

# POLYMER WEEK

advent calendar



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## AURORA CURVE EARRINGS & PENDANT

by Phil Porter

"I had been playing with cut-and-replace techniques, which often use shape cutters of one sort or another. But I was more interested in reproducing curved lines that could divide shapes," says Phil Porter about his project, where he designed a flat 3D-printed template. "It provides a really effective way to accurately reproduce the same curve over and over again."

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### TOOLS & SUPPLIES

#### POLYMER CLAY

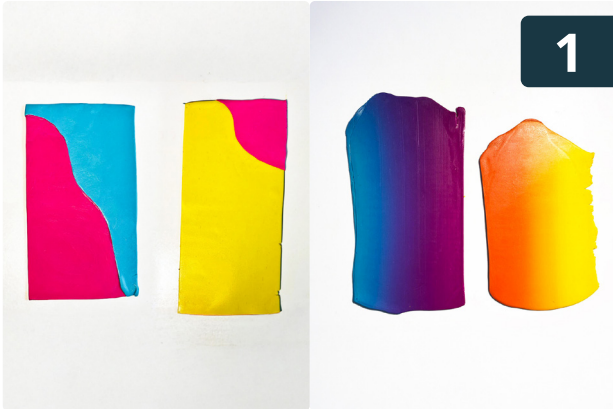
- Fimo Professional: yellow, turquoise, fuchsia
- scrap clay
- liquid clay

#### MATERIALS

- 3 × 12 mm silver jump rings
- 1 small jump ring
- ear wires
- necklace

#### TOOLS

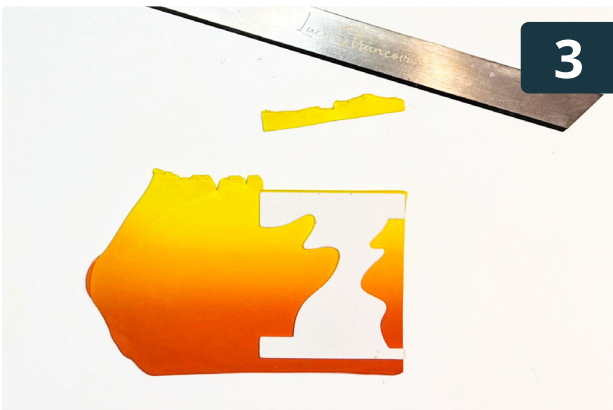
- pasta machine
- cutting template
- xacto knife
- flat blade
- straight edge
- baking dome or other curved surface
- fine-surfaced sponge or texture sheet
- 400, 600 grit wet/dry sandpaper
- buffing wheel or buffing cloth



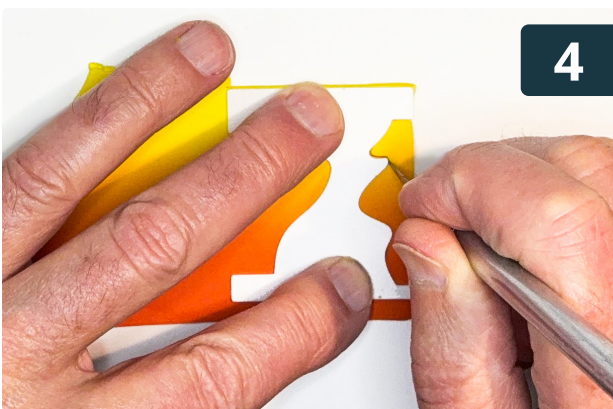
Create two color blends. The first should transition from golden yellow to orange using yellow and fuchsia clay. The second should fade from turquoise to purple using turquoise and fuchsia clay. Use enough clay to make each blend approximately 6 cm wide and at least 12 cm long, rolled on the middle setting of your pasta machine. Keep in mind that yellow is a much weaker color than fuchsia, so you may need to adjust the proportions accordingly.



Lay the orange blend on your surface horizontally with the golden yellow on the top. Cut the right end off square.



Position the template's smaller curve at the cut edge. This is when you have some latitude to choose which part of the blend you want to show in your design.

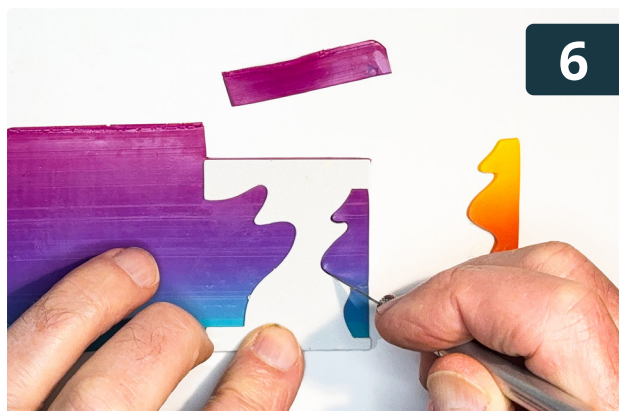


Cut along the curve of the template, keeping the blade perpendicular and twisting the handle of the blade with your fingers to navigate the curves.



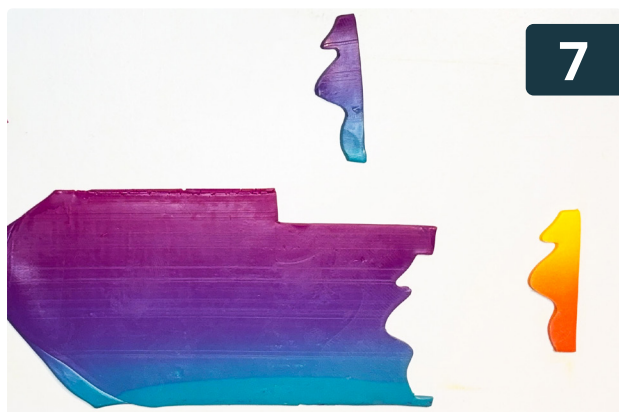
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Cut a straight line in the blend just to the left of the cut out shape in preparation for the next use. Remove excess clay, leaving only the cut shape. Position the purple blend horizontally on your surface and cut the right end square.



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Position the same smaller curve on the template on the cut end of the purple blend (choosing which part of the blend you want to use) and cut along the curve. Also cut across the top of the template.



7

Remove only the cut purple shape.



8

Insert the orange shape right into the cutout space of the purple blend. Burnish well along the curve to seal the edges where they meet.

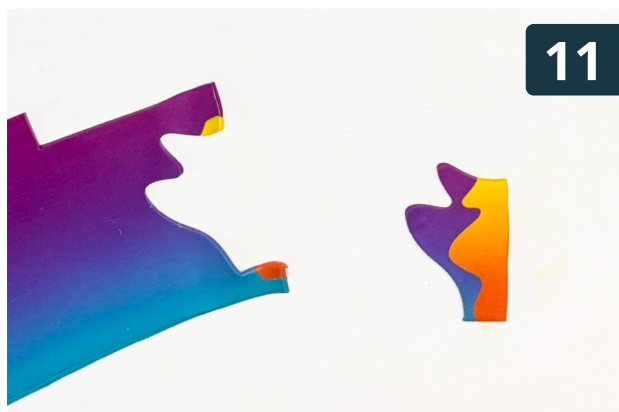




Position the larger side of the curved template against the right and top edges of the burnished piece.



Cut along the curve. You will be cutting off a bit of the orange shape at the top and bottom.



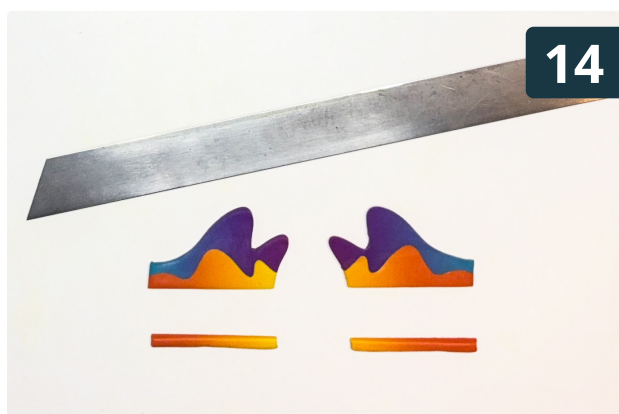
Remove the excess purple clay. Set the excess blend and your earring shape aside and repeat steps 2–11 again three more times to create an identical design for the second earring and two for the pendant. You'll flip the design later.



Create a piece about 5 cm wide that is half yellow and half red (use 2 parts fuchsia and 1 part yellow to create the red). The clay should be rolled at the same thickness that you used for the blend shapes. Cut a straight edge at the top perpendicular to the line between the yellow and red.



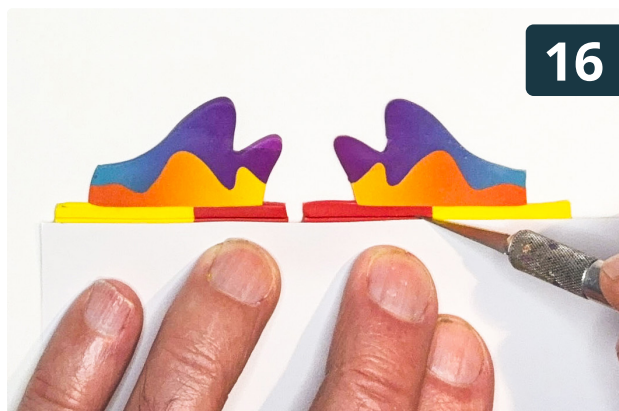
Place the two earring shapes on your surface (flipping one) with the long edges even on the same horizontal line. You can use the edge of a piece of paper for this.



Using a long firm blade, trim off about 3 mm from that bottom edge of both earring shapes.



Place the yellow-red shape against the earring shapes with the red near the purple-golden-yellow end of the earring shape, 15 mm from the top of the earring. Cut more than you will need for the narrow stripe (about 10 mm). Flip the yellow-red shape and do the same for the other earring. Burnish both pieces well.



Position your straight edge about 2 mm below the line between the yellow/red stripe and the rest of the shape across both earrings and trim. Doing this at the same time will make it more likely that the size of the stripe will be the same on both earrings.

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Trim any excess stripe from the top and bottom of the earring as well.

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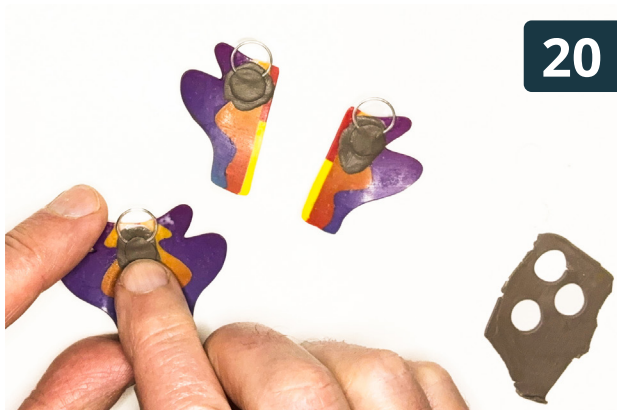
Repeat this general process to create the pendant using one yellow-red strip between the two sides to join.

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Place the two earrings and the pendant on the largest of the metal bowl set and press all the edges with your finger to create a nice curve. Bake for 30 minutes at 110°C.

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Coat the top backside of the earrings and pendant with liquid clay and apply a small circle of scrap clay. Position the 10 mm jump rings and add another small piece of scrap clay to hold it in place. Smooth the edges as much as you can. Bake for 30 minutes at 110°C.

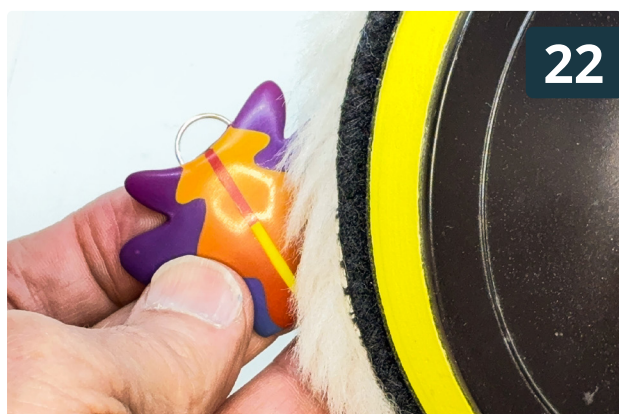


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Coat the entire backside of all the pieces with liquid clay and apply a layer of purple clay rolled at thinner setting 2 and cut just slightly smaller than the earring or pendant shape. Shape smoothly, making sure the edges meet but that the back color doesn't show from the front. Trim excess as needed and use the sponge or texture sheet to further even the surface and provide a matte finish. Bake for the last time for 30 minutes at 110°C.



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Sand the front of the pieces with the 400-grit sandpaper and water, until the surface is smooth. This may require several steps of sanding and checking. Make sure you are looking at it dry. When you are satisfied, sand with the 600-grit. Buff with a buffing wheel, first using pressure then buffing lightly. This will give you a high shine. If you want a matte finish, you can just use a towel or cloth to hand buff.



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Attach ear wires of your choice, and attach the pendant to a necklace with a jump ring.



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## FINAL PROJECT





## PHIL PORTER

Phil Porter is a Californian artist, designer, writer, and improvisational storyteller with a background in textile art and graphic design. For the past several years, he's been fully immersed in polymer clay, drawn to its spontaneity and creative freedom. He is also the co-founder of InterPlay, an embodied, arts-based practice shared worldwide.

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