

I'd like to thank [Kathy Gregson](#) and Chris Nichols for their demonstrations of Mokume Gane with paints and Faux Dichroic glass at Shrinemont 2002, which were the inspiration for this technique!

Debbie

Supplies:

- 1 pkg. Premo Translucent
- 1 pkg. Premo black or gold
- Acrylic paints
- Gold leaf
- Kemper cutters, small
- Pasta machine
- Brayer or roller
- Tissue blade

To begin: Condition the translucent clay by kneading it until it is pliable, or by passing it through a pasta machine several times.

Roll the clay into a long strip, at the narrowest setting on the pasta machine. If rolling it by hand, get the clay as thin as possible, the thinner the better!

Cut off a piece that is approximately $\frac{1}{4}$ of the strip, and retain it for later.

Lay the clay out onto a piece of waxed paper.

[Click image for larger picture](#)



Step One:

Lay small bits of gold leaf on the clay, rubbing it to ensure it adheres to the surface.

Dip one of the Kemper cutters into the acrylic paint and apply the paint to the clay. Continue doing this with various colors and cutters until the surface is fairly well covered.

[Click image for larger picture](#)



Step Two:

Let the paint dry. If you're impatient (like I usually am!) take a hair dryer or heat gun and let the warm air flow over the clay. You don't want to cure the clay, so don't apply the heat directly!

[Click image for larger picture](#)



Step Three:

Cut the clay into three equal pieces, and stack them one upon the other. Be careful to avoid air pockets!

[Click image for larger picture](#)

Step Four:

Place the plain piece of clay reserved in Step Two on top of the clay stack. This encases the paint within layers of clay.



Click image for larger picture



Step Five:

Roll the layers with a brayer or run through the pasta machine at the widest setting.

The piece is now ready for use. Try cutting abstract pieces for pins or laying it over a base bead of gold or black.

Bake the piece according to manufacturers instructions. Place in a bath of ice water, immediately after taking it out of the oven. This enhances the translucent quality of the clay!

Now sand and buff. I sand with 220, 320, 400, and 600 grit wet/dry sandpaper, then buff with a muslin wheel on a bench grinder. Depending upon the shine you want on a piece, you can also coat the finished piece in Flecto Varathane or Future acrylic floor finish.

For some interesting 3-D variations, try using rubber stamps and stencils to create new designs. Or for the truly artistic, try painting a picture free hand.

Debbie used Elizabeth Kadaakde's instructions for modifying a scumbuster to use in sanding as seen in the [February 2001](#) issue of Polyzine. Debbie says, "It's GREAT!"

