



A little "ivory" box with "turquoise" and "abalone" inlays.

## Fabulous Faux Looks

### Jade... Easier than pie...

Thank you for attending my "Faux Looks" class!

It is my hope that you are able to take what you learn in this class and do some further experimentation on your own. If you're already experienced at handling polymer clay, or if you've taken my "Great Starts" class, you probably won't have any trouble following the instructions. If you do run into something that has you stuck, feel free to email me at [site-tpp@thepolyparrot.com](mailto:site-tpp@thepolyparrot.com) and I'll be glad to help you.

We'll cover as many of these techniques as possible during class, so that you'll at least have a good idea about how all the steps flow... this handout will remind you of the things we covered in class.

Please continue to experiment and experience these techniques at home... you may come up with some beautiful innovations of your own.

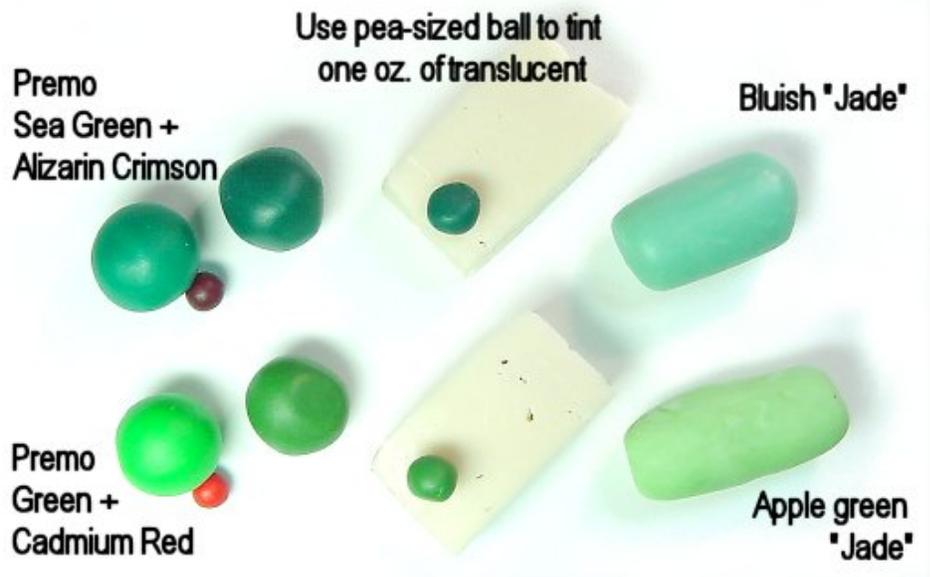
Hope you'll have a great time with it all!

Thanks again, now

**let's get to claying around !**

The green shades of jade will be the most recognizable as semi-precious fauxs. Start with Premo or Fimo Soft Translucent or Fimo Art Translucent #00. Add a pea-sized ball of your "custom" green to tint a half-package of clay. Moisten your hands very slightly while mixing the colors into the translucent to create "flaws" and cracks in the finished jade. These

are just two shades, to which you could add a touch of orange or yellow or purple to get authentic renditions of other colors of "jade." Try adding stronger greens, too. Mix more than one color in a single piece to add visual interest. Try sprinkles of black clay or finely ground coffee added to the surface for speckled jade.



If you mix two or more shades of green in the same piece, it will look more authentic. The large pieces at left are molded, while the smallest jade beads were stamped and the larger bicones were carved after curing. All the jade components were antiqued with Red Oxide acrylic paint, but you can use unbleached titanium or burnt umber or black or burnt sienna to good effect, as well.

### Polymer is versatile!

- Natural and man-made substances can be authentically imitated with polymer clay.
- Many start with a translucent clay and other colors or inclusions are mixed into it to get the look you want.
- Don't be afraid to experiment on your own! All you have to lose is a little clay and time, and the rewards could be great!

### Some of the things that have been imitated with polymer clay:

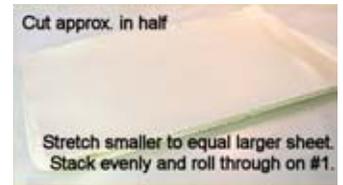
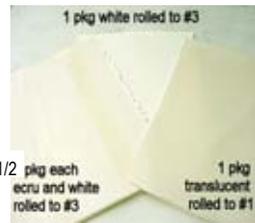
Ivory	Bronze	Hematite	Turquoise
Agate	Copper	Smoky Quartz	Bone
Malachite	Silver	Amber	Granite
Rose Quartz	Gold	Carnelian	Marble
Abalone	Tiger Eye	Enamel	Dichroic Glass
Mother of pearl	Jade	Cloisonne	Sandstone

**Materials:**

- 2 - 2 oz pkgs. Premo White
- 1 - 2 oz pkg. Premo Translucent
- 1 - 2oz pkg. Premo Ecu

**Tools:**

- Pasta Machine
- Tissue blade
- Storage wrap for ivory block

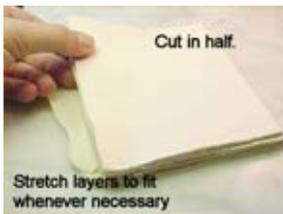


Slice one package of white and roll through the pasta machine on the #3 setting. Set aside. Mix a half pkg. each white and ecru to a marbled look. Roll on #3, as well. Slice the pkg of translucent and roll on #1 (thicker than other two)

Stack all three sheets together and roll through on #1. This is compressing and thinning the layers. Cut off about a third of the resulting long sheet of clay and roll the third that you cut off through on #3. (thinner than the 2/3rds remaining)

If you need to pull and stretch one sheet or the other to get them to the same length, do so. The variances in the thickness will create a more natural "uneven-ness" in the finished product. Then stack the two sheets and roll them together on a #1 setting.

Cut the long sheet roughly in half, again. Stretch if necessary and stack and roll through on #1 again.



Thinner and thinner....  
Cut in half, stack.....

And again, cut that stack in half and stack it up. You now have a long bar of layers.

Cut crosswise, stretch and prod into equal sizes, if necessary, then turn one half 180° and stack on top of the other. Press the block down with your hands or with a tile.

Cut straight down through the stack on all ragged sides to eliminate the rough edges. You should end up with a nice, even block.



Cut a 1/4" slice from your block of ivory. Don't worry if it's not perfectly even. Work the sheet gently in your hands to elongate the sheet, narrowing the ends to form a shield.

Curve your blade and cut off the uneven edges from your shield shape. Even up the ends.

Cut about 3/4" deep shoulders at one end of the shield to form a tab that will become the bail.

Distress your piece of ivory by tapping it with the grain, first with the sharp of the blade and then with the back of the blade.



Gently curve the bail up over a toothpick or knitting needle. Distress the front of the bail.

Use an eraser or a narrow tool handle to embed small pieces of other fauxs. You can carve, stamp, or otherwise texture the ivory at this point.

Brace a soda can on a tile with lumps of scrap clay. Lay your shield on the can, bending the bail back over the shoulder of the can. Cure at 275° for 30 min.

When cool, antique, sand and buff the piece. If any of the inlays come loose, super-glue them back into place. Apply glaze as desired.

**Materials:**

- 2 pkgs. Premo White Pearl
- Tiny amounts of colored clays
- Sculpey Diluent
- Black Oxide Powder

**Tools:**

- Pasta Machine
- Tissue Blade
- Rubber Gloves

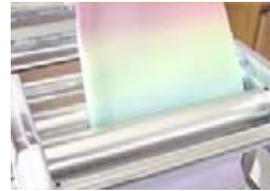
It's handy to make and keep a rainbow Skinner Blend on hand. If you don't, you can simply tint each quarter of a package of the Premo White Pearl with tiny amounts of one or two other colors and roll each color out on setting #3. Follow the steps for coating the tops of the sheets with diluent and then the black oxide powder, then stack the colors, compress, pull and thin down the stack.



Slice the pkgs. of white pearl clay and run through the pasta machine. Create an even sheet, then cut a small sliver off of your rainbow Skinner blend and apply it to the sheet. Fold the sheet in half and roll through the pasta machine on #1.



Continue to fold in half and feed through the machine fold first until you get an even gradation of colors across the width of the strip. I like to leave it a little streaky because it adds to the color variation in the final product.



When you like the gradation, fold the clay one last time and roll through the machine again, only this time, lengthwise, with the fold on one side. This lengthens the strip and gives us more surface area of each color to work with.



Lay the sheet down and apply 6 - 8 drops of Sculpey Diluent across the surface. Put on your gloves. Smear the diluent evenly over the entire surface.



Put your sheet on a piece of scrap paper. Sprinkle a tiny bit of PCE Black Oxide Powder over the surface. Smear that over the surface, as well, but this time, leave the coverage uneven.



Cut the sheet into about eight equal pieces. Stack them up and press them together to form a block. Don't worry if the overlaps are not even. Compress this stack and begin to pull on it to stretch it to twice its width.



Now, you're going to cut the sheet in half, stack, then do the compressing and stretching and cutting all over again. After the second cutting, stack again and form into a short cube.



I've cut my block in two so that I can "distress" the top of the blocks with both a wavy blade & a curved tool, to create scallops in the clay. Push all the way down through the stack.



When you're done with this, you're going to squeeze the cubes from the sides to gradually make a tall cube. The scallops will all shrink in at different rates and make the "abalone" pattern.



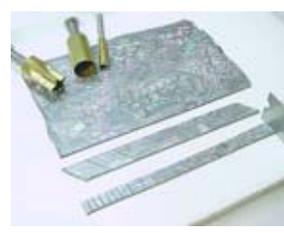
Turn the cube over so that the top is facing you, and begin shaving off very thin slices. You don't want to cut off "complete squares" from the end of the cane. The irregular shapes will only add to the authenticity of your finished abalone. Lay the slices in a crazy quilt over a sheet of scrap clay.



Apply slices until you seem to have an equal volume of clay over the whole area. Cover the clay with a sheet of deli wrap and roll over it gently to stick all the layers together and to meld the seams between the abalone slices together.



Turn the sheet 90° and run it through on setting #2. Turn the sheet 90° and run it through on setting #3. Repeat on setting #4. Lay the sheet on a ceramic tile, cover it with deli wrap and smooth it onto the tile.



You can then cut diamonds, squares, bars and other shapes with your blade or with tiny cutters. Peel away the excess clay and cure the shapes on the tile.



They'll pop right off the tile when they're cool, and you can then use them as inlay pieces in other sheets of clay. This is the side of a round box with faux abalone and turquoise, a nice combination.

**Materials:**

"Turquoise" clays, bits of other green colors  
Polymer Clay Express Rhein Gold Powder  
Polymer Clay Express Gold Mica Powder  
Neopaque Black Acrylic Heat Set Paint

**Tools:**

Food processor with bowl dedicated to clay  
400 & 600 Grit Wet or Dry Sandpaper  
Optional - Flecto Varathane Diamond Elite  
Scrap paper, rubber gloves

Instead of a food processor, you can simply chop the clay with a sharp blade and mix in a zip lock bag... the resulting "nuggets" will have sharper edges, but they'll be just as irregular and just as well mixed. It will just take a little longer and be a little messier.



In a food processor bowl dedicated to clay, break up pieces of the colors that you want to appear in your turquoise: I've used Fimo and Premo turquoise colors right out of the package, along with small bits of different greens and a touch of white.

Chop the clay for 30 - 60 seconds, until you get a texture you like - this is like large curd cottage cheese, but you can grind it to get smaller particles and a finer "matrix" in the finished turquoise.

Add a half teaspoon or more of PCE Gold Mica Powder and a quarter teaspoon of PCE Rhein Gold Powder. The amounts don't have to be exact, and the effect will be extremely subtle at these measurements. If you want more sparkles showing up, use more powder than I have.



Chop the clay for a few seconds to disperse the powders throughout the bits of clay. Leave the lid on the processor for a minute for the powder to settle, then add about a half teaspoon of Neopaque Black paint.

Chop the clay again for a few seconds. With the liquid paint added, the clay can become too finely chopped, very quickly. Unless you want a very fine matrix in your turquoise, you just want to chop for a short time in order to disperse the paint evenly.

Dump the "crumbs" onto a sheet of scrap paper and fill the processor bowl with cool soapy water to soak. The paint isn't permanent until it's been heat set but it can get more difficult to clean up unless you get it wet right away. Put on your gloves to shape the beads.



Gather up a teaspoon or two of the crumbles, and press them firmly together - avoid stretching the crumbles out of shape... you just want to get them to stick. Leave this form to sit and "meld" for a few hours and cure as it is, or.....

...roll the bead down smooth in your palms. Allow the bead to sit for a few hours, and then cure for an hour at 275°. After curing and cooling, wet sand the beads with 400 grit and then 600 grit sandpaper. Keep the paper wet and the bead rinsed.

Here are some beads in different forms - you can see the "nuggety" look of the beads that weren't rolled smooth alongside those that were rolled smooth. Sanding and buffing bring out the soft glow of the clay, and the colors can be intensified by glazing with Flecto.

**Materials:**

- "Jade," black and gold clays
- White acrylic paint
- Acrylic antiquing paint - - burnt umber
- TLS
- Pin back finding
- RubNBuff metallic waxes
- Talcum or cornstarch

**Tools:**

- Acrylic roller
- X-acto knife
- Deli wrap
- Brushes for dusting and painting
- Foam-tip applicators
- 400 & 600 grit wet or dry sandpaper
- Sheer fabric



Blend two colors of jade so that there is visible marbling. Cover with deli wrap and roll it into a pad about 1/4" thick.



You can optionally add crumbs of black clay or embossing powder to the surface. Dust the mold liberally with talcum or cornstarch.



Put the pad of clay face down into the mold, cover the clay with deli wrap or a small tile and press the clay into the mold. Peel carefully from mold and lay on work surface.



Curve your blade if necessary to cut a pleasing shape from the pad - or leave it as it is. Cure according to manufacturer's directions.



When cool, paint the back of the piece with white acrylic paint, so that the setting won't darken your "jade." (This is only important for translucent clays.)



Apply acrylic paint as "antiquing," getting down into the deepest crevices with a brush. Before the paint dries completely, rub off the excess with a damp paper towel.



You may have to scrub the crevices with a dry brush to take the shine off the paint. Allow the paint to dry completely, about an hour.



Sand and buff the antiqued pieces to bring out the shine and the colors. Your pieces are ready to be put into settings.



Preparing the setting: roll a (#3) sheet of metallic clay through the pasta machine with a piece of fabric for texture. (this is 1/2 black, 1/2 gold)



Turn texture-side down onto the fabric and use your jade piece to cut a backing to fit it. Press the piece firmly onto the backing.



Cut a strip from a (#4) sheet that will go around the piece and fold it in half, lengthwise. Apply this edging around the piece, folded side up. Blend the cut edges smooth.



Hold the piece in the fabric and use it to texture all around the edging, sticking it firmly to the backing and camouflaging the cut edges.



Apply a few drops of TLS to the back and set the finding in it. Cut a tiny pad of clay and using the fabric, press it onto the back. Cure the piece again.



The TLS is nearly invisible when it cures, and the little tabs of clay can be further textured or signed so that the back of the pin looks as good as the front.



I apply a patina color to random areas of the bronze edging. You may prefer to patina the entire edging. See which you like best. Allow the patina to dry.



Apply a copper pearl wax unevenly, covering over most of the patina. Allow this to dry, then apply a glaze if desired.