

No. 03
{ TAB SETTINGS }



Exploring construction:

USING TEMPLATES FOR TAB SETTING

Created BY PATRIK KUSEK

Available at WWW.METALCLAYSUPPLY.COM

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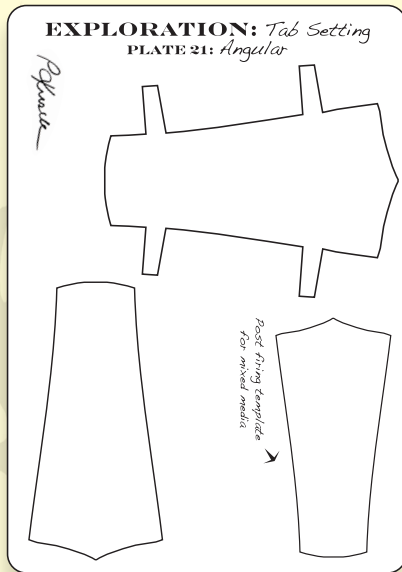
METAL CLAY: TECHNIQUE

{ USE TAB SETTINGS FOR MIXED MEDIA DESIGNS }

I CREATED THIS SERIES OF TEMPLATES BECAUSE I WANTED AN EASY WAY TO SET MIX MEDIA OBJECTS INTO SOME OF MY JEWELRY. Collage, enameled resins, polymer clay, glass, just about anything that is thin enough and that can be cut can be used. The process is easy and the base can be made with not only metal clay, but on silver, copper and brass sheet as well.

BASE TEMPLATE >
Use on fresh clay

PRE-FIRED TEMPLATE >
Use on fresh clay



POST FIRE TEMPLATE
ACCOUNTS FOR SHRINKAGE
Use with different media that cannot be fired



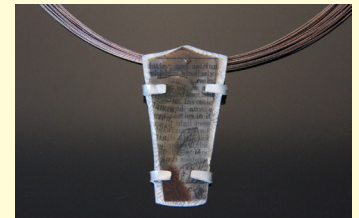
EXPLORATION: TAB SETTING PLATE 21: ANGULAR #56293



INSERT MEDIA TEMPLATE USED WITHOUT BASE TABS: SILVER METAL CLAY WITH AURA22

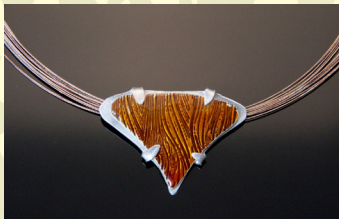


INSERT MEDIA: COPPER SHEET WITH COLORED PENCIL PATINA



INSERT MEDIA: ANTIQUE PAPER COLLAGE SEALED IN RESIN

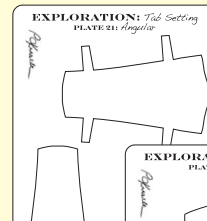
COLLECT ALL 4 TEMPLATES IN THE TAB SETTING SERIES



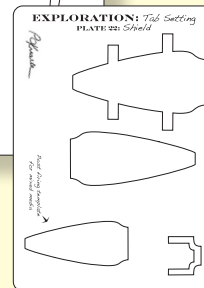
EXPLORATION: TAB SETTING PLATE 23: MODIFIED TRIANGLE #56290
INSERT MEDIA: SILVER METAL CLAY AND ENAMEL



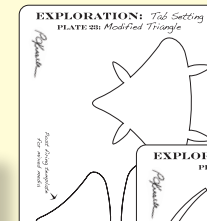
INSERT MEDIA: SILVER METAL CLAY AND AURA22, LOS



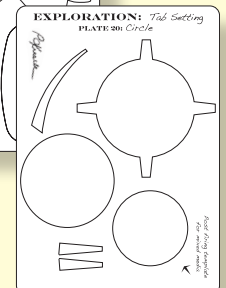
#56293



#56291



#56290



#56289



EXPLORATION: TAB SETTING PLATE 20: CIRCLE #56289
INSERT MEDIA: SILVER METAL CLAY AND ENAMEL



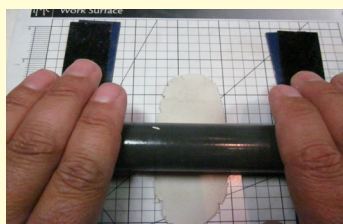
EXPLORATION: TAB SETTING PLATE 22: SHIELD #56291
INSERT MEDIA: SILVER METAL CLAY AND ENAMEL



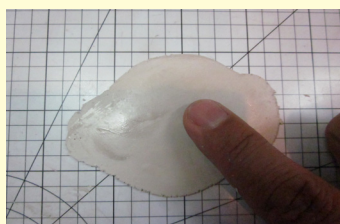
All textures used on the jewelry in this brochure are from the Woodland Chic Texture Sheet by Patrik Kusek #55352

THE TEMPLATE IS SECTIONED INTO 2 PARTS. The base piece template and the insert template. The insert template has two options: the pre-fired or the post-fired template. Use the pre-fired template much like you would use any metal clay template. The post-fired template is to be used on media that cannot be fired. The post-fired template already takes into consideration the shrinkage rate of silver metal clay. It does not account for high shrinkage silver clay, copper clay, bronze clay or any of the base metal clays. For tips on using these templates for copper or bronze clays visit my blog at www.patriksstudio.com.

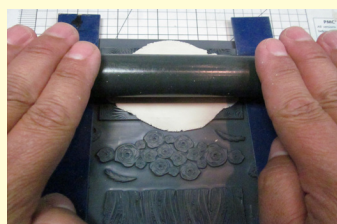
CREATE THE BASE



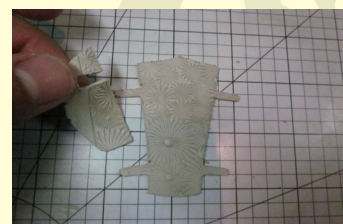
1 Use the "drop card" method to roll out the clay. Roll out the clay 1 card thicker than the final thickness. Since we want the final thickness to be 4 cards we'll first roll out the clay at 5 cards thick. Do not use any texture at this point.



2 Take the rolled clay and apply a thin coat of release agent onto the clay and also onto the texture sheet.



3 Place the lubricated clay face down onto the texture plate. Drop down one card thickness and re-roll the clay to it's final thickness of 4 cards thick.

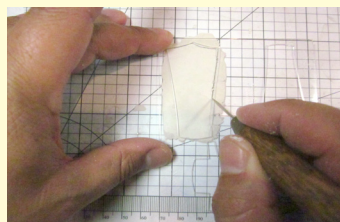


4 Lay the template on the clay and cut out the clay using a pin tool. Remove excess clay and dry. Sand the edges with sanding sponges. Add a bale or make a hole for a jump ring. Fire according to manufacturer's instructions for maximum strength.

CREATE THE INSERT IN METAL CLAY OR MIXED MEDIA

There are two options to use for the insert template: The pre-fire template for metal clay and the post-firing template for mixed media. Just about any media can be used. The material should be durable enough for use in jewelry. It should also be able to be cut into a shape. The thickness should be no larger than 1.50 mm.

OPTION 1) PRE-FIRE INSERT TEMPLATE: METAL CLAY

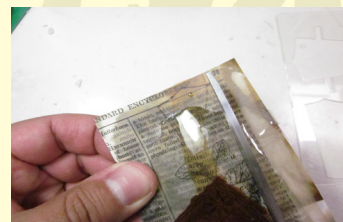


1 Roll out the clay at any thickness up to 4 cards thick. Set aside to dry and sand. Fire according to manufacturer's instructions for maximum strength.

OPTION 2) POST-FIRING INSERT TEMPLATE: MIXED MEDIA



1 Use the post firing template to trace the shape onto the media. In this case, mixed media collage paper covered in resin was used for the insert.

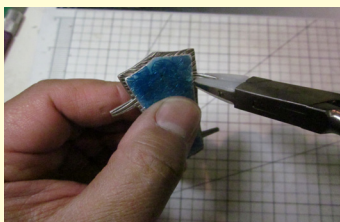


2 Cut out the media using scissors.

BEND THE TABS



3 Check the shape of the insert. The shape may need to be refined to conform to the final size of the base piece.



1 Use a nylon coated pliers to bend the tabs up about 90 degrees.



2 Using your fingers and/or the pliers, squeeze the tab down against the insert. The tab should hold the inserts firmly in place.

NOTE: METAL CLAY TABS WILL BECOME BRITTLE AND BREAK AFTER A COUPLE OF ATTEMPTS AT BENDING. BE ON THE SAFE SIDE AND DON'T COMPRESS THE TABS BEYOND THEIR LIMITS. PRACTICE TO KNOW THE LIMITS OF YOUR BRAND OF METAL CLAY.

COLLECT ALL 4 TEMPLATES IN THE POD SERIES!



SPECIMEN: LOTUS POD
PLATE 1: NELUMBO
#56288
SILVER METAL CLAY



SPECIMEN: LOTUS POD
PLATE 1: NELUMBO
#56288
SILVER METAL CLAY AND RESIN



SPECIMEN: MILKVINE POD
PLATE 2: MATELEA OBLIQUA
#56292
SILVER METAL CLAY



SPECIMEN: MILKVINE POD
PLATE 2: MATELEA OBLIQUA
#56292
SILVER METAL CLAY



SPECIMEN: MILKVINE POD
PLATE 2: MATELEA OBLIQUA
#56292
SILVER METAL CLAY



SPECIMEN: MARQUIS POD
PLATE 3: ELONGOSA MARQUIS
#56286
SILVER METAL CLAY AND RESIN



SPECIMEN: CHINESE LANTERN
PLATE 4: PHYSALIS ALKEKENG
#56287
SILVER METAL CLAY



SPECIMEN: CHINESE LANTERN
PLATE 4: PHYSALIS ALKEKENG
#56287
SILVER METAL CLAY

{ ABOUT THE AUTHOR }

PATRIK KUSEK



Patrik's unique vision for his jewelry designs has won praise from jewelry collectors both nationally and internationally. His experience in the worlds of design and fashion helped shape his creative vision and brand. He is a graduate of the Fashion Institute of Design and Merchandising and The Academy of Art University. He worked as a Fashion Stylist at Macy's San Francisco and was the owner and Creative Director of Wallop Design Group, a graphic design and branding company.

He currently is able to pursue his passion as a jewelry artist and instructor. He teaches metal clay workshops around the country as well as internationally. He is one of 9 senior instructors for Rio Grande and teaches Rio Rewards PMC certification workshops internationally. He was a featured artist on HGTV's "That's Clever." Patrik's work has been published in numerous books and publications such as 500 Pendants and Lockets, New Directions in Metal Clay: 25 Creative Jewelry Projects By CeCe Wire, Lapidary Journal and MJSA Journal, among others. He was recently a featured artist in Ornament Magazine. He has written articles for Art Jewelry Magazine, Metal Clay Artist Magazine and has authored numerous tutorials for Whole Lotta Whimsy, Aftosa, Rio Grande and CraftCast.com. He is also the recipient of the 2007 Saul Bell Award 1st place in PMC.

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For more ideas and tips on using the templates visit my blog at www.patriksstudio.com