

## Raden

### Crescent Moon Pendant

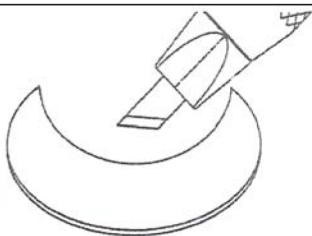
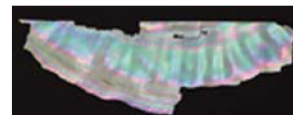


#### Materials:

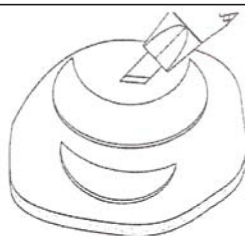
Art Clay Silver (14g), Art Clay Silver Paste, Art Clay Silver Syringe, mother-of-pearl inlay, small screw eye, clear UV resin

#### Tools:

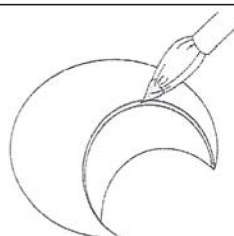
Spatula, post-it, tweezers, files (med. fine & fine), stainless steel brush, burnisher, paintbrushes, underlay, parchment paper, rubber block, masking tape, sponge sanding pads, plastic strips, roller, polishing cloth, polishing cream, cutter scraper, wet & dry sandpaper, craft knife, black permanent marker, pencil, UV curing lamp.



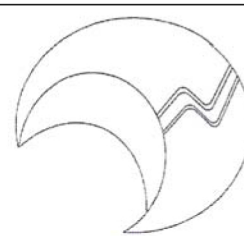
(1) Cut out crescent shapes from a thick sheet (use the pattern), and then join them together to form the core.



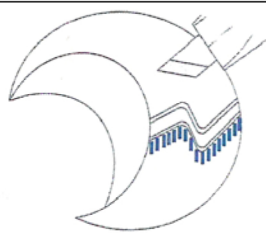
(2) Roll out 14g of clay into 1.5mm thick pieces. Cut out the same shapes from (1). Attach the cut-out shapes onto the core.



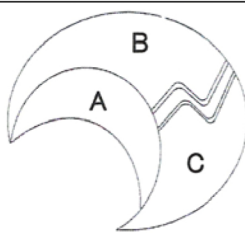
(3) Use paste to seal the joint and seams. Dry completely and then use a sponge sanding pad to smoothen the top surface area. For the bottom, use sandpaper to make a flat bottom.



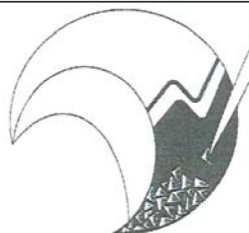
(4) Draw lines on the surface with a pencil, and make grooves on the lines.



(5) Make the indicated area lower towards the groove. Smooth the area. Set a screw on on the back with paste, dry and fire.



(6) Make the A area mirror-like finish, and B and C area to be matte-finish. Paint black on area C with a permanent marker



(7) Cut inlay into small pieces. Cover the black area with the clear UV resin and position the cut pieces. Cure the UV resin.



(8) Apply another coat of the UV resin on the inlay area and cure again. Put a chain through to complete.

## RADEN

A shell, especially mother-of-pear, inlay technique commonly used for lacquer-ware. The shell was usually placed directly into the wood core by cutting through the ground and setting it flush with the wood's surface. The technique used pearl-like parts of such shells as *oumugai* (pearly nautilus), *yakougai* (turban shell, *lunica marmorata*), *awabigai* (abalone) or *aogai* (blue shell), *chougai* (pearl oyster), and *shijimigai* (corbicula). Shells are worn down into several thicknesses on a whetstone or grinder and cut into shapes, then pasted or inlayed on a wood or lacquered surface, and polished.

The raden technique, introduced from Tang period China (7-9c) to Nara period Japan, was used with *mokuga* (mosaic), *kohaku* (amber) and *taimai* (tortoise shell). *Taimai*, also called *bekkou*, was used from the Nara architecture in combination with *makie*. Through the Kamakura period, *raden* was often applied to saddles. In the Muromachi period, Chinese and Korean *raden* ware was highly valued, and Japanese *raden* was influenced by them. In the Momoyama period, it was adopted into Nanban art. Hon'ami Kouetsu (1558-1637) and Ogata Kourin (1658-1716) used *raden* and *makie* techniques. *Raden* techniques were also used for *inrou* (seal case), combs and scabbards. Famous *raden* craftsmen include Ikushima Touseichi in the early Edo period, Aogai Choubee and Somada saiku in the middle Edo period, and Shibayama saiku in late Edo.