

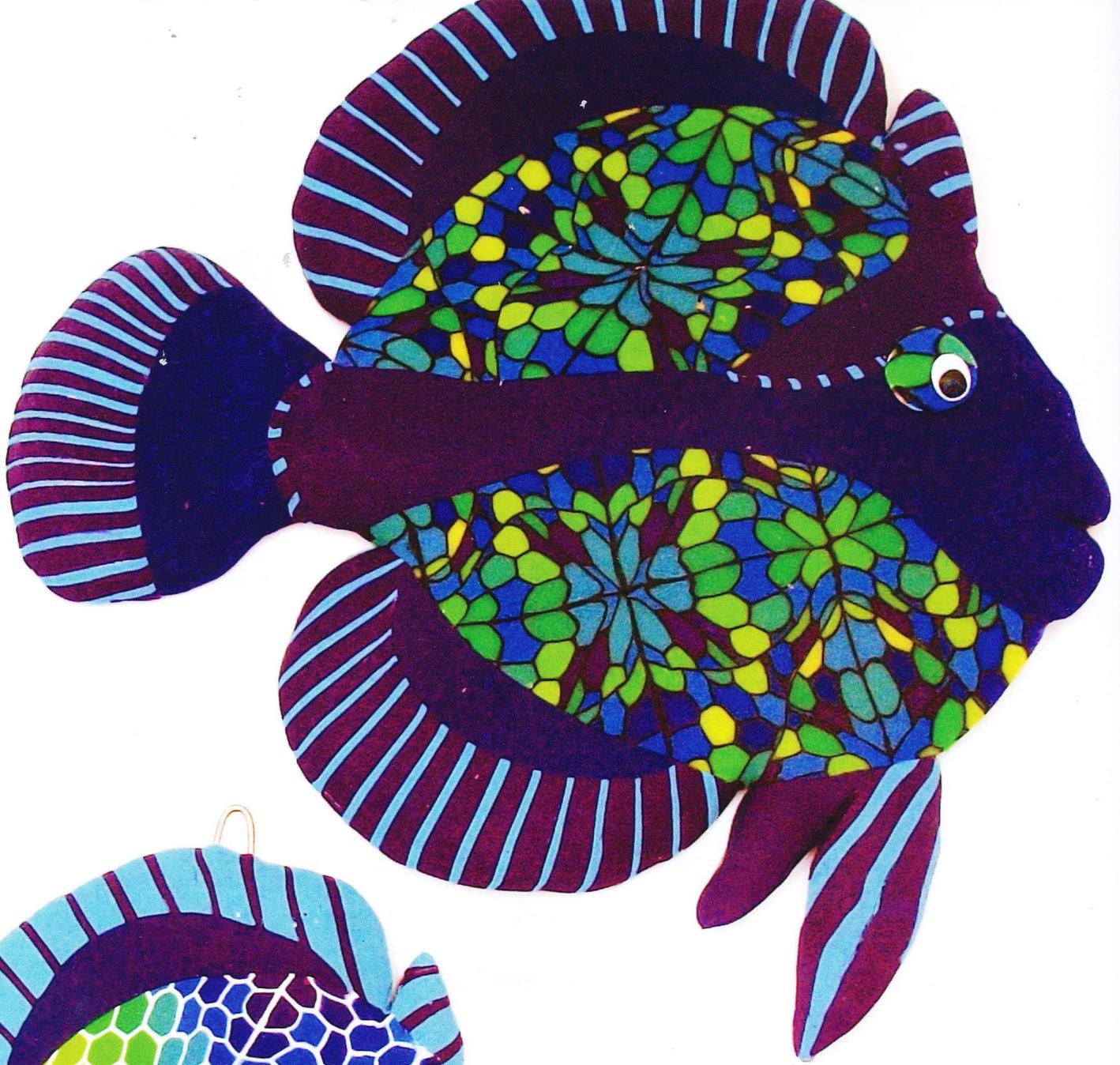
Passion for POLYMER

CELEBRATING POLYMER CLAY, MIXED MEDIA & MORE!

FEATHER MOKUME GANE
"WATERCOLOR" MOKUME GANE
HIDDEN MAGIC EXPERIMENTATION
THE POLYMER CHEF - PLASTIC CANVAS MOKUME GANE

LINDA LEACH
INNOVATIVE
EXPLORATION





Linda Leach:
**INNOVATIVE
EXPLORATION**



For over 25 years I have partnered with Sandy Clement in our business called the Maine Lights Collection. It started with – guess what – paintings of Maine lighthouses. I was fascinated by the polymer face sculptures that Sandy made on shells and in 2003 I took an intensive 3-day class with Maine artist Laura Balombini and the creative beast was born. Membership in the New England Polymer Artist Guild has exposed me to the teachings of many master-class polymer artists, but my goal was to learn techniques and then create my own designs.

My first truly unique design combined hand-etched copper plates, liquid clay, alcohol ink, brass wire and strips into what I termed Etching Alternative©. I had two basic goals in the work on Etching Alternative – 1) to stop cutting up the hand-etched copper sheets that take hours to create and 2) to not use any designs created by another artist.

For years I have used pieces of etched copper in my mixed media jewelry and sculptures. There are no hand crank printing presses left in this area so “printing” those plates wasn’t an option. As the depth of the etching doesn’t make a deep enough impression on standard polymer clay, an alternative material

needed to be found. After a year of experimentation I discovered that layers of liquid clay and colorants made beautiful veneers. In 2017, I was awarded the Niche Award in Polymer Jewelry for this new technique.

Being able to present at IPCA’s Synergy 4 about Etching Alternative© was a magical result of the creation of this unique combination of materials and I met many of my favorite polymer artists during the retreat. Their encouragement inspired me to continue working on new ideas and Linda Leach Designs was a result of that.





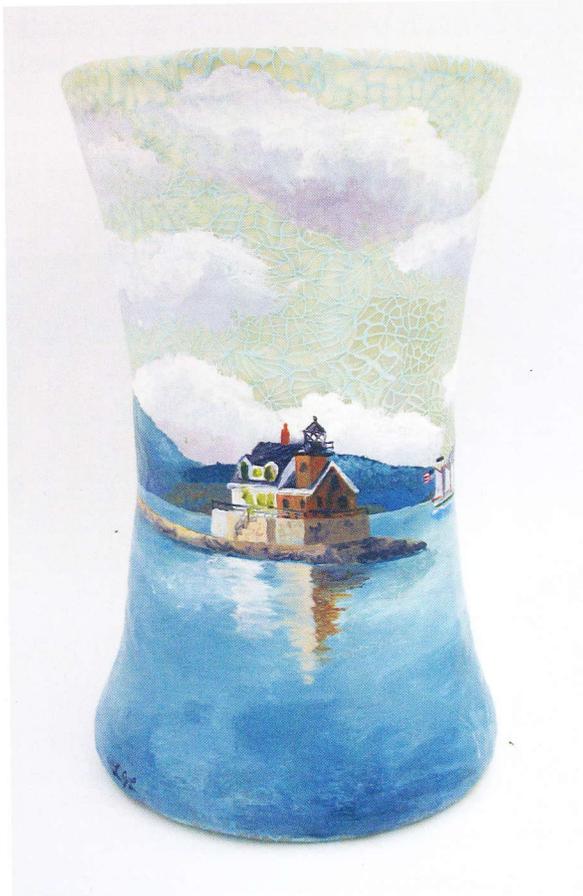
I have always loved stained glass from an early age and who doesn't? The beautiful colors, intricate patterns, and light shifting radiance delights and inspires most of us. So when I discovered that polymer clay could be made to mimic stained glass mosaics, I was all in. For years I've made mostly monochromatic mosaic canes and Sandy and I have covered everything it would stick to.

As Sandy was using one of my canes to cover items for a show, she started playing with the cane slices and decided to line up the patterns rather than leave it random. That produced amazing results. And just like that, matched mosaic stained glass canes became our new focus. Since then we've worked with a number of different color schemes to see how to maximize this effect. However, the patterns in the random canes can be somewhat unpredictable no matter how careful you are.



Revisiting my early years as an oil painter led to combining oil paint and liquid clay and creating art on a polymer surface – whether covering a glass vase or clay tile. Liquid clay can be combined with many other substances, but the beauty of oil paint is the richness of color and the ability to use either a brush or palette knife to apply it to the surface. Using a lace cane as the background on a glass vase allows the light to pass through unpainted sections and adds dimension to the finished piece.

The lighthouses are now back in The Maine Lights Collection as a result of this combination, as well as puffins, lupines, white birches, and a number of other subjects popular on the coast of Maine.





In 2019 I started combining many of the veneer techniques learned from workshops or created by experimentation into polymer crazy quilt blocks. I was honored to share the IPCA Wearable Jewelry Award with Christine Dumont for my crazy quilt ensemble. More workshops allowed me to add new veneers, which have been turned into art pieces as well as coverings for items such as gift boxes and jewelry.

I hope to continue perfecting my techniques and using that information for more interesting projects in the future. I also love to pass on the techniques I have created as they tend to be a bit outside the box compared to most traditional polymer artists. With polymer clay the sky is the limit – well your imagination anyway. Happy claying!



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PETAL MOKUME GANE

CREATE A GORGEOUS MOKUME GANE PATTERN, THEN LEARN THE MATCHED MOSAIC TECHNIQUE AND COMBINE THEM FOR AMAZING JEWELRY!

BY LINDA LEACH

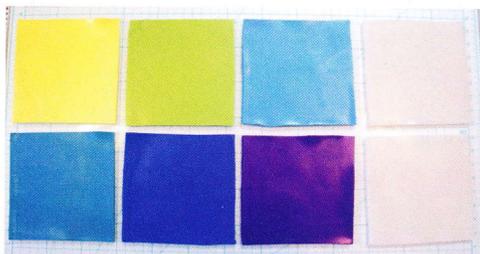
Mokume Gane is a Japanese metalworking procedure which produces a mixed-metal laminate with distinctive layered patterns, as well as that laminate itself. *Mokume-gane* translates closely to "wood grain metal" or "wood eye metal" and describes the way metal takes on the appearance of natural wood grain. This technique has been "borrowed" by the polymer clay community to include layers of colored clay, metal leaf, and cutting techniques that would not work on real metal. This tutorial includes one technique for creating that layered effect and incorporates it into mixed media earrings.



PETAL MOKUME GANE

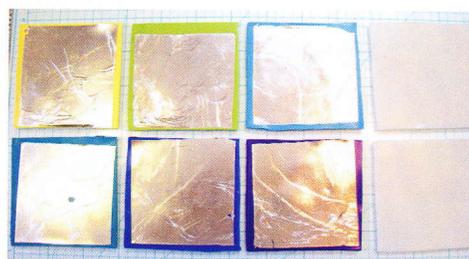
MATERIALS:

- 6 colors of polymer clay to your taste
- 2 oz translucent clay
- Metal leaf
- Pasta machine
- Cookie cutter or other implements to cut the block of clay
- Tissue blade
- Acrylic Roller

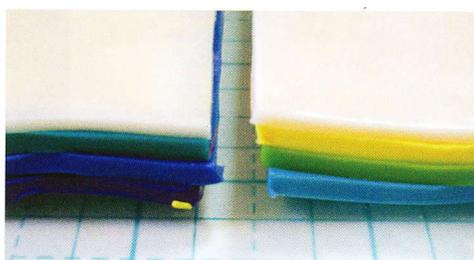


·Using the 6 colors of clay, create 3x3" squares at a medium setting on the pasta machine.

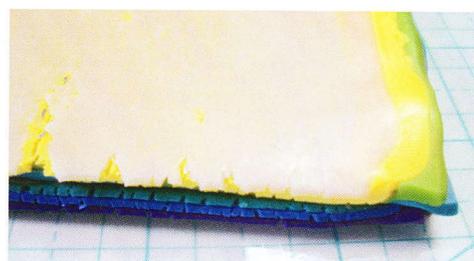
·Create 2 – 3x3" squares of translucent clay at a thinner setting.



·Cover each of the colored squares of clay with metal leaf. Do not cover the translucent squares.



·Stack the clay in 2 sets of 4 with the translucent on the top of each stack.



·Pinch the edge of each stack of colors and put through the pasta machine on the thickest setting.



·Stack the lighter colors on top of the darker colors.

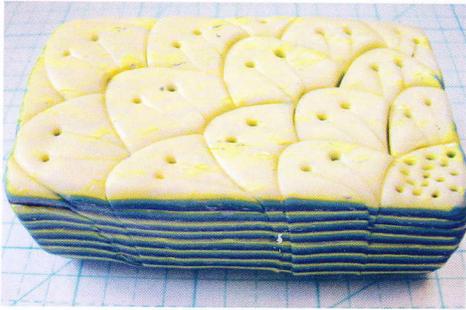
·Pinch the edge of this stack and put back through the pasta machine on the thickest setting.

·Cut stack in half and put one half on top of the other half.

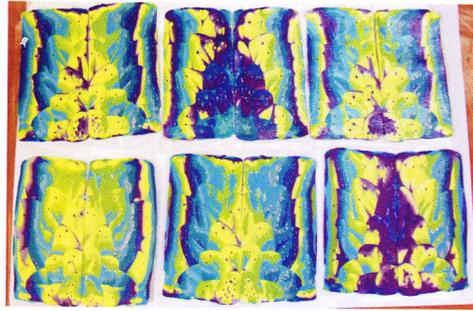
·Cut stack in half again and pile on top.

·Repeat cutting and stacking until you have a cube about 2x3".

·Using roller to smooth out sides and compact stack so it is one solid block of clay.



·Use cookie cutters, blades, needle tools, or whatever you prefer to cut through the block making a design to your taste.



·Slice off sections of the block to reveal your design.

·Choose mirrored slices to use for the earrings.

MICRO-MOSAIC CANE VENEER

MATERIALS:

- 6 colors of polymer clay to your taste
- 2-4 oz black clay depending on size of your cane
- Pasta machine
- Tissue blade
- Acrylic roller



·Create 18 plugs using the former 6 colors and lighter versions. Use a small amount of clay for these plugs if you don't wish to create a large cane.



·Surround each colored plug in a very thin layer of black.

·Group the covered plugs in a random order.



·Cut across this large cane and insert a thin slice of black on the cut edge.

·When you put the cane back together turn one side upside down.



·Cut the cane twice more, inserting the layer of black and turning the cut side upside down.



·Carefully reduce this large cane to about a silver dollar size in diameter.



·Square off the cane being careful to keep the colors in straight lines.

·Cut in half and align the square canes so colors are mirrored.

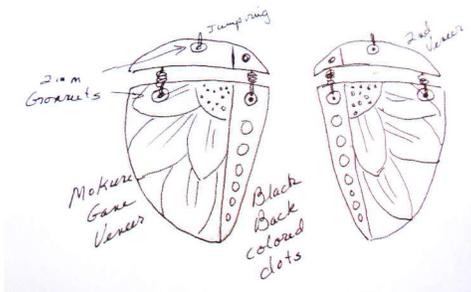
·Cut again, carefully mirroring the colors.

·Cut once more to create the mosaic veneer.

EARRINGS

MATERIALS:

- 2 harmonized veneers
- 4 oz black clay
- 6 – 2mm grommets
- 6 – 8mm jump rings, 20 gauge
- 12 inches 20 gauge colored wire to match
- Pair of earring wires to match
- Pasta machine
- Tissue blade
- Acrylic Roller
- Texture sheet for back of earrings



·Draw out your design choosing your placement and materials. This drawing may not end up being your final design, but it helps to have a starting point.



·Place mirrored slices of the Mokume Gane cane on a thin backing of black.

·Add the black triangle on the black backing to the same width.

·Undercut the sides of the earring at an angle and then round off the edges so they have a nice finished curve.

·Leave the top edge cut straight.



·Create the top half of the earrings using the mosaic veneer and finishing the same as the bottom.

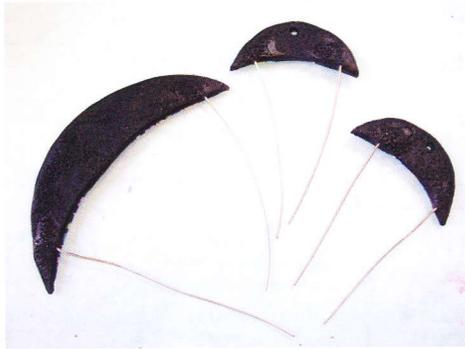
·Add dots of complementary color going from small to large along the black edge.



- Insert 2mm grommets as shown removing center plug of clay.
- Bake earrings as instructed by type of clay.



- Using the 20 gauge wire, temporarily glue the wire shaped like eyepins to the back of the upper earring piece. Do not use real eyepins unless the wire is very pliable.



- Create the wrapped wire extensions before attaching to the bottom of the earrings or the wires may break off the back of the tops.
- Attach jump rings.
- Twist the bottom of the earring wires to the side so they attach nicely to the jump rings.

- Cover backs of all pieces with a thin layer of black clay.
- Texture the clay for a nice looking back.
- Bake according to package instructions.

