



# COOL TOOLS



## Royal Treatment Pendant

Designed by Lisa Barth, the Royal Treatment Pendant features a bezel set faceted stone with sterling gallery wire and fine silver clay. Easily modified for any type of metal clay.

Toolbox			
Faceted stone of choice	Silver Prep (SOL-101)	Gallery wire	Jewelry Shape Template: Cushions (TMP-201)
Jewelry Artist Elements: Wild Rose - Pendants & Links Texture Sheet (TEX-152)	Oil paste	Slik (NST-101)	Cool Slip (NST-201)
Ultimate Non-Stick Roller (CRL-410)	Clay Thickness Rolling Frames	Needle tool	Water bottle with sprayer
Round #2 brush	Flat brush	Half round ring file or needle files	Sanding pads in various grits
Syringe clay	about 20 grams silver clay	Paste type metal clay	Rubber bench block
Curved or agate burnisher	Straw	Patina Gel Liver of Sulfur (optional)	Polishing cloth
Clayboard Non-Stick Surface (WKS-106)			

### Getting Started



1. Choose the design you would like as you back ground. I chose this texture for its shape and texture that I believe goes with the shape and cut of my stone. The gallery wire has a beautiful, regal feeling that does with the purple stone. My stone size is 11 x 15mm, but you can use any stone size or shape that suites your taste. To get a good visual of this, I wrap the wire around the stone and place it on top of texture plate. Now I can see pretty well what I'd like to do.



2. Gallery wire is sterling silver so we need to prepare the surface so that it can be fused to the fine silver metal clay. Follow the directions for Silver Prep. Bring 1 cup of water to boil and dissolve 1 tablespoon of Silver Prep in the water. Place the gallery wire in and boil until the surface turns white.



3. Next you need to cut the gallery wire to fit your stone. Make the size close to 1 mm bigger around the stone. You want a little wriggle room to make up for the squeezing of the metal clay as it shrinks against the wire. Cut the wire so that it continues the pattern as closely as you can. It is better to go a little bigger to get the pattern right than smaller.



4. Here you can see that I cut the gallery wire so it is about 1 mm bigger around the stone.



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5. Using a large needle, dab a drop of Oil Paste on the seam of the gallery wire. Let it dry completely. Add one more drop of Oil Paste on the seam and let this dry. This will fill the seam and act as solder to fuse the two ends together.



6. Fire the gallery wire at the recommended temperature for Oil Paste, 1472 degrees for 30 minutes at full ramp.

Here is what the gallery wire looks like when it comes out of the kiln. The sterling wire is darkened and the fine silver oil paste is light silver.

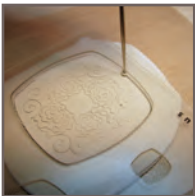


7. Rub a tiny bit of Slik on your work surface. Just a little goes a long way. This will make sure the metal clay will not stick to the work surface



8. Take out your metal clay and condition it before rolling it out. Fold the metal clay in half and then again. Repeat this until the clay is soft and warmed up a bit.

**Tip:** Make sure the folds are on the out side edge of the clay. If you let the folds cut through the center, the metal clay can form weak areas that act like fault lines and cracks tend to follow these lines.



9. Roll out your clay 6 cards thick. Press this onto the texture plate for the impression. Now use your template to cut out the shape. I chose the Cushion Jewelry Shape Template that fit the design. With the needle tool, cut out the shape.



10. Press the gallery wire into the wet metal clay to a depth of half the thickness of the clay. The gallery wire will act as a cookie cutter if you push it in too far, so be careful not to push all the way through. We will be designing the back side so this will reinforce the back and this will help strengthen and prevent any tearing from the gallery wire.



11. Cut out the clay on the inside of the gallery wire. Be careful not to get closer than 4 mm to the gallery wire. There needs to be room for shrinkage. This will allow enough metal clay to strengthen the base where the gallery wire is embedded.

This piece will now be called the back plate. Let it dry completely before working more on it.



12. When it is done drying, place it on your rubber block. It will not slide as easily and it is raised up so you can work more easily. Use one of the coarse sanding pads to start with, sand down the edges so they are nice and smooth. Use a round or half round file to smooth opening inside the gallery wire.



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- 13.** Using a small, round brush, wet the area where you want to place the syringe clay. The syringe will place emphasis on whatever area of the design you place it. I chose to make swirls like the texture plate and then attached them with a squiggly line.



- 14.** Touch the tip of the syringe down and raise it up while squeezing the end. Work above the back plate, letting gravity drop the syringe into place while guiding it with the tip. This takes practice but you'll get it. Touch the tip back down again and stop squeezing to stop the syringe.



- 15.** Make sure you place a thick line of syringe at the base of the gallery wire. This will reinforce the bond between the gallery wire and the back plate



- 16.** Using a small round brush, paint in some paste type or slip around the syringe. This will reinforce the bond and make the syringe look like it is part of the original design, not just sitting on top but integrated into the design. When the paste dries, there may be little bubbles that formed. File those down and add another layer of paste on top. Smooth it all out and let it dry.



- 17.** Sand the front of the syringe and the sides so that it feels like silk.



- 18.** Using the agate burnisher, rub the top area of the entire piece. Everything that you want to shine, rub with the side of the burnisher. Pay special attention to the syringe.

### The Back Side



- 19.** To begin the back, start with the bail. Roll out the remainder of your clay 3 cards thick. Using the template of graduated sizes, cut out a square the same size as the square you cut for the back plate. Then, use a step smaller square in the template, center it and cut that out. You now have a perimeter square that will fit on the back of your piece. We are going to use this as a bail. While you have the clay rolled out, use the end of your drinking straw and cut out three round pieces of clay. Stack the three pieces like a little pile of pancakes. Set the stack aside.



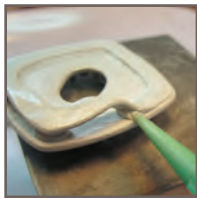
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- 20.** Place the drinking straw at the top corner and lay the square of wet metal clay carefully over the piece and the straw. Make sure the straw is sitting straight so your bail will also be straight, Keep the top wet so you can smooth out the clay with you brush.



- 21.** Pick up your little stack of metal clay pieces and place them under the square cut out, at the top of the bail.



- 22.** Use your syringe to fill in the area where the two pieces meet in the bail. This will reinforce the bail and make it look better too.

Do this on both sides and around the little stack.



- 23.** Use a flat brush to smooth out the syringe and make the bail seamless.



- 24.** You will need to thoroughly dry the bail and sand the surface nice and smooth before you start the next part.

Now that your piece is dry you can draw your design on the back with a pencil. Plan where you want to sign the piece and where you want to add some embellishment.

Here I have drawn out where I want to place the syringe, two little balls of clay and a tiny name plate in the middle. This makes it easier to place the syringe.



- 25.** Here you see in the picture that I have used syringe to follow the lines I drew on the back. I rolled two little balls of metal clay and placed them on either side of a little cut out circle of metal clay. This little circle will be where I etch my initials.



- 26.** You can use a large needle to etch your initials if you do not have a scribe like the one I have in this picture.

Make sure everything is smooth and reinforced. Also make sure that the piece is completely dry before putting it in the kiln.



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**27.** Fire your piece at the manufacturers suggested settings. For Art Clay 650, 1250 degrees for 30 minutes at full ramp. When it is done it is all white looking like in the picture here. That's fine. Use a brass brush, some water, and a drop of dish soap to burnish the fired piece. The burnished silver will have a dull shine at this point. You'll easily see the silver reveal itself beneath.



**28.** Here is the piece after I have brushed it. It is very shiny silver. I prefer to put a patina on my pieces. This is completely up to you. I think the darken crevasses bring out the texture and make the piece look aged, which I love. So I will dip this piece in prepared Patina Gel to darken it.

Also notice here how the metal clay acts as it shrinks around the bezel wire. The back plate will dome slightly, arching toward the back. This is natural as the metal clay shrinks and the gallery wire does not. I actually love the graceful dome. It would take a lot of work to do that manually so I welcome it and work with it to what I think is an asset to metal clay bezel setting.



**29.** Here is what my piece looks like after it's bath in the Patina Gel solution. Did I mention I like a dark patina?

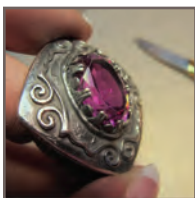


**30.** Now it is time to polish the front and back. I use a polishing cloth to shine up the highlights. I want the syringe to be very shiny for strong contrast against the texture of the rest of the piece.

### Setting the Stone



**31.** Setting a stone with gallery wire is such a pleasure. It is much easier than a straight bezel wire. Many things to do are the same, however. You still want to roll the bezel to the stone in a clockwise motion. Start at 12:00, using your agate burnisher, push the prongs of the gallery wire down onto the stone. Now push the prongs at the 6:00 position down onto the stone. Next you'll do the same at the 3:00 position and then the 9:00 position. You are trapping the stone with the wire to hold it to the back plate. Continue pushing all of the sides in evenly so they curve gracefully over the edge of the stone and hold it tightly.



**32.** Notice in this picture how I have pushed all the prongs of the gallery wire in evenly on all sides

The final thing is to use the polishing cloth once again over the entire piece to give one last shine.



**Tadah! You are finished!**