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Textured Earrings with Peridot

This design reminds me of little birdhouses or gourds. The clay is rolled, cut, textured, and assembled into an appealing earring set with genuine peridot stones.

TECHNIQUES
Metal clay,
wireworking,
stone setting

MATERIALS

- Art Clay 650 Slow Dry Low Fire: 10g
- Art Clay 650 paste
- Art Clay 650 syringe, blue tip
- 2 3mm peridots
- sterling silver jump rings:
16-gauge, 2 3.5mm ID, 2 3mm ID
- sterling silver wire, round, half-hard:
20-gauge, 6 in. (15.2cm)
- gold-filled wire, round, half-hard:
26-gauge, 4 in. (10.2cm)

TOOLS & EQUIPMENT

- texturing material
- **Metal clay tool kit** (p. 87)
- **Kiln and kiln tools** (p. 88)
- **Wireworking tools** (p. 91)

Metal clay panels

Photocopy or trace the pattern. Roll 5g of clay to 1mm thick in a long, narrow shape. With a craft knife, cut the clay to follow the pattern. Divide the shape in three segments as shown [a]. Remove the center segment and set the other pieces aside on a nonstick sheet. Cover the pieces with plastic wrap and repeat to make a second set of shapes.

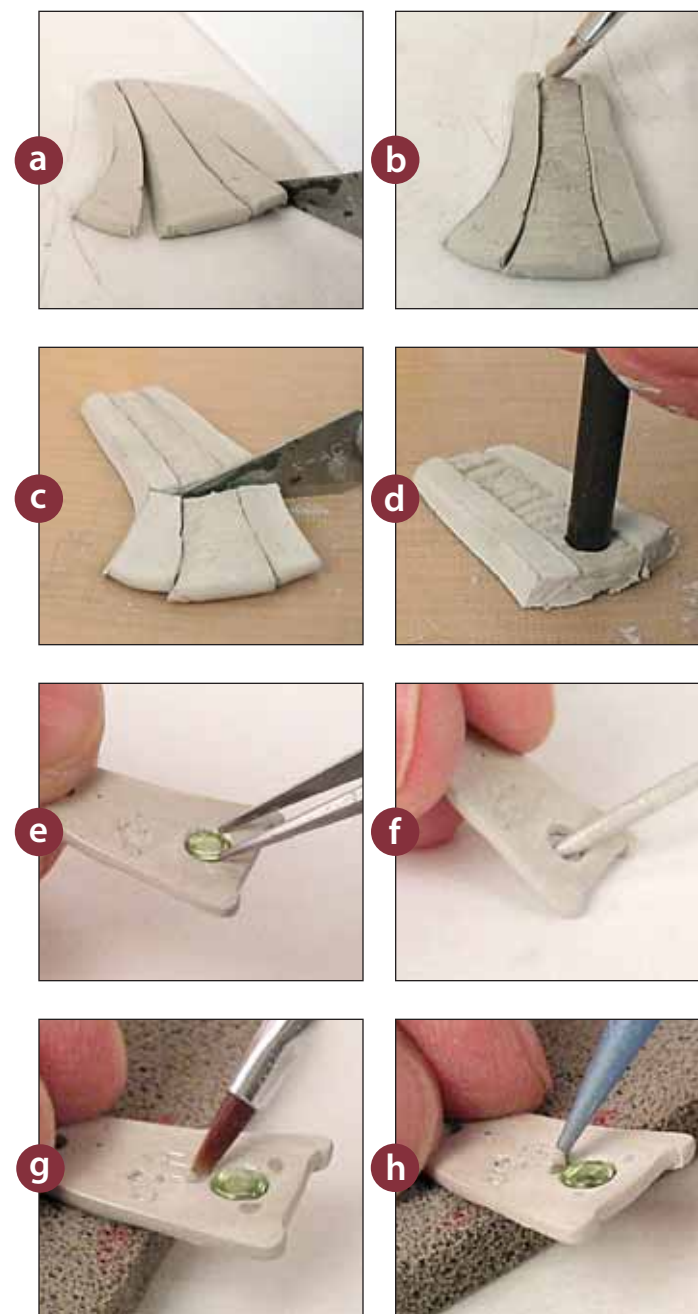
Texture the center segments and place them between the side pieces. Adhere using syringe clay and smooth the cuts with a moist brush [b]. Trim so you have two matching panels [c]. You'll be able to fine-tune the shapes at the filing stage.

With a cocktail straw, poke a hole all the way through each of the panels as shown [d] for the gemstone holes. Set aside. When firm, carefully turn the panels over and apply paste (or syringe clay) to the joins. Turn the panels over again and allow the paste to dry completely. Continue applying paste to the backs until the seams are gone. Dry completely. File and sand the panels until smooth using progressively finer grits of sanding papers.

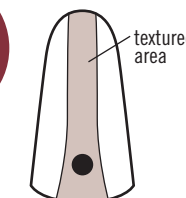
Place the peridot stone in the hole to check the fit [e]. You may need to use a file or a setting bur to shape the hole a little. You will set the stone from the back. Using a round file, gently enlarge the hole [f] so the stone sits level with the back of the metal clay. Taper the hole, making the opening in the back larger than the front. Place the stone into the finished hole. Repeat with the other panel.

On the back of each panel, you'll add three dots of syringe clay that will serve as prongs to hold the gemstones. Use a fine-tip paintbrush to moisten the areas where you will place the syringe dots [g]. Apply a round dot of syringe clay to each area [h], smoothing the shape with a moist brush if necessary. Set aside to dry completely. Sand smooth any points or rough spots on the dots.

Drill a hanging hole near the top of each panel with a 1.7mm bit. Fire at 1290°F (700°C) for 30 minutes, covering the gemstones with a bit of fiber blanket. Remove from kiln and cool. Polish, tumble, and add patina as desired.



PATTERN
Trace or
photocopy
at 100%



Framed Beads Bracelet

Although you could cut these frames from a single rectangle of clay, I prefer the look of joined strips. The resulting seams give the bracelet extra dimension and character.



TECHNIQUES

Metal clay,
wireworking

MATERIALS

- Art Clay 650 Slow Dry Low Fire: 25g
- Art Clay 650 paste
- Art Clay 650 syringe
- sterling silver wire: 22-gauge, round, half-hard, 18 in. (45.7cm)
- sterling silver jump rings: 16-gauge, 20 3.5mm ID 15 4mm ID
- 9 8mm stone tube beads
- 9 size 11° seed beads

TOOLS & EQUIPMENT

- texturing material (I used wallpaper)
- bracelet mandrel (or soft-drink can)
- Metal clay tool kit (p. 87)
- Kiln and kiln tools (p. 88)
- Finishing tools and supplies (p. 90)
- Wireworking tools (p. 91)
- Pickling setup (p. 91)

Metal clay frames

Tape a piece of nonstick sheet to the widest point on the mandrel [a]. Use about 5g of clay to roll a snake 4 in. (10.2cm) long and 1/8 in. (3mm) in diameter. Place the snake on the texture and roll to 1.5mm thick. Trim the width to 1/4 in. (6mm), then cut two 1 1/2-in. (38mm) strips and two 1/2-in. (13mm) strips. Place the short strips between the long strips. Using syringe clay and paste, adhere the strips to make a frame [b]. Place the frame over the prepared mandrel to dry in a curved shape. Repeat to make a total of four frames.

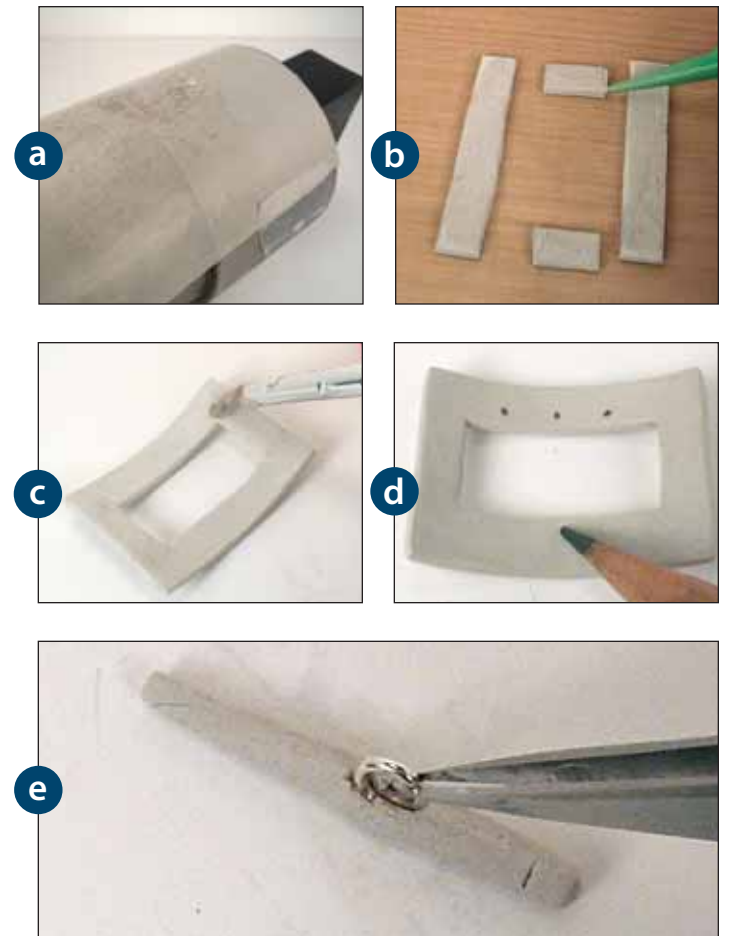
To create the square toggle frame, roll the remaining clay into a 1/8-in. diameter snake. Texture and flatten the snake to 1.5mm thick. Trim the width to 1/4 in., then cut two 1-in. (25.5mm) strips and two 1/2-in. strips. Assemble and finish the toggle frame and place over the mandrel. Let all of the frames dry until firm; they will be fragile at this stage.

Gently remove the frames from the mandrel and add paste to the backs to smooth the seams [c]. Let the paste dry. Repeat the process as necessary to get a seamless surface on the back of each frame. Allow all the frames to dry completely. Sand and smooth the frames to a fine finish using progressively finer grits of sanding pads and then polishing papers. Use a scribe or other pointed tool to retexture any areas that have been obscured by paste or sanding.

To drill holes in the frames, work with the concave curve facing up. For the beaded frames, mark the positions for six ladder rung holes [d] as shown in the pattern, and drill holes using a 1.5mm bit. These are the holes for the wire-wrapped beads. Mark the jump ring holes at each corner as shown and drill these with a 1.7mm bit. Drill a jump ring hole in two corners of one long side of the toggle frame.

For the toggle bar, roll the excess clay into a 3/16-in. (5mm) diameter snake, tapering one end. Trim to 1 1/2 in. Open a 4mm jump ring slightly and place it at the midpoint of the bar [e].

TIP These measurements make a 7-in. (17.8cm) bracelet – that's end to end. It fits a small wrist like mine. For a larger wrist, add jump rings or make longer metal clay frames: 1 3/4 in. (44mm) for medium or 2 in. (51mm) for large.



PATTERN

Trace or photocopy at 100%

