

# LAZERTRAN OVAL PENDANT

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Lazertran Silk is a specialty paper that allows for vivid color transfers to raw polymer clay which, with care, can then be manipulated before baking. Be sure to use a color copier at a copy shop. (Editor's note: Canon 1000 and higher work the best.) Inkjet printers will **not** work with this product.

I bring along the Lazertran packaging, which lists the machines that work with this product, and show it to the copy shop operators. I don't blame them for being shy about putting new products in their machines. Apparently, heat transfer papers make a real mess in them.

Lazertran Silk and the Sugarcraft extruder are available at [Polymer Clay Express](#).

### MATERIALS

- White or light color polymer clay
- Contrasting or complimentary color polymer clay
- Diluent
- Two color-copied (toner-based) **mirrored** (printed backwards) images onto Lazertran Silk
- Hanging cord or seed beads and beading thread

### TOOLS

- Kraft knife
- Needle tool
- Scissors
- Wax paper
- Brayer, rolling rod or pasta machine (recommended)
- Sponge (I like the cosmetic sponges)
- Clay extruder - optional (I like the new SugarCraft extruder if I'm using Premo or Fimo Soft)
- Paper towels

### IMAGE TRANSFER

#### STEP ONE:

Roll out an even thin sheet of white clay, about a #3 on the Atlas pasta machine. Cut two images of approximately the same size out of the Lazertran Silk transfer.

## STEP TWO:

Using just a drop or two, apply Diluent to the clay surface where the two images will be applied. Rub the Diluent in slightly until there is a bit of drag on the clay and there is no longer a slick shiny surface. Be careful to not leave any nicks or depressions in the clay. You want a nice flat surface for the transfers.



## STEP THREE:

Put the two Lazertran Silk transfers image-side down on the clay, and smooth the backing with your finger to ensure full contact. You want to avoid any air bubbles. Let set for 15-30 minutes (this depends on the actual copy machine that was used; do some test samples).

Please note that leaving the LTS on the clay longer yields a 'wetter' transfer which is more susceptible to smearing.

## STEP FOUR:

Using a sponge, wet the backing paper liberally. Let it sit for a moment, then blot excess water. Gently lift the backing paper off the images and carefully blot any moisture. Let it sit for a few minutes.



## MAKING THE DOMED PENDANT

### STEP ONE:

Make a template of the shape you wish to use, then scribe the line around the images. Cut out the shape with the craft knife, giving it an undercut.



### STEP TWO:

Make three or more graduated shapes, each smaller than the template. Stack them, then smooth the edges to blend them into a domed piece. Repeat for second piece. (Make sure your domed piece is smaller than the template.)



### STEP THREE:

Ease the imaged clay onto the domed shape, gently rounding the overhang of the top clay around the edges of the dome. Repeat for second piece.

With a needle tool between the two domes, gently ease them together to create one bead.



## EMBELLISHING THE PENDANT

### STEP ONE:

Put a bit of Diluent along the seams, but not so much that it is shining through.

### STEP TWO:

Extrude a length of clay (or roll a thin log) and apply to the bead along the seams to hide them. (I really like the small slotted disc that comes with the Sugar Press Extruder.)

Make two small balls of clay, flatten into discs and pierce, then add to either end of the bead.



Bake according to manufacturers recommendations. (Extruded clay should only be baked once, so plan ahead any other embellishments that you want to add.)

**STEP THREE:** String as desired!

