

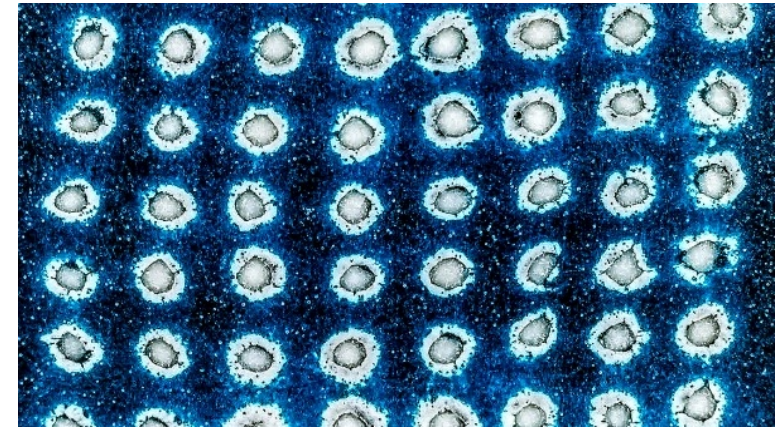
## Project 1: Small Dot Veneer

The Small Dot Veneer invites you to explore how incorporating Sodium (Bi)carbonate transforms the visual and tactile character of the clay.

### Important Note:

As the blue and white clays have different consistencies, the blue clay will likely develop cracks or crackles as it goes through the pasta machine. These enhance the wabi-sabi look of your veneer; in excess, they might be unwelcome. Experiment first by making samples.

Create an array of 3 dots by 3 dots only, instead of the 12 by 9 stated in **Step 2**. Reduce the thickness of the white clay in **Step 1.a** by choosing a smaller setting than PM1, for example PM3 or PM4. Reducing the initial thickness of the stack will cause less distortion when it goes through the pasta machine.



## Project 1: Small Dot Veneer

### Step 1. Overlay sheet: prepare your colour sheets, stack them and reduce

---

- a** Condition white clay and run it through at PM1  
Condition blue clay (here, translucent clay with Phthalo Blue pigment); mix in Sodium (Bi)carbonate; run it through at PM1  
Take a small amount from the blue clay and run it at PM6

**Amount of clays needed:** You need just enough clay to create a 3cm x 4cm sheet run at the specified thickness for each.

I cut the top sheet a touch smaller so that I'll be able to tell which side of the stack is up after reducing the stack.

Why go through the trouble of creating a layered sheet with such precise pasta machine settings?

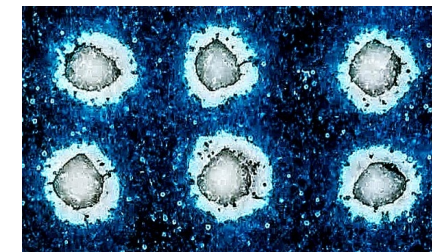
- The layering is what creates the concentric circles;
- The white sheet also gives added radiance to the top blue sheet.



Stack with top sheet cut slightly smaller

- b** Cut the sheets and stack them as follows:
- thin blue sheet on top
  - white sheet in the middle
  - thick blue sheet at the bottom

Reduce the stack by sheeting it at PM4



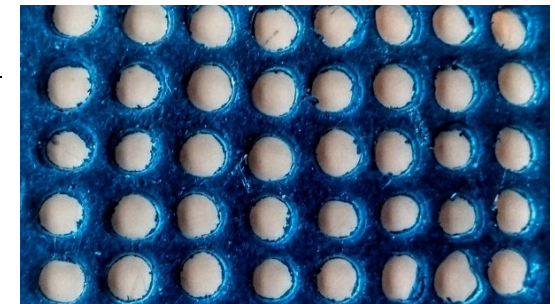
Concentric circles

## Project 1: Small Dot Veneer

### Step 2. Cut out discs arranged in rows

---

- |   |   |
|---|---|
| <b>a</b> Mark the sheet using graph paper   | Plan your work ahead. Make sure you plan enough holes to make the piece you need. Creating an array of 12 dots by 9 dots with a 3mm cut-out placed every 5mm will create a veneer large enough for the model pendant. Use graph paper to mark where you will cut your discs out.  |
| <b>b</b> Cut holes using a 3mm round cutter | Make sure you cut the clay all the way to the tile. Patisserie nozzles make excellent cutters. By inserting your finger inside the nozzle, you can press hard as your hand rests on the rim. Another advantage of this tool is that because of its conical shape, you can scoop the cut-out inside its barrel by applying a slight rotary movement. This is useful when you are making a lot of cut-outs. |
| <b>c</b> Remove the cut-outs                | Lightly brush your hand over the sheet to remove any loose cut-outs. To remove the stubborn ones, use a needle tool or similar. Working with tools that are both effective and enjoyable is important as they create connections between you the artist and the clay. A favourite tool for me is a dental pick.   |
- 



*Video available on the Voila! website*

## Project 1: Small Dot Veneer

### Step 3. Underlay sheet: prepare your colour sheets, stack them and reduce

---

- a** Condition white clay and run it through at PM5  
Condition translucent clay; add Sodium (Bi)carbonate; run sheet through at PM5  
Use leftover blue clay from **Step 1.a** and run it through at PM3
- 

- b** Cut the sheets and stack them as follows:
- translucent sheet on top
  - white sheet in the middle
  - blue sheet at the bottom
- Reduce the stack by sheeting it at PM5
- 

**Amount of clays needed:** You need just enough clay to create a 3cm x 4cm sheet run at the specified thickness for each.

The reason for the layering of this sheet is slightly different than above: the bottom blue layer adds to the finishing of the edge of the piece by creating a striation. In designing a piece you need to think of all the angles from which the piece will be seen.



## Project 1: Small Dot Veneer

### Step 4. Fuse the Overlay and the Underlay sheets together

---

**a** Trim the Overlay and place it on the Underlay

---

**b** Burnish

Burnish the veneer under deli paper. Press hard to allow the clay from the Underlay to push through the holes in the Overlay.

Notice on the Video how, as I am burnishing, the discs are losing their shape and closing in on themselves. This unevenness occurs because the clay I am using is quite soft and it will provide an interesting organic look in the final step.

---

**c** Reduce by sheeting the veneer to PM4

Progressively reduce the veneer by running it through at PM1, PM2, PM3 and PM4, elongating the sheet vertically and horizontally as you do so.

---

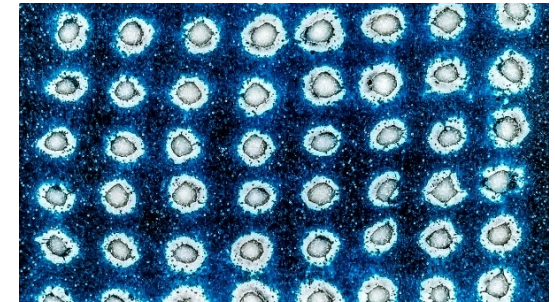
**d** Cure

---

**e** Sand

Sand your veneer using wet 180 grit sand paper to expose the white dots. Thin some areas of the blue sheet more extensively than others to create highlighted spots on the veneer. You can follow with finer grits (500, 600, 800) if you want to.

---



*Video available on the Voila! website*