

Art Clay World USA

Glass & Textured Silver Pendant

This beautiful pendant showcases the ability of Art Clay Silver to take on detailed textures and to be fired with glass.

MATERIALS

20 grams Art Clay Silver 650/1200 Low Fire Clay
Glass cabochon

ADDITIONAL TOOLS & SUPPLIES REQUIRED

- ✚ Acrylic roller, 1 mm thick strips, paint brush, texture plates, rubber stamps, craft knife or clay cutter, assorted small files, straw segment, non-stick surface, agate burnisher, olive oil, head pins, assorted silver and/or colored beads, wire cutters, chain nose pliers, silver beads, Liver of Sulfur, stainless steel brush, 2 glass cups, Metal Polish, polishing cloth
- ✚ Cord or chain for finished necklace.



Drying Methods – may include hairdryer, oven, or toaster oven set below 250°F, food dehydrator, or warming tray. Piece also may be left to dry naturally. (See *Drying Chart*)

Firing Methods –Programmable Electric Kiln (See *Firing Chart*)

PROCESS

- ✚ Place non-stick surface on table with 1 plastic strip on each side to ensure a uniform thickness.
- ✚ Rub a very small amount of olive oil on your hands, roller, stamps and texture plates to avoid sticking. Do not use too much or your clay will separate like flaky pie dough.
- ✚ Remove clay from package and remove about 20%. Place the smaller amount into plastic wrap or small plastic bag. Knead a bit and roll into a slightly flattened ball.
- ✚ Using 2 texture plates, place clay between and gently roll back and forth to add texture to both the front and back of the clay.
- ✚ Cut to desired shape with craft knife. This will form the back area of the piece.
- ✚ Place the glass cabochon in center of piece. Lift glass and cut a small window that will be behind the glass cabochon. Add the removed clay to the plastic bag. Place the cabochon back onto the clay.
- ✚ Take small amount of the extra clay out of the bag, roll into a log shape. Roll between a different texture plate for design enhancement. Cut 3 pieces to desired shape – add to the existing pendant, surrounding 3 sides of the pendant. Use a small piece of the cut-off clay and add a bit of water to form a thick paste. Use this paste to join the pieces. Save remaining paste for further steps that require paste.
- ✚ Take a larger amount of clay to create the rollover bail. Roll out clay to approximately as wide as pendant and long enough to create a roll over the straw segment that will connect back to the pendant. Texture both sides. Cut piece to the same width as the pendant.

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- ✚ Use paste to connect the bail to the piece by lifting the pendant, placing some paste onto the area that will join to the pendant. Lay straw segment across bail area. Roll clay forward, over the straw and use paste to connect to pendant top. Leave straw in place to dry piece. Remove plastic straw before firing as it will create toxic fumes.
- ✚ Use skewer or straw to make 3 small holes at base to hang charms. These holes can also be drilled after firing.
- ✚ Roll one more log of clay and add texture to one side only. Cut to a very thin strip that will be placed around the glass cabochon as a bezel. Use paste to join the clay bezel to the base of the piece around the cabochon. Also use paste to neatly join seam so texture is not disturbed. If texture needs repairing, do so with a small skewer or tool appropriate to your chosen texture.
- ✚ Roll out 3 small balls of clay and stamp each one to create the charms that will hang from your pendant.
- ✚ Add hole to top of each charm with skewer.
- ✚ Dry completely (see [Drying Chart](#)).
- ✚ Use files to refine piece on front and back. This is your final chance before firing to refine your piece to perfection. If any areas need to be filled in with paste, do so with fine paint brush. Re-dry the piece. Brush all areas with a soft brush to remove any dust from filing. Be sure to clean the front of the glass cabochon so that superfluous clay will not adhere to the glass during firing.
- ✚ You must kiln fire your glass pendant due to the heating and cooling requirements of glass. Fire for 30 minutes at 1200°F. Do not open the kiln until it has completely cooled.
- ✚ After piece has cooled, brush with stainless steel brush in all areas. At this point, you will have a matte finish. Firmly burnish with agate burnisher on all raised areas to bring up a brilliant shine.

At this point, you can either leave the pendant shiny or add patina with Liver of Sulfur.

Liver of Sulfur Technique

Clean your pieces thoroughly with baking soda and water. Rinse and dry. Remove 1 piece of Liver of Sulphur – a patina agent – about the size of your thumbnail and place into a clean glass cup with one cup of steaming, not boiling water. Stir well with either a bamboo stick or skewer. VENTILATE YOUR AREA WELL – Liver of Sulphur has the odor of rotten eggs.

Dip pendant into the solution until piece is almost black. Dip into clear water and dry. Use stainless steel brush to remove most of patina from raised areas. Follow by rubbing a good silver polish over the entire piece and buff high areas to shine.

Join charms to main pendant with head pins decorated with assorted beads.

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Drying Chart for Art Clay Series

	Drying Time			
	Hot Air Dryer	Cooking Plate	Kiln	Air Dry
ACS 650	More than 10 min.	More than 10 min. at 150°C / 302°F		More than 24 hrs.
ACS 650 Slow Dry	More than 45 min.	More than 20 min. at 150-180C / 302-356°F		Not recommended
Overlay Silver Paste	More than 10 min.	More than 10 min. at 100C /212° F		More than 60 min.
ACS Basic	More than 15 min.	More than 10 min. at 150C / 320°F		More than 24 hrs.
ACS Basic Slow Dry	More than 45 min.	More than 20 min. at 150-180C / 302-356°F		Not recommended
ACS Paper type	No need to dry			
ACS Oil Paste	More than 30 min.	More than 30 min. at 100C /212° F		More than 24 hrs.
AC Gold Clay type	More than 15 min.	More than 10 min. at 150C /320° F		More than 24 hrs.
AC Gold Paste type	(Undiluted) More than 5 min.	Not recommended		(Undiluted) More than 15 min.
	(Diluted) Depending on the medium amount.	Not recommended		(Diluted) NO

- Test pieces used for this chart are in 5g clay volume.
- Hot air dryer used for this chart is 1200W and 3-4 cm from the drying pieces.

Firing Chart for Art Clay Series

	Firing Temperature / Holding time (Kiln firing)								Other Methods	
	650°C 1202°F	700°C 1292°F	750°C 1382°F	780°C 1436°F	800°C 1472°F	850°C 1562°F	870°C 1598°F	990°C 1814°F	Stove top	Gas torch
ACS 650	30min.	15min.	10min.	5min.		/			YES	
ACS 650 Slow Dry	30min.	15min.	10min.	5min.					YES	
Overlay Silver Paste	30min.	15min.	10min.	5min.	0min.	/			WHEN USED WITHOUT GLASS OR CERAMICS	
ACS Basic	(Holding time/ Fire from cold kiln)				30min.					
ACS Basic Slow Dry	/				30min.	20min.	10min.	YES		
ACS Paper type					/				30min.	20min.
ACS Oil Paste	/								30min.	10min.
ACG Clay type					/					
ACG Paste type	Application on fired ACS 500°C(932°F) → 800°C(1472°F) / hold 5min.									
	Application on porcelain surface Cold kiln → 800°C(1472°F) → switch off → under 100°C(212°F) to take out								NO	
	Application on glass surface Cold kiln → 800°C(1472°F) / hold 5min. → crash cool to 600°C(1112°F) → close kiln door → natural cool to take out									

- Test pieces used for this chart are in 5g clay volume.

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