in the wipe-out technique, as well as traditional painting. This oil was developed as an oil with a drying time between traditional and universal oil. Generally the Nr. 168 takes between 30 minutes to two hours to dry, contrary to the Nr. 166. The three hour drying time should not be taken too literally. Drying time depends heavily on the room temperature, humidity, etc. Nr. 168 is mixable with most oils and diluted with Nr. 163. It is also suitable for rinsing brushes thoroughly. Tip: Begin with decorating small objects rather than larger, more valuable objects. It is important to become familiar with techniques, mixing oils and paint and the firing process.

## Nr. 171 Copaiba balm (PO171)

This oil has many purposes, such as backgrounds and opaque surfaces. Compared to thicker oils, copaiba balm is creamier. This oil levels the brushwork, allowing an even result. This oil is used a lot for this reason.

## Nr. 172 Lavender oil

Another essential oil, slows down the drying process and is added drop by drop when working for an extended period of time. Also suitable for diluting lustres.

## Nr. 173 Clove oil (PO173)

Clove oil is an essential oil as well. This oil also slows down the drying process, but is heavier than lavender oil. Which is why paint made with clove oil ought to be mixed thoroughly. Very suitable for grainier powder paint.

Warning: this oil is corrosive. Avoid contact with skin, table, etc. If too much oil is used, it could affect the glaze on the object to be painted. Work carefully, use little of this oil.

## Nr. 500 Thinning oil (PO500)

This is a thinner for gold, platinum and silver lustres.

## Nr. 179 Contour oil (PO179)

A multipurpose, slow-drying universal oil with many useful properties. May not be diluted with turpentine. Aside from contour and pen drawing purposes, this oil is also suitable for all brushing techniques and excellent for smaller backgrounds. This oil is a typical thin oil, barely attracts any dust and forms no air bubbles through the firing process. A paint prepared with contour oil is good for prolonged use, so contrary to other traditional oils, it allows correction of mistakes.

1. Porcelain must be dry and clean. Clean with spiritus if necessary. Avoid touching porcelain with wet or warm fingers.
2. Use straight out of the vial it comes in, apply three layers. Clean brushes with acetone.
3. The varnish dries within 15 minutes, slight variation depending on the room temperature. Do not try to dry it by heating it up in an oven, the varnish will barely be removable. If the varnish runs, allow it to dry then remove any excess with a sharp knife or a pen. Once the varnish is no longer sticky, the painting process can start.
4. The varnish can be removed in its entirety when the paint is dry. It's best to loosen a corner by lifting it slightly with a needle, the varnish can then be removed in one swift motion.

