

Clay Fried Eggs



★ Mixed Media Expo
by Ruskea Art

more about me, Tamera



I am a South African Mixed Media Artist, currently in Poland.

Art has made inner work so much more accessible to me, and that is something I want to share with everyone. Whether it's by teaching techniques, sharing my art, creating vlogs or making a podcast - I just want people to know it exists and you can try it too!

I love to use art to 'Unearth myself',
enjoy making weird work, and cackling.

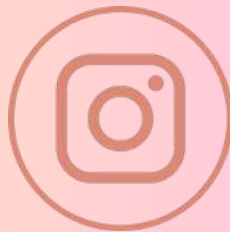
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Air Dry Clay



For this piece we are using Air Dry clay.

Air dry clay, dries in the air, unlike clay that needs to be fired, or polymer clay that needs to be baked - all you need to do with Air Dry clay is leave it out, in the air.

It doesn't really require any specialist tools, is great for beginners and is generally lightweight.

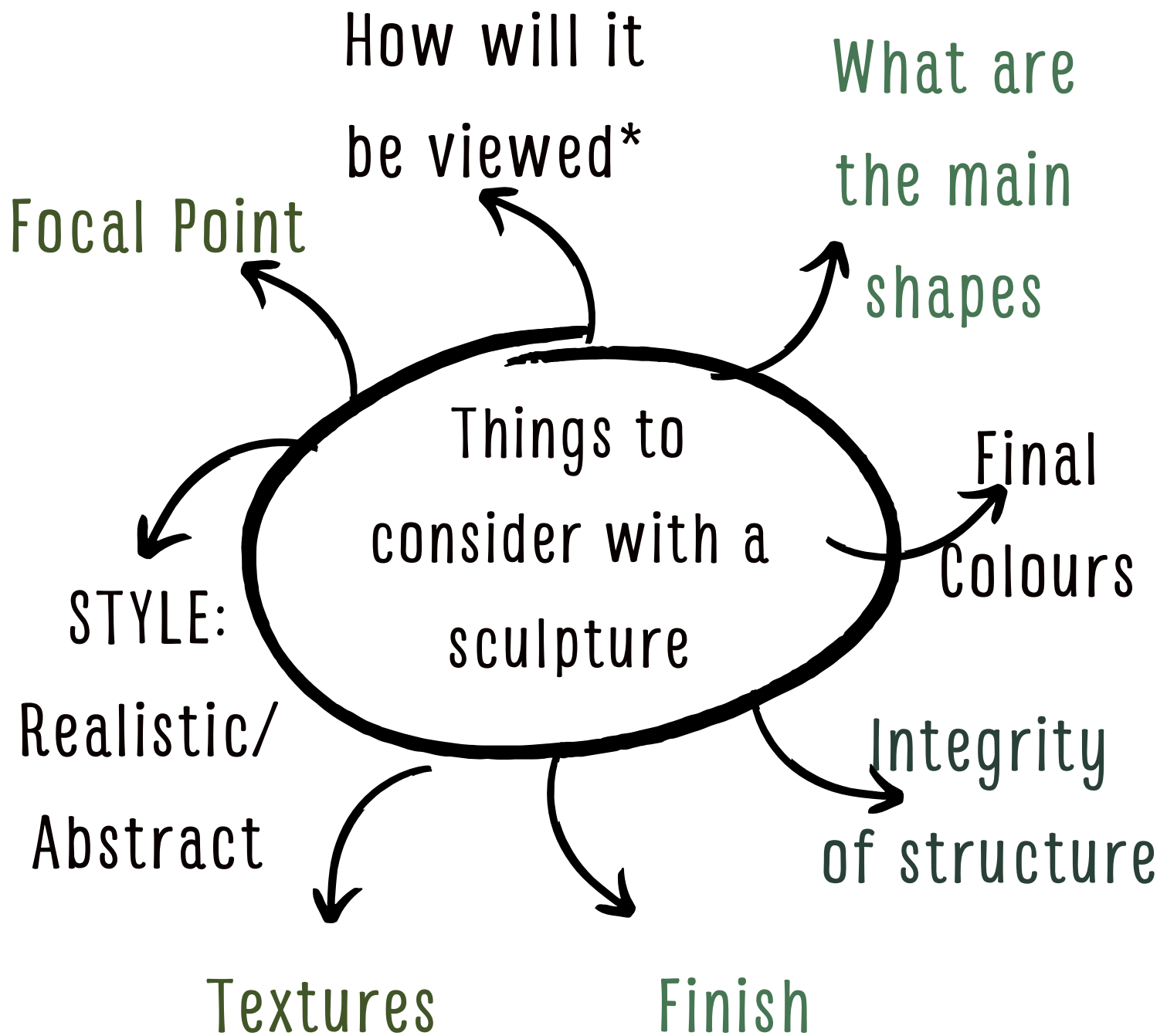
You can emboss it, embellish it, and when it has dried, paint over it.

You can adhere it to canvas, or other surfaces with gesso/gel medium or PVA glue.

Your final pieces can also be varnished with acrylic varnish, which will make them easier to clean.



For Sculpture



These are the main points I consider when I sculpt.

*There usually is one side of the piece that won't be seen, that will be flat against the canvas.

Sculpting the Egg

I'm working on a piece of cardboard - you can secure it to your desk so it doesn't move about.



I made a puck of clay which I then smooth out a little, to make a roundish/ organic shape. To that I add a dome shaped piece of clay.



I will score the two pieces of clay, so that I can stick the dome (yolk), to the other piece (the white of the egg).

Sculpting the Egg

Using my wet fingers and tools, I will attach the yolk to the white



I am gently pressing around the seam of the yolk to attach it. I don't want to deform the clay, but I do want the yolk to meld with the white.



Using a tool, I will pull the sides of the yolk form down, this is to make sure the two parts are securely attached.

Sculpting the Egg

To make the shape of the yolk rounded, I will use the first joint in my index finger, to make a semi circle shape



I will rub this all over the yolk, pushing the yolk into a more rounded form, turn your piece as you work, to get an even shape all around



Using a ball tool (or end of a paintbrush), I will delineate the outside of the yolk a little, rub it down, and repeat.

Sculpting the Egg

I don't want the white of the egg to be flat. I will use my fingers, or a ball tool to add texture.



I am looking for some superficial dips and troughs.



I will then use the ball tool to add large indents (to mimic bubbles on a fried egg) and many little spots around some of the edges, to mimic the fried /burnt part of a fried egg

Sculpting the Egg

I will let my egg dry. I try not to let it dry too flat. Since it is a 3D object, I would like it to have some movement, bends or curves



I will then leave this to dry for 24 to 48 hours depending on the thickness.

Painting the Egg

Once the egg has dried, I will paint it. You may prep the egg with gesso if you prefer.



I will paint a thin watery layer of purple onto the white of the egg, leaving the yolk blank.



Once dry, add **THICK** painterly strokes of white on to the egg. Go around the egg, following one direction. The purple will show through the white, and the purple that is still wet in the holes will mix with the white. I'm not trying to fill the holes with paint, though that may happen.

Painting the Egg

Once my white is on I will add orange to the yolk. The white is wet, so the orange can blend at the seam a little.



Still working wet into wet, I will use fluorescent pink to add a deeper shade around the yolk. I blend it in a little and keep it towards the bottom of the yolk.



I will then add small strokes of pink (there is some orange there too), to the white. The white paint is still wet.

Painting the Egg

Because the white is wet, we can achieve a blended look, by lightly stroking the pink into the white.



If you're feeling nervous about mixing green around the pink (as it greys out), you can let this dry a little. Otherwise, I just try to avoid mixing the two.



I will place the green on spots with little to no pink, but will sometimes softly stroke the green into areas that already have pink.

Painting the Egg

I am using the red oxide to bring out the “burned” or crispy edges of the egg.



The white is still wet, so it looks a little chalky, and to make it look more intentional vs. random brown, I will add some pink to it.



I will then look at my egg, do I want to bring back some of the white? Perhaps more purple? Maybe I want loads more pink? Whatever your flavour, add and subtract colour with more paint.

Painting the Egg

I will use my ball tool to pierce and clear the pockets of paint on the egg that have formed in the hole.



I want my egg to have those dark holes to show the texture of the egg. If they get lost I can bring them back with paint, or again clear the wet paint inside the holes with my ball tool.

Let the egg dry well, I advise 24 to 48 hours so that the paint cures.

Final Steps

My egg is dried, and I want to fasten it to a canvas.



There's many compositions you could try, or have a really interesting busy background. I want my egg to be the star of the show, so it's onto a turquoise canvas, that is just about big enough for it.



If you want to seal your egg with varnish, now is the time to do it. Varnish can make it shiner (or matte depending on finish), and makes it much easier to clean the piece when it gets dusty.

Final Steps

I will add PVA glue to the unpainted porous side of the egg.



I am adding it on the flattest part of the underside, and I am being generous.



Press down firmly and leave it to dry. When it's dry, sit it up on your desk for a few days to make sure your egg is firm and fast. This way if it isn't it won't fall a long way, and you can reattach it.

Final Piece





- My clay has fine fibres that stand up like a fuzz when my piece dries
 - Before you let the final piece dry, brush it over with a soft wet brush. This will make the fibres go in 1 direction, and stick to the piece.
 - Sandpaper your piece once done, especially if you're looking for a smooth piece.
 - Some air dry clay brands have less fibres than others. My two favourites are DAS and LA doll clay.
- My piece is large and very heavy
 - Use cardboard, or wire covered in paper or foil as armatures, this means you will use less clay as you build.
 - If it's dry and you're feeling adventurous, you can carefully carve out the dried clay OR wet it and then carve it out
- My clay has cracked
 - This happens when clay is too wet and dries quickly
 - Cover your piece with some plastic, you still want air to circulate and evaporate, you're just trying to slow it down. Dry in a cooler place.
 - Work in thinner layers, letting them dry properly.





- My clay piece has broken
 - Use slip (a mixture of clay and water, that is thick and gloopy, almost like glue), to stick the two together
 - You can also reclaim the entire piece, or dry clay by soaking it in water and letting it break down
- My clay is drying out too quickly as I work
 - Keep your clay inside a closed container/ziplock bag
 - Keep your clay misted
 - Keep your hands wet
- I don't like to sculpt, but I'd like to try clay
 - You could try using moulds to get clay shapes that you can fix to your canvas



Supply List

- Air Dry Clay (Using DAS, white)
- Clay Tools
 - Ball Tool OR Bottom of paintbrush/pen
 - Scoring tool OR Butterknife/Knife
- Water
- PVA glue
- Varnish (optional)
- Canvas (for the final mounted piece)
- Acrylic Paint (Student Grade)
 - White
 - Orange (Azo Orange)
 - Primary Yellow
 - Cadmium Yellow
 - Violet
 - Brilliant Green
 - Fluorescent Pink
 - Red Oxide
 - Turquoise (colour on the canvas)
- Large Round Brush