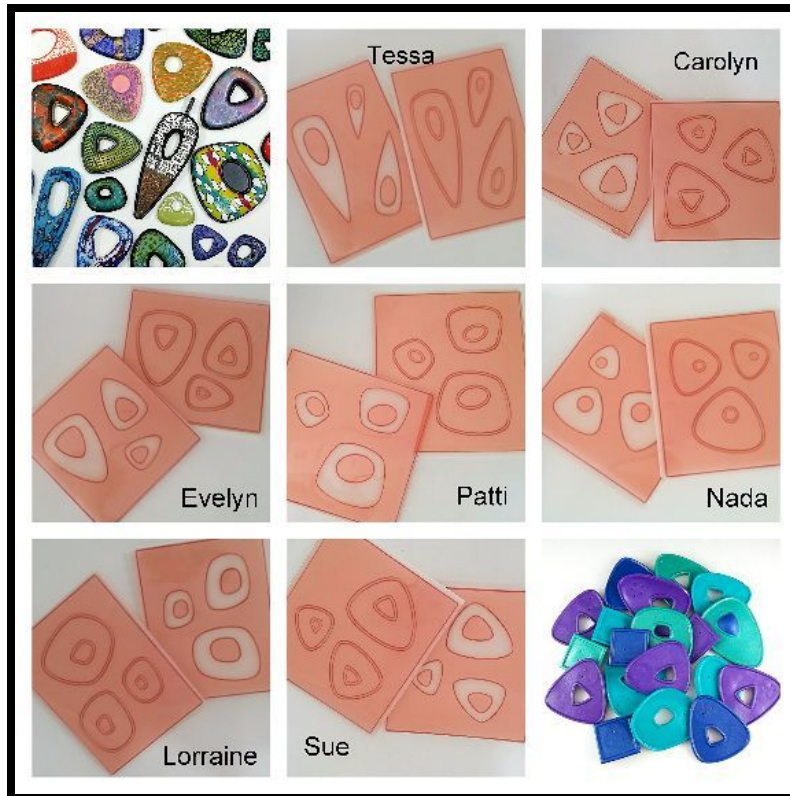


CaBezel Jewelry Molds-The Holy CaBezels*

Tools for Creating Perfect Cabochons and Bezels Every Time!



Thank-you for your interest in the CaBezel Jewelry Molds

**CaBezels are awesome tools, especially if you sell your jewelry at shows or on-line.
Achieve Consistent Results, Effortlessly!**

As you may have already guessed, the CaBezels were named this because one part of the mold creates a **Cabochon** and the other creates the matching **Bezel**. **CaBezel!**

This is the third in our CaBezel series.

The 1st series was **The Originals**.

Most of the *Original* molds feature 3 or more different shapes in one mold except for Get To The Point! and Frame it. These have just one shape repeated multiple times so it makes fast work when you need several of the same shape.

The second series was **The All-In-One's**. In this series the cab and bezel are all in the same place and this time the bezel doesn't hug the cabochon like it typically would. Instead, the bezel is recessed and the cabochon sits above it.

Then, **The Cuff Bracelet** molds were created. Since there were only two we didn't call them a series. Hmmmmm

The Holy CaBezels are the third in the series. They are very similar to the Originals except these ones all have holes to cut out and there is just one shape but in 3 different sizes so they are perfect for making matching jewelry sets.

NOTE: The cabochons and bezels even look fabulous on their own. The baked bezels can be lined with decorative papers and topped off with resin and the cabs look great hung with a cord through the center.

If you have used the Original CaBezels before then you already know how to use these.

TIP:

The Holy CaBezels work the exact same way, however a valuable tip for cutting out the small hole is to wait until they are baked! As soon as they come out of the oven use a sharp scalpel to cut out the holes. It is so much easier as there isn't any drag on the blade to create rough edges.

If you find it difficult to cut around the outside edge of the bezel then you can also wait to cut it.

While still warm use a pair of scissors! It is so easy. (Please be careful not to burn yourself on the hot clay).

Let's Get Started using the Holy CaBezels!

You will need:

Polymer clay of your choice (conditioned and sheeted using a [pasta machine](#), [acrylic rod](#), [scalpel](#), [tissue blade](#), [paper](#) to work on, spray bottle with water to be used as a release. (If using Fimo brand clay, use a suitable, recommended release like cornstarch.)

We Should Create the Bezel First.

Creating the Bezel:

(We will assume that you have some experience with polymer clay already).

Sheet a piece of clay on the thickest setting of your pasta machine. (Make it larger than your chosen shape). Lay the clay on top of paper.

Lightly spritz the mold with water and then place it down on the clay.

Take your acrylic rod in your fist and firmly rub the flat end over the bezel mold. (There is no rolling here). Rotate the mold clockwise and continue rubbing.

If using firmer clay like Kato, it may require more passes.

You can tell if the clay is up in the mold when the mold takes on the colour of the clay.

Once you are sure that the clay is well up into the mold, lift it off. Voila!

Oh Ohh. Have you pressed harder in one spot, or not enough in another? That's OK, the translucency of the mold allows you to lower it back down in the correct place and try again.

I find that I tend to lean harder on the right side when rubbing the rod over the surface so that is why I suggest rotating the paper a few times to get a consistent result.

Don't worry, this process becomes very easy with a little practice.

Once happy with the result, leave the clay stuck to your paper.

Cutting out the Bezel:

If there is water on the clay, lightly dab it off with a tissue.

Mark your starting point with a little tick so that you will know when you have gone around the shape completely.

Use a sharp scalpel and hold it parallel to the edge of the bezel. A dull blade will cause drag and you won't get a clean result.

When cutting curves with a scalpel, move the paper *not* your blade.

Once you have gone around the shape, leave the bezel stuck to the paper and peel away the excess clay from *around* the bezel.

You now have a nice smooth bezel. Wasn't that easy?

Bake on the paper according to the clay manufacturer's instructions.

Tip: If the outer edge has a rough spot you can smooth it lightly now with your finger or a smoothing tool *or*, wait until after it has been baked and give the edge a light sanding once cooled).

See the **TIP** above for a different way to cut them out.

Tip: This is a good place to add powders like PearlEx or PanPastels as they will bond with the clay in the oven.

Because I like the metallic look for my bezels I will often use scrap clay and almost always use some type of gilding paste or powder on them.

Carolyn Good of 2 Good Claymates uses gorgeous, bright colours when she works with the CaBezel molds so there is quite a contrast between her work and mine. It may have something to do with the fact that she created a tutorial for a [Colour Mixing System](#) years ago. It isn't a free tutorial (she already gives so much away for free) but she really knows how to create colour and her card system is the bomb for keeping it all so organized. I am so grateful that she is such a fan of the CaBezels!.

Note: The thickness of the clay used for the bezel is a personal choice. The inside depth of the bezel will *not* change, only the outside edge thickness will.

You don't want to go so thin that the clay tears. I usually use 1 layer on the thickest setting of my pasta machine but have sometimes opted to use 2X that.

All makes of pasta machines are different so explore your options by trying different thicknesses. Keep the weight of the piece in mind.

Creating the Cabochon:

While the bezel is baking you can start creating your cab.

You may want something special to create the cabochon. This can be anything from your favourite decorative veneer or complex canes, Mokume Gane or faux stone, ivory or wood.

Tinted translucent clay is also a pretty choice. Of course a solid colour of clay can be used too.

If you need some ideas, check out the CaBezel gallery [here](#)

We will begin by building a stack. This will consist of 2 layers of clay on the *thickest* setting of your pasta machine.

Make sure the clay is quite a bit bigger than the cabochon shape on the mold.

There are many options for creating your stack. All of the layers can be the same or the under layers can be scrap with a thin slice of your favourite veneer on top.

Keep in mind, if your top layer is a high contrast to the underside, care will need to be taken to conceal this on the sides of the cabochon. (Or, you can always use a colourant such as [gilding wax](#) to cover the edges too). [Viva Decor Inka Gold](#) and [Art-C Wax](#) are favourites of mine as are Baroque Art Gilders paste.

Alternatively, if using decorative clay like a cane slice, you can use 2 thick slices of the cane to create your stack. The design then goes all the way through the stack so no need to cover the edges afterwards.

This means very little effort working the edges but it will use up more of your cane etc.

Let's just use a solid colour this time so you can see how quickly and easily you can get results. (A tinted translucent or faux stone is another easy choice).

Place your stacked clay on a piece of paper, decorative side up. Lightly spritz the mold with water. Place on top of the clay.

Because these molds are translucent you will be able to place it exactly over the part of any veneer that you think is the prettiest..

Use your acrylic rod in the same manner, and rub over the mold. Rotate once or twice just so that the pressure you applied is even. In no time at all the line will be impressed. Lift off the mold to reveal the cabochon.

It doesn't look like much yet because some of the thickness is only revealed once cut.

Holding your sharp scalpel parallel to the cab, cut around the outer edge and remove the excess clay.

TIP: Remember it's easier to turn the paper than it is to move the scalpel.

You now have a beautiful, smooth cabochon that doesn't require any sanding! So easy right?

Pick up the paper and then gently remove it from the cabochon being careful not to mis-shape it.

Place this cab into the cooled, baked bezel.

You will notice that there is a bit of space between the cab edge and the bezel. Using your thumb with feather-light pressure, coax the clay towards the edges using a downward rolling motion of your thumb. Be careful not to press the center area at all, just the edges, as you want the center to remain the highest point.

If you need to cover the edges because you used a veneer over scrap, rock your thumb gently while stretching the pretty layer slightly to cover the scrap clay.

Don't try to do this in one go-around. Be patient. I will often go around lightly 2 or 3 times to achieve the desired result.

Once you have some practice this takes no time at all.

Alternatively, you can add some pigment to the sides of the cab once baked. If the under layer of the cabochon is the same colour as the bezel it will blend in visually and be barely noticeable. (Example: you've used black clay to create both the bezel and the 2 thick under layers of your stack).

You can go ahead and bake the cab now. For best results, leave it inside the baked bezel to avoid mis-shaping it.

Bake the clay according to the manufacturer's instructions.

An Alternative Type of Cabochon- Textured

Make your solid coloured cab as described above. Place inside the baked bezel.

Now find a texture that you like and gently press it into the cab, giving the edges some extra attention by bending the texture around the sides. (Small lightweight textures are easier to control while allowing you to be gentle).

You will notice that the cabochon has probably crept over the baked bezel line a little. You will need to gain control and gently push it back inside. This is done easily using a flexible tissue blade and gently pushing on the edge of the cabochon.

You can rub the raised texture with a wax paste or colourant of your choice now, *OR* bake the cab and bezel together. While still warm, bend the bezel edges down slightly to pop them apart.

You can now embellish the cab any way you like without the worry of getting it on the bezel.

To put them back together, rough up both surfaces to create some "tooth" use your glue of choice. If the embellished cab can withstand another baking then any liquid clay can be used as the glue to permanently hold them together.

Tip: I prefer to use [Loctite Gel](#) or a [2 Part Epoxy](#). You may have a proven favourite too.

TIP: If you don't think you will be separating the cab from the bezel for any reason once baked, I would suggest roughing up the inside of the baked bezel slightly and adding a drop of [liquid clay](#) before placing the un-baked cab inside. This will provide that extra bit of insurance for you especially if you sell your work.

Let's Make It Wearable

Necklaces:

There are several options for wearing your finished piece. Using clay, add a channel to the back to accommodate a cord. Or add a pin back so it can be worn as a brooch and then use a [converter](#) when you want to wear it as a necklace.

Use glue-on metal bails or make your own from clay. Alternatively, before baking; Insert eye pins or bend some steel wire and create your own bail of any shape.

The holes in the center of this series of CaBezels lend themselves to using the holes for stringing cord though.

Keep in mind that many of the CaBezel molds create over-sized, head-turning, statement pieces of wearable art so show them off by using cording that matches the weight of your piece visually.

Shades of Clay has [Buna cord](#) that ranges from 1.5mm all the way up to 12.7mm (that's 1/2" thick!). Consider using several strands of thinner cord for an interesting effect. [Leather](#), [SoftGlas](#) and Sari Silk are other great options too.

Bracelets:

One idea for joining several shapes together is to embed a wire on the back. Leave the ends long enough on each side so that you can create loops. The wire can be added after the first baking by adding a very thin sheet of clay to the back, use a knife to cut away the excess, position the wire, cover with another very thin sheet, trim the edges again and re-bake.

Or instead, add a sheet of clay (with a bit of thickness) and impress a channel from end to end cover with a thin sheet, trim and re-bake.

Earrings:

So many possibilities here with the small shapes. Drill a small hole to accommodate a jumpring to attach to a fish hook type finding.

Embed wires or embed stud findings in the back.

The CaBezel molds are wonderful tools to get you started creating One-of-a-Kind (OOAK) jewelry.

The entire line up of CaBezels including [The Originals](#), Cuff Bracelets; [Triple Thin](#) and [Single Thick](#) options, [The A-I-O's](#) and the brand new [Holy CaBezels](#) can be found [here](#).

Looking for some inspiration?

Try the [Galleries](#) at Shades of Clay. This [Gallery](#) is specific to the CaBezels

Look for my instructional videos [here](#).

Warning: Some of these are vintage videos. New, modern ones are in the works!

Join the conversation on [FaceBook](#), share what you've created and "Like" us while you're there. :)

Show us what you've made by sending us images by email. If you're on Instagram, use the hashtag #cabezels.

Questions? I'm here to help wendy@shadesofclay.com

Cleaning instructions:

If your molds get dirty you can clean them up with mild soap and water.

NEVER use ammonia or any other harsh cleaners. It's never a good idea to leave polymer clay on any surface because a reaction may occur (this

applies to the CaBezels as well).

For a long life, keep your molds out of direct sunlight. When not in use a dark drawer is their favourite spot.

I know you will enjoy creating beautiful keepsakes with your CaBezel molds.

Thank you for letting me be a part of Your Creative Journey.

Wendy Orlowski

The following examples were created by
Carolyn Good
[2 Good Claymates](http://2goodclaymates.com)

