

How to Read This Book

The projects in this book have been written and re-written while I was teaching them over an entire year, at my studio and other places in the world. The students' contribution to this book is invaluable. Even if you choose not to make all the projects, I recommend reading them all in the order in which they are presented, since techniques in later projects rely on techniques introduced in earlier ones. This includes the information introduced in sidebars. The book starts with a technique that is used in almost all the other projects, then advances from simple techniques to more and more complicated ones. Some projects combine techniques that were demonstrated in earlier projects.

My blog, www.hadarjacobson.com/blog, should be regarded as a companion to this book. The book does not address firing issues, since the information on this topic tends to change rapidly. On the blog you will find ongoing discussions and updates on these issues. The blog also features an Instruction Manual that includes all you need to know about firing, the nature of metal clay, the firing process, firing boxes, carbon, programming instructions, compatibility charts, testing instructions, a checklist, and firing schedules that have been proven to work with most brands of metal clay. The Instruction Manual is updated on a regular basis, and a message is sent to blog subscribers with every update.

The advent of the different metal clays opened up a world of possibilities for playing with colors. My first instinct was to study polymer clay techniques and apply them to metal clay. I soon realized that in most cases this doesn't work. This is due to three main differences between the two media: 1. consistency, 2. range of colors, and most important – 3. alloying: the fact that metal clay is fired at high temperature causes some alloying between adjacent metals, and the colors seen before firing may be very different from those seen after firing, to the point that the technique used does not accomplish its goal. I had to give up on certain color patterns that are possible in polymer clay, and achieve other patterns using different techniques. Stretching and expanding, for example, is vastly used in polymer clay, but in metal clay it will cause “bleeding” of one metal into another, and the effect may be disappointing. When using metal clay, we need to compress and condense rather than stretch and expand, in order to achieve crisp, contrasting patterns of colors. The main tool that is used for this purpose is a clay extruder. The clay extruder, by forcing a larger mass of clay through a smaller hole, does exactly that: condense and compress.

The techniques introduced in this book are: inlay, bulls eye canes, mokume-gane, wood grain, stripes, gradient surfaces (in which one color gradually blends into the other), mixing colors (to create rose gold color, sterling silver, shibuichi, and other golden hues), and additional techniques for combining different metals. Mokume-gane literally means “wood grain metal,” but wood grain is only one instance of the variety of mokume-gane designs represented in this book.

Table of Contents

How To Read This Book 5

Inlay 6

Bulls Eye Cane 9

Circle and Square Earrings 23

Framed Circle and Square Earrings 14

Quilts from Cane Slices 16

Beads From Cane Slices 20

Distorted Slices - Flat Pendant 24

Condensing in an Enclosed Space 26

Hollow Forms - Lentil Pendant
and Teardrop Earrings 28

Hollow Forms - Elongated Lentil 30

Hollow Forms - Cabochons 32

Condensing in a Clay Box 34

Reverse Box 37

Multiple Canes - Double-Sided Earrings 39

Multiple Canes - Double-Sided Necklace 41

Multiple Canes - Mirror Image Earrings 42

Multiple Canes - Spinning Earrings 43

Multiple Canes - Mirror Image Square Bead 45

Multiple Canes - Veins 48

Wood Grain Rippled Earrings 50

Wood Grain Tube Earrings 51

Wood Grain Pillow Earrings 53

Wood Grain Stick Necklace 55

Wood Grain Donut 58



Collage, by Hadar Jacobson.



Cane Slice Pendant, by Lynn Latta.



Grand Canyon Pendant, by JoAnn Sartorius.

Mokume-Gane - Rectangular Earrings 61
 Mokume-Gane - Earrings in Other Shapes 63
 Mokume-Gane - Indenting 64
 Mokume-Gane - Sanding 66
 Mokume-Gane - Rock 67
 Mokume-Gane - Flat Hollow Form 69
 Mokume-Gane Bracelet 71

Gradient Circles Pendant 74
 Gradient Shrimp Earrings 77
 Gradient Branch Slices 79
 Gradient Seed Pod 81
 Gradient Leaves 83
 Gradient "Gemstone" Necklace 86
 Gradient Red Creek Jasper 88
 Gradient Foldies 91
 Picture on Gradient Background 93

Mixing Colors - Striped Flat Earrings 96
 Mixing Colors - Four-Metal Striped Earrings 97
 Mixing Colors - Striped Hollow Forms 99
 Mixing Colors - Striped Flowers 101
 Mixing Colors - Ocean View Pendant
 with Rose Bronze 103
 Mixing Colors - Rose Bronze Rock 107
 Mixing Colors - Onlay Earrings 109
 Mixing Colors - Shibuichi
 and Sterling Silver Earrings 111

White Bronze Inlay Earrings 113
 White Bronze Overlay Earrings 115
 White Bronze Overlay Link Necklace 118
 Speckled Steel 120
 Magnetic Clasp 123
 Undercuts 124
 Index 128



Lope Ear and Little Spot, by Patricia Roach.



Earth Flower, by Alicia Buckler-White.



Landscape, by Laurie Frederick Cohen.