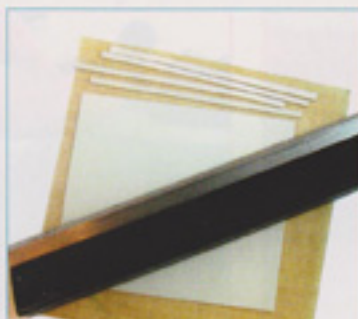


# FLUID LINES PENDANT



## STEP 1

Place the PMC sheet on a clean, dry surface. Using a rigid straight tissue blade, cut out strips of the sheet approximately 2mm wide. The rigid blade pressed straight down onto the sheet will cleanly cut through and is more accurate than using a craft knife. If you do use a craft knife, use a steel ruler so you can cut a very straight line. Put the cut sheet aside.



## STEP 2

Roll out the lump silver clay four cards or 1mm thick onto a subtle texture like leather so the back of the pendant has some interest. Depending on your design, you may want to texture the front or leave it plain if you plan to cover the whole surface. Place the stencil over the clay and use an oiled fine needle tool to cut out the shape. Leave to dry.



*Create a high texture with multiple lines for a striking pendant. By Julia Rai*

Julia is co-director of the Cornwall School of Art, Craft and Jewellery. She teaches a variety of classes, including Metal Clay, Colour and Texture plus the Art Clay Diploma.

PMC sheet has properties similar to fabric and is easy to handle and fold so it's excellent for a wide range of applications. In this project, we will be using the sheet cut into thin strips and attached to the surface of a dry pendant form on its edge to create dramatic, high relief patterns.

## MATERIALS

- 10g silver metal clay
- 5g pack square PMC sheet
- Silver clay paste
- Straight rigid tissue blade
- Fine pin tool
- Stencils
- Round nesting cutters
- Chain
- Teflon sheet
- Sharp scissors
- Texture
- Emery board and small files
- Polishing tools
- Liver of Sulphur or Platinoxol (optional)

## Designer tips

- ▶ PMC sheet is too floppy to make higher elements than these but you can pre-fire it and use it as you would thin metal, just be aware of the differences in shrinkage between fired and unfired elements.
- ▶ Be careful not to get PMC sheet too wet; it disintegrates and cannot be reconstituted.
- ▶ PMC sheet is the PMC+ variety so needs to be treated as PMC+. You can combine it with Art Clay or PMC3 lump clay but make sure you fire it correctly.

## Intermediate Project



## STEP 3

Refine the edges of the pendant. Draw your design on the surface with a pencil. Think about the placement of each strip and how they touch or join with their neighbours. Use ready-made dry discs and balls to break up the design, add interest and provide focal points. It's likely that the design will change slightly as you stick the strips on but this will give you a starting point.



## STEP 4

Paste on the discs and balls and dry. Trim a strip slightly longer than needed for your first line, paint thin paste along the line marker and with tweezers, pick up a strip and place it along the line on its edge, pressing down gently so it makes contact with the surface. Leave the excess hanging over the edge. Repeat with the next strip, adding paste between strips as necessary.



## STEP 5

Continue to add strips one or two at a time and dry them as you go. If the strip tries to straighten out, hold the curve in place with tweezers while the paste dries. You can force a curve into the strip by firmly rolling it round a cocktail stick. The sheet also takes a fold well and these can be stuck in place as zigzag or triangular elements.



## STEP 6

When you are happy with the design, trim off the excess strips that are overhanging the edge with sharp scissors. Cut them flush with the edge or at a slight inwards angle. Check they're fully attached to the base along the whole length. If necessary, add some paste under the strips but be careful not to make them too wet. The sheet cannot be filed so trim the ends neatly.



## STEP 7

For the bail, roll out clay five cards thick and cut some donut shapes using round nesting cutters. Leave to dry. Make more than you need and store for other projects. Cut a donut in half and file the cut ends flat. Turn the pendant over, being careful not to put any pressure on the strips. Firmly paste the donut to the back of the pendant and leave to dry.



## STEP 8

Fire the pendant by torch or in the kiln. Polishing this type of raised texture can be tricky as the strips are very thin but they are quite robust as they're short. Use soapy water and a soft brass brush with long bristles to brush the surface. A rotary tool with radial bristle heads is good to get into the texture or just burnish the high spots and edges.



## STEP 9

This type of texture works well with a patina. Liver of Sulphur mixed up quite strongly will give a black finish, which can be polished back from the high spots, discs and balls to reveal a good contrast. Platinoxol can also be used on a fine paintbrush down in the texture to blacken specific parts only. Alternatively, you can leave it silver and just burnish the high spots.

## Extra Projects Make earrings and a ring

### EARRINGS

Make some earrings using the same technique. Make them a mirror image pair or vary the pattern slightly on each to add interest.



### RING

PMC sheet embellishment will also make an interesting topper for a ring. Flat elements are easiest with this technique or dome if you dare!



## RESOURCES

Silver clay: [www.metalclay.co.uk](http://www.metalclay.co.uk)  
PMC sheet: [www.bluebelldesignstudio.co.uk](http://www.bluebelldesignstudio.co.uk)  
Platinoxol oxidising solution: [www.cooksongold.com](http://www.cooksongold.com)

## CONTACT

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