



CLAY PUZZLING

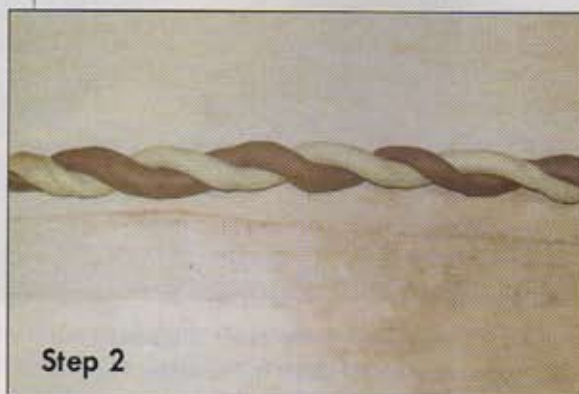


MARBLEIZING COLORED CLAY

The next step in the hottest technique. Create two-tone finishes without any color by combining low-fire red and white clay bodies.



Step 1



Step 2

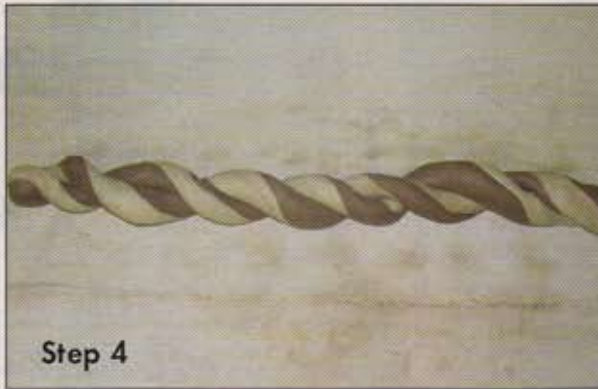


Step 3

Step 1 Roll out coils of low-fire red and white clay of similar length and thickness. Don't be concerned with having perfectly round or exactly even coils. As the coils get longer, fan your fingers out and reposition your fingers up and down the clay as you roll so the coil is "stretched" and lengthened.

Step 2 Twist the two coils together.

Step 3 Roll the twisted coils together.



Step 4 Fold the combined and rolled coil in half and twist the coils.

Step 5 Roll the twisted coils again.

Step 6 Continue to fold, twist and roll coils three to four times until you start to see a nice marbled look to the clay. You don't want to see big globs of white or red clay. You should see a nice uniform blending of the colors.

Step 7 Slice the combined coil for clay puzzling. Slices of clay can be of different thickness. Some may be a quarter of an inch thick while others will be an inch thick.



CLAY PUZZLING WITH MARBLEIZED CLAY



AC STAFF ARTIST

materials needed

- Mold: by Clay Magic
2188 Candle Chimney
- Clay: by Continental Clay Company
Low-fire White
Low-fire Red
- Colors: by Mayco.
S2121 Shiny Black
C-105 Crystal Clear



Create different looks with slightly different techniques of clay puzzling utilizing the same mold.

Please Note:

This original technique featured in the Nov. 2004 issue of Fired Arts & Crafts used ceramic casting molds. The technique can also be done using lighter and more durable Bisque Puzzler Molds found at www.claypuzzling.com.

Step 1 Make several coils of marbled clay with low-fire red and low-fire white clay by following the instructions on [the prior pages](#).

Step 2 Press your slices of clay into each half of the mold going right up to, but not past the seam line. Try to press the clay so you have fairly uniform thickness throughout. Allow the pieces of clay to overlap each other a little bit. This will help allow them to bond better.

Note: You can create a solid piece without openings or holes for light to show through by filling in the entire mold surface with clay. Another option is to leave lots of openings for light to show through by leaving spaces between the clay pieces you are pressing.

Step 3 Once all of the clay is placed in the mold, go back and check all of the joints and press any areas that are not tightly bonded. Place a coil of clay just below the seam along one mold half.

Step 4 Place the two mold halves together and band tightly.

Step 5 Place your hand inside the mold and press the clay together along the seam line. Add additional pieces of marbled clay as needed.





Step 6 The dampness of your mold and the wetness of your clay will determine how long your mold will have to sit before opening. Some molds can be pulled apart immediately. If the mold shows resistance and does not want to pull apart with ease, then allow more drying time.

Step 7 Pull the mold apart and remove the piece. Trim any excess clay areas and allow sufficient drying time of at least one week. The thicker your piece, the longer you should allow it to dry.

Step 8 Remove any seam lines by cleaning with a dry cleaning method. (Use a sanding pad, cube, file, etc.) Wet cleaning methods will muddy your clay along that area.

Step 9 Fire to cone 03-04.

Step 10 Apply a thin coat of Shiny Black glaze over the entire outside surface of the piece. Once dry, wipe back with a damp sponge leaving color only in crevices like



Photography by Sara Dee

an antiquing.

Step 11 Apply two coats of Clear Glaze on areas where you want to deepen the color and add shine. On the chimney, glaze was applied to the area around the candle opening in front, the top rim and around the band on the neck.

Step 12 Fire to cone 06.

For more information regarding this project, contact the artist at:

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