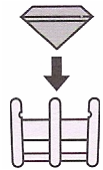


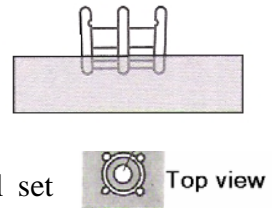
ATTACHING AND SETTING STONES INTO PURE SILVER SETTINGS

There are several methods of attaching and securing Pure Silver Settings to Art Clay. In all cases check to make sure the stone will fit the setting. The prongs can be bent out slightly using small flat nose pliers to accommodate the stone. The stone must set easily into the notches of the setting. The girdle or widest area of the stone should set into the notches of the setting with enough of each prong to go over the edge of the stone.



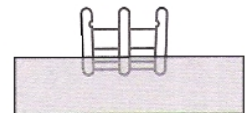
Ball Setting

1. Make a ball of clay a little larger than the diameter of the setting. Press setting into the ball until the bottom of the upper ring is level with the top of the ball of clay.
2. Fill any gaps with paste or syringe type. Once the piece is fired the clay will lock the setting into place. Smooth with a damp brush. You may make a small hole in the center if you choose. This also insures the point of the stone will set properly.
3. Dry. Once completely dry you may add the ball and setting to your project with paste or syringe type. Dry the piece again, finish in greenware and fire with a kiln, torch, or gas stove. When torch firing pieces containing settings, be careful not to over heat and melt the prongs.



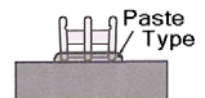
Direct Setting into Soft Clay

1. Press the Pure Silver Setting directly into your soft clay project until the bottom of the upper ring is level with the surface of your project.
2. Add Art Clay paste or syringe type to fill any gaps. Once the piece is fired the clay will lock the setting into place. Smooth with a damp brush. You may make a small hole in the center if you choose. This also insures the point of the stone will set properly.
3. Dry completely, finish in greenware and fire with kiln, torch, or gas stove. When torch firing pieces containing settings, be careful not to over heat and melt the prongs.



Surface Setting onto Dry Clay

1. Determine where you wish to incorporate the Pure Silver Setting into your project. You may choose to drill a small hole where you wish to place the setting. Dry and finish the piece.
2. Using the syringe make a circle of clay and place the setting into the wet clay. Smooth with a damp brush and dry again.
3. Add additional circles of clay with the syringe until the clay is up to the bottom of the second ring of the setting. Smooth with a damp brush. Carefully re-drill the hole from the back if needed. (Please note: You can also use paste type to attach the setting.)
4. Dry completely, finish in greenware and fire with kiln, torch, or gas stove. When torch firing pieces containing settings, be careful not to over heat and melt the prongs.



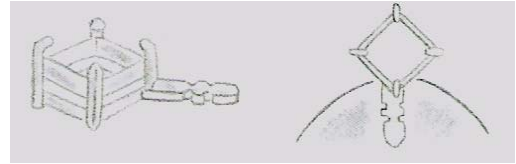
Attaching Setting with Oil Paste to Fired Project

1. Place a small amount of Oil Paste onto the fired and finished project. (Use very thick Oil Paste and smooth with a tiny amount of the thinner after the Oil Paste is dry. If your Oil Paste is very thin leave the lid off for a while and it will get thicker. This paste runs and it takes several coats drying in between each application.) Place the pure silver setting into the Oil Paste and allow to completely dry.
2. Add more Oil Paste until it covers the bottom ring. It does not have to come up to the bottom of the second ring but be sure there is none of the metal of the bottom ring visible. Dry and smooth with thinner using a brush.

3. Dry completely and fire at 1560°F for 10 minutes. (The recommendation from Japan is to fire Oil Paste at 1560°F for 10 minutes.)

Setting Tongue Settings into Soft Clay

Tongue settings have a small extension on one side of the setting to insert into the Art Clay.

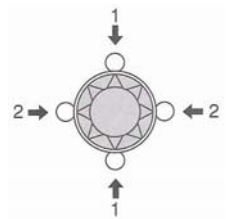


1. In creating the project, consider that the clay needs to be at least three times the thickness of the tongue.
2. Insert the tongue into the center of clay area you wish to add the setting. Press the setting into the clay until it is secure and clay extends in between the first and second ring to help lock it into the clay. Add paste or syringe type if needed and smooth with a damp brush.
3. If you wish to add the tongue setting to a dry project drill a hole and then paste the tongue. Add paste or syringe type to secure in between the first and second ring of the setting. (It is not very strong when attached to the back of a project and pasted on, as is occasionally done with screw eyes. It is also difficult to fire the tongue setting on using Oil Paste for the same reason.) Tongue settings can be attached to dry projects by adding syringe or clay elements over the tongue of the setting.)
4. Dry and fire.

Setting Stones after Firing and Finishing

The last thing you do is secure the stone into the setting. I recommend the use of magnifiers when setting stones.

1. Place the stone into the setting. Make sure it is sitting evenly in the prongs.
2. Using small flat nose pliers, gently squeeze opposing prongs toward the stone. Repeat with other prongs.
3. Press prongs onto the surface of the stone using a rocking motion with the pliers on opposing prongs.
4. If possible, place the piece onto a rubber block for support, and gently press with the back of a small flat file. Always support tongue settings when tightening prongs as they have only one point of contact with the main piece.
5. If you can get one jaw of the flat nose pliers under the edge of the setting and the other on the prong you can gently press the prong onto the surface of the stone.
6. Check to see if the stone is setting straight. If not press gently on the prong where the stone is highest.
7. It may be necessary to carefully coax the opposing or lower prong up and back slightly so the stone will set straight. Remember to tighten all prongs again, after any adjustments.
8. Check to see if the stone is tight by using your fingernail or the edge of a craft knife. The stone should not move side to side or up or down.
9. If prongs are rough or snag, you can finish them using 2000 grit wet/dry sand paper.



*If you do not have the flat nose pliers, you may use end of tweezers to gently close each prong in order as shown below until all prongs are tightened and the stone is secured.

