

**Claymania Art Clay , Inc.**  
**MIXING INSTRUCTIONS**

**GLASCLAY™ (PATENT PENDING)** Please read instructions completely, prior to mixing and using GLASCLAY™.

For best results mix clay a day ahead, condition and leave overnight in an airtight container in the refrigerator to “relax”. This allows the binders to thoroughly disperse into the clay. The next day, prior to use, recondition the clay and roll out completely with a **Delrin** roller on a silicon sheet, flat to about 1/16 of an inch. After that you can ball it up and use it as you wish. This releases small air bubbles and makes the clay easier to use as well as gives it a better viscosity.

**-SAFE WORKING**

**PRACTICES-**

**ALWAYS WEAR A HEPA PARTICULATE FILTER DUST MASK WHEN MIXING OR SANDING GLASCLAY™. REMEMBER, YOU ARE WORKING WITH GLASS POWDER! DO NOT EAT OR BREATHE. SHAKE CONTAINER WELL.** Allow dust in bottle to settle prior to removing lid. Open container and pour desired amount of GLASCLAY™ into a glass bowl. Use a large enough bowl to mix easily. Add water sparingly. Stir water into GLASCLAY™ with a metal butter knife or plastic knife. An alternate method is to spray dry clay with a spray bottle as you stir. The clay will look like a salt dough when enough water has been added. Both methods work well. Apply a small amount of Olive Oil to your hands before removing the mixed clay from its bowl for conditioning. If it seems “sticky”, add more olive oil to your hands.

**APPROXIMATE WATER TO CLAY RATIO: 3 1/2 - 4** tablespoons of distilled water to 100 grams of GLASCLAY™. A scant 2 tablespoons to a 50g jar. If you mix 200g at one time, add about 7 tablespoons, mix well, and see if it will easily ball up in your hands. You can sprinkle water on your hands and work it in slowly, until the clay feels elastic. Tap water may be used, however the minerals present in tap water can alter the color of the clay. Amounts of water will vary slightly, depending on the glass color and your environmental working conditions (humidity). Never add all the water at once. It is easier to add more water than to take some out! If too much water is accidentally added, leave it open to the air for the extra moisture to evaporate. The best way to get a feel for this is to mix a small portion of GLASCLAY™ at first. When enough water has been cut in, add a few drops of olive oil to your hands and rub in. This will minimize sticking. Knead the GLASCLAY™ by balling it up. Roll the ball repeatedly and vigorously, between your palms, until it feels like “clay”. This is “**Conditioning**”. It should be smooth and pliable. Refrigerate unused portion of GLASCLAY™ in a re-sealable, airtight container, to prevent drying. A sandwich bag is fine. It is best when used within a week of mixing, if it has been properly stored. Work GLASCLAY™ on a silicon mat for best handling results. Roll with a Delrin, Glass, Teflon or Marble roller. Do NOT use wood. Apply a drop or two of olive oil to the silicon mat to prevent clay from sticking to the surface. Also to your roller. **Use olive oil very sparingly!** GLASCLAY™ will fuse to 90coe or 96coe

respectively. GLASCLAY™ can be pressed into an RTV mold sprayed with olive oil. (Dry thoroughly before attempting to remove.) A food dehydrator, rotating the clay side down (if in a mold), aids in faster drying. Remove piece from mold prior to firing. Clean well with a scraper. Because GLASCLAY™ is produced dry, it is easy to make “slip”. Slip will allow you to attach multiple colors and shapes of GLASCLAY™ to each other. You can create strong and intricate works of art and hollow, light weight jewelry. To make slip, slowly add water to a portion of mixed GLASCLAY™, continually stirring until it is a slurry, the texture and consistency of thick paste.

Attaching wet GLASCLAY™ to wet GLASCLAY™- Moisten areas to be attached with a wet fingertip, and press together. Use a small amount of slip if needed to make a secure attachment. Attaching wet GLASCLAY™ to dry GLASCLAY™- Moisten the section of dry GLASCLAY™ with a wet fingertip, observe moisture suck into the dry area and begin to re-hydrate it. Add a bit more moisture to the area if it does not appear to be well hydrated, then re-wet the area of the wet GLASCLAY™ you wish to attach, and press the two together. Allow to dry thoroughly prior to firing. Attaching dry GLASCLAY™ to dry GLASCLAY™- Mix a small amount of slip. Moisten the section of dry GLASCLAY™ on each piece, with a wet fingertip. Observe the moistened areas and if they appear to need more re-hydration, add a bit more moisture to the area(s).

Place some slip on one of the two areas and press both sections of re-hydrated GLASCLAY™ together, dry thoroughly prior to firing. Pieces may be re-fired multiple times to create ever increasingly intricate, amazing works of glass art, never before possible!

**Claymania Art Clay Inc. - GLASCLAY™ MIXING INSTRUCTIONS 2009©**

**FIRING INSTRUCTIONS – Read Completely!**

Thoroughly dry GLASCLAY™ before firing. Clean your work prior to firing for a more finished look. It is also much easier to clean or sand your piece prior to firing. Dried glass clay can be carved with a razor blade, file, sand paper or Dremel® tool. **IMPORTANT:** GLASCLAY™ fuses at 1220. take into account the size and type of your kiln. Glass fired in a pottery kiln requires longer ramp and hold temps. Large kilns require longer ramp and hold temps than small kilns.) Then take up to the final temperature you are going to use... at least 1220. You will get a variety of finishes at different end temperatures and “holds”.

**NOTE:** It is better to start with lower temperatures and short holds because you can always do more, but you can't undo what you have done. GLASCLAY™ can be fired numerous times with proper firing techniques. The more often fired and fused, the stronger the fuse. Start with short holding times or no hold, if this does not give you the finish you want then re-fire and take the temperature up again. Glass is a “personal” medium that can be manipulated to your desired look and appeal.

**AVERAGE RAMP FOR JEWELRY AND SMALL ART PIECES**

Place finished piece(s) on shelf paper in kiln, leave a space between each piece.

1) Ramp @ 650 degrees hold for 35 minutes.

2) Ramp @ 585 degrees to a temp of 1235. Hold for 3-10 minutes depending on the thickness of your glass ,allow Kiln to cool check work then re fire your work 3 to 10 more times to complete the firing process it take approx 30 minutes to fire glass at 1235 to 1250 but if you hold and attempt at one fire you loose a lot of sharpness and detail. Until you become very familiar with using GLASCLAY™, always go to a total temp of at least 1220 first, to obtain fusion of your work. At a temp of 1240 or 1250, depending on the colors, the details of the surface begin to smooth out and gloss over. The longer you hold at this temp the smoother and glossier your work will become, and the detail begins to soften. Color may change subtly or dramatically, as the end temperatures go higher. Our colors work well when fired to an end temp. of 1235 or 1240 After complete cooling, examine and if it looks a bit “raw” in color re-fire using short hold times.

The beauty of glass is that you can use different temps to gain different effects. After firing a piece to a higher temp for a glossy look, you can add more glass clay and re-fire at a lower temp, producing a different effect in the same piece. Cool kiln slowly, about 4 hours on smaller works. All ramp, hold and firing times and temperatures are subject to variation, including the thickness of your work, the size and type of your kiln and your desired outcome. Use appropriate cool down times

depending on size and thickness of the piece. If there is a white, powdery look to your piece when it comes out of the kiln, thoroughly wash/rinse fired works after completely cooled, several times if need be... to remove any binder or shelf paper residue. *INGREDIENTS: POWDERED UROBOROS OR BULLSEYE GLASS POWDER AND BINDER(S).*

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QUESTIONS OR COMMENTS MAY BE DIRECTED TO: [contact@glassclay.com](mailto:contact@glassclay.com)

Hints for use: The more often your piece is fired, the prettier it becomes..... Longer holding temperatures at the end of your firing also affect the finished look.

Experiment as you feel comfortable, and see what you can do! Try building a piece around an object that can burn out during firing; for example