

ArtGlass
Clay and
Dichroic Extract

Flower Pendant

By Paula Radke

With ArtGlass Clay, you can create unusual patterns and textures in glass easily and quickly. Art-Glass Clay has allowed me a freedom to work with glass in a new way. It gives the freedom to shape glass without heat into very detailed patterns or shapes.

In keeping with my love of all things dichroic, I have chosen to use another new product called Dichroic Extract from Coatings by Sandberg to add the shimmer of color to the surface of my ArtGlass Clay work.

TOOLS:

- Texture stamp sheet from BarbaraMcQuire.com
- Silicone mold from Wilton.com for the flower
- Clay circle die cutter from Wilton.com
- Clay roller (I use a short piece of PVC pipe)
- A freezer or dry ice
- Small round or triangular diamond file
- Sandpaper
- Spray bottle with water or hair spray
- Soft brush
- Hot plate or oven
- Kiln with controller

SUPPLIES:

- 2 colors of ArtGlass clay: French Vanilla and Pine Green
- One dichroic glass cabochon available from PaulaRadke.com
- One jar of dichroic extract from CoatingsbySandberg.com (I used a Blue/Gold color)
- 24 inches of leather, color of your choice (I used 1.5mm silver blue from FireMountainGems.com)
- 6 Dichroic beads from PaulaRadke.com or Amazon.com



Step 1: Gather a minimum of two colors of ArtGlass Clay. I am using French Vanilla and Pine Green for this project. You will need a texture stamp sheet and a flower mold. The larger hobby and craft stores carry Wilton products in their cake decorating section. A wealth of good tools for clay can be found there including the flower mold I have used. BarbaraMcQuire.com makes the best texture stamps for clay.

Step 2: The first color you use will be the foreground of your textured piece. I am using the green first. Using a small amount on your finger, press and smear the clay into the recesses of the texture. Slide your finger across the texture stamp as opposed to lifting it off. The clay may stick to your finger and come out. Clean the top of the design pattern free of green clay. This is where the French Vanilla will show through.



Step 3: We only need a small circle from this texture plate. Sometimes I do the whole sheet. You can get wild with color to create beautiful pieces of glass with intricate patterns. First you will add small clumps of French Vanilla clay to cover the background, then roll it out flat and even. The heat of the kiln will be a great leveler, so exactness is not required.



Steps 4a and 4b: Use your circle cutter and press it into the clay, creating your circle. Freeze the entire mold and clay for 30 minutes or until stiff.



5

Step 5: I want the same Pine Green as my flower color. Press clay into the form you want and put that in the freezer for 30 minutes.



6

Step 6: Peel the molds off and dry these pieces on a hot place or in your oven. I have learned that it is beneficial to dry them on a piece of muslin or cotton cloth so they don't stick to the hot plate. I have my hot plate set to 200° F.

Step 7: To test to see if your pieces are completely dry, take them from the hot plate to a cool scraper or any flat piece of metal. If steam shows up on the metal, more drying time is required.

The clay will develop steam if you dry it over 212° F, which will distort the clay. Be patient. This is an important step.



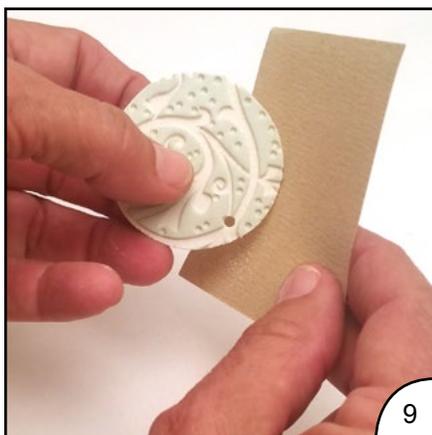
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8

Step 8: Using a diamond file and very slight pressure, drill a hole into the dried clay. I use a small triangular or square diamond file and spin it with very little pressure. Put your finger behind where the file is expected to come through to prevent breakage.

Step 9: Sand the edges. Gently.



9



10

Step 10: Now we are going to add the Dichroic Extract. Use hairspray or water in a spray bottle to dampen the surface of the clay.

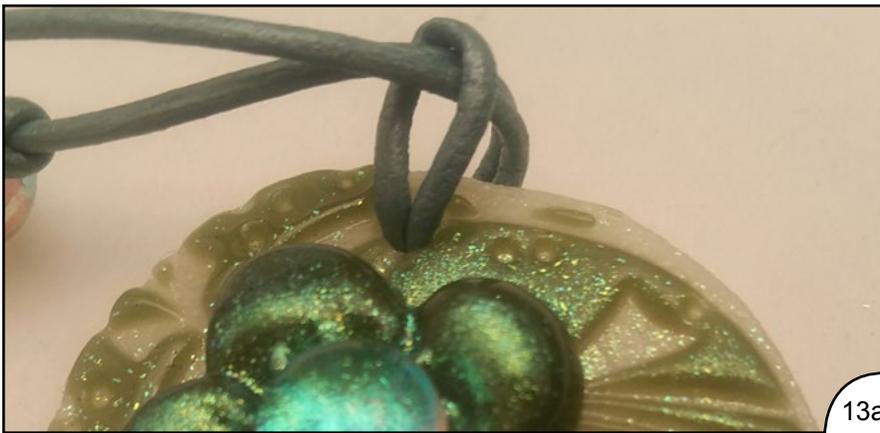


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12

Step 11: Use a soft brush and a very little Extract. More is definitely not better. Too much of it and your clay will have a white, rough surface instead of the soft glow you are looking for. Stipple the brush over the piece. Like I said, a little goes a long way. You may not even think it's there but change the angle of the light hitting the clay and you will see it. You can always add more and re-fire but you can't take it off after it is fired.



13a

Step 12: Stack the dichroic cabochon on the flower and the flower on the background. Put it in a kiln and fire. Firing schedules vary with the type of kiln you use. Here is a general firing schedule:

600° F per hour (no faster!) until the kiln reaches 1325° F and hold for 30 minutes. Turn the kiln off and let it cool naturally to room temperature.



13b

Steps 13a and 13b: When the kiln is cooled, remove your pieces and gather materials for attaching the leather cord and beads. To make a necklace, cut a 24-inch length of leather and fold it in half. Run the folded end through the hole on the pendant, leaving a small loop on the backside. Run the two ends of the leather through the loop and pull it tight against the pendant. Tie a knot about an inch or inch and a half up from the pendant, add a bead and tie another knot to hold it in place. Go up two inches and tie another knot, add a bead, and knot. Do the same on the other side. Use your own judgement about placement. I added another bead and knot to each end of the leather to finish it off.



The photo shows a variation using the same elements as the project piece.

SOURCES:

Dichroic beads from Paularadke.com:

<http://paularadke.com/shop/22gc2-med-gold-cased-round-bead/>

Dichro Extract from Coatings by Sandberg:

<http://cbs-dichroic.com/shopping/shop.aspx?Cat=Dichroic+Extract>