

ClayTime  
with CF

# Drama Deluxe

Designed by Christi Friesen

Sometimes, you just need a little drama in your life! This project will help you create a piece of wearable art that is not only dramatic, but so comfortable that you may just forget that you have it on... until everyone tells you how awesome you look!

*Project instructions begin on p. 57.*

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# Drama Deluxe

Designed by Christi Friesen  
Continued from p. 22.

## Materials:

- Polyform®  
1/2 pkg. Premo! Sculpey  
Polymer Clay—Gold  
Translucent Liquid Sculpey™  
(liquid clay)
- Alacarte Clasps:  
24 in. WireLuxe™—Laguna  
6–8 in. Crystal chain
- 2 Magnets (strong, small, and flat)
- Fire Mountain Gems and Beads®  
30mm x 14mm SWAROVSKI ELE-  
MENTS Navette Pendant (Art. 6110)—  
Golden Shadow, #H20-2834CR
- SWAROVSKI ELEMENTS:  
4 8mm Cabochette Beads (Art. 5026)—  
Light Turquoise (263)  
8 6mm Briolette Beads (Art. 5040)—  
Light Turquoise (263)  
9 4mm Xilion Beads (Art. 5328)—Blue  
Zircon (229)
- 23k Gold leaf (or gold-colored metal  
foil)\*
- Lisa Pavelka Poly Bonder™\*
- 4 in. 20-ga. Wire—gold or brass
- Jacquard Pearl Ex Powdered Pigment—  
Aztec Gold (mica powder)\*
- Acrylic paint—burnt sienna
- 1 8mm Heavy-gauge jump ring—gold
- 10 4mm Jump rings—gold
- 21 Head pins—gold

## Tools\*:

- Chain-nose pliers (2 pairs)
- Clay-conditioning machine (or roller)
- Cutting blade
- Needle-nose tweezers, pliers
- Needle tool
- Oven and oven thermometer
- Paintbrush
- Pan or tile
- Round-nose pliers
- Sculpting tools (I recommend the  
“WIA” tool from *CF Originals*)
- Sponges (well-wrung)
- Teflon® sheet or a piece of clean, stiff  
paper
- Wire cutters
- Wubbers™ Looping Pliers (or round-  
nose pliers)

## Additional Supplies:

- Basic beading supplies

\*Available through  
[www.christifriesen.com](http://www.christifriesen.com).

For contact information for the above-list-  
ed sources, see *Sources of Supply* on  
p. 85.

**Dimensions:** 26 in.  
Intermediate project

## Econo-tip:

- Instead of crystal cup chain, try embell-  
ishing your clay with some small single  
crystals that you might have left over  
from other projects.

## Instructions:

1. Drape your piece of WireLuxe™ around your neck. Trim off the excess (usually just a few inches). It should wrap around and come to a “V” in the front. Let it hang down as far as you find comfortable. Use scissors to trim the excess off one end so that both ends come together, with one end overlapping the other. Set aside.

2. Condition the Clay using your hands, a roller, or a Clay-conditioning machine to get the Clay soft and flexible. Just roll, fold, and roll again until it's nice and bendy.

3. Roll some of this Clay into a sheet about as thin as a dime. Use a cutting blade to slice it into a 4-in. strip that's about as wide as the WireLuxe™ strip. Use a needle tool to press a slight indentation in the center (**Fig. 1**).

4. Lay the WireLuxe™ down on top of the Clay strip so that the end of the WireLuxe™ comes to the center indentation. This will be the right-hand side of the neckpiece (as you look at it), which will be on the top. Press the WireLuxe™ into the Clay gently. Spread some liquid clay over the surface of the WireLuxe™, and then fold the Clay over to sandwich it inside the Clay (**Fig. 2**). The liquid clay will help the Clay really grip the WireLuxe™.

5. Pinch along the edges to seal the Clay around the wire. Make sure that none of the wire pokes out (you can use a little bit of additional Clay to cover any thin areas if you need to). Smooth the edges with your finger.

6. The necklace will be held together in the front with magnets. Nifty, right? Press a magnet into the lower part of the Clay (**Fig. 3**). If you bake the magnet, it will lose most of its magnetism, so either remove it before baking or replace it with a new magnet after baking.

7. Now it's time to embellish. I took my inspiration from bullion embroidery, which is a type of embroidery using wrapped threads, dimensional patterns, and lots of gold. Polymer can mimic that look. Roll a little bit of Clay into a short snake (with points at both ends). Curl one end of the Clay into a loose coil. Coils and curls are prominent design components in bullion embroidery, and they look pretty good with Clay too.

8. Press the coil of Clay onto the bottom of the tab of Clay. Make a few more and press them on. Press gently—just enough to get the Clays to grab (**Fig. 4**).

9. Add some snakes of Clay above the coils, all the way up to the top of the Clay tab. Bend the snakes around the side and press them onto the back side (**Fig. 5**).

10. I wanted a feather-shaped swoop of Clay to be the main component of the front section. Roll a bit of Clay into a teardrop shape, and then flatten it with your fingers, forming it into a feather shape (**Fig. 6**). It should be about as thick as a quarter. Set it aside for now.

11. Cut a few inches of 20-ga. wire. Pinch it in half with the pliers, and then wrap one end around the other to make an open circular loop with a wrapped neck. Use wire cutters to trim off the excess wire ends, and pliers to bend a hook in one end (**Fig. 7**). This will hold the loop securely into the Clay.

12. Press the hook end into the tip of the Clay, so that just the loop (and maybe just a little of the wrapped neck) is visible. Press firmly. Add a small bit of Clay over the top of the hook and blend it into the Clay to smooth it.

13. Gently lay that feather shape that you set aside earlier onto the Clay to see if it fits, and to see how much more detail needs to be added before we press this piece into place. The tip of the feather should rest right on top of the loop (Fig. 8). Adjust the size. Notice what other parts of the Clay need to be embellished with details.

14. Add a few more Clay details to start filling in the blank areas (Fig. 9). Press the feather shape into place.

15. Roll out a very thin snake of Clay. Wrap it around the needle of a needle tool (Fig. 10). Use your fingers to gently hold the wrap of Clay, then twist the needle tool so you can pull it out, leaving a strand of wrapped Clay. With a cutting blade, slice the strand in half lengthwise. Make lots of strands and press them onto the Clay along the edge of the feather shape, and wherever else it looks good! You can also echo the embroidered look by pressing lines along snakes of Clay with the tip of your needle tool.

16. Are you ready for a bit of sparkle? Me too! Decide where you want the strand of crystals to sit, and cut it to the right length. Press it firmly into the Clay (Fig. 11). Needle-nose tweezers can help lay it down accurately, and a little dab of Poly Bonder™ glue on the back side of the metal links will secure it to the Clay permanently.

17. Once you like how it all looks, it's time to do the other side of the necklace. Cut out another thin strip of flat Clay and sandwich the other end of the WireLuxe™ in it, in the same way as the first side. I made this strip a little shorter by about a third, for contrast.

18. Add coils and snakes of Clay and some crystal chain in the same way as before. No need to have any details on the lower portion of the Clay, since it will be covered by the other side of the necklace piece.

19. Press a magnet into place in the lower part of the Clay to correspond to the magnet in the other piece (Fig. 12). Be careful about getting them close to each other right now, or the magnets will snap together and pull out of the Clay.

20. Covering your Clay with gold leaf is easy: the gold grabs right onto the Clay and bakes on permanently. Real gold leaf is very flexible and molds to all the curves and detail lines of the Clay beautifully. You can use a gold-colored metal leaf or foil instead, but make sure that you get the softest and most flexible stuff you can. The loose flakes work well.

21. Add the leaf by pressing the gold onto the surface of the Clay gently so that sections of it pull away from the carrier paper and stick to the Clay. You can use a finger or a soft paintbrush to push it onto the Clay (Fig. 13).

22. Once a piece has pulled off, use a paintbrush directly on the leaf to press it down onto the Clay so that all the gold is in direct contact with the Clay. You will see it mold onto all your sculpted details. Add gold to both halves of the necklace. Repeat the process until as much of the Clay is covered as you think looks good. I purposely left some small spots uncovered to add a bit of interest to the finish.

23. Use gold-colored mica powder to add more shine to any Clay areas lacking gold leaf. Just brush on a generous covering of powder; it will stick to the raw Clay (Fig. 14).

24. Once I was finished with the gold, I thought that the left side of the necklace needed a bit more drama to balance the design. If you think yours does too, roll out two balls of Clay, shape them into ovals and flatten them with your fingers. Press one underneath, add some liquid clay to the WireLuxe™, press the other on top, and push to connect (Fig. 15).

25. Add Clay flourishes and details, and then add the gold leaf (Fig. 16).

26. Now you're ready to bake. Carefully remove the magnet, but don't mess up the indentations that they were in because we'll glue them back into those indentations later. Polymer Clay fuses in the heat to become strong and, if baked properly, slightly flexible so the Clay will not break. To bake properly, a larger oven is better for consistent heating. Too hot and the Clay will scorch, too cool and it will not fuse (and therefore will be brittle). Use an oven thermometer in the oven to monitor temperature accuracy.

27. Preheat the oven to 275°F (130°C), or according to the manufacturer's suggestions if you are using a different brand of Clay. Lay the necklace down on a Teflon® sheet or a piece of clean, stiff paper, and then lay that on a pan or tile. Bake for at least 45 minutes. The heat will not affect the crystals, gold, or the WireLuxe™! After baking, turn off the oven and let the piece cool completely.

28. Working on a small area at a time, brush some burnt sienna paint directly onto the gold Clay, getting into all the details. Immediately use well-wrung sponges to wipe the paint off the surface completely, leaving it only in the cracks and details (Fig. 17). Repeat the process until all the golden Clay has been antiqued. Be careful not to get any on the WireLuxe™.

29. One more bit of drama: crystal! Slide each of the Crystal Beads onto a head pin and create a wire-wrapped loop at the top. Set aside for a moment. Open the large jump ring, slide on the Navette Pendant and half the wire-wrapped Crystals in front, and attach it to the loop at the bottom of the clay pendant. Close the jump ring. Use 4mm jump rings to

attach the remaining Crystal danglers to fill up any open gaps. You want the Crystals to "fluff" up and make a statement.

30. Finally, use Poly Bonder™ to reattach the magnets (Fig. 18). Make sure they are facing the right way so they will attract each other and not repel (mark the back sides with a marker so you'll know which sides go down).

Questions? E-mail us at [editors@beaddesignstudiomag.com](mailto:editors@beaddesignstudiomag.com).

To learn more about Christi, visit [www.christifriesen.com](http://www.christifriesen.com) or our Magazine Contributors page online.



