

"The first
polymer clay
by an artist...
for artists"

Donna Kato



Project Sheet

kato polyclay™

Autumn Leaf Pendant

By Donna Kato

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Home Decor
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Chatoyant

Mica shift techniques

Pioneered by artists such as Pier Voulkos and Mike Buessler, this family of techniques create spectacular results! In this project, the presence of mica particles in our metallic polyclay create "holographic" effects when impressed with a deep cut rubber stamp.

Custom colors may be mixed. Add Black to Gold for a bronze tone or mix spectral colors with Pearl... you won't believe your eyes!

Full instructions on back...

Autumn Leaf Pendant

1. Mix 1 part Gold plus 1 part Copper. Also mix 1 part Black plus 4 parts Gold. Both to equal a total volume of approximately 1/4 package. Standard packaged Gold is the third color you'll use.

2. Fold and roll each color mix through the thickest setting of the pasta machine 10 times to align mica particles. The following specific pasta machine settings are found on Atlas brand machines, #1 being the thickest and higher numbers representing thinner settings.

3. Set pasta machine to #3 and roll each sheet through separately. Fold each sheet in half for double thickness. Roll with Kato Clay Roller, pushing out any air pockets from between the sheets.

4. Lightly dust rubber stamp with cornstarch. Press the clay deeply into the stamp. Release clay from stamp.

5. Gently press clay, impressed side up, to your work surface.

6. Slightly bow the Kato Nubblade and slice the raised clay from the top of the sheet. This may take several cuts, it is not important to cut in one piece.

7. Smooth the sheet by rolling with Kato Clay Roller. Reset the pasta machine to #2 and roll through.

8. Repeat steps 4 through 7 with remaining two colors.

9. Base colors are the Gold/Copper mixture and the Black/Gold mixture. Cut one side of each prepared sheet. Place cut edges together on your work surface. Do not overlap. Roll seam lightly with Kato Clay Roller.

10. Free cut leaf shape with Kato Nubblade by arcing the blade then cutting the clay.

11. Using the circle cutter, cut a piece from the leaf shaped clay.

Cut a circle from the Gold sheet. Drop the Gold circle into the cut hole in the leaf. If this inlaid piece extends beyond the original edge, trim as necessary. Continue as desired.

12. Roll a sheet of Black through the #1 setting of pasta machine. Lay the neatly trimmed leaf shape on the sheet, pressing out any air pockets between the sheets.

13. Using Kato Nubblade, following the leaf perimeter, cut base Black sheet. Save excess Black for step 14.

14. Reset pasta machine to a #4 setting and roll excess Black clay through. Cut a long strip from the Black sheet wide enough to cover pendant sides.

15. Align the edge of the strip with the top of the pendant, wrap around. Trim the end of the strip neatly. Smooth the joint. Cut any excess clay from pendant front.

16. Turn pendant over and trim excess strip clay from the back. Smooth the strip to the back of the pendant.

17. Roll a 1/4" diameter ball of Black clay. Pierce with, and leave on skewer. With fingers pinch ball into a barrel shape. Place on work surface and lightly roll, elongating the clay on the skewer (tube bead). Trim one end by rolling Kato Nubblade against skewer as you roll the tube bead on your work surface. Measure across the back of the pendant - where you will place the tube bead. Cut. With the tube bead still on the skewer, press to the back of the pendant.

18. Bake, face down at 275 degrees F for 30 minutes. Once cool, in water, sand piece with first 320, then 400 grit sandpaper. Lightly buff on polar fleece or denim.

19. String pendant on cord. Wear, or give it as a gift!

Materials:

- Kato Polyclay™ (3 oz. pkg.):
Black #12311
Gold #12391
Copper #12392
- Kato Nubblade™
- Kato Clay Roller™
- Pasta machine
- Cornstarch and brush
- Bamboo skewer
- Small round cutter
- Wet/dry sandpaper 320 and 400 grit
- Buna cord or other pendant cord
- Deep cut rubber stamp: For this project I used stamps from Embossing Arts *Book of Textures, Vol. 3, Geometrics.*

• Condition clay before use by kneading in hands or fold and roll through pasta machine.

• Cornstarch, talcum powder, water and ArmorAll™ work as release agents: apply to stamps or molds to prevent sticking.

• Into your scrap clay, try mixing Copper or Gold to yield rich earth tones.

• Have several work surfaces on hand. Clay sticks less to lightly textured surfaces, making it easy to release. It sticks more to smooth surfaces making it easier to slice raised portion of stamped impression (see step 6).

• This and other great projects can be found on the Kato Polyclay website: www.katopolyclay.com

• When sanding cured clay, use light circular motions. Close your eyes and feel your piece - sometimes you feel what your eyes don't see.

• Kato Nubblade is not intended for and should not be used by children. It is extremely sharp and care should be taken at all times during use.

• These project instructions are presented in good faith. Kato Polyclay and Van Aken International offer no guarantee as to individual results.



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