

D O N N A K A T O

www.CraftEdu.com

MANGA BRACELET



CLASS HANDOUT



Manga Bracelet

Level: Intermediate/Advanced
Part 1
Instructor:
Donna Kato



- Materials:
- Polymer Clay: Red, Orange, Magenta, Yellow, Green, Violet - 2 ounces of each color and 4 ounces White - I am using [Kato Polyclay](#)
- Scrap Clay - approximately 6 ounces
- [Kato PolyPaste](#)
- Liquid clay - I'm using [Kato Clear Medium](#)
- Rigid bracelet armature - temporary, will not remain in bracelet
- Aluminium foil - lightweight, 5 sheets approximately 12" square
- Round cutter - I'm using a 7/8" Kemper Cutter
- Deli paper and tape
- Pasta machine - I'm using an Atlas, settings indicated in ()
- Craft knife or scalpel
- Rigid clay blade ([Nublade](#))
- Acrylic rod
- Needle tool
- Various sculpture tools - dental tools are great



- For Baking and Finishing:
- Baking soda and a pan
- Medium grit sanding block
- Fine grit sanding block
- Water bowl and few drops liquid soap
- Coarse Grit wet/dry sandpaper - 250 grit
- High gloss sheen - Micro Mesh sanding sheets and an electric buffer - must be familiar with use of Micro Mesh.
- Optional: 400 and 600 grit wet/dry sandpaper for a satin sheen.

[Sanding Polymer Clay to a High Shine with Micro Mesh](#)



What shape, Manga?



Forming and Shaping Foil

Loosely crumple foil into balls.



They should be approximately the same size. Work each ball through the same shaping step, then move to the next.

Flatten each foil ball to form a rough cabochon.



Repeat with the other 4 foil balls.



With fingers, make the shape of the cabochon base round.



Roll the sides of the cabochon against your work surface.



Here is the cabochon with straight sides.

The goal is to make a bullet tip shape so we must round top of the flat side (the corner) against the work surface.



The corner has been eliminated and the sides are now curving in toward the top of the cab.

The foil at the top is very loose so we must compact it by rolling the tip against the work surface.



Here is the form at this point. We have yet to achieve the bullet tip.

As before, roll the blunt corners at the tip against your work surface.



Here is a close up of one compressed foil piece with the other 4 in the background.



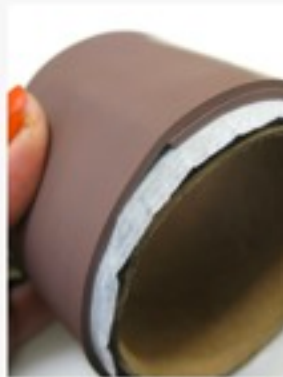
Seal the foil by applying liquid clay to the top and spreading with a brush. Turn it over and brush liquid on the bottom. Lay the pieces, flat side down on a ceramic tile and bake following manufacturer's recommendations.

Preparation of the Armature



Cut a strip of deli paper the same width as the armature's height. Place a piece of tape on one end of the strip. Wrap the paper around the form and tape the paper tightly to itself.

Making the Base Layer of the Bracelet



Roll scrap clay through a medium thick setting of the pasta machine (3). Cut a strip 2" wide and long enough to wrap around. Wrap strip around form, cut to make a butt joint.

Mapping out the position of the foil cabochons...



Wrap a piece of deli paper around the clay. With a pen, indicate where the paper overlaps. Unwrap the paper and measure from one end to the mark - mine is 9". Divide the measurement by 5 and transfer these marks onto the paper. You now know where each foil cab will be positioned.

Wrap the paper around the form again.



At each mark - mine are arrows - pierce the clay with a needle tool.

Applying the Foil Cabochons

After the foil is cool, press raw clay into the bottom of the cab.



Smooth and flatten with a sculpture tool.

Press a foil cab on each mark.



Here is my bracelet with all the foil cabs in place.

Refining the Bracelet Shape

In order to make a pleasing transition from the base clay to the foil, clay must be added to the area where they meet. Roll a snake of scrap clay approximately 1/2" dia.



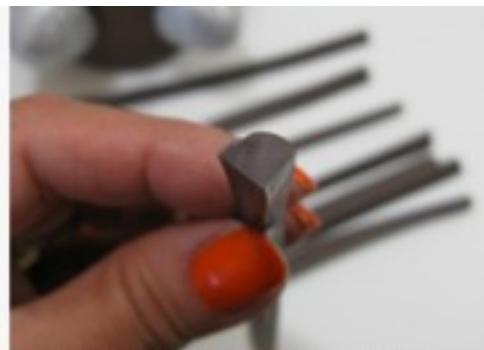
Wrap the snake around a cab and trim as shown.

Remove the cut clay and straighten it. Cut it in half as shown.



Cut each of the halves in half.

You will need 5 of these pieces so repeat the steps on the previous 2 pages. You'll have 8 pieces to choose from.



A close up of one piece in cross section.



Wrap a piece around a foil cab as shown - round side out. Cut the end to make a tidy butt joint.



With a sculpture tool, stroke the clay up to the foil surface. On the far right - before (left) and after (right).

The clay must now be stroked down to the clay sheet on the armature.



Stroke around the perimeter with the back of a spoon type tool.



Stroke the clay from the sides up with your fingers to smooth.

Here you see before (left) and after (right).



Here is the form with all the cabs in place.

Covering the Foil Cabs

Roll a long sheet of scrap clay. Mine was rolled through #3 on my Atlas. It should be approximately 4" wide. If it's not long enough, don't worry, it can be spliced.



Press one end of the sheet to the form between two foil cabs. Run the sheet over the top of one of the cabs and press it to the next "valley".

Cutting Darts

With your blade, cut straight out from next to the top of the foil cab ...



aim at the center of the bracelet opening.



Open the cut and lift one side. Press the other side snug to the foil cab. With your blade cut from the top of the cut to the edge of the clay sheet. Remove the cut clay.



Press the clay from the other side of the cut back onto the foil cab and over the cut. With your blade, cut the clay that overlaps the cut and remove it. On the far right, you can see the "dart".

Repeat the process, trimming clay from each foil cab.



Trim the excess clay at the end to make a butt joint. Smooth the joint with your fingers.

Repeat the process, trimming clay from each foil cab.



Trim the excess clay at the end to make a butt joint. Smooth the joint with your fingers.

Here is the bracelet from one end...



and the other.

Smooth each "dart" with a sculpture tool.



Cut away excess clay from the bracelet edges.

Cutting the Bracelet Edges

Center a round cutter between 2 of the foil cabs and press into the clay.



Remove the cut out clay. Repeat, cutting from between all foil cabs on both sides.

With a scalpel or craft knife, cut around the foil cabs as shown.



You can cut close but be careful not to cut into the foil.

Refining the Bracelet Edges



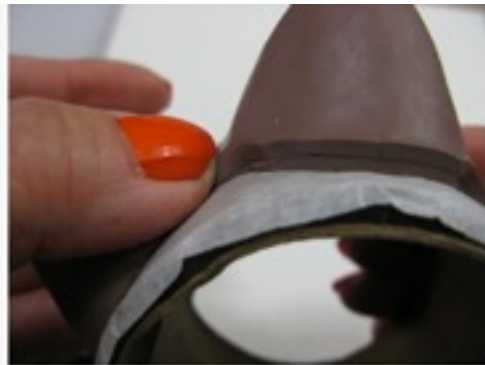
Here you see the cut edge - it must be rounded. There are 2 approaches you might take. The first is to bring the clay from the mound down to the armature as shown in the middle picture. On the far right, the refined, smoothed edge.

The second way is to work the clay perpendicular to the armature by stroking the clay as shown.



The indented area of the edge is always worked this way, perpendicular to the armature. Stroke the clay to round the edge.

Stroke the clay up from the armature to the top of the mound.



Stroke the clay in the indented areas from the outside edge to the middle.

Filling in the area between the foil cabs

Roll a cylinder of scrap clay approximately 1/2" in diameter. Flatten it with an acrylic rod or brass rolling tool.



Cut segments approximately the same length as the width of the bracelet in the indented areas. Work the clay from the center up to the sides of the mounds.

With a brass rod or some small round tool, indent the center by rocking back and forth.



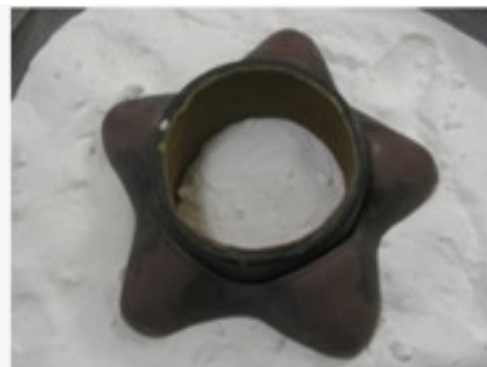
Continue pulling the clay up from the indent to the sides of the mounds.

Refine the curve of the indent along the edge with the back of a spoon type tool. Stroke the clay with fingers to smooth.



Here is before - on the left - and after - on the right.

Ready to be baked.



Nest the bracelet and armature in baking soda and bake following manufacturer's recommendations. Why bake it this way?



Oops!

This is why. I should have baked the bracelet on the armature in baking soda for support. My bracelet fell off the form (and cracked)! I had to glue it back together.

Laminating the Bracelet

After the bracelet is cured and cool, remove it from the form.



Add a few drops of dish soap to a bowl of water and sand the edges of the bracelet with coarse grit sand paper. Then, sand the entire bracelet with the medium grit sanding block.

Onto the dry bracelet, apply liquid clay.



Smear it to all over with your fingers. Set this aside.

Laminating the Bracelet - Color Recipes

Pink #1:

1/2 package each of Red,
Orange, Magenta
3/4 package White

Pink #2

Mix what remains of Pink #1
with an equal part white

Lavender

White mixed with a small
portion of Violet

Green #1:

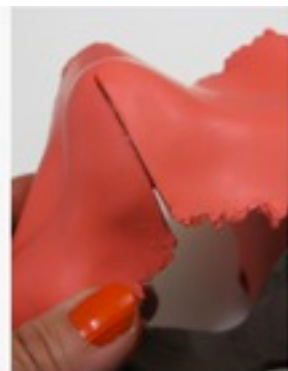
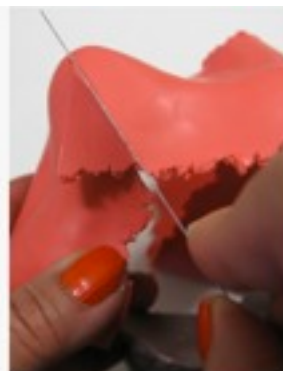
1 package Yellow
1/16 package Green
1/32 package Red

Green #2

1/3 of the volume of Green #1
mixed with an equal portion of
white



Roll your Pink#1 into a long strip, through a thick setting (#2) and approx. 4" wide.



As you covered the bracelet with scrap clay before, wrap and trim, cutting darts and smoothing to erase seams.

With your scalpel or craft knife, cut the excess away as shown. Hold the blade parallel to the sides of the interior of the bracelet.



Mix Pink #2.

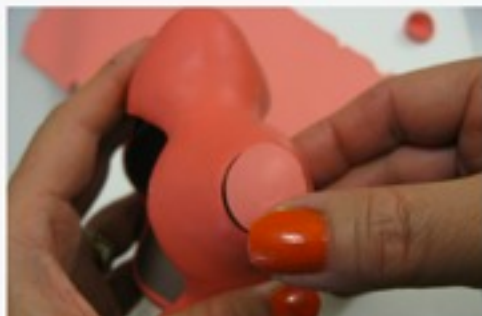
Making the Pattern

Center the round cutter on each mound and press through the clay until you hit the cured bracelet.



Remove the cutter and then the cut out clay.

Roll Pink#2 through the same setting as Pink #1. Using the same cutter, cut a piece from the sheet. Turn it over and press it into the cut out hole on the bracelet.



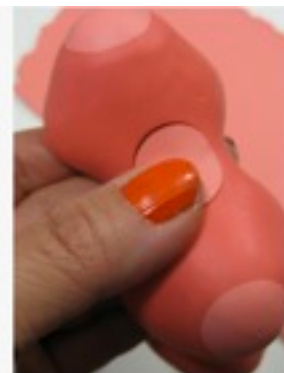
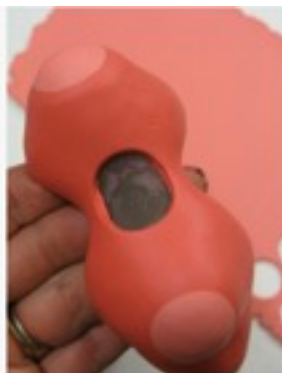
Press around the perimeter with thumb.



With a brass rod, roll over the entire perimeter of the cut out to join the clay securely.



Center the cutter between the dots on the mounds. Rock the cutter to the right and left to cut through the clay.



Remove the clay and replace it with Pink #2 cut outs.



Roll Pink #1 clay down to the Pink #2 dot to join them.

Lay the bracelet in your hand. Between the dot on the mound and the two adjacent dots, center the cutter and press.



Remove the cut outs.



Place Pink#2 dots in the cut outs.
Roll to join the clay with a brass rod. Repeat on the other side of the bracelet.

Cut the excess from the bracelet edges with a scalpel or craft knife.



Lay the bracelet in baking soda and bake following manufacturer's recommendations.

Why we make our pattern on the bracelet...

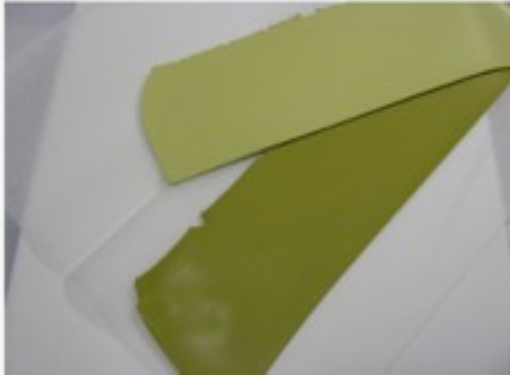


No pattern distortion.

After the bracelet is cured and cool, sand the entire surface with the coarse grit sandpaper.



Sand the bracelet opening with the paper.



Making the Bracelet Lining

The thickness is dictated by both appearance and the fit of the bracelet itself. The strips should be the same width as the widest part of your bracelet.

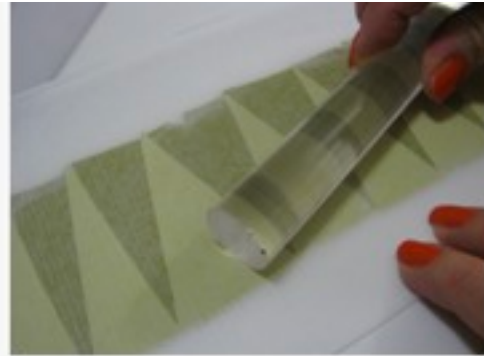
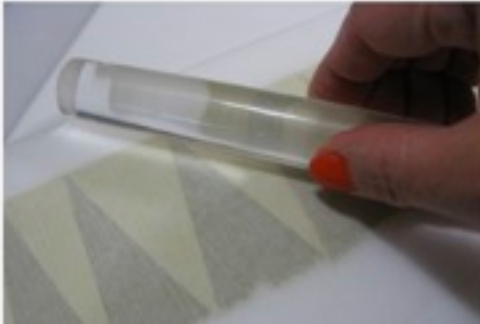


Place one strip on a sheet of deli paper. Make an angled cut. Make the opposite angled cut in the other sheet. Turn the second sheet over and press the two cuts together.

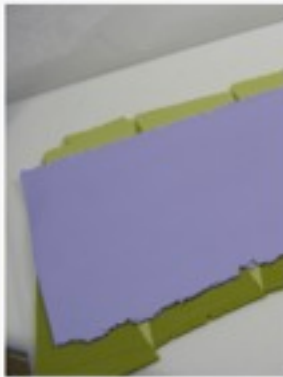


Continue making angled cuts, lifting one color and replacing it with the other until you have a zig zag patterned sheet.

Place another sheet of deli paper on the clay. Rub the surface with the side of your acrylic rod.

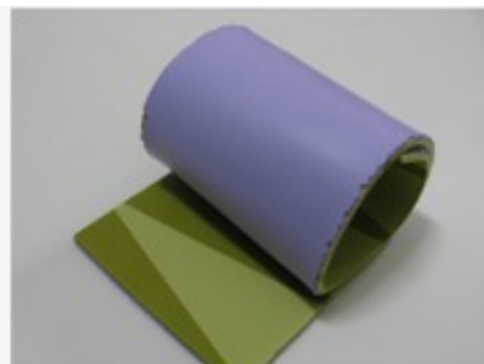
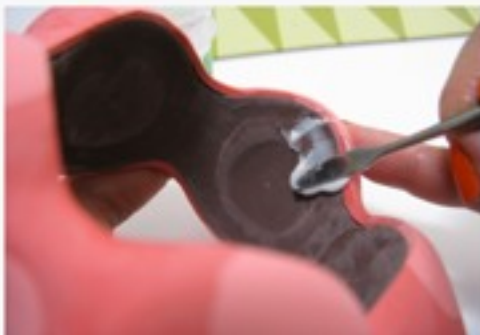


Flip it over and continue rubbing the surface of the sheet.



Lift the paper from one side. Roll your Lavender clay into a long strip, through a thin setting (5). Press it to the zig zag sheet. Trim the excess from the top and bottom edges, then roll to join them.

Spread Poly Paste inside the bracelet.

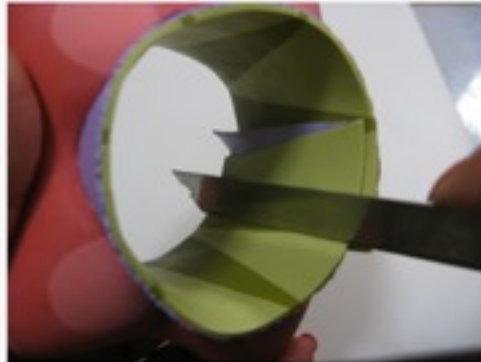
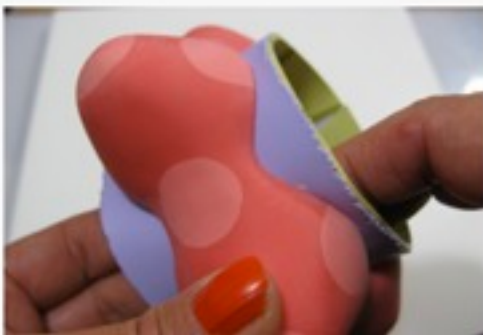


Loosely coil up the lining sheet.

Slide the lining into the bracelet and press it to the interior.



With fingers, "walk" it around the bracelet, pressing it to the inside until you have covered the entire interior.



With your blade, cut away the excess lining clay.

Smooth the seam.

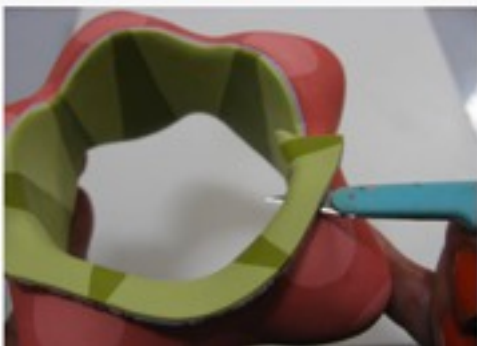


Pull the lining clay to the outside of the bracelet.



Here is the lining clay, flaring out over the bracelet. With a craft knife or scalpel, cut from one side of the opening to the opening. Hold the blade perpendicular to the lining clay. Repeat from the other side.

Continue, cutting around. Remove the excess.



If you have any cracks, fill them with raw clay. Double check the contact between the raw lining and the cured bracelet - make sure there are no gaps or openings.

Final Curing



With your needle tool, from the interior, pierce the center of each mound to make air vents.

Without them, the lining will crack and separate from the bracelet.

Place the bracelet in the baking soda and cure on last time.

Finishing

Sand the interior first with coarse grit paper, then the medium and fine grit sanding blocks.

Matte Finish: Sand the outside of the bracelet with the medium grit block, then the fine. Make sure that you sand the lining edge.

Satin Finish: Follow Matte Finish instructions. Continue sanding with 400 and then 600 grit wet/dry sandpaper then buff against worn denim.

High Gloss Sheen: Follow both Matte Finish instructions. Continue sanding with Micro Mesh from 1500 - 4000 sheets. Buff against an electric buffer. For a gloss sheen, follow these instructions and finish by buffing against worn denim. Our class sample has been finished that way.

[Sanding Polymer Clay to a High Shine with Micro Mesh](#)



[About Donna Kato
Polymer Clay Classes](#)

[The Art of Polymer Clay](#)

[The Art of Polymer Clay, Creative
Surface Effects](#)

[The Art of Polymer Clay,
Millefiori Techniques](#)



CraftEdu, a powerhouse of creativity, brings hundreds of years of expert experience to our students. Here are some of the areas in which we offer classes:

- Altered Art
- Art Dolls
- Art Journals
- Basket Weaving
- Bead Art
- Calligraphy
- Chain Mail
- Chinese Knotting
- Color Theory
- Creativity
- Design
- Digital Art
- Drawing/Painting
- Encaustic
- Felting
- Fine Art
- Flameworking
- Glass Arts
- Knitting/Crocheting
- Metal Clay
- Metalsmithing
- Millinery
- Mixed Media
- Origami/Japanese Paper Art
- Paper Art
- Passementerie
- Polymer Clay
- Pysanky
- Quilting
- Repousse
- Scrapbooking/Card Making
- Sewing
- Stained Glass
- Textile Design
- Trompe l'oeil
- Wire Working

The journey is the goal.

Copyright 2010 Donna Kato