

Pearlex Projects



Clay Necklace with Lumiere & Pearl Ex By syndee holt for Jacquard Products

The beauty of this necklace is that it can be accomplished at a relatively new skill level. The size and shape of the necklace depends on you! It's one colour of polymer clay and the Pearl Ex creates rainbows of colours for you! I cut my clay pieces free hand but you can draw the shapes on stiff pieces of paper and cutout to use as a template if you wish.

Materials:

- Pearl Ex powders: I've used Spring Green, Misty Lavender, True Blue, Flamingo Pink and Super Copper
- Jacquard Gold Lumiere
- Small foam-type brush
- Black Premo Sculpey polymer clay: three 2oz. packages, conditioned and ready to use.
- Buna Rubber cording material (or any black cording): 14 inches.
- Sculpey Clay blade or craft blade.
- Clay dedicated pasta machine or something to roll the clay flat. (numbers used are for an Atlas Pasta queen)
- Gap filling instant glue
- Bamboo skewers: medium & large (about the size of a chopstick)
- Small pieces of medium sandpaper

Directions:

1. Image 1 - Roll black clay about 3/8" thick (#1 on pasta machine).
2. Cut out basic forms, roll clasp bead
3. Set aside about 1 inch ball for coils.
4. Roll rest of clay out very thin (#6 or 7 on pasta machine)
5. Finger paint on the Pearl Ex.
6. Image 6 - Tear small pieces of this and press into place on forms, overlapping each piece and the edges.
7. Poke holes with skewers for linking and add small pieces of clay to back of top edge to allow for holes for cording.
8. Roll thin tubes of clay and wrap around the large skewer about an inch. Make 3 coils on the medium skewer.
9. Bake according to package directions.
10. Image 10 - Using water-wet brush, dip into Lumiere and wash the top surfaces. Use towel to daub excess. Allow to dry.
11. Cut a 3-inch piece of cording, thread large coil onto it and pass each end through one of the necklace pieces. Add small amount of glue to each end and quickly thread back through the coil.



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12. Cut the remaining cord so one side is two inches longer than other side. Glue into place at top parts of necklace pieces.
13. Allow to dry and then adjust cord lengths for desired wearing length.
14. Thread coils onto each length to slide down and cover where the cord is glued into clay shapes.
15. Thread last coil onto the loop side of the closure. Trim end at an angle, dot with glue and push back into coil to form a loop to fit the clasp bead.
16. Glue other end of cord into clasp bead.

To Assemble:

Take a 3-inch piece of cording and thread through one of the holes in your clay. Thread the large coil onto this clay and thread through the other clay piece you are attaching. Add a small amount of glue to each end and pass the ends back through the coil. I chose to leave the excess cording ends, but you can trim them.

Cut the remaining cording in half, leaving 2 extra inches on the loop side of the necklace, and glue into the wedged holes at the tops of each piece. When these are dry, determine how long you wish the piece to hang when worn and trim the cord, (leave 2 extra inches on the loop side). Thread a coil on both pieces of cording to slide down and cover the junction of the cord and the top of the clay piece.

Trim the end of the loop end at an angle and thread a coil on it, holding the coil about 3 inches from the end of the cord. Add a drop of glue to the angle-cut end, and loop it back into the coil forming the loop for your clasp.

Glue the clasp bead onto the other end of cord. I glued the glass pieces into place - and waited PATIENTLY for the glue to dry before trying on my new necklace!

Raku! By syndee holt for Jacquard Products



Okay, you've seen the Raku necklace in the ads - this technique lends itself to a variety of surfaces. Here is the vase that I did for DIY and Home With TerriO

This is a cracked vase that I rescued at the end of an HIA convention. I brought it home and "rakued" it with my favourite colours of green, blue, pink and copper.

The vase has travelled back and forth across the country and it's still cracked, but the clay reinforces it now.



This is what the same Pearl Ex colours look like on translucent Premo.

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STENCIL PAINTING:

Materials:

Card stock or gift bags (black works best)

Pearl-Ex

Spray adhesive (not spray glue)

Stencil

Artist brushes

Clear acrylic

Scrap paper, tape and paper clips

Lightly spray some adhesive, **ALWAYS IN A WELL-VENULATED AREA AND WITH CHILDREN SUPERVISED**, on paper the same colour as your project. Wait a minute, and experiment by brushing the Pearl-Ex powders on with a dry brush. Try the colours alone and in layers. They are very surprising. Especially try the Interference colours!

1. Place stencil on flat paper and secure well with paper clips.
2. Cover up exposed background with scrap paper and tape paper to stencil to hold in place.
3. Making sure that the stencil lies flat, spray lightly with spray adhesive, holding nozzle about 12" away.
4. Let set two minutes. Carefully remove tape, clips, paper and stencil-making sure not to smudge design.
5. Load a dry brush with Pearl-Ex powder and fill in designs. Remove excess with a brush.
6. Mix a few drops of clear acrylic with some Pearl-Ex powder until you get a smooth paint. Use this to touch up and enhance your stencilled design.



WATER COLOR PAINTING

Materials:

Gum arabic or clear acrylic medium (matte or gloss)

Pearl-Ex powders

Dark and light coloured card stock

Artist brushes

Black permanent marker (fine and/or thick)

Paper cups

Comb

Paper glue

Both acrylic medium and gum arabic will keep the Pearl-Ex Powders in suspension, so that they make a flowing paint, (use approximately 20% Pearl-Ex). Painting the Interference colours over black makes the Pearl-Ex change colour. Experiment on scraps of paper to try different effects!

1. On light card stocks, draw designs with black marker.
2. Mix several colours of Pearl-Ex with gum arabic or medium, (in separate cups).
3. Paint over drawings with Pearl-Ex Interference colours.
4. Paint over different card stock with a thick mixture of Pearl-ex colours.
5. While the mixture is still wet, you may make lines with a comb.
6. Let everything dry completely.
7. Cut out or tear shapes (include some plain card stock as well) and assemble with glue.

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Three ways to use **Pearl-Ex** for faux finishing:

SPONGE PAINTING ON WALLS:

Materials:

Freshly painted wall
Natural sponges
Roller tins or plate
Matching acrylic shades
Water
Bucket and mixing containers
Glazing medium

Tips: Practice your stippling and sponging techniques as well as colour combinations on a large piece of cardboard that has been painted the same colour as the wall. Pick shades of the same colour (ex: medium blue, light blue) and neighbours on the colour wheel (ex: blue/green or blue/purple). Work in pastels with one strong accent colour (ex: a contrasting Pearl-Ex colour).

1. On a roller tin or plate, mix a shade of acrylic lighter than the wall with a little water.
2. Wet sponge, wring out, and dip into paint. Remember to test stippling and sponging on test cardboard. When satisfied, apply to wall.
3. Continue with another shade in the same manner.
4. Mix Pearl-Ex with glazing medium, (about 20% Pearl-Ex).
5. Apply the same way. Remember to stand back and look at your work as a whole.
6. Make corrections and complete the wall treatment.

MARBLE FAUX FINISH:

Materials:

Object to be finished (wood or other material that will accept acrylics)
Paper plates
3 colours of acrylic paint
Pearl-Ex
Three squeeze bottles with tips
Clear acrylic paint
Small artist brush
Water, bucket and natural sponges

1. Base coat object smoothly with one colour acrylic paint
2. Put each one of the other two shades in separate squeeze bottles.
3. Mix Pearl-Ex into clear acrylic (about 20% Pearl-Ex), and place in another squeeze bottle.
4. On a paper plate squeeze out some of each colour in large circles.
5. Dip sponge in water and wring out. Dip the most interesting side of the sponge into the paint on plate and pick up some of each colour. Practice application on piece of cardboard or construction paper. Rinse and wring out sponge between dips.
6. When satisfied with your technique, apply to painted object.
7. Make marble veins with small artist's brush.

CRACKLE FINISH:

Materials:

Acrylic paint (optional)
Pearl-Ex
Flat brush
clear acrylic
Crackling medium
Object to be decorated

Tips: Crackle finishes can be applied to unfinished smooth wood, or to any surface that will accept acrylic paint. Choose two contrasting colours (ex: black acrylic with Pearl-Ex silver or, Pearl-Ex antique copper with Pearl-Ex brilliant gold.)

*Use Pearl-Ex for
designer wall
treatment and
faux finishes.*



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Carefully read instructions on crackling medium bottle(s), since each brand is applied differently. Use either Pearl-Ex mixed with clear acrylic for the base coat, or, plain acrylic. Use it as directed on the crackle medium bottle. Let dry for time specified. Mix Pearl-Ex with clear acrylic to make crackle coat and follow directions on bottle.

Christmas Ornaments with Pearl-Ex

Described below are four finishes (inside coatings) for glass ornaments. All styles (except iridescent/Transparent) require Step #2.

FINISHES:

Iridescent/Transparent- Place nozzle of spray-glue (not spray-adhesive) close to opening of ornament and, in two short sprays, coat inside. Spray will chill glass. Put into ornament approximately 1/2 tsp. of Pearl-Ex. Hold fingertip over opening. Turn and tap ball to coat inside. Pour out excess. Pearl-Ex Interference colours, when held to the light will change colour! You can make this finish opaque by continuing on to Step #2.

Speckled Faux: In a paper cup, mix one part, water with two parts white glue (any white glue that dries Clear). You can also use clear acrylic paint in the same proportions.

Pour mixture into ball. Cover opening with finger and turn to coat inside completely. Pour out excess.

Blow-dry carefully, until mixture is no longer runny. Load a dry artist's brush with Pearl-Ex. Place in ball, being careful not to touch sides and flick. Repeat with several colours. Air dry completely.

Marbled Faux: In a paper cup, mix two teaspoons Pearl-Ex, six teaspoons white glue or Clear Acrylic (see above) and two teaspoons water. Pour mixture into ball. Place finger over opening and turn to coat inside completely. Remove excess

Carefully blow dry coating, turning as it dries, until it stops running and is set. Air dry completely, occasionally turning ball to avoid puddles.

As the mixture dries, it will shrink and crack. When it is completely dry, use another colour of Pearl-Ex mixture. This is what gives it the marbled look.

Antique Keepsakes: With artist's paint brush, white-glu the fronts of approximately 1" x 1" magazine or Xerox cutouts. Using tweezers, place these in ball. With new pencil eraser, firmly attach while removing creases and air bubbles.

Brush coat of white glue to back of pictures. Let dry until glue is completely clear. Coat with Marbled Faux Finish.

STEP #2:

Acrylic Coating:

The Acrylic Coating changes your finish from transparent to opaque. if you use a very dark colour acrylic paint-black especially-you both MIRRORIZE all the Pearl-Ex and CHANGE the Interference colours.

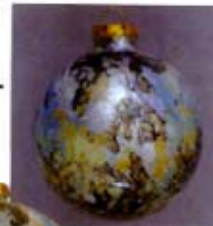
A white, grey or pastel acrylic gives a polished stone look. Make sure you do this step only after all the finishes are COMPLETELY DRY. just pour in Coloured Acrylic Paint, cover opening with finger and turn ball to coat inside. Pour out excess, set with drier and air dry, turning occasionally to prevent puddles.

CAUTION:

When setting glue mixture or acrylics with hair or embossing dryer, be **VERY CAREFUL NOT TO OVERHEAT ORNAMENT!** Also, don't place dryer right up to opening as you can burn finish.

CHILDREN SHOULD BE SUPERVISED WHEN USING DRYER, AS WELL AS WHEN HANDLING GLASS ORNAMENTS, AS THEY ARE VERY THIN AND BREAKABLE.

*This Christmas give
These wonderful heir-
loom decorations.*



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Polymer Clay with Pearl-Ex

Materials:

Pearl-Ex pigments
Black Polymer
Glass to cover (recycled glass is OK)
Cyanoacrylate glue (gels best)
Pearl-Ex pigment of choice

DIRECTIONS:

Knead and Condition Polymer Clay: Roll out in a thin sheet about 1/4" thick. Make sure it is long enough to go around your glass. Attach to glass around the surface. Trim leading edge clean. Wrap the rest of the polymer around glass and butt and smooth edges. Trim off excess.

Texture Surface: Apply Pearl-Ex pigments (put small amounts of pigment on a paper plate and apply with finger). Apply this to the surface of the Polymer in circular motion (as if applying make-up to skin). Coat the surface completely. When adding another piece of

polymer as embellishment or lips or feet to glass, put a small bead of cyanoacrylate glue onto the primary surface. This will help bond one surface to the other. Add embellishments to your piece to finish and bake as per Polymer manufacturer's specification. Seal final project with water based brush on lacquer.

Pearl-Ex pigments can be blended on the surface for different colour combinations. Applying water-based lacquers keeps the pigment from rubbing off. Glass and metal make the best surfaces to cover!



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Rubber Stamping with Pearl-Ex

Enhance and emboss with Pearl-Ex powders.



Directions:

General Supplies: colour card stocks, metallic card stocks, webbing sprays, Pearl-Ex powders, embossing powders, stamps, stamp pads, white glue, paper cups, clear spray sealant, embossing heat tool, or clear acrylic medium or gum arabic, flat art brush.

SEA HORSES designed by Pam Arnow. Additional supplies: assorted coloured markers and comb.

1. Stamp bubbles in gold over front of card.
2. Stamp and emboss main design.
3. Use Pearl-Ex Interference Water Colour method (see below to paint main design).
4. Create backgrounds. Metallic: brush leftover gold and russet Pearl-Ex watercolour on gold card stock. Wavy Blue: mix acrylic medium with Pearl-Ex powder into a

paste. Spread on light shiny card stock and comb. Pearlized: mix Pearl-Ex powder with acrylic medium and paint on with brush.

5. Spray webbing on card stock. Cut into wavy strips.

6. Cut and assemble with white glue.

INTERFERENCE PEARL-EX WATERCOLOR METHOD:

Stamp an outline on cardstock using pigmented embossing ink. Emboss any metallic color or black. Colour in image with permanent markers. Add some Pearl-Ex to matte or gloss acrylic medium. Add a drop of water. Gum arabic mixed with Pearlex will also work. The Interference colours are very surprising... experiment with them! Use the Pearl-Ex paint mixture to brush over the markers. Stir the mixture frequently.

EMBOSSING WITH PEARL-EX POWDER:

Spread clear embossing fluid on stamp pad, and stamp your design. Mix 1/4 to 1/2 Pearl-Ex with clear embossing powder, (more absorbent paper requires more embossing powder). Sprinkle onto design, and raise with heat tool. Let stand a minute or two, brush off excess. If you do not have a heat tool, you can hold design parallel to an iron or hot plate (carefully!!)

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Pearl-Ex or Lumiere Mask

Instructions for Lumiere or Pearl Ex Mask



By Kris Richards for Jacquard Products

NOTE. Both Lumiere and Pearl Ex are not mandatory for the completion of this mask, but one OR the other (your choice) will be necessary. See instructions below for either product below.

Materials Needed:

- Lumiere Metallic OR Pearl paints in assorted colours. Designer suggests:
- Lumiere Colours: 571, Pearl Turquoise, 573, Pearl Magenta, 561, Metallic Gold, 572, Pearl Emerald Green, and 566, Metallic Copper
- Or Pearl Ex powders in the newest assorted colours
- 36 inches Mizuhiki cord in your choice of coordinating colours
- Super glue
- Full size Paper Mache' mask
- Jones Tones Plexi Glue or Tacky Glue
- 2 blocks any colour Premo! Polymer clay (please use this polymer clay, cannot guarantee good results with any other)
- Assorted unmounted rubber stamps (artist used Stamp Cabana unmounted alphabet letters)
- Pasta machine
- Soft bristle brush
- Clay or tissue slicing blade or Exacto knife for slicing clay
- Needle tool
- Armor-all or spray bottle of water (to release stamp from clay easily)
- Old baking sheet or large sheet of doubled heavy-duty aluminium foil
- Sculpey Glaze, Future floor polish, or water-based lacquer to finish

1. Prepare paper Mache' mask surface for clay veneer by applying a thin even layer of the Plexi or Tacky glue evenly on the entire front. Allow glue to dry.
2. Condition one of the Premo! Blocks of Polymer clay by running it through the Atlas pasta machine on setting one (widest) several times until it is soft, shiny, warm and flexible. Adjust the setting to number 3, and run the clay through. Repeat this process of thinning by adjusting the pasta machine to four, then finally, five. You will have a large sheet of clay the width of the rollers and about as long as the mask when done.
3. Measure two strips of clay for either side of the mask by laying the rubber stamp image face up on the clay, and cut a strip the width of it. Remove the stamp without pressing the image in yet. These two pieces of clay should be a bit longer than the mask itself, so you have extra to trim away.
4. **IMPORTANT!!!!** Re-adjust the pasta machine to **SETTING ONE**, or the widest setting. Spritz the relief side of the rubber stamp image with the Armor-All or water.
5. Align the clay strip and the unmounted rubber stamp so that the length of the image runs the length of the clay. Place the rubber stamp **FACE DOWN ON THE CLAY**, and Run the both the clay and the unmounted rubber stamp strips together through the pasta machine.

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6. Remove the rubber stamp from the clay, and begin placing the clay down on the mask at an outside edge (right or left) of the mask. Make sure to stretch the clay slightly as you work it down the mask. This helps to remove any trapped air, and will also make a straighter line while making sure there's enough clay to cover from top to bottom of mask. Air bubbles under the clay surface will cause distortion of the mask when baked if you don't remove the air properly.
7. Continue adding strips of clay next to each other, fitting them as closely as possible together, using the same techniques as above. Don't worry if there are small gaps between the seams, however, you should butt them as closely together as possible.
8. Use the needle tool to impress smooth lines into the clay at the seams, to accommodate the Mizuhiki cord after baking.
9. **LUMIERE APPLICATION:** *note: if using Pearl Ex powders, skip this step.* If using Lumiere Paints, bake the mask FACE UP at 265 degrees for 30 minutes on an old cookie sheet. Remove from oven, and allow the mask to cool. Paint the mask surface with several randomly placed colours of Lumiere, using the soft paintbrush. Allow the paint to dry, and then follow from step 11 below, to complete mask.
10. **PEARL EX APPLICATION:** After you are done bonding stamped images to the surface, apply the Pearl Ex randomly on mask using soft brush. In other words, brush the Pearl-Ex powder directly on to the UNBAKED clay. When finished applying the Pearl Ex, bake the mask FACE UP at 265 degrees for 30 minutes on an old cookie sheet, remove from oven, and allow to cool.
11. Cut the Mizuhiki cord to the proper lengths after laying them along the seams to measure. Apply a thin line of super glue in the indentations in the seams using the needle tool as an applicator. The best method is to apply a bit of glue, and press the Mizuhiki down, hold it down for a moment for the glue to set, then repeat all along the seam, until done with each length of cord.
12. Paint the back of the mask using your desired colour of Lumiere to complete the mask!

Further tips

Pearlex basics for paper artists.

Interference colours work best on dark colours. Therefore direct to dark card or onto dark ink on light card.

Duo colours - Red-Blue, Green-Yellow and Blue-Green

These work in two ways. The colour you see is the colour you will get on light ink or card.

However if you use these on dark colour ink or card the second colour will appear.

All other colours - What you see is what you get.

Embossing powder mix. Using a film canister fill half of it with clear embossing powder. Now measure less than a 1/4-teaspoon of Pearlex and mix this in well. Replace the canister lid and "shake it all about"

Using Pearlex as a dry powder

There are a number of ways effects can be achieved by using your Pearlex straight from the jar.

- 1) Using a versamark ink pad or a clear ink embossing pad you can stamp your image direct to your paper and then lightly dip your fine tipped paint brushes into your chosen Pearlex colours and colour over the image.
- 2) For a less refined look you can repeat the above but use a large make up brush and dip into Pearlex and then tap excess onto image and brush all over.
- 3) Using ink cubes (brands include Fabrico and Versacolour) twist and turn varying colours on your back ground card and then dip your large make up brush into chosen Pearlex and brush over the whole card to highlight the ink colours.

Using Pearlex as an Embossing powder.

This is straightforward and we have covered the mix for Pearlex embossing powders in the first paragraph. To give you a feel for the colours you are welcome to stamp some images in light inks on dark card and vice versa so that you will have some samples to take home.

Using Pearlex with your Tombows, Fabricos or blender pens

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Emboss a couple of chosen images you would like to try for this.

It's important to have a box of tissues handy, as you want your pens later on for their normal use. Lightly dip your pen in a chosen colour of Pearlex. Test this combination of powder and pen by drawing a dot to the side of your embossed piece before deciding which combination you like. If you like it then it's a good idea to make a note of the combination.

Using Pearlex as a paint.

Paint mix - 1 part Pearlex to 4 parts Gum Arabic mixed slowly with distilled water. Tap water will work but make sure the tablet is 100% dry before storing your tablet as it will grow a mould if not totally dry.