



## Aztec Earrings Three Ways

Three variations of one design. Simple changes to size and color can create very different effects.

## Supplies

### The Basics

Teflon Sheet (TFLR)  
Badger balm (BHM)  
Water and brush  
Scalpel (SCP-X)  
Tissue slicing blade (SB)

### Clay

PMC3 or  
PMC Standard or  
Prometheus Copper

### Other Tools & Components

4 Side 4 Grit Sander/Buffer (4SQBUFF)  
Firing container (SSFV or FFC)  
Torch Pad (TPAD)  
Torch (TT200 or MAXTORCH)  
  
"Totem Blanket" Texture Mat (SM2-TOBK)

### Finishing

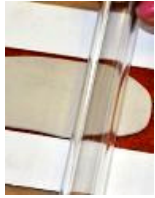
Wire or Brass Brush  
Tumbler/Shot  
Shine Brite Polishing Compound (SHNBRT)  
Agate Burnisher (BTSTONE)  
2" x2" Ultra Polishing Pad (ULTPOLPAD)  
Liver of Sulphur (LOSGEL-1)  
Jeweler's Black (JBLACK)  
Aura 22(PMCPGOLD22)

Earwires and Jump Rings

## General Directions

- 1) Start each project by making sure your clay is well conditioned and rolled into a smooth, compact ball. If you have used the piece of clay before, this step is especially important.
- 2) **Lightly** coat your hands, roller, texture mat, and work surface with Badger Balm.
- 3) Roll each ball into a fat coil about the length of the design you will be using and roll to a thickness of two slats (six cards).





4) Place the clay on the mat, covering the design area you wish to use and roll to a thickness of one slat (three cards). Pick up the impressed clay and lay it on your work surface, design facing up. Use the tissue slicing blade to cut out the earring. Lightly tap the edges of the earring with your tissue slicing blade to smooth and compress them.



5) Repeat for the second earring and let both dry in place.

6) When the pieces are bone dry, drill a hole in the top large enough for your jump ring. Remember to allow for shrinkage during firing. Refine the edges using the 4 Sided 4 Grit Sander.

7) Fire each set of earrings according to the manufacturer's directions for the clay that you are using.

### Detail for each pair of earrings:



The first set of earrings was made with PMC3 clay using the Totem Blanket texture mat. After cutting the piece of clay out, I also cut out one small square of the pattern on each earring. This mat offers many areas of design which can be altered for different effects.

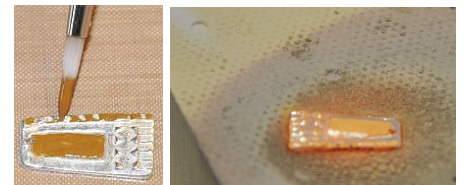
After firing, brush with a wire brush and tumble for about an hour with a little Shine Brite added to the water. Use the agate burnisher to highlight and further shine the raised areas. Apply a coat of Jeweler's Black, rinse in water and dry. Polish the pieces with a 2" x 2" Ultra Polishing Pad.

Attach jump rings and hang from ear wires.



I wanted a similar earring, but smaller, so I made a second set with PMC Standard clay.

After firing, I decorated with Aura 22 liquid gold. After the piece is removed from the kiln and before tumbling, apply the Aura22 gold in two thin coats, letting dry between each application. Place the piece on a torch pad and heat slowly until it develops a radiant red color. The gold will immediately fuse to the silver at that point.



Allow the piece to cool, tumble as usual, and burnish. You may also use Jeweler's Black or Liver of Sulfur to patina the pieces. The Aura22 will not accept the patina as the silver does and will remain brilliant.

The Aura22 may also be fired in your kiln. Consult the instructions that are included in the package for alternate firing instructions.



We also created a pair of these earrings in Prometheus copper clay for a more primitive look.