
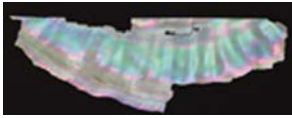
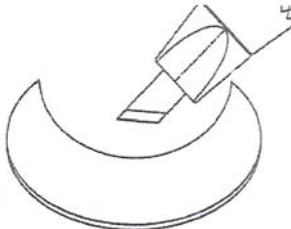
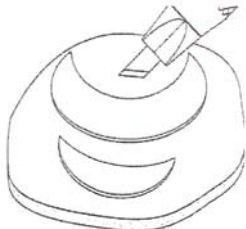
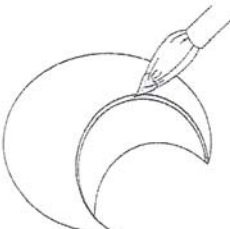
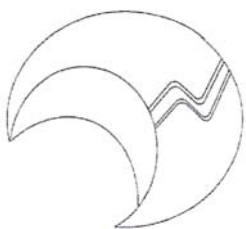
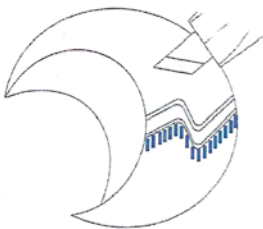
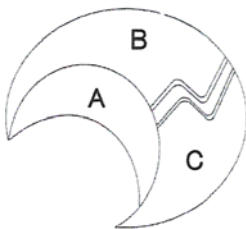


	<p><u>Raden</u> Crescent Moon Pendant</p> <p>Materials: 650/1200 Low Fire Clay (14g), 650/1200 Low Fire Paste, 650/1200 Low Fire Syringe, mother-of-pearl inlay, small screw eye, clear UV resin</p>	
	<p>Tools: Spatula, post-it, tweezers, files (med. fine & fine), stainless steel brush, burnisher, paintbrushes, underlay, parchment paper, rubber block, masking tape, sponge sanding pads, plastic strips, roller, polishing cloth, polishing cream, cutter scraper, wet & dry sandpaper, craft knife, black permanent marker, pencil, UV curing lamp.</p>	

			
<p>(1) Cut out crescent shapes from a thick sheet (use the pattern), and then join them together to form the core.</p>	<p>(2) Roll out 14g of clay into 1.5mm thick pieces. Cut out the same shapes from (1). Attach the cut-out shapes onto the core.</p>	<p>(3) Use paste to seal the joint and seams. Dry completely and then use a sponge sanding pad to smoothen the top surface area. For the bottom, use sandpaper to make a flat bottom.</p>	<p>(4) Draw lines on the surface with a pencil, and make grooves on the lines.</p>
			
<p>(5) Make the indicated area lower towards the groove. Smooth the area. Set a screw on on the back with paste, dry and fire.</p>	<p>(6) Make the A area mirror-like finish, and B and C area to be matte-finish. Paint black on area C with a permanent marker</p>	<p>(7) Cut inlay into small pieces. Cover the black area with the clear UV resin and position the cut pieces. Cure the UV resin.</p>	<p>(8) Apply another coat of the UV resin on the inlay area and cure again. Put a chain through to complete.</p>

RADEN

A shell, especially mother-of-pear, inlay technique commonly used for lacquer-ware. The shell was usually placed directly into the wood core by cutting through the ground and setting it flush with the wood's surface. The technique used pearl-like parts of such shells as *oumugai* (pearly nautilus), *yakougai* (turban shell, *lunica marmorata*), *awabigai* (abalone) or *aogai* (blue shell), *chougai* (pearl oyster), and *shijimigai* (corbicula). Shells are worn down into several thicknesses on a whetstone or grinder and cut into shapes, then pasted or inlaid on a wood or lacquered surface, and polished.

The raden technique, introduced from Tang period China (7-9c) to Nara period Japan, was used with *mokuga* (mosaic), *kohaku* (amber) and *taimai* (tortoise shell). *Taimai*, also called *bekkou*, was used from the Nara architecture in combination with *makie*. Through the Kamakura period, *raden* was often applied to saddles. In the Muromachi period, Chinese and Korean *raden* ware was highly valued, and Japanese *raden* was influenced by them. In the Momoyama period, it was adopted into Nanban art. Hon'ami Kouetsu (1558-1637) and Ogata Kourin (1658-1716) used *raden* and *makie* techniques. *Raden* techniques were also used for *inrou* (seal case), combs and scabbards. Famous *raden* craftsmen include Ikushima Touseichi in the early Edo period, Aogai Choubee and Somada saiku in the middle Edo period, and Shibayama saiku in late Edo.