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making Jewellery

50 PROJECTS
INSPIRED BY
CATWALK
FASHION FOR
AUTUMN/WINTER 15/16

In this issue...

Shrink plastic, wirework, polymer, leather, and more...



CORK
6 STEPS



WIREFORM
6 STEPS



SHRINK PLASTIC
6 STEPS



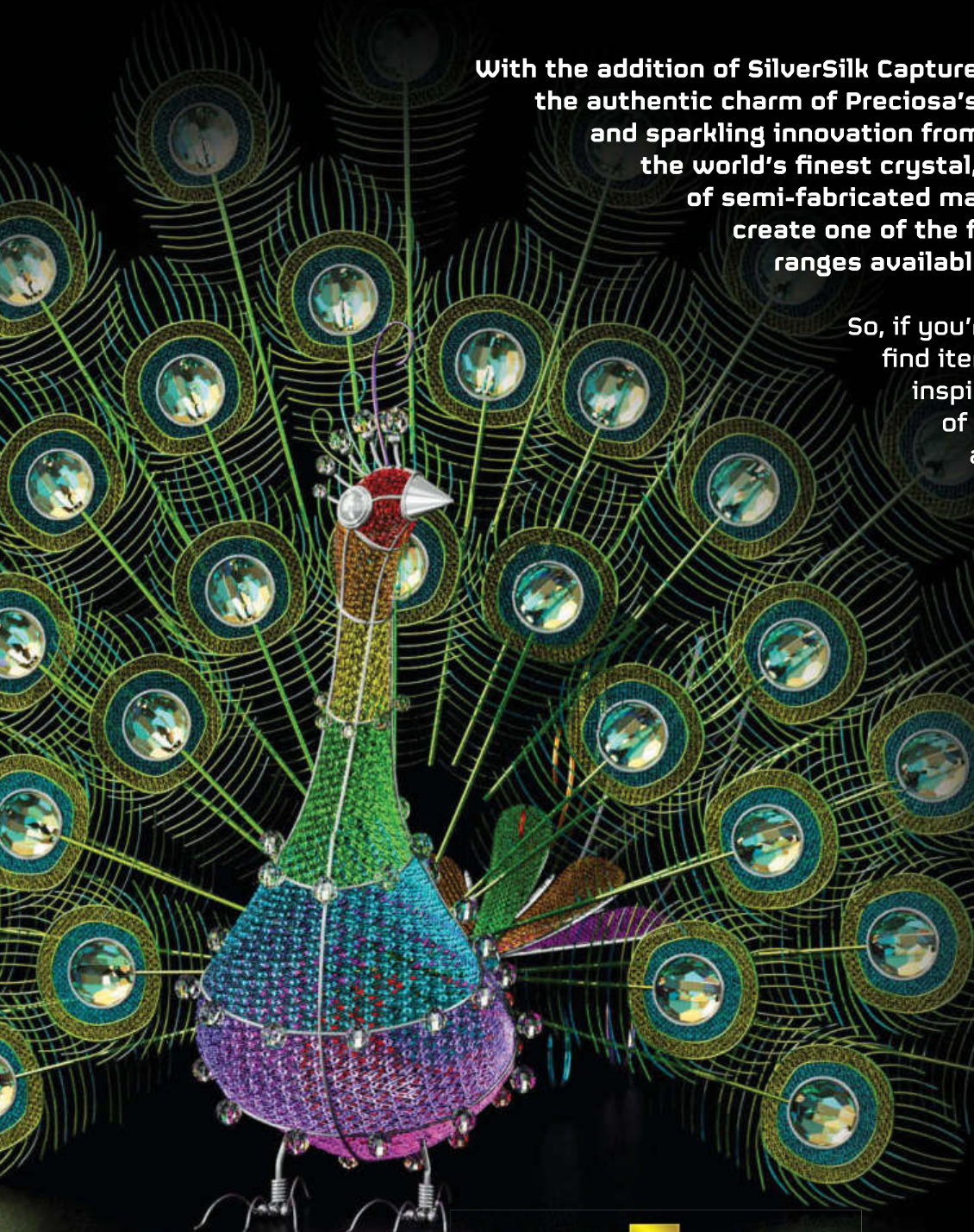
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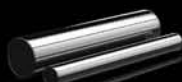
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Findings



Tube



Wire



Chain



Chemicals



Tools



Sheet



PMC



Crystals

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Editor's letter

It's the September issue so it also just *has* to be the fashion issue! I've become a really big fan of this theme. We started doing the fashion-led issues last year that take inspiration from the catwalk shows in the spring and autumn each year. I love doing the online searches for all the images that I compile into a big folder for the designers to use as the starting point for their jewellery designs.

This Autumn Winter 15/16 season looks like it's going to be an amazing one. I just adore the tropical prints, beautiful muted colour palettes and the resurgence of geometric patterns - yep it's a right ole' mixed bag of styles! but hey that makes for a vast range of design styles in this issue.

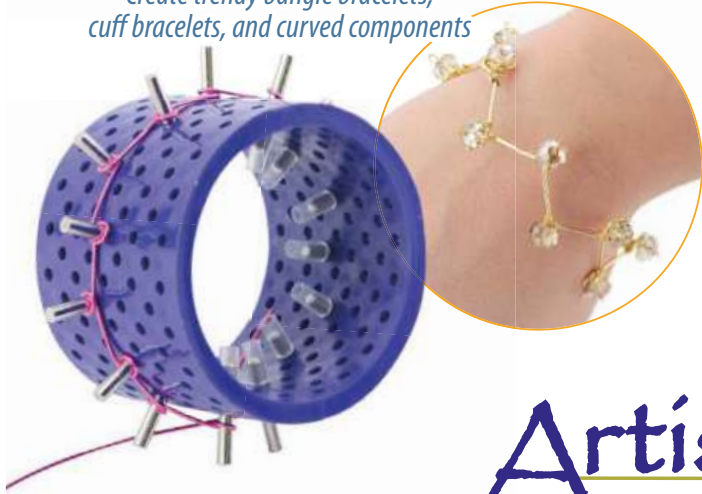
September also leads us into the autumn, which is a lovely season for me. I like the slightly cooler days and the chance to wear a scarf! I do miss my scarves in the summer. I'm also a great fan of nature-themed jewellery, which leads me on to tell you about the piece that I'm coveting in this issue. It's Annemarie Kenyeres' bracelet (*pio*), which isn't the main piece but an extra project. I love the way Annemarie makes the wire look so organic and the addition of a single metal leaf charm is just well... *charming!*

Don't forget to join us on social media, we have a very active Facebook group simply called Making Jewellery, so come along and join in.

Sian

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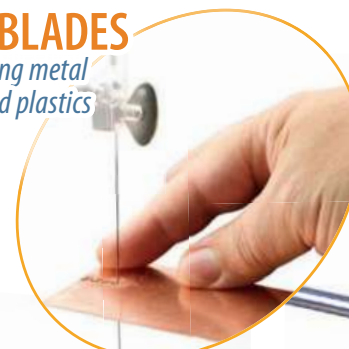
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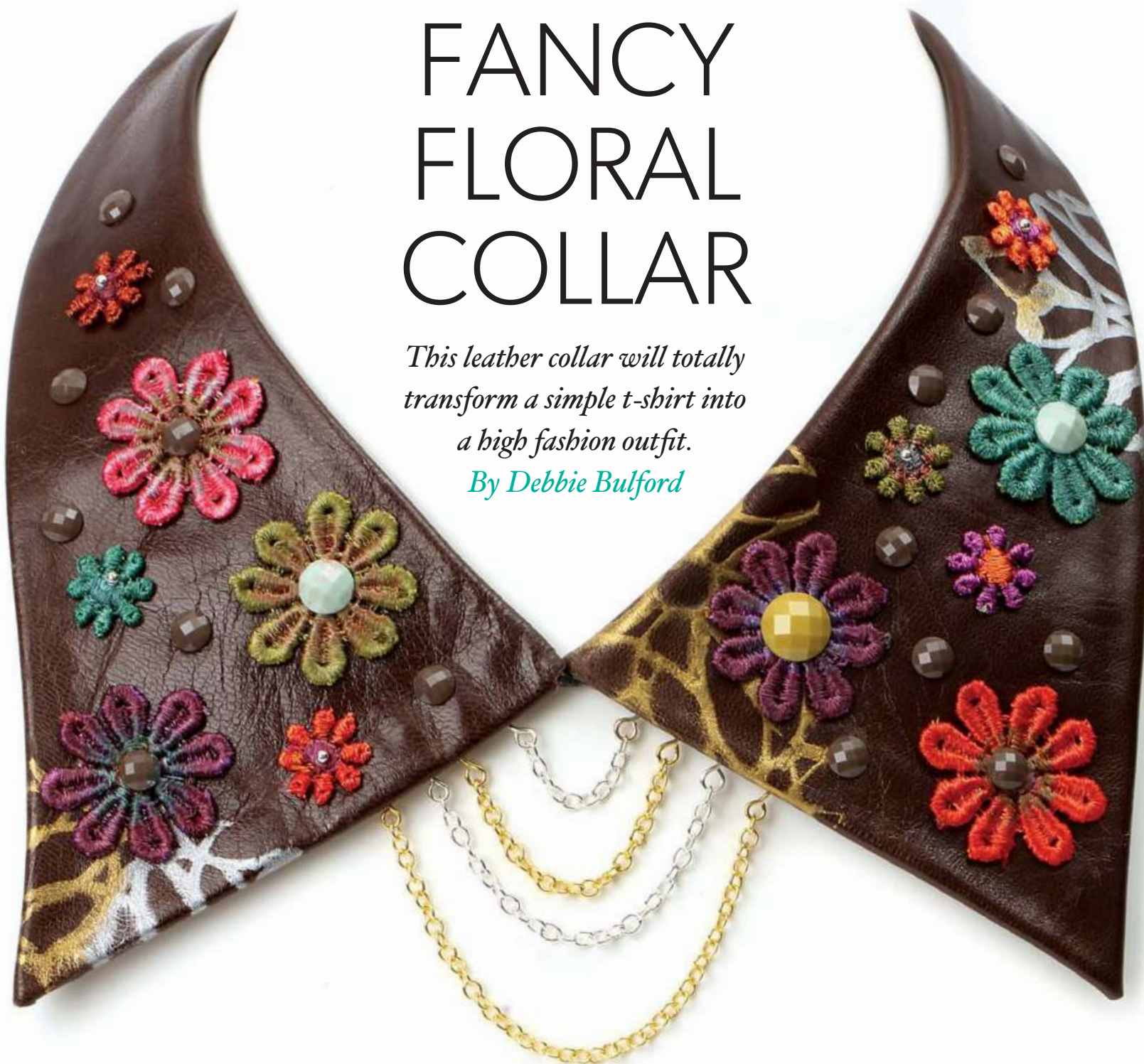
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 **PRECIOSA**

FANCY FLORAL COLLAR

This leather collar will totally transform a simple t-shirt into a high fashion outfit.

By Debbie Bulford



Debbie is a jewellery maker and teacher who loves design in every form. Whether it's fashion, interior design or jewellery, the thread of colour and detail run through them all.

This leather collar was inspired by a combination of images from the latest catwalk shows and fabric prints for 2015/16. Raised design, multilayers and multicolour will be in every high street shop. Create a design to complement your own wardrobe.

MATERIALS

- Cowhide dyed in Masala: colour for 2015
- Leather cord
- Silk screen: circles
- Permanent marker pens in colours of your own choosing
- Studio acrylic iridescent paint in Silver and Gold
- Garland of flowers lace in two sizes
- 40cm x 0.6mm (23 gauge) wire or 8 x eye pins
- 20cm chain
- Cord end with clasp and extension chain
- Self-adhesive dots

Designer tips

- Make a cuff with two cords that can just be tied together.
- Use bezels to sink your leather into then add your design.
- Be careful when using fabric glue, just let it flow and do not force it out.



STEP 1

To make sure the collar will fit properly, cut a template from paper and try it on – use this as a pattern for cutting your leather. Remember to cut one for the back, true to size, and add a border of 10mm all around for the front piece to fold over and neaten the collar.



STEP 2

Wet the leather and stretch it over a glass mixing bowl to give it a curve, allow to dry. Put a little acrylic paint on the edge of an old credit card and place the silk screen on the leather where you want the pattern to be. Pull the card across the screen. Remove straight away and clean the screen thoroughly. When dry, fold the top seam over the cord of your choice to make sure it holds in place.

RESOURCES

www.pebeo.com
www.hobbycraft.co.uk
www.jewellerymaker.com
www.tandy-leather.com

CONTACT

www.sodebbiebulford.com
debbiebulford@aol.com



STEP 3

Use permanent marker pens to 'age' the flowers, then add self-adhesive dots in the centre of the flowers to give texture and sparkle to your design.



STEP 4

Using fabric glue suitable for leather place the cord under the top fold and glue in place then continue around the collar. Take four pieces of wire, making a loop on one end and a spiral on the other; place these with the eye showing along the front edge. Stick the reverse piece of leather in place. Repeat for the other side of the collar.



STEP 5

Stick the flowers in place, adding the faceted self-adhesive dots in the centre. If you want to add more texture and interest add extra self-adhesive dots in coordinating shades.



STEP 6

Add chain between your eye pins and fold over cord endings on the end of your cord. Finally add a clasp.



Extra Projects Make a belt and a ring

BELT

Stick the leather to the front of the belt buckle, fold over to the back and decorate as you wish. The belt can be bought from Tandy Leather.

RING

Stick a coordinating flower to the top of a ring blank to complete the look.

PHOTOGRAPHS: LAUREL GUILFOYLE, DEBBIE BULFORD



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Cufflinks by Josef Koppmann

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READERS' PAGE



Beaded cuff

Here is a photo of my latest make. I have been working on this bracelet for months, but never really liked it. But I've recently suffered a devastating loss and thought 'I'm going to hide in my beads'. Now it is finished and I love it. I can't quite believe I've been beading just over a year. I am so looking forward to my next project.

Amanda Hobson, via email

Katie's reply I'm sorry to hear about your loss, but it's good that you have been able to do something productive. This bracelet looks lovely – you can wear it with pride!



Amanda is this month's star letter winner. She wins a copy of the beautiful book *Formal Jewellery*, perfect for creating lots more beaded designs.
www.thegmcgroup.com, 01273 488005



Tassel fun

Here is a photo of a pair of tasselled earrings that I have created. I had fun making these, so I've called them Tassel Fun!

Yvette Powell, via email



Send your letters and pictures to: Katie Holloway, Making Jewellery, 86 High Street, Lewes, East Sussex, BN7 1XN or email: katie.holloway@thegmcgroup.com.



Don't forget to follow us on Twitter at @makingjewellery or find us on Facebook by searching for Making Jewellery

Favourite Make Friday

On Facebook we run a competition over the weekend (launched on a Friday) where we ask you to upload a picture of something you've made that week, and our favourite wins a prize. Here are some recent winners.



JOANNA SEARLE

Pea pod necklace



CAROLINE WILTSHIRE

Beaded earrings



LAURA JAYNE

Metalwork ring

WOODLAND MAGIC

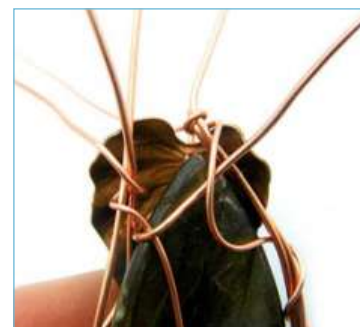
Use fluid, vine-like wirework to create this enchanting autumnal piece.

By Annemarie Kenyeres



STEP 1

Measure the circumference of the cabochon with a flexible tape measure. Multiply by three and cut two lengths of 1mm wire. Multiply by four and cut one length of 0.8mm wire. Find the centre of the 0.8mm, wrap around the centre of both 1mm wires. Place your cabochon on the desk and lay the wires to the side of it with the right 0.8mm wire on the underside of the cabochon.



STEP 4

Gently shape the frame so it sits close to the stone, bringing all loose wires at the top together ready to secure the stone. Thread on the leaf and position onto the stone. Wrap the loose wires together with one of the wires, ensuring that the frame is snug on the stone. Tighten the frame by threading wires through the back and front of the frame, tying off when tight.

Annemarie is a wire artist living near Lincoln. Inspired by the magic of Mother Nature, her work has a beautiful natural and seemingly effortless flow and style.

Annemarie has used components from the Vintaj range, which includes some really fabulous leaves in both copper and brass. The woodland leaf component, accompanied by fluid wirework and the autumnal shade of the patina, work together perfectly to create the composition of this design. Once the vine-like technique is mastered, there are endless possibilities to create stunning complementary pieces.

MATERIALS

- ▶ 1mm (18 gauge) copper wire
- ▶ 0.8mm (20 gauge) copper wire
- ▶ Vintaj copper woodland leaf
- ▶ Labradorite cabochon

Designer tips

- ▶ Practise the vine-like style with some scraps of wire. Twist them together and use random loops and swirls to secure the wires together. Go with the flow and see how the wires move.
- ▶ Don't get too hung up about getting your vines perfect. The best thing about this style is that you can't actually go wrong, just as long as your stone is secure.
- ▶ When using Liver of Sulphur, dip a number of times rather than leaving in the liquid for a long time, as this gives you more control over the colour of the patina. You can always keep dipping, which is much easier than removing the patina.



STEP 2

Take the top 1mm wire to the left, creating a loop large enough to create some support for your cabochon. Use the tail end of this wire to wrap up the right side of the frame, stopping half way. Holding the cabochon in place, pull the 0.8mm wire (which was at the back of the cabochon) tight, and secure to the top right-hand side of the frame.



STEP 3

Place the cabochon onto the frame, bring the right side 1mm gauge wire across the front of the cabochon into a loose loop and gently curve the end up towards the top of the stone. Wrap the 0.8mm wire around this wire to secure. Use the left-hand side of 0.8mm wire to wind up the frame and create a loose loop to support the back of the top of the stone.



STEP 5

Use one of the 1mm wires to come down and across the leaf to secure it in place. Twist and curl the remaining wires together to create a vine-like wrap, which will be the bail. Shape around a mandrel to create the bail and poke the ends of the wires through to the front of the frame and stone. Secure by wrapping around various wires on the front.



STEP 6

If there is any wobble on the stone then use the tail ends of remaining wire to tighten and create tension, which will keep it in place. Cut and tie any loose wires, keeping with the vine-like nature of the design. Dip your finished piece in Liver of Sulphur briefly to get a bronze colour and polish lightly so as not to remove too much patina.

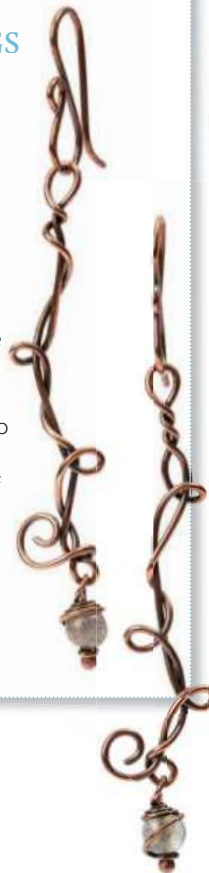
Extra Projects Make a bangle and earrings

BANGLE

Cut 1m of 1.25mm (16 gauge) wire and find the centre. Thread on the leaf and fold the wire in half. Use one side to wrap tightly around the back and across the front of the leaf to secure. Twist and curl the wires together along the length. Shape using a cylindrical object.

EARRINGS

Cut a 15cm length of 0.8mm wire, form a loop halfway and use the vine-like style to create the earrings. Curl the end of the wires. Thread a bead onto a headpin, wrap and attach to the bottom of the earrings. Add earwires and gently bend into shape.



RESOURCES

www.cooksongold.co.uk
www.wires.co.uk
www.facebook.com/prettyrocksandsupplies

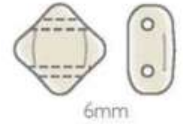
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Beads Direct offers great value jewellery kits every week, which often include Swarovski Elements, Sterling Silver and a brilliant variety of beads. Develop an exciting new hobby and learn from experienced jewellery designer-makers including Sarah Millsop and guest presenter and wireworker, Linda Jones.

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NEWS

The latest jewellery making trends, news and must-haves.

By Katie Holloway



Restocked lampwork glass colours

Making their highly anticipated return after a prolonged period of being out of stock, Effetre's Sandstone and Sediment are back in stock at Tuffnell Glass. Both colours are highly sought after for lampworking, with attractive earthy tones and unusual patterns that appear when worked. These are a definite must for any bead maker, whether you're experienced or a newbie!
www.tuffnellglass.com, 01262 420171

Preciosa beads

The traditional Preciosa Ornela glass beads, available under the Preciosa Traditional Czech Beads brand, boast the widest range of glass bead colours and shapes in the world. This spectacular collection begs you to make jewellery with it! Get carried away with creative inspiration as you view their latest colour and shape trends – who knows what you will end up creating?

www.preciosa-ornela.com



JewelleryMaker project kits

Ideal for beginners, the JewelleryMaker project kits feature step-by-step instructions and everything you need to create beautiful jewellery. Perfect for all occasions, each kit is adaptable, making it easy to create a number of looks with just one kit. Choose from an anklet for a beach holiday, a headpiece for a festival, or a charm bracelet as a gift for a friend. Whatever you decide to create, JewelleryMaker is your one-stop shop for all your jewellery making needs, with an extensive collection of kits suitable for all skill levels. The Star Charm Bracelet Kit costs £9.95.

www.jewellerymaker.com, 08006 444655

New logo for the London Jewellery School

To coincide with its recent move to the Brick Lane area of London, the London Jewellery School has revealed its brand new logo! This modern design reflects the original colours of the brand, but has been updated. Now having trained over 10,000 people to make jewellery, their main website as well as some of their other services will shortly be receiving a refresh too.

www.londonjewelleryschool.co.uk, 020 3176 0546



Deluxe beading tray

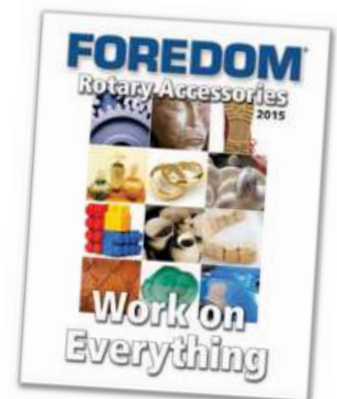
We've just come across this great new beading tray from Silaba Crafts. Suitable for use on your lap or on a table, the tray incorporates a beading mat to stop your beads rolling around, with cushioned sides so that you don't lose them! It also provides comfortable wrist support, and the rim can be used as a pincushion or anchor. When tapped, the beads will align themselves face up for ease of threading. Plus, the rim comes in a number of colour options, with prices starting from just £25.

www.silaba-crafts.co.uk, 01743 891517

New Foredom catalogue

Foredom has just released a new catalogue full of rotary accessories for power tools. With accessories including burs, cutters, drills, brushes and more, there's something that will work on every surface, whether you're working on metal, wood, glass, stone or acrylic, and plenty of other things too! There are accessories available for cutting, drilling, sanding, smoothing, polishing and more, so whatever type of jewellery you're making, there will be something that will help. The catalogue can be downloaded from their website.

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WHAT'S ON

Want to get out and about this season? Here are some creative shows and classes not to miss.



The Stitching Sewing & Hobbycrafts Show

Don't miss this fab craft show taking place at the Westpoint Center in Exeter from 24 – 27 September. Each day the venue will be packed with exhibitors showcasing the best crafty products, giving you tons of ideas for your jewellery making. Plus, with free workshops, talks and demonstrations, there's even more reason to visit.

www.ichfevents.co.uk, 01425 277988

Metal clay master classes

Metal Clay Ltd is hosting two special master classes with Anna Mazon this September. Anna is known for her intricate, one-of-a-kind designs in metal clay, inspired by nature, ancient cultures and literature. The classes will be held in Corfe Castle, Dorset on 18–19 September (£375 for two-day class, making a Herbarium fine silver pendant), and on 20 September (£255 for a one-day class, making a twig ring in fine silver). Receive a £50 discount, plus a free 50g pack of silver clay when you book both classes together. www.metalclay.co.uk, 01929 481541



Macramé and More experience

Join JewelleryMaker's Guest Designer Mark Smith for a fantastic jewellery making experience. Develop your skills as you follow Mark's expertise and guidance throughout a fun-filled day and a half of macramé, chips and nuggets, paracord and more!

The first day will be followed by a relaxing stay at The White Swan Hotel in Henley-in-Arden, including dinner, bed and breakfast. The exciting experience also includes a guided tour around the JewelleryMaker studios, a visit to their incredible gemstone museum, a buffet-style lunch and a visit to the JewelleryMaker shop.

Don't miss out; book now to avoid disappointment, as places are limited.

23–24 September 2015
Single booking £219.95
Double booking £379.95 (sharing a double room at The White Swan Hotel)
www.jewellerymaker.com,
08006 444655

Jewellery Maker

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Editor at the Knitting & Stitching Show

Visit the GMC stand D25 at this autumn's Knitting & Stitching Show at Alexandra Palace (7–11 October) for a range of top craft author events. There will even be workshops from our very own Editor, Sian! Plus, with your chance to buy bargain books and magazines straight from us, as well as craft supplies from many suppliers, it's a show not to miss.

www.theknittingandstitchingshow.com/london

Weald of Kent Craft & Design Show

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www.ichfevents.co.uk, 01425 277988



STRIPY HEAVEN

Go stripy with Fimo Professional clay.

By Sian Hamilton

Stadtler kindly gave me a range of Fimo Professional to try out and this is what I created. The clay is really lovely to work with and this project is super easy to do.

MATERIALS

- 1/8 block Fimo Professional in True Red, Bordeaux, Violet and Champagne
- Fine chain and chunky chain (length to suit you)
- 8–10mm large jumpring
- Clasp
- Roller
- Pasta machine
- Tissue blade

RESOURCES

For Fimo Professional see stockist list on www.staedtler.co.uk
All other materials and tools are widely available from advertisers listed throughout this magazine

DON'T MISS!

Next month Debbie Bulford's polymer pendant





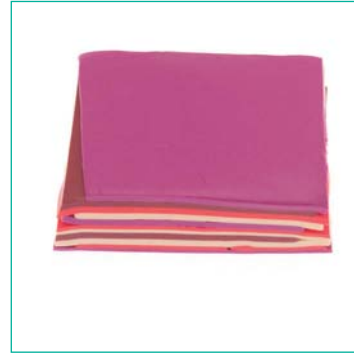
STEP 1

Condition all four colours of clay. To do this, either roll the clay with a roller and fold the sheet in half as it gets thinner until the clay is soft, or run through a pasta machine about 20 times, folding in half with each roll.



STEP 2

Roll out a sheet of each colour at setting No. 4 (1.3mm) on a pasta machine or with a roller and spacer bars. Cut the sheet in half and roll one half through the machine at No. 6 (1mm).



STEP 3

Cut both sheets in half again and stack. Place the colours and thicknesses so you get different colours/thicknesses together. Roughly tidy up the edges by cutting off the excess with a tissue blade.



STEP 4

Cut the stack in half, lengthwise. Roll one stack to half its depth (approx. 6mm) and the other through No. 1 (approx. 3mm) on the pasta machine, though start with the roller to get it flatter first.



STEP 5

Cut each sheet into 2mm strips using a tissue blade. Collect all the scraps from the project so far and mix into a solid colour. The easiest way to do that is by rolling it through the pasta machine, folding and rolling until the colour is even. Then finally roll the scrap sheet at setting No. 4.



STEP 6

Lay the strips from the last step onto scrap sheet, mixing the two sizes of stripes to make a nicely arranged stripy sheet. Be careful to lay the strips close together so you don't get any gaps appearing later.

Fashion Inspiration

Petits Prix T-shirt, £17,
www.laredoute.co.uk



Designer tips

- Fimo Professional can become a bit too soft to work nicely, so pop it in the fridge for 30 minutes if it's not behaving!



STEP 7

Roll this sheet with the roller until it is a little thinner, then put through the pasta machine firstly on setting No. 1 and then on No. 2 so you end up with a thinner sheet that is even, with clear stripes.



STEP 8

Cut out two squares using a 30mm square cutter. Take one square and with both thumbs and forefingers, press the two opposite corners together gently to make the top bead (check the main image). Gather the scrap clay again and make another sheet of clay, lay the other square on top and with the tissue blade cut around the shape, leaving a small border. Bake.



STEP 9

When cool, thread the pendant piece on a large jumpring and hang through the bail piece. For this necklace I used two different weights of chain in gold, as that's my colour of choice this year, but use whatever suits the polymer clay.

Extra Projects
Make earrings, a long chain
and a hair barrette

EARRINGS

Make up two of the square bail shapes and hang them from earwires using large jumprings. Add fine chain tassels to the underneath for extra decoration.

LONG CHAIN

I used up the scrap sheet from Step 8 by cutting fine strips of stripy clay and making them into oval rings. After baking, add to a long section of heavy chain for a simple statement.

HAIR BARRETTE

The shape made by the square cut-outs in Step 8 was so nice that I cut it out with a tissue blade and backed it with a plain piece of Bordeaux clay sheet (made on setting No. 4). The sheet was textured for extra detail. The clay shape was then baked over a large light bulb. A barrette clip was glued on the inside with E6000.



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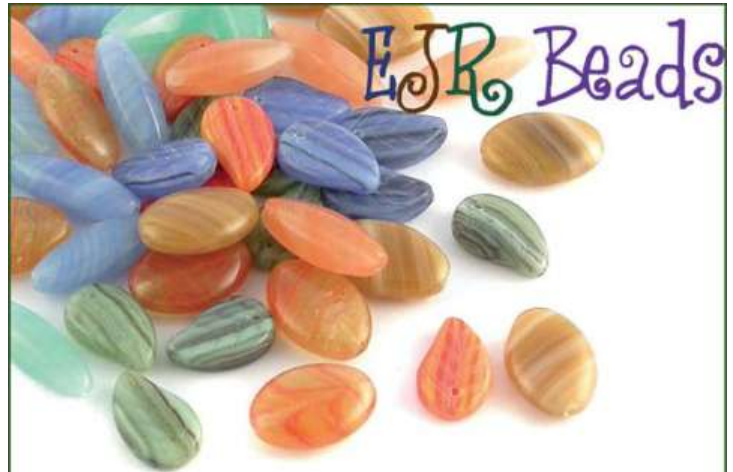


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www.polyclay.co.uk - forum

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www.ejrbeads.co.uk/shop - online store

FASHION THROUGH THE AGES

Each year, designers delve further and further into the fashion archives, and this season is no different, with catwalks showcasing modern updates of fashions from the demure '50s to the decadent '80s. By Abi Cox

The Nifty '50s

Slipping on knitwear for the first time this season won't seem so bad if you're evoking the elegance and style of Dior's New Look. This look is the epitome of demure; think Jackie O and Grace Kelly. Yes, this means twin sets. This outfit from La Redoute maintains a modern edge with its autumnal tones and metallic hints in Laura Clements' box pleat skirt. For the less conservative among you, a statement necklace, such as this one by Accessorize, that hints at times gone by is a good way to introduce this trend to your wardrobe.

Coat, £149; **Sweater,** £49;
Laura Clement skirt, £69
www.laredoute.co.uk
Bowling bag, £35
www.mandco.com
Court shoes, £14.99
www.deichmann.com
Twisted pearl necklace, £17
www.accessorize.com



Swinging '60s

Don't panic: this season designers have avoided the psychedelic patterns of the decade, opting instead for paler tones, classic silhouettes and monochrome prints. Who doesn't want to channel the timeless, off-duty style of Audrey in chic cropped trousers and a cosy roll-neck sweater? A pea coat is perfect for those chillier autumn days, and you can still avoid wintry black with a pop of pastel. Go for a pair of loafers, like these from Moda in Pelle, rather than heavy boots and have fun with your accessories: pop-art prints or geometric patterns in neutral colours will lift your outfit. This clutch bag from Radley is one of our favourites.

M&S Collection coat, £120; **Autograph jumper,** £69; **M&S Collection trousers,** £35
www.marksandspencer.com
Border weave clutch, £149
www.radley.co.uk
Enola pumps, £69.95
www.modainpelle.com
Cubic zirconia stud earrings, £6.50
www.missselfridge.com



That '70s Show

The catwalk has been showcasing '70s style for a few seasons now, and it shows no signs of disappearing any time soon. To take this trend into autumn steer clear of that boho vibe and head towards the sharp suits à la Bianca Jagger. Hobbs have clearly taken their inspiration straight from Jagger's closet: these clean white flairs look sensational paired with the russet tones of the suede coat. A pair of knee-high boots are essential and this tan block-heeled pair from Dune would instantly add a touch of '70s style to jeans and skirts alike.

- Aberglasney coat**, £899;
Lara roll neck, £65;
Airlie trouser, £119
www.hobbs.co.uk
- Topaz boots**, £169
www.dunelondon.com
- Suedette patchwork bag**,
 £19.99
www.newlook.com
- Pendant torque**, £10
www.tesco.com/clothing

Acceptable in the '80s

'80s fashions have long been mocked for the colours, shapes and perms but with designers such as J.W. Anderson and Saint Laurent giving it their modern twist, this year's '80s revival has finally found itself in the high style stakes. This is power dressing to the max: strong shoulders, colour blocking and sparkle! Luckily, the high street offers a much more wearable option: this MaxMara Weekend jacket paired with some fitted trousers gives just a nod to '80s pop culture. But why not take a leaf out of Madonna's book and go for a bold pair of colour block heels, like these from Very?

- Quilted jacket**, £610;
Polo neck jumper,
 £60 (for two);
Fitted trousers,
 £135 all MaxMara Weekend
www.houseoffraser.com
- Colour block court shoes**,
 £30, www.very.co.uk
- Stripe disco clutch**, £32
www.oliverbonas.com
- Neon earrings**, £5.99
www.hm.com



CELEBRITY STYLE

Make the most of nature's brightest offerings by using pretty blue stones that mimic the colours of more precious gems.

By Tansy Wilson

For those of you born in September (like the beautiful Gwyneth Paltrow), or with friends or family celebrating a birthday this month, take inspiration as Tansy has from sapphire – the birthstone of September. The beads used here aren't real sapphire but sodalite, which is a natural stone that bears a more mottled resemblance to the deep sea blues found in its precious counterpart.

MATERIALS

- 1m blue suede with silver studs
- 5 x square blue sodalite beads
- 24 x 5mm round blue sodalite beads
- 24 silver ball headpins
- 2 x 10mm silver jumpring
- 2 x 4mm silver jumprings
- 2 x ribbon crimps
- 1 x silver toggle clasp
- Nylon thread

RESOURCES

All materials: www.hcbeads.com

CONTACT

tansywilson@hotmail.com

Designer tips

- Mark a line in pencil onto the jaws of your round nose pliers so you can grip the head pins at the same point to make the same size loops at the top of your bead every time.
- HC Beads have a great stock of suede ribbon and semiprecious stones, so you could try this design in a variety of colours. They are happy to speak to you and post items out.

STYLE PROFILE GWYNETH



STEP 1

Thread a ball headpin through a 5mm bead and, holding it snugly to the bead, bend the long length of wire back against the bead. Hold the wire in the jaws of your round nose pliers so they are directly above the hole of the bead and bend the long length of the headpin around the jaws, forming a loop.



STEP 2

Remove your pliers and now use them to grip the back of the loop. Hold the long length of the headpin in your fingers and wrap it around the loop so it forms a spiral of wire on top of the bead. Cut away excess wire so you are left with a perfect wrapped loop. Repeat Steps 1 and 2 to make 24 wrapped loop beads.



STEP 3

Cut 50cm of silver studded suede and fold it in half. Place the folded end just through a 10mm jump ring and then pass the cut ends through the loop of the fold. Pull both ends evenly so the suede secures itself onto the jump ring. Repeat this step for another 50cm length of suede.



STEP 4

Cut 50cm of nylon thread and thread one end through one of your 10mm jump rings. Pull the nylon so both ends are the same length. Pass both ends through the eye of a square stone bead.



STEP 5

Thread the six wrapped loop beads you made in Step 2 onto the nylon. Thread on another square bead. Keep alternating six beads then one square bead until you have used up all your beads and you have the two lengths of nylon coming out of a square bead. Thread both ends of nylon through the other 10mm jump ring and then back down through the square bead. Take one length and pass it through a wrapped loop and tie a knot.



STEP 6

Decide how long you would like your necklace to be and cut the studded suede pieces so they are the same length either side. Place two lengths in a ribbon crimp and fold the crimp to trap and secure them in place. Repeat for the other side. Then add a toggle clasp using a 4mm jump ring at either end.



PHOTOGRAPH: S. BUKLEY/SHUTTERSTOCK



Gwyneth Paltrow is an American actress most famously known for starring in big blockbusters such as Seven, Emma, Sliding Doors, Shakespeare In Love and more recently Iron Man. She is also an author of lifestyle and cookery books, writing delicious and easy recipes that aim to make you look good and feel great. With Gwyneth's birthday coming up this month, Tansy took inspiration from the September birthstone, sapphire, to incorporate into a design that would complement the superstar's golden locks and blue eyes.

PHOTOGRAPH: D.FREE/SHUTTERSTOCK



PHOTOGRAPH: TRIFF/SHUTTERSTOCK



Who am I? I am Kathleen Nowak Tucci



1

With more ideas than time, Kathleen Nowak Tucci considers herself a prolific artist, usually working with many materials at the same time. By Lesley Rands

How did your interest in jewellery start?

Being good at maths and science, I went to college to study Computer Science, but from an early age I knew that I was born to be an artist. Even during my college years I always had an art project going. The first jewellery I made to sell was made with polymer clay and when my children were young I learned beading techniques for enjoyment and pearl stringing to earn some extra income. During that time I took some master classes in polymer clay with Tori Hughes and Pier Volkous. I took my first workshop in Precious Metal Clay in 2001 and have experimented on and off with metal clay ever since.

Where did you train?

Much of what I do is self-taught and comes from many years of experimentation. However, I have about 18 hours of college credits in studio

jewellery from Pensacola State College that I took over a three-year period (2005–2008). I learned silversmithing, wax carving, casting and enameling. I particularly enjoyed enameling and went on to take a Masters Class with Linda Datry last summer. I hope to incorporate some enamel on fine silver metal clay in the future. Too many ideas and not enough time!

Where is your studio?

My studio has always been in my home. Right now it is in a large formal living room in the middle of our house, but I have also taken over other rooms. The dining room is my shipping area, a table in my den is used to work on my colorful Nespresso™ coffee capsule pieces and a bedroom is used to store inventory. Getting ready for a show recently I even used the outdoor dining table on our covered patio. It is surprising how many areas I have taken over in our home!

What is the main inspiration for your designs?

My designs have almost always been material driven. I often work in recycled products such as bicycle and motorcycle inner tubes or recycled Nespresso™ coffee capsules. So I think about how I can use the material in an interesting way. I try to use all the materials in novel and unusual ways; this leads to many challenges and innovations. I also give myself the challenge of working with limited materials. I think this helps with the unity of the work.

What is your preferred medium?

My preferred medium is whichever medium I am working with at the time. Right now I mainly work in metal clays, epoxy clay, and recycled materials, but I miss silversmithing, painting and ceramic clay.



2



3



4



5

1: Art Deco Brooch: recycled Nespresso™ coffee capsules, epoxy clay, magnetic pin back. 2: Sea Anemone Necklace: recycled Nespresso™ coffee capsules, epoxy clay. 3: Riva Necklace: recycled motorcycle inner tubes; Corrugated Drop Earrings: recycled Nespresso™ coffee capsules; Bracelets: recycled motorcycle inner tubes, grommets and cable tips. 4: Vanessa Necklace: recycled motorcycle inner tubes and stainless steel bicycle cables. 5: Radiance Necklace and Earrings: recycled Nespresso™ coffee capsules, epoxy clay; OoK Bracelets: recycled bicycle inner tube (left arm), recycled Nespresso™ coffee capsules, epoxy clay (right arm).

PHOTOGRAPHS: JANINE JOFFE (FOR ALL MODEL IMAGES) AND VICTOR WOLANSKY (FOR ALL LAYDOWN IMAGES)



6



7



8

6: Katushia Paisley Necklace: bronze metal clay. 7: Odacio Necklace: recycled Nespresso™ coffee capsules, epoxy clay. 8: Hummingbird Necklace, 2015 Saul Bell Design Award Winner in Alternative Metals/Materials: recycled Nespresso™ coffee capsule, epoxy clay, aluminum jumpings.

Do you have a favourite tool?

Lately I have been using my Swanstrom pliers a lot to make chainmaille bases for my work. I like them because they fit my hands so well. They are by far my favorite brand for pliers. Good pliers are one of the best investments to save wear and tear on your hands.

What are your goals?

My goal is to continue to create art, which is all I really want to do – I don't seem to have a choice in the matter, I create all the time! I recently made some wall pieces for a show at Pensacola State College and I would now like to work on some wall pieces that have removable jewellery components.

Do you offer workshops and jewellery classes?

No, not at the moment, but I have recently

thought that it might be a great way to see more of the world. I have some very interesting metal clay slip trailing techniques that I have been working on which would make a great workshop.

Where do you exhibit/sell your work?

My work is sold in the US, Canada and Europe. There is a list of stockists on my website. I show my work twice a year during NYC Fashion Market Week where I set up a showroom at the Atelier Designers NYC Show at the DoubleTree Hotel in Times Square.

What has been your greatest achievement?

I have been so fortunate to have received many honors including having my jewellery appear on the cover of *Vogue Italia*, and a 2012 Niche Award Winner in Fashion Jewellery. I

have just been named the winner of Saul Bell Design Award in Alternative Materials for my Hummingbird Necklace made with recycled Nespresso™ coffee capsules.

DETAILS OF FORTHCOMING SHOWS OR EXHIBITIONS

I am one of only a few artists that show their work in both the fashion realm and in the fine craft world. I show my work twice a year during NYC Fashion Market Week but I also have a show at the Smithsonian Craft Show, the Smithsonian Craft2Wear Show and at the NYC Museum of Arts and Design.

CONTACT

www.kathleenowaktucci.com
kathleenowaktucci@gmail.com

GEOMETRIC CORK CREATION

Use bold colours and simple designs to reflect this winter's fashion trends.

By Lynn Allingham

After completing a degree in Illustration for Children's Publishing, Lynn soon discovered a passion for jewellery and miniature model making. She likes to create objects from scratch by experimenting with a wide variety of materials to discover the best way to bring an idea to life.

This project will show you how to work with a medium that has natural texture and how to work with it to your advantage. Get ahead of this winter's fashion trends and create a necklace with bold shapes, block colour and a hint of gold.

MATERIALS

- 550 paracord in red and dark grey
- 4 x 4mm cord caps
- Strong craft or jewellery glue
- Scissors
- Pokey tool
- Tape measure
- 1 x 8cm diameter x 6mm depth cork coaster
- Steel rule
- Craft knife
- Fine sandpaper
- Acrylic paint in red and light grey
- Masking tape
- Small paintbrush
- A6 double-sided sticky sheet
- Pencil
- Metallic gold transfer foil
- 2 x 15mm gold glue-on bails
- 4 x 7mm gold jumpings
- 1 x large gold bolt ring clasp
- 1 x extender chain
- 1 x 3mm gold jumping
- 1 x small gold heart charm
- Flat nose pliers

Designer tips

- When working with cork always use glue-on bails to attach findings. Try not to drill holes in the cork, as it can weaken the structure.
- Cork has a very porous surface so when painting, allow plenty of time for it to dry to avoid smudging.
- To get really straight, precise lines when painting a geometric design, mask off areas with a low-tack masking tape.



STEP 1

Measure out two pieces of paracord 20cm long, one piece in red and one piece in dark grey. Glue a gold cord cap onto both ends of each piece of cord using a pokey tool to push the cord in to ensure a tight and neat finish. Set aside to dry thoroughly.



STEP 2

Take the plain cork coaster and cut it exactly in half using a steel rule and a sharp craft knife. Soften all the outer edges by gently sanding them down with fine sandpaper; don't use anything too coarse, as cork can be quite delicate.



STEP 3

Make a simple geometric design on the cork by creating a paper template of a zigzag, then place this in the middle of the cork and draw the design on in pencil. Draw another line about 1cm away from the zigzag. Use acrylic paint in red and light grey to colour the design. For really precise edges mask each section of the design with masking tape before painting.



STEP 4

Use the zigzag template made in Step 3 to create a lightning bolt shape out of double-sided sticky paper. Carefully stick the lightning bolt into position on the cork. Remove the paper from the design to expose the sticky surface, now place gold transfer foil directly on top of it, press and smooth it out then gently remove, leaving the design in gold.



STEP 5

Take the glue-on bails and attach them to the top ends of the semicircle with a strong craft or jewellery glue. Leave for a good hour to fix.



STEP 6

Take two 7mm jumprings and attach the cords from Step 1 to the bails added in Step 5. Attach a large bolt ring clasp to the grey end using a 7mm jumpring. Attach a piece of extender chain to the red end using a 7mm jumpring. To finish the piece, add a small heart charm to the end of the extender chain using a 3mm jumpring.

PHOTOGRAPHS: LAUREL GUIFFOYLE, LYNN ALLINGHAM

RESOURCES

Paracord, cork coaster, sandpaper, transfer foil and strong craft or jewellery glue: www.fredaldous.co.uk
A6 double-sided sticky sheet: www.hobbycrafts.co.uk
All other materials used in this project are widely available from advertisers listed throughout this magazine.

CONTACT

www.tuckshop.etsy.com
tuckshop.biz
lynn@tuckshop.biz



Extra Projects Make earrings and a ring

EARRINGS

Make earrings by cutting two identical shapes from the cork and paint as desired with bold geometric patterns. Mirror the design on the two pieces, add glue on bails and attach fishhook findings.

RING

Create a ring design similar to the earrings and glue to an adjustable ring blank.



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Susan, student

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Designer profile Tracy Smith

How long have you been making jewellery?

I started making jewellery in 2004. I was looking to buy some earrings online and saw a lot that were handmade. I suddenly thought that I'd like to have a go at making my own earrings so I did some research, bought tools and supplies and started practising. I soon realised I wanted to develop my own ideas for designs, so taught myself various techniques to give myself more scope. I loved working with metal so learned metalwork techniques and took classes to learn how to set stones.

What made you decide to take the plunge into selling your pieces?

When I started to teach myself to make basic pieces it was always with the aim of selling them online. I was nervous and unsure if they were any good but I do still remember the first pair I sold and the positive feedback I got from the buyer! I contacted a fellow jewellery maker on the same selling site to ask for her opinion on my jewellery and prices. She was very helpful if not a bit harsh! That hurt a bit but it did make me practise and improve.

You do a lot of work with enamel, what is it

you like about this medium?

The first thing that I love about enamel is that you can use a torch to fire it if you don't want to go to the expense of buying a kiln. The second thing is colour! I love to add colour to my jewellery and enamel is a very quick and easy way to do that.

What are the challenges of working with enamel?

Its unpredictability! The majority of the time I find it does what I want but now and again things will happen that remind you who's really in charge! A piece can look fine just after firing but then may crack an hour, a day or a week later. Sometimes when something goes 'wrong' it can lead to discovering different effects you can achieve so it's not all bad!

Where do you look for inspiration when designing jewellery?

A shape will quite often be the start of a new piece. I tend to let things evolve rather than sitting for hours designing specific pieces as I find my jewellery can morph into something else, so I'd rather let that happen than try to be too rigid. I love organic shapes but then I also

love geometric designs too! I will often doodle when an idea strikes, then that will be pinned to my corkboard to be worked on later. Custom orders often provide new ideas as a customer may ask for something that I hadn't considered making before.

Does the jewellery you design reflect your personal style?

Most of the time I design jewellery that I would wear so I suppose it does reflect my style. I like fairly simple, uncluttered jewellery. I prefer to make what I like, otherwise I tend not to enjoy the process as much.

Is there one piece you've made that you're particularly proud of?

I've recently started making thicker gauge Sterling silver bangles that need to be hallmarked and I got my first batch of items back from the London Assay Office a few weeks ago. It was a real thrill seeing the hallmarks and my initials on my bangles for the first time.

If I wasn't a designer I would be...

A geologist. I love grubbing about looking at stones and pebbles!

POLYMER VINEGAR TECHNIQUE

*Produce a different finish on polymer clay
with a simple household solution.*

By Clair Wolfe

MATERIALS

- Kato polymer clay
- Texture sheet
- Acrylic roller
- Aluminium trays
- Baking powder
- Vinegar
- Drill

RESOURCES

Clay and tools: www.clayaround.com

CONTACT

www.etsy.com/shop/ClairWolfe

PHOTOGRAPHS: LAUREL GUILFOYLE, CLAIR WOLFE



STEP 1 CONDITIONING THE CLAY

Take small amounts of clay, fresh or scrap, and use your hands to warm and condition it. Roll, squeeze and manipulate it until it has a soft sheen. Roll into a ball.



STEP 2 ROLLING ON TEXTURE

Sandwich the clay ball between your chosen texturing material and use an acrylic roller to flatten the ball into a chunky disc.



STEP 3 ADDING SIDE TEXTURE

Using the same texture sheet, roll the flattened ball along its side so there is an even texture over the entire surface.



STEP 4 PREPARE FOR OVEN

Once the beads have been formed, place into an aluminium tray with a layer of baking powder on the bottom. This will stop the beads having any shiny areas. Cover the tray with foil and bake as per the clay instructions.



STEP 5 VINEGAR SOAK

Once the beads have cooled, swill off any excess baking powder with water and place into an aluminium tray. Pour white vinegar into the tray so that it covers the beads. Leave for approximately 24 hours. Rinse and dry.



STEP 6 DRILLING READY FOR USE

Once the beads are fully dry, use a hand drill or similar to drill holes into each of the beads. They are now ready to be used in your designs.

Designer tips

- Try this technique on different colour blends of clay.
- Use all of these beads together as one chunky necklace.
- Experiment with the time the clay sits in the solution to see the different effects the vinegar creates.



FLUID LINES PENDANT



STEP 1

Place the PMC sheet on a clean, dry surface. Using a rigid straight tissue blade, cut out strips of the sheet approximately 2mm wide. The rigid blade pressed straight down onto the sheet will cleanly cut through and is more accurate than using a craft knife. If you do use a craft knife, use a steel ruler so you can cut a very straight line. Put the cut sheet aside.

STEP 2

Roll out the lump silver clay four cards or 1mm thick onto a subtle texture like leather so the back of the pendant has some interest. Depending on your design, you may want to texture the front or leave it plain if you plan to cover the whole surface. Place the stencil over the clay and use an oiled fine needle tool to cut out the shape. Leave to dry.



Create a high texture with multiple lines for a striking pendant. By Julia Rai

Julia is co-director of the Cornwall School of Art, Craft and Jewellery. She teaches a variety of classes, including Metal Clay, Colour and Texture plus the Art Clay Diploma.

PMC sheet has properties similar to fabric and is easy to handle and fold so it's excellent for a wide range of applications. In this project, we will be using the sheet cut into thin strips and attached to the surface of a dry pendant form on its edge to create dramatic, high relief patterns.

MATERIALS

- 10g silver metal clay
- 5g pack square PMC sheet
- Silver clay paste
- Straight rigid tissue blade
- Fine pin tool
- Stencils
- Round nesting cutters
- Chain
- Teflon sheet
- Sharp scissors
- Texture
- Emery board and small files
- Polishing tools
- Liver of Sulphur or Platinal (optional)

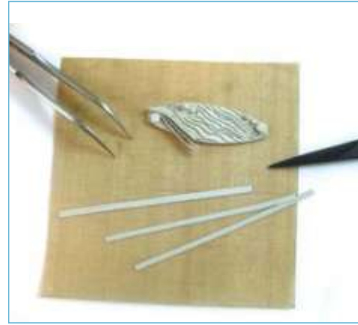
Designer tips

- PMC sheet is too floppy to make higher elements than these but you can pre-fire it and use it as you would thin metal, just be aware of the differences in shrinkage between fired and unfired elements.
- Be careful not to get PMC sheet too wet; it disintegrates and cannot be reconstituted.
- PMC sheet is the PMC+ variety so needs to be treated as PMC+. You can combine it with Art Clay or PMC3 lump clay but make sure you fire it correctly.



STEP 3

Refine the edges of the pendant. Draw your design on the surface with a pencil. Think about the placement of each strip and how they touch or join with their neighbours. Use ready-made dry discs and balls to break up the design, add interest and provide focal points. It's likely that the design will change slightly as you stick the strips on but this will give you a starting point.



STEP 4

Paste on the discs and balls and dry. Trim a strip slightly longer than needed for your first line, paint thin paste along the line marker and with tweezers, pick up a strip and place it along the line on its edge, pressing down gently so it makes contact with the surface. Leave the excess hanging over the edge. Repeat with the next strip, adding paste between strips as necessary.



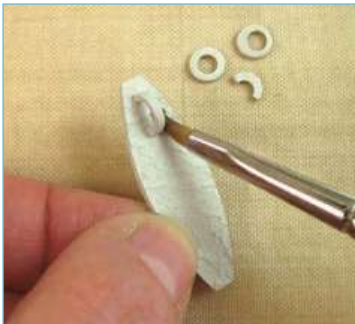
STEP 5

Continue to add strips one or two at a time and dry them as you go. If the strip tries to straighten out, hold the curve in place with tweezers while the paste dries. You can force a curve into the strip by firmly rolling it round a cocktail stick. The sheet also takes a fold well and these can be stuck in place as zigzag or triangular elements.



STEP 6

When you are happy with the design, trim off the excess strips that are overhanging the edge with sharp scissors. Cut them flush with the edge or at a slight inwards angle. Check they're fully attached to the base along the whole length. If necessary, add some paste under the strips but be careful not to make them too wet. The sheet cannot be filed so trim the ends neatly.



STEP 7

For the bail, roll out clay five cards thick and cut some donut shapes using round nesting cutters. Leave to dry. Make more than you need and store for other projects. Cut a donut in half and file the cut ends flat. Turn the pendant over, being careful not to put any pressure on the strips. Firmly paste the donut to the back of the pendant and leave to dry.



STEP 8

Fire the pendant by torch or in the kiln. Polishing this type of raised texture can be tricky as the strips are very thin but they are quite robust as they're short. Use soapy water and a soft brass brush with long bristles to brush the surface. A rotary tool with radial bristle heads is good to get into the texture or just burnish the high spots and edges.



STEP 9

This type of texture works well with a patina. Liver of Sulphur mixed up quite strongly will give a black finish, which can be polished back from the high spots, discs and balls to reveal a good contrast. Platinoxan can also be used on a fine paintbrush down in the texture to blacken specific parts only. Alternatively, you can leave it silver and just burnish the high spots.

Extra Projects Make earrings and a ring

EARRINGS

Make some earrings using the same technique. Make them a mirror image pair or vary the pattern slightly on each to add interest.



RING

PMC sheet embellishment will also make an interesting topper for a ring. Flat elements are easiest with this technique or dome if you dare!



RESOURCES

Silver clay: www.metalclay.co.uk

PMC sheet:

www.bluebelldesignstudio.co.uk

Platinoxan oxidising solution:

www.cooksongold.com

CONTACT

www.juliarai.co.uk

www.csacj.co.uk

julia@csacj.co.uk



BLUE WAVES

A simple base in right-angle weave can be transformed into anything you want.

By Sarouchka Lobbens

A self-taught designer and bead weaver that doesn't shy away from a challenge, Sarouchka picked up beads four years ago and hasn't put them down since.

Nature is a rich wealth of inspiration, from colour combinations to shapes. This design reflects the waves and the sparkling pearls that live beneath them. In this project Sarouchka will show you how to make a bangle reflecting this marvelous aspect of nature.

MATERIALS

- Toho 511F (for base)
- Toho 511
- 3mm Czech pearls in Steel Blue
- 2mm Czech pearls in Steel Blue
- 3mm Swarovski bicones in Denim Blue (266)
- 4lb Fireline
- Beading needle

RESOURCES

All materials are widely available from advertisers listed throughout this magazine and also available in kit form from www.etsy.com/uk/shop/JujuJewelleryUK

CONTACT

www.etsy.com/uk/shop/JujuJewelleryUK
www.facebook.com/JujuJewelleryTutorials
sarouchka@live.co.uk

DON'T MISS!

Next month *Caron Nosek's beaded floral necklace*





STEP 1

Make a piece of right-angle weave (RAW) 71 stitches long and nine stitches wide. Connect the two ends by making another row connecting the two short sides together. This should give you a bracelet of 72 stitches by nine stitches wide. This is for a bangle with a 6cm width; if you need to increase or decrease the size make sure your work ends up with an even count. Make the base 2.5cm longer. See Step 2 for sizing.



STEP 2

When determining the length you need to make your base, wrap it around your hand on the widest part before connecting the ends, it should be about 2.5cm longer. To double-check: once connected, slide the base over your hand with your hand open as shown, it shouldn't be tight. The bracelet will get smaller at the end so make sure you get this right!



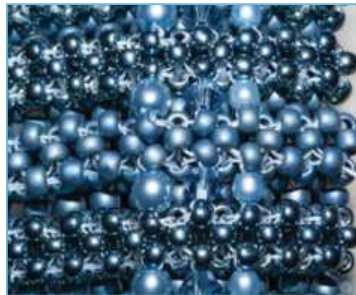
STEP 3

Transform every other vertical row into a cubic right-angle weave (CRAW). If you want the same effect as the bangle pictured (with one matte and two shiny rows), make sure to count first to see if this is possible before you start; if you had to change the length of the base this might not be possible. This design lends itself to trying a range of variations.



STEP 4

To add the pearls and bicones, count five horizontal rows in from one edge and bring the thread out of the top side bead on a row of CRAW. Pick up a 3mm pearl and go through the corresponding bead in the next vertical row of CRAW, placing the pearl in the gap. Go back through the pearl and the seed bead you started from, making a figure-of-eight with your thread. Work your way to the next centre bead and repeat all the way around.



STEP 5

For the next horizontal row you will be adding the bicones. Repeat Step 4 using the next outside bead of the stitch next to the pearl. Repeat this for the next horizontal row, adding a row of 2mm pearls. Don't forget to make a figure-of-eight with the pearl you added around the eight's waist. You should have the following from the centre to the outside: 3mm pearl, bicone and 2mm pearl.



STEP 6

Repeat Step 5, working on the other side of the 3mm pearl, so you have bicones and 2mm pearls either side of the central 3mm pearl. On the end horizontal rows (edges of bangle) go through the top side bead and the corresponding bead on the next vertical row of CRAW but this time you will be making an O-shape with your thread. Go through it twice so that it is sturdy. Pull tight. This should make the beads touch sides. Repeat this all the way around. Repeat Steps 4-6 on the other side.



Extra Projects Make earrings and a ring

EARRINGS

Make a piece of RAW seven stitches long using the matte stitch in CRAW and then every other stitch. You should have one matte, two glossy and another matte CRAW stitch. Fill the gaps with a 3mm pearl, a bicone and a 3mm pearl. Fill the gaps between the outside beads of the RAW on the back with a seed bead and add a loop of four beads at the top. Connect your earring findings to your work using a 4mm jumpring, going through the loop of the last four beads.

RING

Create a piece of RAW using the matte beads the size you want the ring to be. Transform one of the stitches into a CRAW stitch using matte beads, skip one stitch and do another CRAW stitch using glossy beads and another matte stitch. Put a 3mm pearl between the gaps. Fill the gaps between the outside beads of the ring band with a seed bead.



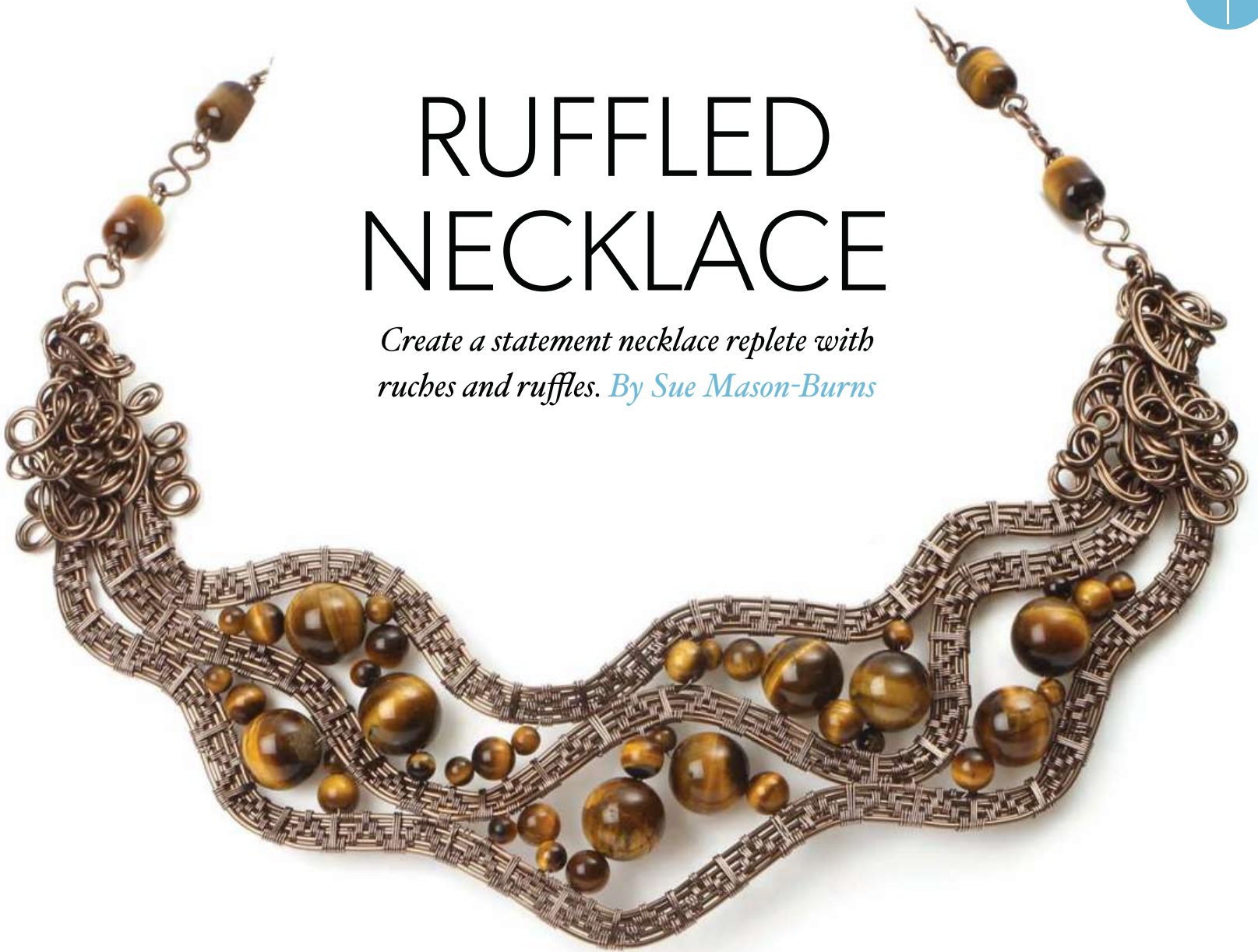
Designer tips

- ▶ Make the base about 2.5cm longer than would fit over the widest part of your hand. When you have connected the two ends you should be able to slip it over whilst holding your hand flat.
- ▶ When doing your right angle weave base, go through every stitch again as soon as you've made it; this will make it sturdier and will make your beads sit nicely.



RUFFLED NECKLACE

Create a statement necklace replete with ruches and ruffles. By Sue Mason-Burns



Sue is a wirework designer and maker, originally from New Zealand. She now lives and works in Birmingham, where she creates her unique range of wirework jewellery from her home studio.

The inspiration for this project comes from the layers of ruching and ruffles on show on the catwalks for A/W15. Sue has used shaped lengths of woven wire

and formed them into sinuous, organic layers of ruching. She has also used the earthy, autumnal colours of the tiger's eye beads to sit within the ruffles and add an element of luxury to the design. Sue has finished the design with layer upon layer of wires entwined together to complement the weaving. This is also in keeping with the current trend for busy and clashing patterns.

MATERIALS

- ▶ Approx. 8m x 0.9mm (14 gauge) gunmetal coloured copper wire
- ▶ Approx. 12m x 0.315mm (27 gauge) gunmetal coloured copper wire
- ▶ An assortment of 8mm, 6mm and 4mm tiger's eye round beads
- ▶ 6 x 8mm tiger's eye tube beads
- ▶ Flush cutters
- ▶ Round nose and flat nose pliers
- ▶ Mandrel pliers
- ▶ Chain nose pliers

RESOURCES

Wire: www.wires.co.uk

Beads: www.charming-beads.co.uk

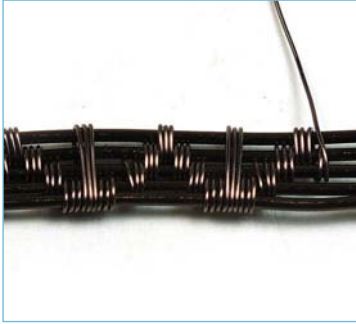
CONTACT

www.wonderfullywired.co.uk
sue@wonderfullywired.co.uk

DON'T MISS!

Next month *Sue's Emerald wirework bangle*





STEP 1

Cut three sets of five 50cm wires in 0.9mm wire. Begin weaving the first set of five wires 15cm from one end. Work from the reel of 0.315mm wire and number the frame wires 1 to 5 from bottom to top: coil three times around wires 1 and 2, three times around wires 2 and 3, three times around wires 3 and 4 and three times around wires 4 and 5.



STEP 2

Coming back down the wires, coil three times around wires 4 and 3, three times around wires 3 and 2 and three times around wires 2 and 1. Coil three times around all five wires together. Repeat this weave until the section measures 26cm. Weave each of the two remaining sets of five wires, one to 22cm and one to 18cm. Adjust the starting point of each set by 2cm each time.



STEP 3

Lay out the three woven sections, longest at the bottom. Use your fingers to form the ruffles so that the three sections start together and end together, and meet at various points along the design. The waves do not need to be uniform. At the same time, curve the ends of all three sections up to form an arc, with all unwoven wires lying parallel to each other.



STEP 4

Use 40cm lengths of 0.315mm wire to connect the lower two woven sections at the points where they meet. Coil five times around the outer wires of the two sections to be connected. Leave the tail wires in place, as these will be used to add the beads in the next step.



STEP 5

Using the tails of the wires from Step 4, begin adding beads into the gaps between the ruffles. Coil the wire five times around the wire nearest the point you wish to add the first bead. Thread on sufficient beads to fill a gap to the next wire and coil five times at that point. Repeat this process until you are happy with the number of beads in each gap.



STEP 6

Repeat Steps 4 and 5 to add the final, and shortest, layer to the design. To add texture and interest, vary the number and size of the beads you add to each section, and leave gaps so that the woven sections can also be seen. Trim and secure all remaining 0.315mm tail wires, pressing firmly against the rear of the frame. Use a dab of glue for extra security.

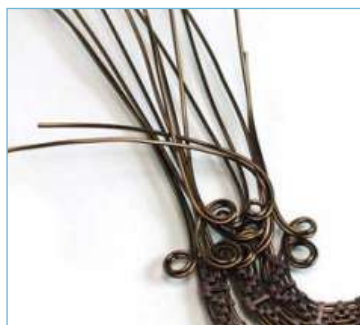
Fashion Inspiration

Velvet patterned dress, £129, www.monsoon.co.uk



Designer tips

- Use a dab of glue to secure ends of weaving wires to the rear of the design for extra security.
- Weaving with wire directly from the reel helps in two ways: it saves you from having a long trailing wire that is difficult to manage and prone to kinking, and it also means you won't need to add wire as you weave, which makes your finished piece tidier.



STEP 7

Form decorative swirls with the tails of the frame wires at the end of each woven section. Work with two wires at a time to add interest. You can use round nose pliers to form the loops and swirls, but bending gently will also form organic shapes. Trim the wires as you go, hiding the ends at the rear. End with a discernible top loop to attach the chain to.



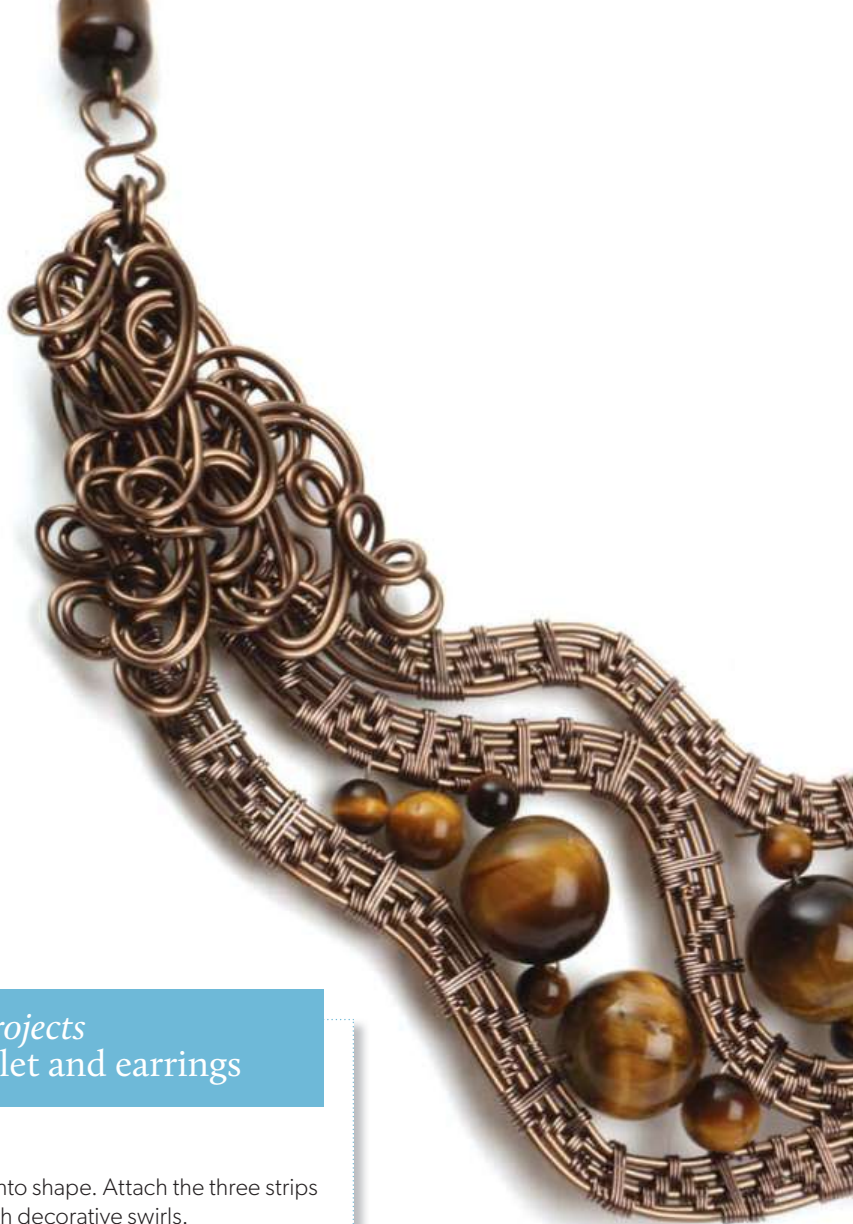
STEP 8

Use mandrel pliers to make figure-of-eight chain links from 0.9mm wire. Experiment with wire lengths and mandrel sizes to get the size of link and look you want to achieve. Thread tube beads onto headpins and form simple loops. Make two matching lengths of chain, one for each side of the necklace, alternating tube beads and figure-of-eight links, starting and finishing with a link.



STEP 9

Fold a 10cm length of 0.9mm wire in half and squeeze together. Form the folded end into a hook around large mandrel pliers and finish with matching loops. Make an eye by forming matching small loops at each end of a short length of 0.9mm wire. Form this wire around a larger mandrel until the loops come together. Attach the hook and end to each end of the chain.



Extra Projects Make a cuff bracelet and earrings

BRACELET

Make three woven strips and curve into shape. Attach the three strips where they meet. Finish the ends with decorative swirls.

EARRINGS

Form swirl in the end of a piece of 0.9mm wire and thread on an 8mm tiger eye bead, forming a loop to the other side. Thread a tube bead onto an eye pin, form a loop and connect to the 8mm bead. Add earwires.



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BOOK REVIEWS

This month Imogen Cooper reviews three books to spark your creativity.



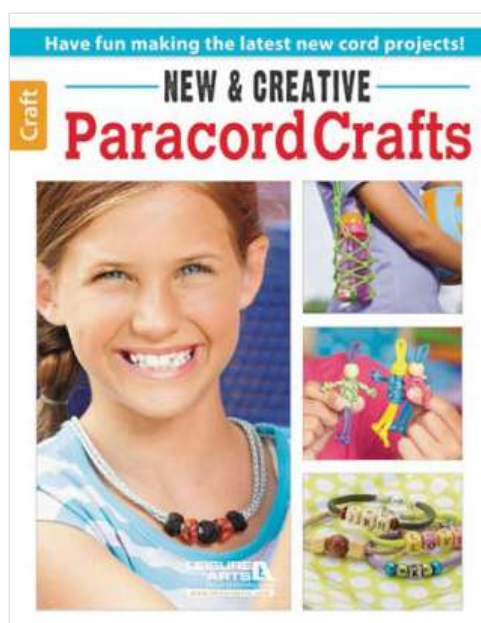
STRINGING & LINKING JEWELRY WORKSHOP

SIAN HAMILTON
GMC PUBLICATIONS
£14.99
ISBN 9781861087683

It's said that the best jewellery design stems from impeccable technique, and *Stringing & Linking Jewelry Workshop* certainly makes this evident. With a little technical inspiration from the chosen designers (Sarah Austin and Gemma Reilly to name a couple), you're well on your way to creating your very own individual pieces of jewellery.

Once the reader has a few methods of stringing under their belt, they're ready for one of the projects author and *MJ* Editor, Sian has compiled – and with 30 to choose from, they'll have a hard time deciding! This doesn't even include the extra 'mini' projects mentioned at the end of each piece, allowing makers to fashion a matching pair of earrings or a bracelet, perhaps. As your stringing skills develop, aided by concise instructions and the informative writing, try your hand at another of the many projects *Stringing & Linking* has to offer: chosen from a diverse spectrum of colours, styles and shapes, there's a dainty set to match any occasion.

Whether followed as read or used purely as inspiration, the knowledge compiled in this technical guide is sure to build skill, confidence and above all a stylish wardrobe!



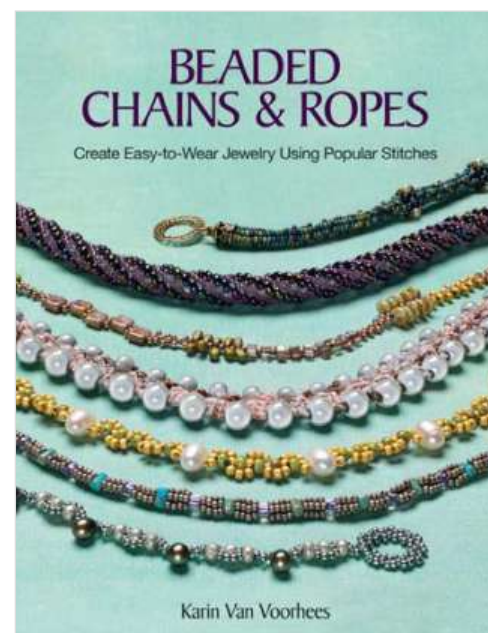
NEW & CREATIVE PARACORD CRAFTS

LEISURE ARTS
£5.99
ISBN 9781464728266

A favourite amongst the outdoorsy and adventure-seeking, paracord is the perfect material when it comes to summer making. Combining fun and function is essential in craft, and *New & Creative Paracord Crafts* certainly does not disappoint.

Each of the nine projects begins with a thorough explanation of the knotting techniques required – and, with a 'you will need' list at the beginning of each, there will be no unexpected shopping trips! Once the skills are mastered, choose between colourful cord jewellery, a bottle holder (perfect for those on the go), or spread awareness by making the support ribbons in a colour of your choice.

This easy-to-follow guide to cord crafting would make the perfect gift for an older child, though it would provide equal amounts of fun for an adult maker just starting out. Each project encourages creativity; with the choice of different colours, beads and knotting styles, your designs are sure to remain individual. The durability and versatility of paracord really is the winning combination here – keeping practical while staying in style has never been easier!



BEADED CHAINS & ROPES

KARIN VAN VOORHEES
KALMBACH PUBLISHING
£13.99
ISBN 9781627000857

From the cool and classic to a striking focal piece, Karin Van Voorhees has everything you're looking for in *Beaded Chains and Ropes*. Expertly collected by the author, this compilation features talented designers such as Beth Stone, Rebecca Combs and Anna Elizabeth Draeger in 27 elegant projects.

Though united in their sophistication, each item is suited to a different taste. Each chain can be made alone or used as the base for a central charm. Choose seed beads to create dainty chains, like Karen Price's Daisy Vine, or use larger pearls and lentil beads for spectacular statement jewellery. Using popular stitches such as herringbone, right-angle weave and spiral rope, you're truly spoiled for choice when it comes to the chain you're after. The instructions listed in each project are easy enough to follow, but if you're a little rusty, consult the helpful reminder section at the back of the book. As we've come to know and love from Kalmbach, first-class presentation is present throughout – their colourful, high-detail photos and step-by-step diagrams make even the most challenging designs a breeze.



AZTEC PRINCESS

Bring your outfit to life with this bold statement necklace bursting with colour and texture.

By Laura Binding

Laura is a jewellery maker and teacher who specialises in wirework. She enjoys creating organic and intricate pieces as well as bold statement pieces.

This necklace is a versatile piece that can be worn in a number of ways. Team it with big prints for a bold statement, or refine your look by layering over a plain dress to give it that something special!

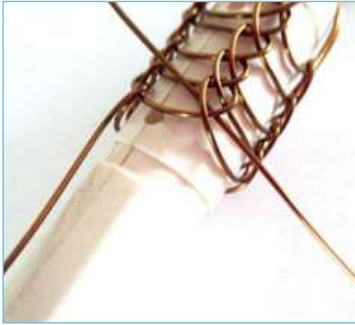
RESOURCES

www.jewellerymaker.co.uk

CONTACT

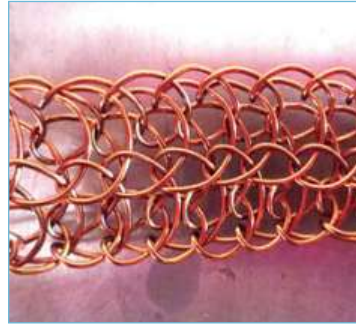
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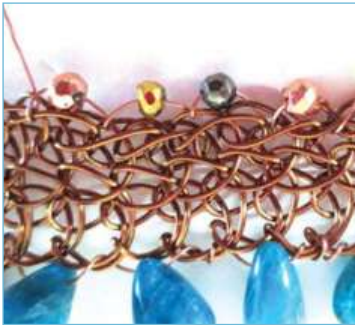
STEP 1

Cut a long length of 0.6mm wire. Using the Lazee Daizee 1/2in tool, create a four loop single knit section of Viking knit approximately 25cm long. You may need to add wire; instructions for this are included with the tool.



STEP 2

Remove the section of Viking knit from the tool and turn in the wire at the top. Gently use your fingers to flatten the piece, then place on a steel block and lightly hammer to flatten completely.



STEP 3

Take a long length of 0.4mm wire and wrap at one end of the piece about 2.5cm down, wrap once and then add on a top drilled stone, wrap once, add a stone and so on until you are about 2.5cm from the other end. Repeat the same on the top section with small faceted beads.



STEP 4

Using a long length of beading thread, create a loop and crimp, then thread on the long drop stones, spaced with the 4mm faceted beads. When you get to the main section, miss out the spaces, then pick up the pattern and finish with a crimp. This should be about 46cm long. Cut two pieces of 30cm chain; use jumpings to secure this to both pieces.



STEP 5

Cut a 10cm length of 1.25mm wire. Create a small loop on one end, then use pliers or a mandrel to turn the loop in the opposite direction to form a hook. Use pliers to create some small loops and then repeat on the other end to form the second hook. Hammer to flatten and strengthen.



STEP 6

Cut a long length of 8mm wire, feed it through the large gemstone, leaving 2.5cm at the top. Bring the wire back up one side of the stone, wrap around the top wire and down the other side. Cut the wire short and tuck the end back up inside the stone. Use the remaining wire to create a wrapped loop. Add this to a 40cm length of chain.

MATERIALS

- 0.6mm (22 gauge) antique bronze wire
- Lazee Daizee 1/2in tool
- Steel block
- Hammer
- Copper-plated chain
- Copper-plated jumpings
- 0.4mm (26 gauge) copper wire
- 1.25mm (16 gauge) copper wire
- Top drilled apatite drops
- Long drop coated agate nuggets
- 4mm Metallic coated pyrite (small spacer beads)
- Large blue agate stone

Designer tips

- Create several layers of drops and chain to create a real statement look.
- Hang drops of gemstones instead of attaching them with wire.
- Instead of Viking knit, use thick chunky aluminum chain for the top section.

Extra Projects Make earrings and a ring

EARRINGS

Create statement earrings by wrapping three long drops together and weaving in and out of the stones to secure. Create a loop and attach to some chain for long drops.

RING

Create a statement ring by using 0.8mm wire to create a ring shank and wrapping a long nugget stone to secure.



PHOTOGRAPHS: LAUREL GUILFOYLE, LAURA BINDING



MARSALA

Pantone's chosen colour for 2015 is still making waves, perhaps more so with autumn and winter on their way. Rich burgundy hues are well placed for this time of year and these sea bamboo nuggets from Beadworks are no exception. Layer them over collars and high-necked tops for the ultimate style statement.

10mm-12mm sea bamboo barrel nuggets, 40cm strand, £14.40
www.beadworks.co.uk



GREEN ENVY

Green is a staple colour for any autumn collection, but the hue for 2015/2016 is sage. These acrylic beads are so on-trend, not only in their soft herby tone, but because they tie in with this season's geometric theme. Combine with textured gold for contrast or rich earthy tones for a subtler statement piece.

20mm sage green polaris quadro bead, £2.50 each
www.bijouxbeads.co.uk

PRETTY IN PINK

Pastel colours are more often associated with spring and summer, but this year they're definitely making an impact in winter fashion. Pale pink and soft peach are the colours hogging the limelight, and these handmade polymer beads incorporate both. We love the textured edges polymer clay artist Silvana Bates has created, giving the illusion of rose petals unfolding from bud to flower.

19mm handmade polymer clay beads wrapped in pinks, £2.40 per piece
www.bigbeadlittlebead.com



5 AUTUMN TREN

TOP

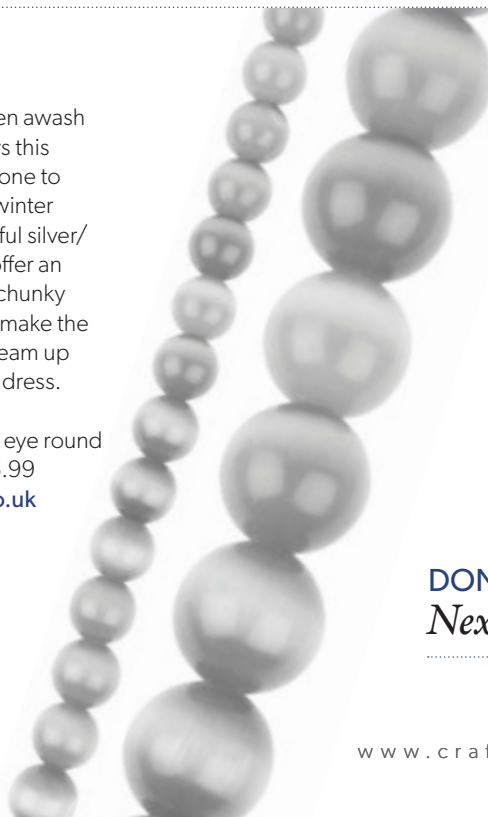
With the fashion world about to descend into chaos as the catwalks are rolled out to show off next year's upcoming collections, we take a look at the trends of the moment with the top five A/W15 colours. By Sophie Harper

It's hard to think of anything but dark, drab colours when looking at the latter half of the year in the UK, but autumn and winter this year are set to sparkle with moody but chic tones and a few pastels thrown into the fashion mix. So help yourself to a slice of the action with some beautiful offerings from some of our favourite bead suppliers.

COOL GREY

The catwalks have been awash with cool, stormy greys this year, which is a great tone to incorporate into chic winter designs. These beautiful silver/grey cat's eye beads offer an elegant alternative to chunky statement pieces and make the perfect accessory to team up with your winter party dress.

10mm silver grey cat's eye round beads, 14in strand, £5.99
www.beadsdirect.co.uk



NAVY BLUES

Dark navy blues seem to be taking the spotlight away from classic black this year, and with the cooler seasons fast approaching, there's no better time to embrace a moody new look. Take full advantage of the current love for anything '70s and go wild with tassels and fringing – these fantastic faux suede tassels add a sense of fun to any jewellery design.

36mm suede tassel in navy blue, available in 12 colours, 69p each
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DON'T MISS!
Next month's top five beads for romance with a twist!

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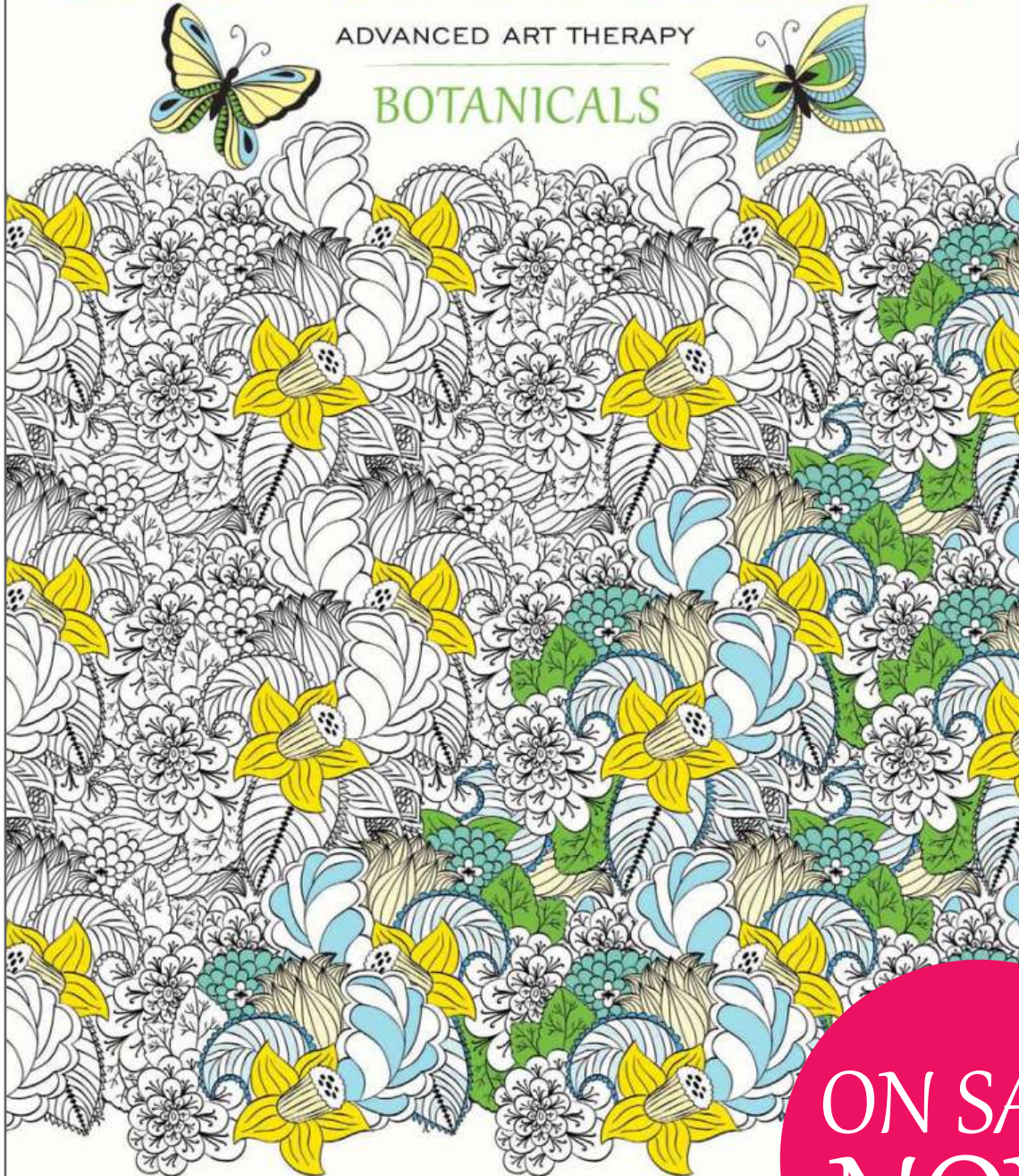
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WEB REVIEWS

Lauren Johnson trawls the web for the latest online trends, stores, blogs and jewellery profiles.



CRAFTS UNLEASHED

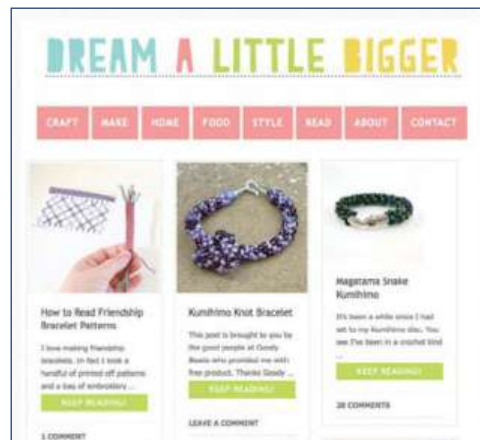
www.craftsunleashed.com

Crafts Unleashed is the home of a team of crafty bloggers all eager and waiting to share their latest projects with you! With subsections from Bridal and Party to Home Decor, Paper Crafting and Jewelry, there's something to inspire every type of crafter. All projects are easy to follow with clear step-by-step instructions, images and full supplies lists with links direct to the retailer; which is such a time saver when you're looking for those exact materials. A friendly place to while away an hour or two, this website is a great resource for discovering new blogs if you'd rather procrastinate than actually do any making! Having said that, the jewellery projects are so quick and easy, you'll be reaching for your bead stash in no time.

HONESTLY WTF

www.honestlywtf.com

Essentially a style blog, Honestly WTF is the place to go if you need a little fashion inspiration or new trend fix. Written by fashion fanatics, Erica Chan Coffman and Lauren Kolodny, the site offers a glimpse into the world of design, art and travel while providing really rather good examples and DIYs for creating your own slice of luxury (at a fraction of the cost). As well as showing you how to enhance your own clothing, there are some brilliant jewellery tutorials from Erica (previously a jewellery and accessories designer herself) that range from simple to complex pieces, explained in a straight talking, frills-free manner – which is well worth a visit.



DREAM A LITTLE BIGGER

www.dreamalittlebigger.com

Dream a Little Bigger is a website full to the brim with all sorts of quick and easy craft projects as well as product reviews. Created by Allison Murray, self-confessed craftaholic and goat enthusiast, some of the posts can err on the side of slightly quirky, but are inspirational nonetheless and always original! With blog posts on crafts from beading, crochet and kumihimo to advice on home decor, beauty and ways to improve your own website, the information on Dream a Little Bigger is wide ranging, making it a real good all-rounder – if a little muddled at times! A couple of favourite makes include Allison's chain bangles, disco ball beaded kumihimo bracelet and Lego figure key chains.

LET'S DO SOMETHING CRAFTY

www.letsdosomethingcrafty.com

Let's Do Something Crafty is a fun, lighthearted approach to crafts that can be done with children. Stemming from a former website that author and award-winning blogger Jess, started writing when she became a mum for the first time, she decided to create this new website to focus purely on the crafts she was making now with two children. The selling point with this blog is to encourage parents to make things *with* their children, rather than *for* their children – therefore allowing little ones to explore their own creativity. The projects are simple and are made with everyday household items; some of the projects are educational and a lot of them are a little messy, but all are great fun and a wonderful way to spend time with the kids.



Inspirational features, displays, workshops and demonstrations for all creative crafters

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BLANK/SHUTTERSTOCK

VIDEO

Take the next leap into social media marketing!

By Sian Hamilton

Social media is old hat now, right? You've got the Facebook, Twitter, Instagram and Pinterest accounts and you find time to post, blog and pin most days. So it's time to relax and take it easy – well no! Sorry, but now it's time to get a little more creative and move forward with video. This doesn't mean you need to sign up to YouTube and create 15-minute in-depth films. The ability to post short (15- to 60-second) videos has been developed across many social media platforms, with most sites now allowing videos to be embedded in the posts (most recently Twitter has joined this crowd), so it's time to embrace this step forward and create little clips to entice your customers.

With modern lifestyles being busy, many folks are attracted to the instant personal feel that a video brings while not taking up much of the watcher's time. Still wondering why you should get involved in video? Well, in 2015 it has become the social media content of choice for browsers, which means the people to jump on board with this are likely to be the most successful.

GETTING STARTED

Most modern smartphones will take good video – we're not talking about the next epic blockbuster movie but about 15 to 30 seconds of film. Think about the background, it needs to be clean and light if possible. Shooting outside is a good idea if you can avoid the sharp shadows that a clear sky brings.

For jewellery it's best to have your phone on a tripod or some sort of stand so your hands are free. The angle also works best from in front of you, so the video is showing the content how you would see it. This is most important for video showing how you do something, like making a simple loop in wire. Make sure if you have your hands (or others) in shot that they look nice, with neat and clean fingernails and moisturised skin!

Remember to focus! No one will want to see a blurry film, so make sure the camera is steady and the subject is sharp.

THINGS TO FILM

Ok. So you are on board with the need to video, but what should you shoot?

Introduction to you – if you are happy to be on screen then a quick introduction to you is a nice way to make your customer feel like they know you. If you are not so keen on talking to camera, then a photo reel of shots of you with a voice-over is another option; throw in a couple of bits of your handmade jewellery too.

Show off your making skills – this could be either filming a piece as you make it, or doing a quick demo of a technique you particularly like. If you teach jewellery making then showing a beginners' technique; something a student would learn in the first class, is a good place to start.

Showcase an event – if you have a nice event coming up then a quick film showing where it will be and what's going to be happening is a great way to entice people to attend the event.

Behind the scenes at a craft show – shoot a short behind the scenes film; everyone loves to feel like they are getting a sneak peek at what goes on behind closed doors! Post after the show is over or during if you have the time.

Show new products – as you create new products, show them off! If you can get someone to wear the piece in the film then that's even better, everyone loves to see how the piece they are interested in buying looks when it is worn.

EDITING

Don't just post the first thing you shoot, but take a look at it and edit the content to make it look its best. There are many apps available to help you do this.



Instagram allows you to film in sections and then add them together to make one video. It has a great range of filters but no ability to overlay text or music.



iMovie for iPhone users – Apple has made an App version of its video editing software. It has features such as adding voice-overs, music and photos mixed into the video.



Androvid is for Android phones and allows you to trim, add music and other visual effects.



Splice is for iOS and allows you to splice films together and add titles, music and sound effects.



Magisto is for Android phones and has the ability to automatically select and splice your videos. You can add special effects, music and cool graphics, too.

There are plenty of other apps for video editing and most are free, so do a little research to find the best one for you. Download and test a few. You can always delete the ones that don't have the right feel.



ROSE GOLD

*Use the soft
and muted coral
and rose gold
tones to create this
beautiful and very
wearable necklace.*

By Clair Wolfe

Rose gold-plated chain and findings are an affordable way to create a luxurious necklace. This understated design will add a subtle touch of glamour to any outfit.

MATERIALS

- ▶ Rose gold-plated chain
- ▶ Rose gold-plated eye pins
- ▶ Rose gold-plated magnetic clasp
- ▶ Rose gold-plated tassel charms
- ▶ Rose gold-plated beads
- ▶ Coral beads
- ▶ Round nose pliers
- ▶ Snips
- ▶ Snipe/flat nose pliers

RESOURCES

Beads, chain, eye pins, clasp and charms: www.beadsdirect.com
Jewellery making tools:
www.xuron.com



STEP 1

Thread a coral bead onto an eye pin until it sits above the eye. Use a pair of round nose pliers to create a loop at the other end of the bead. Use snips to cut away the excess wire, neaten the loop with a pair of snipe/flat nose pliers. The excess wire can be used to create another eye pin, and the process can be repeated. Depending on the bead size you will be able to make two or three wired beads.



STEP 2

Cut three lengths of rose gold-plated chain, one 35cm and two 43cm. Use a jumpring to attach one end of the 35cm and one of the 43cm chains to one half of a magnetic clasp. Use a twist motion to open and then to close the jumpring. Repeat on the second side of the 35cm chain.



STEP 3

Find the central point of the 35cm chain and use two pairs of pliers to open one of the chain links; once again use a twist motion. Use this link to attach one of the wired beads, and open a link on the other side of the chain; use this link to attach to the second side of the wire bead. Add a selection of beads onto the chain symmetrically along the length.



STEP 4

Remove a short length of chain from each of the long chains and open up each of these links. Use these links to add a number of beads to each of the long chains. Finish with a rose gold-plated tassel on each side.

PHOTOGRAPHS: LAUREL GUILFOYLE, CLAIR WOLFE



STEP 5

For an alternative design, take a second length of rose gold-plated chain and add beads along the length at intervals, once again by opening a chain link and adding a bead. Use a final wired bead to join both chain ends together to form a continuous beaded loop. This can be worn doubled up or at full length layered up with the first necklace.

STEP 6

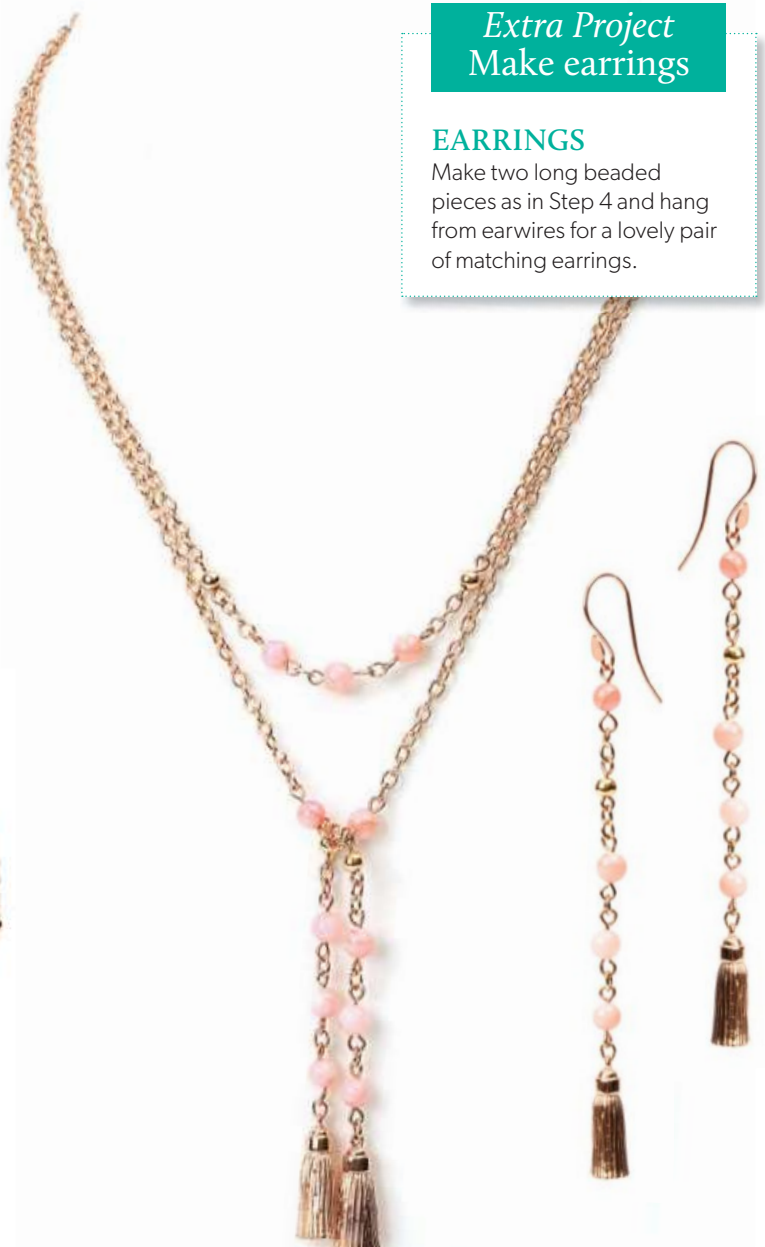
This project is two necklaces worn together. For the second piece make a long chain interspersing rose gold beads and coral beads along the length. Make this chain long enough to wrap three times over your head with out a clasp. If you don't want to have them separate then add more strands of chain to Step 2. On this page you can see the chains worn separately.

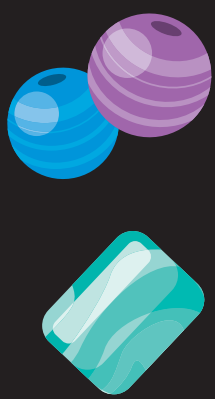


Extra Project
Make earrings

EARRINGS

Make two long beaded pieces as in Step 4 and hang from earwires for a lovely pair of matching earrings.





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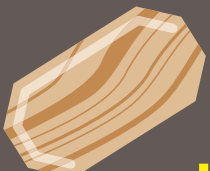
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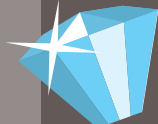
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MONOCHROME

With the end of the summer in sight, black-and-white accessories are a chic way to ready your wardrobe.

By Katie Holloway



HANDBAG,
£69, www.jacquesvert.co.uk



ROSE GOLD BANGLE,
£115, www.amara.com



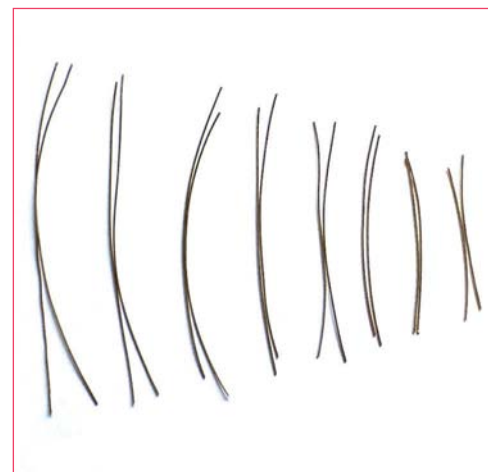
SQUARE RING,
£12.50, www.topshop.com



STATEMENT NECKLACE,
£12, www.simplybe.co.uk



STRIPE PANEL BAG,
£49.50, www.marksandspencer.com



STEP 1

You need to cut eight pairs into the following lengths from your silver wire: The first pair cut at 13cm. The second pair cut at 12cm. Then continue cutting the wire at 11cm, 10cm, 9cm, 8cm, 7cm and the last pair at 6cm long.



STEP 4

Repeat Steps 2 and 3 using the other 13cm length of wire so you begin to make the earrings in a pair. Once pickled, manipulate the two loops into perfect oval shapes using your fingers. Now take the 12cm lengths of wire and again repeat Steps 2 and 3. Your ovals will fit neatly inside each other as you make them.

HAMMERED SILVER EARRINGS

Make statement hoops ready for this autumn's jewellery trend.

By Tansy Wilson

Large statement hoops are big this autumn so Tansy has made some with a difference. Using this delicate 0.8mm wire repeatedly to make multiple loops creates a statement pair of earrings that are also delicate and elegant. Try this design in gold wire too for a rich, autumnal look.

MATERIALS

- 200cm x 0.8mm (20 gauge) round Sterling silver wire (AGSWR-080RD)
- 2 x silver stem stud posts (AGSER-POS13)
- 2 x silver butterfly scrolls (AGSER-SCSTD)

RESOURCES

www.bettsmetalsales.com



STEP 2

Take one piece of the 13cm lengths of wire and bend with your fingers so the wire forms a loop and the ends join together as snugly as possible.



STEP 3

Place this loop of wire onto your soldering area and add a drop of flux to the join and a tiny square (paillon) of easy silver solder. Heat with a very small flame so the flux bubbles and the solder runs into the join, connecting the wires together. Pickle and rinse.



STEP 5

Keep repeating Steps 2–4 until you have soldered all the pairs of wires and formed them into perfect ovals that fit inside each other. Now you can take one loop at a time and gently make a texture on the surface using the ball end of a hammer. Hammer the texture onto all your ovals.



STEP 6

Using the excess wire, form a small loop with round nose pliers at one end. Continue to spiral the wire around this loop using your fingers. Keep looping the wire round itself three times, finishing the wire at the top. Repeat this step to make another matching loose spiral.

Fashion inspiration

Petits Prix dress, £25,
www.laredoute.co.uk



PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WHEELER

Designer tips

- ▶ When making your spirals in Step 6, a nice design detail to consider is to make one spiral go in the opposite direction so you make a matching pair that mirror each other.
- ▶ Ensure the wire touches at the top of the spirals so you can solder them together, holding it all in place.



STEP 7

Place the spiral onto your soldering block and add flux to the top wires only and a small pailon of easy solder. Heat gently so the solder runs, joining all the top wires together. Pickle and rinse. Repeat this step for the other spiral.



STEP 8

Cut away excess wire from the top of the spiral and file the cut end so it blends into the top of the earring. Repeat this step for the other spiral.



STEP 9

Gently hammer each spiral with the ball end of your hammer to add the same texture you created for all the ovals in Step 5.



STEP 10

Place one of the hammered spirals texture side down onto your soldering block and add a drop of flux to the top and a small pailon of easy silver solder. Hold one of the Sterling silver stud posts in your reverse tweezers and gently heat the solder and as it starts to shine, introduce the post so the solder melts and joins the post to the back. Pickle and rinse. Repeat for the other spiral.



STEP 11

You will now have approximately 15cm of silver wire left over. Wrap it around a wire wrap mandrel at 4mm diameter. Keep wrapping the wire until you have at least ten coils. Remove from the mandrel and cut each coil off using a piercing saw to obtain jumpings with a really flush cut end for a seamless join.



STEP 12

Polish all oval loops, your two spirals and jumpings to a high shine and remove excess polish residue with a silver cleaner and polishing cloth. Open one of your jumpings and link on your eight gradating sized loops. Then link onto the bottom of the spiral and close the jumping. Add another two jumpings. Repeat for the other earring.

DON'T MISS!

Next month *Tansy's Gold detail bangle*



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ASYMMETRIC BRACELETS

These two bracelets complement each other perfectly. Their asymmetric design allows you to wear them together and they look individual yet wonderfully matched. By Alison Gallant

Alison is a jewellery designer and teacher working mainly with the highly versatile medium of polymer clay. She is a member of the London Polymer Clay Group and Executive President of the International Polymer Clay Association.

The colours and design of these bracelets is inspired by Chanel. The use of gold and black together is a heavenly match and adding white as an accent defines the patterns.

MATERIALS

- 3 x blocks Premo! Sculpey Black (5042)
- 1 x block Premo! Sculpey Gold (5303)
- 1 x block Premo! Sculpey White (5001)
- Liquid clay
- Pasta machine
- Paper to work on
- Flexible tissue blade
- 65mm circle cutter
- Selection of 4mm to 20mm circle cutters
- Wet and dry sandpaper 400 grit
- Texturing sponge
- Wide ripple blade

RESOURCES

All materials are widely available from advertisers listed throughout this magazine.

CONTACT

alisongallant@yahoo.co.uk
info@millefioristudio.com

Designer tips

- Sand edges and centres after each baking to give clean lines that make the piece easier to finish.
- Use a sponge to press different coloured pieces together to give a cohesive pattern.
- Add subtle layers of white to 'lift' the dark background of black and tone down the sparkle of gold, resulting in a more sophisticated look.



STEP 1

Roll one block of black through the pasta machine at setting No. 3 and form into a sheet approximately 12cm x 24cm. Cut into two asymmetric shapes, either the same or different, curving the edges with a blade and rounding the corners. Stamp out a 65mm diameter circle and bake according to the clay manufacturer's instructions.



STEP 2

Cool and lightly sand the edges. Roll a second block of black as in Step 1 and half a block each of gold and white. Cut the black in half and place the clay on paper. Using a variety of circle cutters from 4mm to 20mm, stamp out black pieces and replace them with gold, white and black, overlapping them.



STEP 3

Continue adding the replacement circles to the sheets to make pleasing patterns and put small dots of gold or white in any large gaps. Texture both sheets with a sponge to join all seams between the circles. Put a very thin layer of liquid clay on one side of each black bracelet piece.



STEP 4

Carefully place the patterned sheets on the liquid clay-covered black shapes, making sure no air is trapped between layers by pressing lightly with the sponge. Turn them both over and cut around the edges of the black bracelets and the centres. Reserve the patterned centre circles for extra projects. Bake.



STEP 5

Cool and lightly sand the edges and centres. Roll the third block of black and the remaining gold and white on setting No. 3 on your pasta machine. Using a wide ripple blade cut out ribbons of black and replace them with gold and white, overlapping the strips. Texture with a sponge to join all seams.



STEP 6

Put a thin layer of liquid clay on each remaining black side and place the ripple patterned sheets on, pressing with the sponge. Trim off the excess and the centre circles and bake. When cool, sand edges and centre again, smear with a tiny amount of liquid clay and add strips of gold to cover layers. Texture and bake.

PHOTOGRAPHS: LAUREL GUILFOYLE, PAUL GALLANT

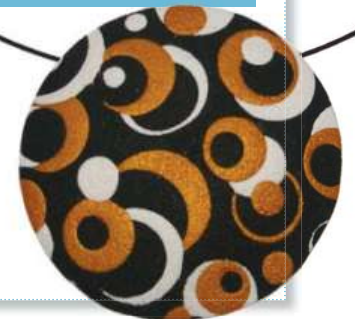
Extra Projects Make earrings and a pendant

EARRINGS

Following the asymmetric theme, cut two earring shapes freehand from the second centre circle by curving your blade. Bake, then back with textured black, drill tops, add Sterling silver handmade earwires and stick in with two-part epoxy glue.

PENDANT

Use one of the centre circles from the bracelets and stamp out your desired size. Bake then back with textured black and add a bail and necklet or chain.





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What inspires Sally Davis

Sally Davis talks about her childhood in London and how the contrasts of city and nature inform her jewellery. By Kira Withers-Jones

WHAT INSPIRES ME

I was born in London five years after the end of WW2 and my copper jewellery is based on memories from this time. I remember the gaps in the streets made by the recent bombing that had been colonised by plants and flowers. These sites were now inspiring and inviting places for a child and full of colour and pattern. The tumbledown London brickwork and the glow of purple rose bay willow herb and daisy flowers have always been fascinating and hopeful images for my sister and myself. I have used recycled copper and various opaque enamels for this work and selected beads that are less finished semiprecious gemstones.

My grandmother was from the Essex countryside and some of my silver jewellery is inspired by the countryside around there. Although this landscape is also the product of human activity, there is more space for the flora and fauna of the planet and a different light and purer air. I have used lighter metal and transparent enamels to reflect the feel of this and beads that are more finished and smooth.

MY STYLE

I have two different styles of jewellery, one in silver and one in copper. I use fairly traditional methods of *champlevé* and *cloisonné* on the silver. The copper uses opaque enamels and

I like to create small scenes that depict the power of nature to heal the damage done to our planet. I like to create images that seem to be just glimpsed and half hidden. I make necklaces, pendants, earrings and brooches, and I like to make items that are easy and durable to wear.

MY DESIGNS

I began making jewellery after I retired from my nursing career about three years ago. I went to evening classes and have taken various short courses since then but I have largely taught myself to enamel with lots of support from the Guild of Enamellers. I now live in Gloucestershire, work in a Cotswold garden, and think myself very lucky indeed to be here.

I have a very small and pretty studio in my back garden. However, the city images of my childhood are still very important to me and broken bricks and invasive plants make me smile just as much as a field of buttercups and a hedgerow full of wild roses and honeysuckle.

CONTACT

www.enamelledjewellery.com
sallydavis712@gmail.com



IN THE PINK

Colour moulded and flattened shrink plastic to create a statement necklace. By Su Pennick

Su always enjoys a chance to create a variety of jewellery styles by using the craft supplies she has to hand. Shrink plastic is one of her favourites.

The versatility of this material means that it can be used to create both flat solid shapes and moulded, dimensional pieces. It,

quite literally, provides a blank canvas, which can be coloured and decorated using a wide variety of media to create different effects.

Alcohol inks have been used here to create lovely colours and metallic effects.

MATERIALS

- Shrinkles shrink plastic in White and Frosted
- PC and printer
- Pencil and eraser
- Foil-covered baking tray
- Acrylic stamping block
- Blu tack
- Ranger alcohol inks in Raspberry, Snow Cap and Silver Mixatives
- Ink applicator and felt pads
- Stickles glitter glue in Star Dust
- Spray matte varnish
- Silver choker wire
- 0.8mm (20 gauge) silver wire
- Fevi Kwik adhesive
- Silver filigree bead cap
- Round pink bead
- Scissors
- Round nose pliers
- Chain nose pliers
- Wire cutters

RESOURCES

Shrink plastic, choker wire, wire and Fevi Kwik adhesive:

www.beadsdirect.co.uk

Alcohol inks, applicator, felt pads and glitter glue:

www.amazon.co.uk

CONTACT

supennick@gmail.com



Designer tips

- The rough, textured side of the shrink plastic is usually used as the face as it absorbs colouring media more successfully, especially before shrinkage.
- When gluing items to the smooth, glossy side of shrink plastic it is advisable to sand the chosen area to provide a key for the adhesive.
- Shrink plastic sets quickly and alcohol inks dry quickly, so it is important to have all tools and supplies well prepared in advance.



STEP 1

Resize the base template to 300% and print out along with the flower template at 220%. Use a pencil to trace the base shape onto the rough side of white shrink plastic and the flower onto the rough side of frosted shrink plastic. Cut both out and erase any remaining pencil lines thoroughly, but carefully, as the plastic will tear easily before it has been shrunk.



STEP 2

Prepare a mould for shaping the flower by creating a small ring of Blu tack and placing it on a flat surface. Shrink the base piece on a foil-covered baking tray. Remove from the oven and flatten immediately with a hard, flat surface like an acrylic stamping block. Shrink the flower separately and shape over the Blu tack mould, pushing it in at the centre to create space for the bead.



STEP 3

Colour the hardened plastic with a mixture of alcohol inks and mixatives. Place a felt pad on the applicator and add one small drop of raspberry ink and several large drops of snow cap mixative. Dab the inks over the rough surface of the white plastic base, blending the colours together as you go. Work quickly. You may need to add a couple more coats to achieve the desired effect.



STEP 4

Use a felt pad, without the applicator, to cover the rough side of the flower and its edges with silver mixative. When dry, dab some of the pink mixture in the centre of the flower and halfway along the petals. Once this has dried, cover the pink areas with glitter glue. When everything is completely dry, coat both pieces of shrink plastic with matte varnish and leave to dry thoroughly.



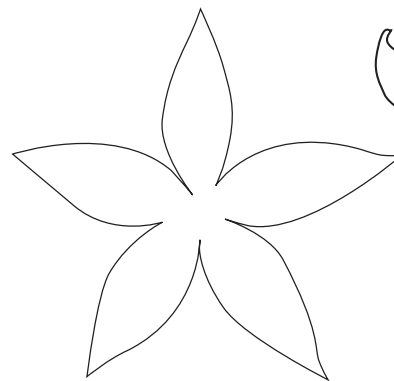
STEP 5

Cut two lengths of 0.8mm silver wire. Use round nose pliers to create a small coil from each. The coils need to be large enough for the choker wire to thread through them once they are fixed in place. Trim away any excess wire and use chain nose pliers to flatten out a small portion of the coil so that it will stand flat on the plastic base shape.



STEP 6

Lightly sand the areas where the coils will be attached to provide a key before gluing them in place with Fevi Kwik adhesive. Place the choker wire through the wire coils. Glue the plastic flower to the front of the base, offset to one side. Fix an upturned bead cap in the centre of the flower along with a round pink bead to finish.



Enlarge by 220%



Enlarge by 300%

Extra Projects Make earrings and a ring

EARRINGS

Matching earrings can be made by using the base template at its original size. Colour and shrink in the same way as the necklace before fixing earring posts and decoration in place.

RING

The plastic flower can also be used to create a funky ring by simply sticking it to a ring blank.



GEOMETRIC STATEMENT

Use simple clay saving templates to create a fashion-forward, fine silver statement piece. By Shayna Bowles

Shayna, originally from America, trained in Fashion Design and Marketing. She currently works as a Marketing Assistant at Metal Clay Ltd and enjoys designing unique jewellery in her own time.

This necklace, made with Art Clay Silver, was inspired by the futuristic styles seen on the Fall '15 fashion runways. You'll use the QuikArt clay-saving templates to cut out geometric connectors, fire them, then simply connect them together to form one bold pattern. Labradorite chips add a touch of colour and a dynamic texture on a few pieces ties the look together.



Fashion inspiration

Blue dress, £29, www.laredoute.co.uk



STEP 1

Set up your workspace; you will need your non-stick work surface, spacers, roller, templates, cool slip, balm, clay pick needle tool, and Art Clay Silver. Cover your tools with a light coating of balm to stop your clay from sticking. Place the spacers either side of your work surface and roll out your clay to form a large enough surface area for your template.



STEP 2

Make sure your clay is completely smooth when rolled out. Put some balm on your template (#55132) and place it on top of the clay. Gently hold the template down and use the needle tool to cut along the edges of the smallest template shape. Hold the tool upright as you cut to get the cleanest edges. Set all your cut-out clay scraps to one side.



STEP 3

After you've cut out the entire shape, take the template off and gently pull the excess clay away. Collect the excess and roll out the clay again. Repeat this process to create a total of four small geometric pieces from template #55132 and one small flower connector from template #55165. While these pieces are wet, keep them on a flat surface to avoid distorting the shape.



STEP 4

Reapply some balm to your work surface and roll out your remaining clay. Spray a light mist of cool slip onto your texture tile and carefully lay it on top of your clay. Gently roll your roller over the texture tile. Do not apply too much forward pressure, as you do not want to distort the texture or thin your clay. Peel the tile off, revealing your textured clay.

MATERIALS

- 25g Art Clay Silver
- Art clay work surface
- 1.5mm spacers
- Acrylic roller
- Ultra clay pick needle tool
- Cool slip
- 1mm drill bit
- Non-stick balm
- Brass brush
- Sanding pads
- Sanding needles
- Rubber block
- 3M polishing papers
- QuickArt clay saving template (#55132)
- QuickArt clay saving template (#55165)

- Jewellery shape template – Teardrops
- Texture tile – Kaleidoscope Embossed
- Labradorite bead chips
- 2 x Sterling silver fishhook earwires
- 8 x Sterling silver jumpings
- 2 x Sterling silver lobster claw clasps
- 5 x Sterling silver eye pins
- 5 x 4mm Sterling silver round beads

RESOURCES

www.metalclay.co.uk

CONTACT

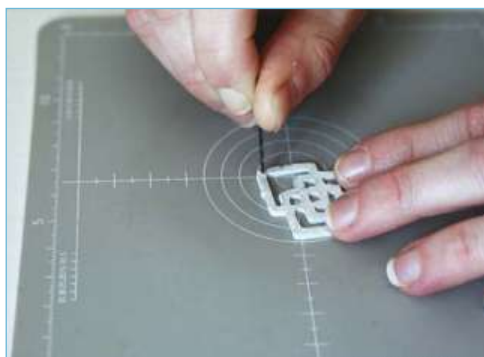
www.metalclay.co.uk
support@metalclay.co.uk

PHOTOGRAPHS: LAUREL GUIFFOYLE, AMBERLEE GURR



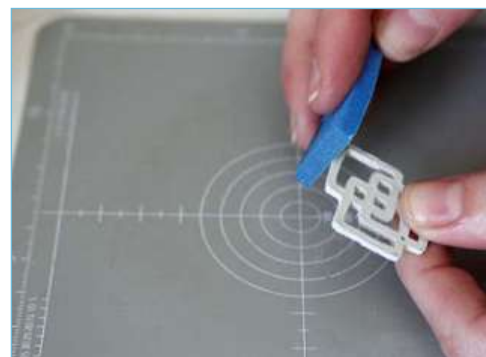
STEP 5

Next use the teardrop template and your needle tool to cut one medium teardrop and two small teardrops from the textured clay. You may need to roll the clay out and apply the texture again to get the desired pattern on each piece. Use a smaller teardrop shape on the template to cut the centre out of the larger piece.



STEP 6

Leave all of your clay pieces to dry – air dry for 24 hours, on a hotplate or in the oven at 150°C for approx. 10 minutes. Make sure your pieces are completely dry. When the pieces are dry, use a 1mm drill bit to drill the holes in each piece for the jumprings to go through. Be very gentle; applying too much pressure at this stage may crack your piece.



STEP 7

Refine the pieces. This is important, as this is the easiest time to get rid of any imperfections. Use the softer grits of the sanding sponges to gently sand the sides and back of the pieces. Rest each piece on a rubber block and use the sanding needles to refine the small inner edges. Once you are happy with your piece you are ready to fire.



STEP 8

Art Clay Silver can be fired on a gas hob, with a torch, or straight on a kiln shelf. Fire the pieces in a kiln at 800°C and hold for 30 minutes. We always recommend you follow the manufacturer's instructions. Once the pieces are fired, safely remove them from the kiln and quench in cold water immediately. Gently dry them and then brush each piece with a brass brush.



STEP 9

You can now polish each piece to the preferred shine using a tumbler or the 3M polishing papers. Create three beaded links by adding labradorite chips to an eye pin and forming a loop. Use jumprings to connect the silver pieces and beaded links together in the shown pattern. Attach even Sterling silver chain lengths to each side and a Sterling lobster clasp to the back to finish.



Designer tips

- ▶ Use a patina like liver of sulphur on your textured pieces to make the texture stand out more.
- ▶ While the clay is wet, use a toothpick to mark where your holes will go; this will make it easier to drill the holes in the dried clay.
- ▶ Layer the template shapes on top of one another to form an even more intricate piece.

Extra Projects Make earrings and a bracelet

EARRINGS

Use the texture tile and teardrop template from the main project to create matching earrings.

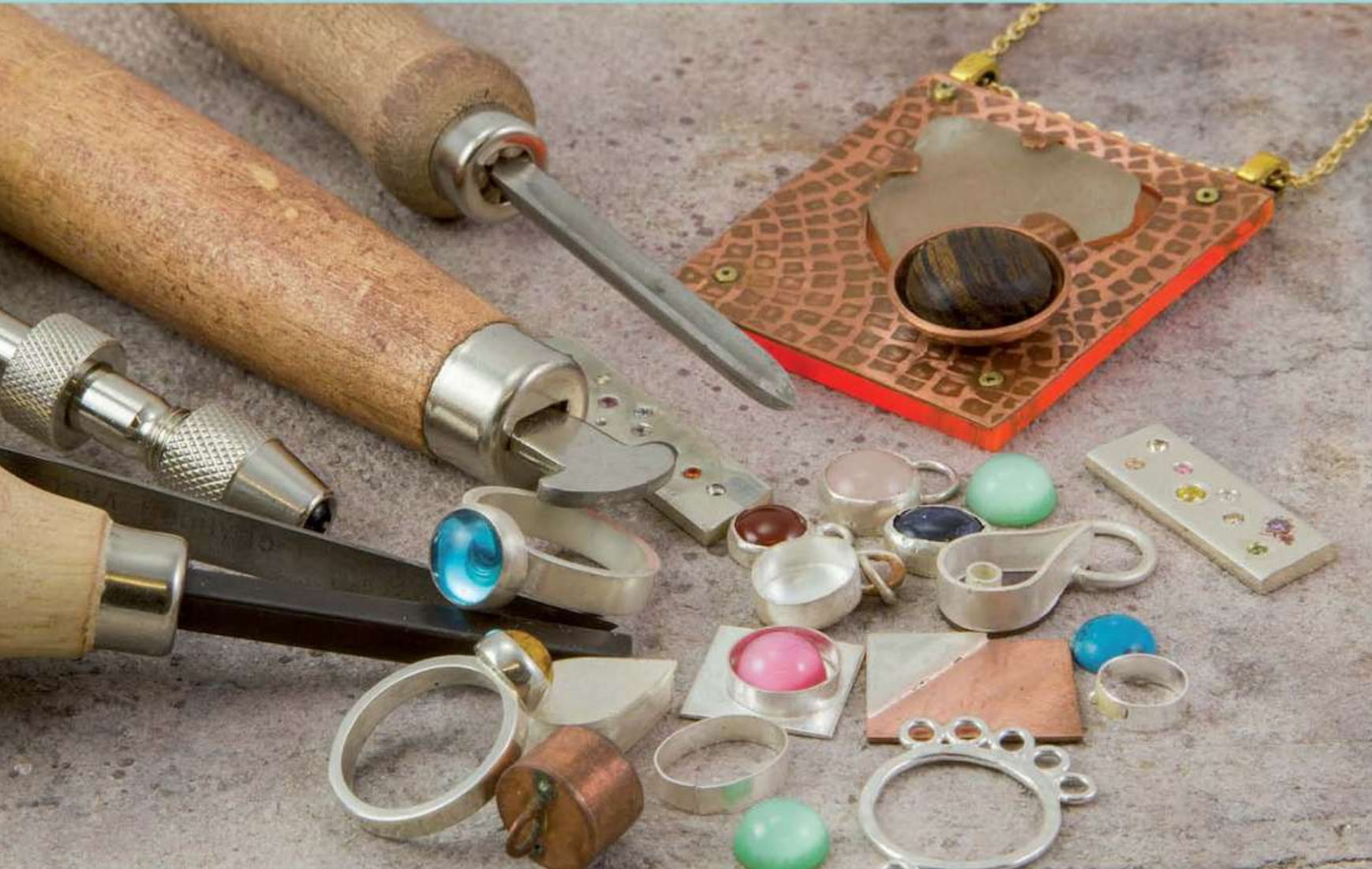


BRACELET

Thread bead chips and 4mm silver round beads onto a 27cm length of beading wire. Use crimp beads to attach a lobster clasp to one end and a jumpring to the other.

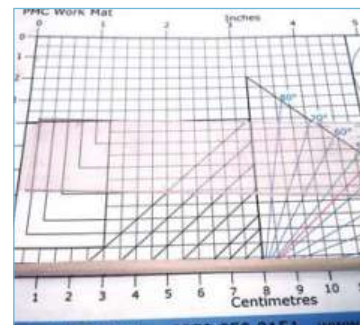
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MICRO TEXTURED RING

Master a few basic techniques to create on-trend textured jewellery.

By Joan Gordon

Inspired by the A/W15 Print Trend Report, Joan took inspiration from the abstract micro textures and patterns produced by artist EJ Designer. This PMC3 chunky silver ring features a band that is textured on both the inside and outer surface of the metal. Set with a green fireproof gemstone, the heart cut-out is mirrored by the stone setting, which adds a classic element to the abstract patterning. Open cut rings are very much in vogue this season and may be made in a variety of styles. Follow these instructions to produce a similar ring or use the basic techniques to create your own.

MATERIALS

- 9g packet PMC3 silver clay
- 1 x PMC3 silver syringe clay
- 1 x pot PMC3 paste
- Ring mandrel and ring sizing band
- Notepaper
- Sticky tape
- Badger Balm
- Work mat
- Texture mats
- Pencil
- 2 x 3mm Perspex spacers
- Perspex roller and Perspex flat roller
- Cutting blade and rubber wipe out tools
- Fireproof triangular shaped gemstone
- Heart punch
- Small paintbrush
- Teflon sheet
- Rubber block, fine grade sanding papers and jeweller's files
- Kiln or handheld butane kitchen torch and firebrick
- Brass brush and agate burnisher
- Silver polish
- Liver of Sulphur

RESOURCES

- PMC3 clay:**
www.cooksongold.com
- Fireproof gemstones:**
www.delphiglass.com

STEP 1

Determine your ring size with a sizing band and extend the size three notches to allow for shrinkage. Prepare the ring mandrel by sticking notepaper onto the mandrel where the ring will be made. Slide the sizing band onto the paper and mark either side of the band with pencil for the rolled clay to be placed. Rub Badger Balm into your hands, the work mat, Perspex flat roller, spacers, heart punch and texture mats. Roll the clay into a long, thin coil with the flat roller.

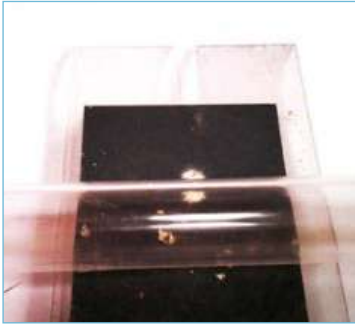


STEP 6

Use a diamond jeweller's round file to carefully smooth the inside edges of the punched-out heart. Be very careful as you work not to put too much pressure on the ring, as being an open cut ring it is naturally weaker than a fully formed one. Define the pattern of the syringe work with fine sanding papers or files. Smooth around the curve of the open cut and paste then re-sand any indents. Use a lightly dampened paintbrush to smooth around the syringe work.

Designer tips

- Make a closed band using texture mats to create a pleasing pattern both inside and outside the ring.
- Use copper or brass clay, being sure to follow the manufacturer's firing instructions.
- Omit the stone and punch out two matching heart shapes.



STEP 2

Place the clay coil on the centre of one mat. Position the spacers evenly 2mm away from either side of the clay but not touching it. Place the second texture mat over the clay. Roll the Perspex roller from the centre of the top mat to one end and then from the centre to the other end. Lift the top mat and tap the sides of the clay with the spacers so that the band is even in width. Trim the clay length to the size of the sizing band measurement.



STEP 3

Roll excess clay into tiny balls and leave to dry. Daub a dot of paste clay onto the ring mandrel. Press one end of the band onto this paste, roll the mandrel so that the band drapes onto the pencil marks. Press the other end of the band lightly onto the paper. Leave the ring until it is leather-hard then cut and shape the front. Punch out the heart on one side and make an indent for the stone on the other. Apply paste to the heart shape and syringe clay around the outer edge.



STEP 4

Place the small balls of clay onto a firebrick. Light a kitchen butane torch and fire the balls until they turn pink and the binder has burnt out of the clay. Cool the silver balls in a cup of cold water. Paint a small amount of paste clay to the base of the heart cut-out. Carefully position three silver balls onto the ring, cover them with a thin layer of paste clay and leave to dry.



STEP 5

When the ring is dry, slide it carefully off the mandrel. Place it flat onto sanding pads and, using a circular motion, sand either side of the band, working through the grades of paper. Place the band onto a rubber block and gently file the edges of the band until they are smooth. This band was intentionally made quite chunky due to the abstract, uneven pattern of the texture mat. Paste and then sand any cracks or uneven layers of the band.



STEP 7

Paste and syringe a small amount of clay into the indent on the band for the stone. Position the stone into this space. Paste around the stone and then syringe around it until the stone is held securely in place, leave it to dry completely. Once dry, sand and smooth the syringe work and add any further decorations to the open cut edge and the sides of the band. Give the ring a final brush with a barely damp paintbrush, checking that the pattern inside the band is smooth.



STEP 8

Place the ring on a mirror to check for dampness before firing. Fire the ring in a kiln or on a firebrick using a torch. This ring was fired in a kiln at 720°C, held for 20 minutes and allowed to cool naturally. Clean the ring with a brass brush and burnish with an agate burnishing tool. To further enhance the textured band, brush the ring with a solution of liver of sulphur gel and hot water. Rinse in cold water once the desired patina has been achieved.



STEP 9

To finish, take a soft cloth and a good quality silver polish and rub the band until you are happy with the final patina. Place the ring on a rubber block and polish it further with an agate burnishing tool or place it in a jeweller's tumbler filled with water and shot. Tumble for a few hours to harden the metal and enhance the shine. If the opening on the ring is too wide, place it onto a metal ring mandrel and gently press it into shape.

Extra Project Make earrings

EARRINGS

Use leftover textured clay to make earrings. Cut the clay into shape and leave these to dry. Paste silver balls to the front and fine silver ear studs onto the back of each clay shape. Once the paste is dry, sand and then torch-fire the earrings. Brush and polish to a high shine. Add a patina with Liver of Sulphur if desired.



PHOTOGRAPHS: LAUREL GUILFOYLE, JOAN GORDON

BLUEBERRY SPIKE

The rich blue hues of autumn berries are reflected in the deep blue polymer clay background and set a deep contrast to the frosty silver spikes of resin in this fusion bib style necklace.

By Fiona Potter



Fiona is a self-taught mixed media jewellery designer and demonstrator from North Warwickshire. She also runs resin and mixed media workshops around the UK. Fiona enjoys experimenting with different materials, often bringing her designs to life with her specialist medium of resin.

Fiona has taken inspiration from the very dark blues that seem to be replacing classic black while introducing some spiky elements in keeping with the latest trend on this year's catwalks. With a diamond-shaped ice cube mould and a little creative thinking, Fiona fused polymer clay with resin to achieve this look.

RESOURCES

www.fisfusion.uk
www.clayaround.com
www.amazon.co.uk

CONTACT

www.fisfusion.uk
www.facebook.com/fionapotterq
fisfusion.uk@gmail.com

MATERIALS

- CHEMSET® low viscosity resin (ES8103)
- CHEMSET® hardener (ES8204)
- Large mixing pot, craft stick and scales for resin
- Wet and dry sandpaper
- Diamond-shaped ice cube mould
- Silver Mica powder
- 1 block Sculpey Premo in Ultramarine
- ¼ block Sculpey Premo in Black
- Clay roller
- Clay cutting blade
- Sponge for texturing the clay
- Cord
- Ribbon end closure and clasp
- Two-part epoxy glue

Designer tips

- Make extra resin spikes once the first set has cured to make bangle and earrings.
- Keep unused clay, the quantity mixed is sufficient to make a bangle and earrings.
- You could mix in Blue Transparent resin instead of Mica powder for a more ice-like look.



STEP 1

Gather together a plastic cup, mixing stick for the resin, scales and diamond-shaped ice cube mould. Mix 14g of low viscosity resin with 7g of hardener and mix well. Add in a generous scoop of silver Mica powder and mix thoroughly. Set aside to allow bubbles to dissipate for five minutes. Cast into the ice cube mould. Set aside, cover and leave to cure. Now create a template for your polymer clay base.



STEP 2

Create your polymer clay colour by blending one pack of Ultramarine Blue with a quarter of a pack of Black until thoroughly blended. Roll out to a thickness of approx. 2mm – on my clay roller (pasta machine) that was setting no.3.



STEP 3

Lay the large and medium template on your clay and cut out with a clay blade. Roll up the remaining clay and pass through the clay roller again and cut out the remaining pieces. You should have one large, two medium and two small. Fold over each piece, leaving a cavity through which the cord will pass.



STEP 4

Lay out your pieces on a tile or baking tray and press a soft texture into the surface, then trim along each of the edges to ensure a crisp, neat edge – this will reduce or eliminate the need to sand your cured pieces. Place into your clay oven and cure at 130°C for 30 minutes. Drop the cured pieces into cold water to cool and strengthen.



STEP 5

Once the resin is fully cured, remove from the mould. Using wet/dry sandpaper, sand the back edge of spikes, ensuring they are the same height and level. Place onto the polymer in a pattern, taking a photo to remember the layout. Mix up a generous quantity of two-part epoxy glue. Place glue on the back of each spike, sticking each one in place before you add glue to the next one.



STEP 6

To finish, cut the cord to desired length and thread on your finished pieces, adding a spacer between each piece and at each end. Finish with a ribbon closure.



Extra Projects Make earrings and a bangle

EARRINGS

Cut two extra diamonds of clay to form a pair of earrings, then cure as before. Mix up two-part epoxy glue, stick the spikes on and add earwires.



BANGLE

Use remaining clay to cover a bangle form with polymer clay on both sides and texture with a sponge. Mix up two-part epoxy glue and stick the spikes on.

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MIDNIGHT FLORA

Find inspiration from this season's rich colours and bright patterns. By Karen Taylor

Karen is a self-taught jewellery designer and teacher specialising in lampwork and silversmithing. She has a shop in Port Solent, Hampshire, where she sells her jewellery designs and offers a variety of jewellery making courses and workshops.

Karen's inspiration for this project came about after looking through magazine articles featuring the up and coming trends for Autumn/Winter '15. On spotting a gorgeous coat she'd love to have in her own wardrobe, she decided on a set of beads to mirror the bright colours and floral design.

MATERIALS

- Effetre glass in: Periwinkle, Bright Yellow, Purple/Red, Lime Green and Baby Pink
- Effetre Black rod
- Brass lentil bead press
- 1.5mm mandrels
- 40cm x 1.5mm Sterling silver wire
- Round nose pliers

RESOURCES

Glass, bead release and mandrels:
www.tuffnellglass.com

Sterling silver:
www.cooksonsgold.com

CONTACT

www.preciousjewellery.glass





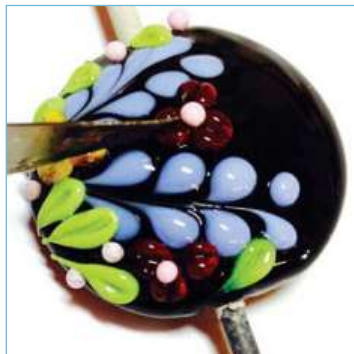
STEP 1

Pull about half a dozen 1mm stringers from the Periwinkle, Lime Green, Bright Yellow, Baby Pink and Purple/Red effetre glass rods. Using the effetre black rod and the 1.5mm mandrel, make your lentil bead. Add the glass to the rod and check the lentil press for size. Don't forget to leave some space for the bead to spread when you press.



STEP 2

Using the periwinkle stringer, place two rows of dots on both sides of the bead. Melt these dots gently into flat dots. Using your sharp tool, start from the top of the dots and slowly drag the tool down through the centre of the dots creating a fern effect. You need to have the bead hot enough to drag the dots but not too hot that the bead loses its shape.



STEP 3

You then need to add some flowers. Using the red stringers, make a triangle of small raised dots. Using a crafting blade, slice through the centre of the dot, pushing gently into the middle of the triangle to create a petal shape. Do this to all three dots. Add as many flowers as you wish using the yellow stringers too. Use a contrasting colour to add a centre to the flower.



STEP 4

Create leaves with the lime green stringers to fill gaps around the flowers. Heat the stringer until a ball of glass forms a small gather. Push this gather onto the bead and, while the stringer is still attached, pull the stringer to create the stem of the leaf. Heat the leaf and press down gently to make sure the stem is attached to the bead properly as this is quite fragile and can snap off after annealing.



STEP 5

Using the pink stringer, add some little buds of flowers randomly over the bead, filling in any gaps. I purposely made the pattern on the lower part of the bead to make it bottom heavy so that the bead sits nicely and doesn't tip.



STEP 6

Cut 40cm of 1.5mm Sterling silver wire and file the ends smooth. To shape the wire, you can use a small saucepan if you don't have a collar mandrel. Hammer lightly into a collar shape using a nylon or leather hammer. Thread the bead onto the collar and place in the centre. Turn the ends of the silver wire to create a hook using round nose pliers. One end should be bent to the side so that the ends hook together.

Designer tips

- ▶ Instead of using Sterling silver wire for a collar you could use 1mm leather.
- ▶ Use a larger mandrel to use thicker leather or ribbon.
- ▶ Use different colours for a totally unique look.

Extra Projects Make earrings and a bracelet

EARRINGS

Make two small round beads on a 1mm mandrel to make a matching pair of earrings and use 1mm Sterling silver wire and Sterling silver earwires to complete.



BRACELET

Make a rondelle shaped bead on a 1.5mm mandrel and use 1.5mm Sterling silver to create a matching bracelet with just one bead.



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www.abramsandchronicle.co.uk, 01903 828501

CLOSING DATE 24 SEPTEMBER 2015



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www.xuron.com

CLOSING DATE 24 SEPTEMBER 2015



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www.ichfevents.co.uk, 01425 277988

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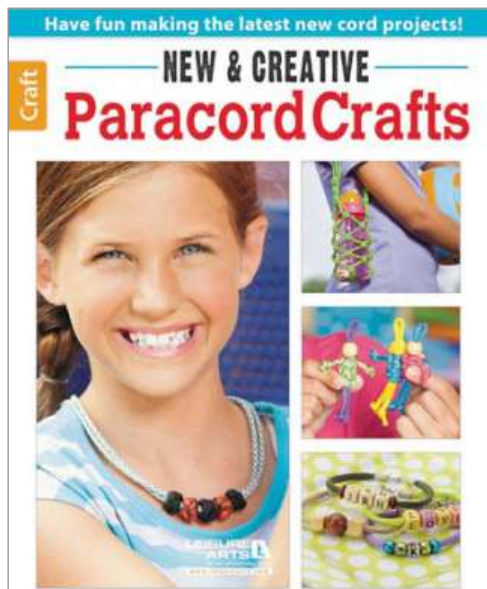
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CLOSING DATE 1 SEPTEMBER 2015



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www.thegmcgroup.com, 01273 488005

CLOSING DATE 24 SEPTEMBER 2015



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Compiled by our very own Editor, this is a must-have collection for anyone who wants to make stunning jewellery designs. From the simple to the more complex, there's something inside for everyone. Five readers can win a copy. www.thegmcgroup.com, 01273 488005

CLOSING DATE 24 SEPTEMBER 2015



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CLOSING DATE 24 SEPTEMBER 2015

RULES OF ENTRY

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making Jewellery. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise. Entries can also be sent via post to: Making Jewellery Giveaways, 86 High Street, Lewes, East Sussex, BN7 1XN.



BONSHELLE BRONZE METAL CLAY STARTER KIT

This month we test out a fabulous and comprehensive bronze clay kit from the very helpful people at Bonschelle. By Clair Wolfe

THE PRODUCT

The bronze metal clay starter kit has been thoughtfully put together so you can get started making bronze clay creations as soon as you open the box. Bonschelle bronze metal clay powder is easy to mix and work with, and produces a beautiful gold-bronze metal.

WHAT DOES IT DO?

This 16-piece starter kit has been put together with everything needed to allow the user to create unique bronze components for their jewellery designs.

WHAT IS INCLUDED?

The kit arrives in a sturdy Perspex storage container, 50g Bonschelle Bronze Metal Clay, a non-stick work sheet, an acrylic roller, a set of 1.5mm spacers, a needle tool, a mixing stick, an oval stencil sheet, a mini texture mat, a pro polishing pad, 400 grit sandpaper, 800 grit sandpaper, 1200 grit sandpaper, a selection of jewellery making findings and, finally, a quick guide to get you started.

HOW GOOD ARE THE INSTRUCTIONS?

In the quick guide is a link to an online PDF, which is a downloadable 15-page step-by-step

colour booklet. This breaks the instructions down into simple and manageable steps, with both photos and written information.

WHAT ELSE WILL YOU NEED?

You may want to use a few items that you'll find around your home: olive oil, cookie cutters and cling film. It is recommended not to use any items that have been used with the clay with food again. Distilled water is recommended but not essential. A wire brush and emery papers are needed to polish, and the use of a kiln is recommended, but again this is not essential as Bonschelle offer a firing service.

HOW EASY IS IT TO USE?

When you first open the box, it is a little overwhelming, especially if you have not used powdered clay before like me! Printing off the pdf instruction booklet is a great help; it makes the whole process simple to understand. I did find the templates a little tricky to begin with, but re-rolling the clay and trying again is easy to do with this clay.

CAN IT BE ADDED TO?

Once you have used the very generous amount of clay included in the starter kit, clay powder pots can be bought from Bonschelle.

OVERALL SCORE

If I could give this kit 15 out of 10, I would. It makes bronze clay accessible to everyone, especially those without access to a kiln. The clay itself is easy to mix up, wonderful to use, and it really sparks your creativity, as the possibilities are endless. The thought that has been put into putting this kit together is obvious, every angle has been thought of. This makes the kit an absolute pleasure to use and I cannot recommend it highly enough.

SCORE



COST

£27.99

RESOURCES

www.bonschelle.co.uk

ABOVE:

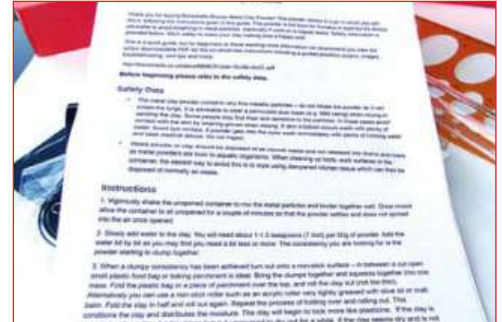
The results from the kit



1. The kit



2. Contents



3. Instructions



4. PDF printout



5. Prep



6. Mixing



7. Working clay



8. Conditioning clay



9. Ready to roll



10. Adding balm



11. Texture sheet



12. Template



13. Sanding



14. Fired clay



15. Wire brushing

PHOTOGRAPHS: CLAIR WOLFE



AUTUMN/WINTER TRENDS

As we look to the international fashion trend reports for jewellery making inspiration, we find a plethora of new and exciting patterns, textures and colours. Visual impact is all-important, no matter what theme you wish to translate into your designs.

By Joan Gordon

This month, Joan shares her latest research into Autumn/Winter 2015 trends. The five she has focused on here are just a selection of the many and varied being forecast by several leading fashion houses and designers. The overall mood is lively and colourful this winter, with bright accents combined with complex patterns and textures. Prismatic prints feature in many collections, with inspiration drawn from both nature and technology.

Snakeskin Bracelet, £49
www.scribbleandstone.com

CONTACT

Joan Gordon, creativelifemagazine@gmail.com,
07545 225753



TRIBAL HYBRID

This theme is reflected in sharp geometric and angular graphic designs reproduced in bright colours with black or gunmetal highlights. There is a broad palette of cultural and ethnic patterns and textures for jewellery makers to choose from when translating this theme into their winter collection. Stacking bracelets, collars, multi-stranded necklaces and geometric rings reflect this decorative fashion story. While natural media, such as wood, shell, leather and bone, are still fashionable, synthetic materials and fibres are strong and on-trend for jewellery makers who are taking direction from this theme.

Bright Coloured Bracelet Stack, £15
www.accessorize.com



TROPICAL

This is an interesting theme for winter as we normally associate tropical colours, prints and textures with summer. The tropical trend isn't literally about fruit motifs; it relates more to colour and prints. Again, designs and patterns are highly influenced by exotic bird feathers, lush foliage and flowers. This trend is exuberant and strong, celebrating nature and offering a warm spectrum of colours that will brighten a dull and dreary winter day. Rather than over-the-top bright colours that you may associate with the Caribbean, think mid-range shades of orange, blue, purple and yellow, interspersed with greens and pinks.

Fruity Faux Leather Friendship Bracelets, £14
www.whatsabouttown.com



JUNGLE ANIMAL

Animal prints are big this season but not the usual leopard or bold zebra stripes from previous seasons. Bright intricate colourful patterns, images and textures inspired by snake and crocodile skins, African big cats, endangered species or exotic birds are featured in high fashion garments and accessories. Animal faces and images are cast in metals, embedded with crystals, diamonds and precious gemstones. The obsession with animals is roaring its way into high street shops so take a look at what Swarovski are producing if this theme appeals to your wilder instincts.

Green Swarovski Crystal Panther Head Ring, £22.95
www.whatsabouttown.com

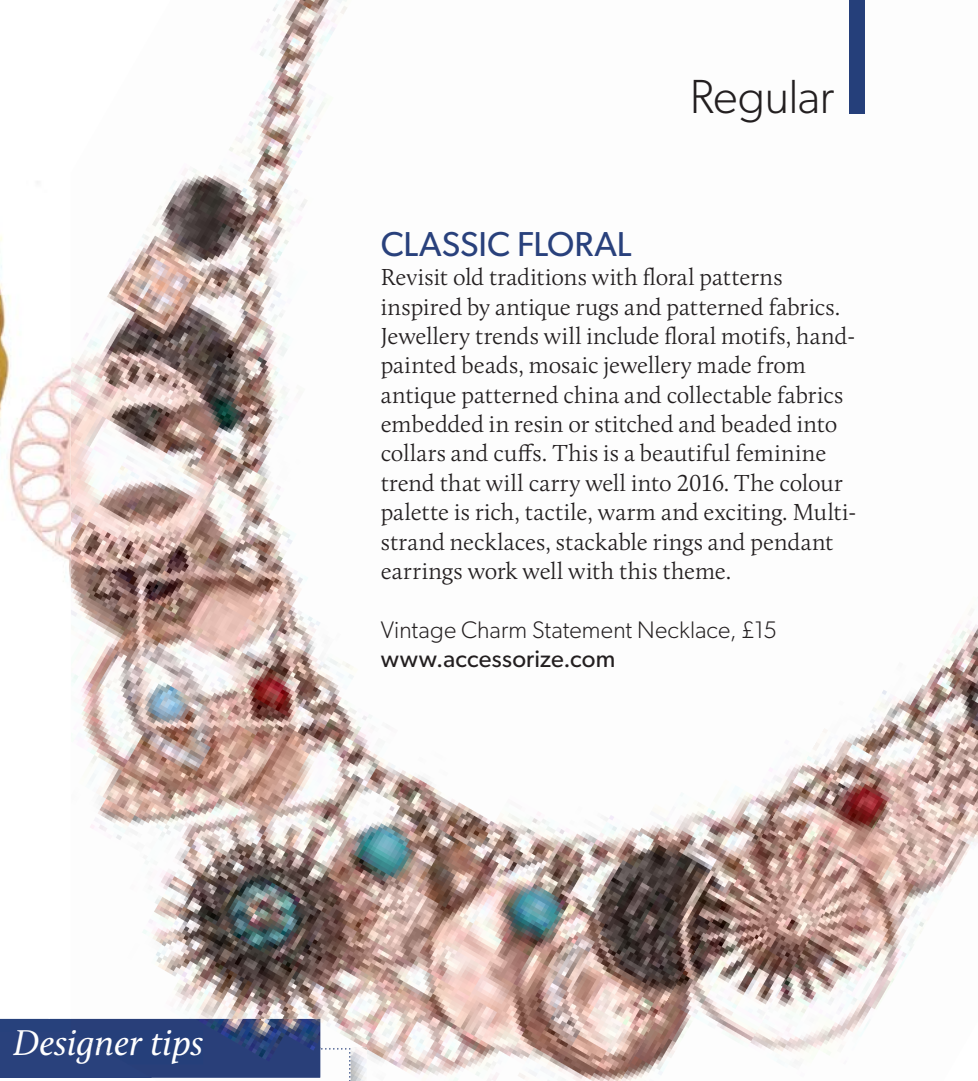
Designer tips

- ▶ This season when making jewellery, choose a colour palette that reflects your personality; for example, warm pastels mixed with cool tones reflect a comfortable or playful mood.
- ▶ Experiment with fabric and beads and explore embroidery techniques to make unique designs that will enhance the patterns and prints of your vintage fabrics.
- ▶ Collect antique and retro crockery to make bespoke mosaic jewellery, embedding decorative fragments of china in metal or metal clays.

CLASSIC FLORAL

Revisit old traditions with floral patterns inspired by antique rugs and patterned fabrics. Jewellery trends will include floral motifs, hand-painted beads, mosaic jewellery made from antique patterned china and collectable fabrics embedded in resin or stitched and beaded into collars and cuffs. This is a beautiful feminine trend that will carry well into 2016. The colour palette is rich, tactile, warm and exciting. Multi-strand necklaces, stackable rings and pendant earrings work well with this theme.

Vintage Charm Statement Necklace, £15
www.accessorize.com



FUTURISTIC

Space age designs and technology is the focus for this fashion trend. Designs are statements in both their construction and use of synthetic materials and metals. Design elements are paired down and made minimalistic. Triangular patterns and star shapes may be sharply faceted or mixed with geometric or elliptic curved lines. Colours are cold and hard. Reflective materials such as metal, crystal, glass, plastics and aluminium fit well with the futuristic theme. This is a trend ideal for Sci-fi and 'outer space' enthusiasts.

Fashion Ring, £6.50
www.dorothyperkins.com



BASIC TECHNIQUES

HOW TO MAKE A WRAPPED LOOP



Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



Bend the wire above the plier jaw to a right angle. You will need about 2mm of wire above the bead before the bend.



Move the plier jaws to sit at the top of the bend.



With your thumb push the wire back around the pliers, keeping it tight to the jaw.



Keep pushing the wire around the jaw until you meet the bead.



Move the pliers around the loop and continue to bend the wire around until it is facing out at a right angle and you have a complete loop.



Use a pair of chain nose pliers to hold across the loop firmly.



Wrap the wire around the neck of the loop until it meets the bead. Snip off any excess wire and push the end against the coil to finish.

MAKING A SIMPLE LOOP



Thread the bead onto a head-or-eye pin and cut the pin about 1cm above the bead. Bend the wire to a right angle above the bead.



Using round nose pliers, grasp the wire at the very end and curl it around the plier jaws.



Roll the wire around to meet the bead. If it does sit centrally move the plier jaws around the loop to sit by the bead away from the open end. Bend the loop back to sit directly about the bead.



Use chain nose pliers to tighten the loop by twisting it from side to side. Do not pull it outwards as that will distort the shape.

PHOTOGRAPHS: SIAN HAMILTON

USING A CALOTTE



Take a calotte and pass the thread or wire through the hole from the outside in. If using thread, make a double knot. If using nylon coated wire, use a crimp bead. Add a dab of glue.



With chain or flat nose pliers, close the cups until they are tight together.



Make a loop with round nose pliers.

CRIMPING A BEAD

To show this process clearly it is being shown without using thread; the thread or wire should be inside the bead.



Hold the crimp bead in the pliers with the bead sat in the hole that has a round side opposite a 'W' shape.



Before closing the pliers, check that the bead is sat straight. When you close the pliers the thread should fall either side of the bend.



Move the 'U' shape crimp to the other hole with two round sides. Turn the crimp so the 'U' faces sideways, press the pliers closed tightly.

ADDING A COVER



Take a crimp cover and place it over the crimped bead, making sure the bead is completely inside the cover.



Take a pair of chain or flat nose pliers and carefully grasp the cover. Gently press the cover closed.



The finished bead should be closed into a perfect bead shape. Nylon nose pliers do this job very well as they won't mark the cover.

USING JUMPRINGS



Take a jumpring in two pairs of pliers with the opening centred at the top.



Hold the jumpring either as shown in Step 1 or this step.



Whichever way you hold the jumpring, the opening motion is the same. Twist one hand towards you and the other hand away; never pull apart. Reverse the action to close.

COLOUR TRENDS

This month we bring you an assortment of products in the hottest colours for Autumn/Winter '15 to help you keep your jewellery making bang on trend. By Sue Mason-Burns



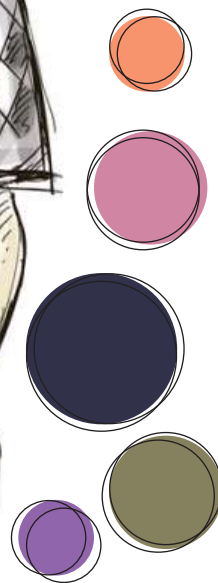
SWAROVSKI CRYSTALS

The stunning blue of Biscay Bay is represented here by these Swarovski crystal beads in Blue Zircon. The bright teal colour shines through the more muted tones for the season and that unmistakable Swarovski sparkle will make the colour stand out even more. The Blue Zircon also comes in an AB coating option for that extra sparkle. Jilly Beads have an extensive range of Swarovski so you are sure to find what you need for your project. Prices vary depending on size and quantity of beads you require. www.jillybeads.co.uk



IMAGE: KAMENIUKA/SHUTTERSTOCK

COLOUR TRENDS
AW15
KNOW YOUR COLOURS
THIS SEASON



SEMI-PRECIOUS

Marsala is the hot pick for Autumn/Winter colours and this Poppy Jasper is all over it. It is warm and rich, with hints of burgundy red and brown. Available from Charming Beads, the Poppy Jasper comes in a plethora of sizes and shapes and ranges in price from £1.49 for a round cabochon to £4.99 for a strand of 10mm plain rounds. Also available from Charming Beads is this perfect match for the Cashmere Rose colourway. The creamy pale pink of Pink Rhodonite again comes in various sizes and shapes. Prices range from 99p for a pack of eight 6mm faceted rounds to £6.49 for a strand of at least 45 8mm faceted rounds.

www.charming-beads.co.uk





GEMSTONES

These stunning Moonstone Marquise Briolettes from the Curious Gem cover two colours for the price of one. The peach tones fit the muted cadmium orange to a T and the lovely deep, rich grey hints at Stormy Weather. These gorgeous chatoyant faceted beads are sure to add sparkle to your autumn and winter creations. Speaking of Stormy Weather, also available from the Curious Gem are these beautiful Labradorite faceted fancy briolettes. When I think of grey in beads, my immediate thought is always Labradorite and these are stunning examples. The Moonstone is priced at £12.95 for a half strand of 12mm–13.5mm briolettes. The high quality Labradorite is £28.95 for an 18cm strand of 7mm–9mm briolettes.

www.thecuriousgem.co.uk



LEATHER CORD

Beads Direct have a lovely selection of colours and sizes for their high quality leather cord, and these two fit in with the A/W15 colours perfectly. The tan cord matches Pantone's Oak Buff, a warm and creamy shade, perfect for both women's and men's jewellery pieces. The violet cord is a lovely, soft hue, reminiscent of Cashmere Rose. The cords are available in 1mm, 2mm and 3mm diameters and come on a 5m reel. Expect to pay between £1.49 and £2.29 for a reel, depending on the thickness of the cord.

www.beadsdirect.co.uk

WIRE

Artistic Wire boasts a staggering range of wire colours, at least three of which are on trend for this season. The darkest blue of Reflecting Pond is a lovely alternative to black when you need a darker base colour to go with some of the brighter colours on offer this season. Artistic Wire's Dark Blue fits the bill perfectly. One of those lighter, brighter colours is Amethyst Orchid, a subtle purple. Artistic Wire's Amethyst is a wire on a silver-plated base, rather than copper, which gives a brighter effect to the wire. In the green range, Artistic Wire's Olive wire comes into its own for this season's Dried Herb. All wires are available in an extensive range of gauges and reel sizes from stockists throughout the UK.

www.artisticwire.com



LACE COLLAR

*Make a statement necklace
with a bit of vintage flair using
a dip dye technique on lace.*

By Tansy Wilson

Looking at the designs in lace curtains gave Tansy the inspiration to cut out one of the patterned sections and turn it into this statement pendant. Using a dip dye technique gives it a boho vibe and you could use any colour to make your design individual or complement your wardrobe.

MATERIALS

- Packet of Jacquard iDye poly fabric dye for polyester and nylon fabrics
- Dressmaking scissors
- Round nose pliers
- Lace panel or café curtain
- Silver chain
- An assortment of beads
- Eye pins
- Jumprings
- Clasp



STEP 1

Using sharp fine-pointed dressmaking scissors, decide on your lace section and carefully cut it out. You can initially cut it out roughly away from the pattern edge and then once removed from the curtain you can re-cut as close to the pattern as possible.



STEP 2

Most lace curtains are now a polyester mix so I have used Jacquard iDye to add colour to my lace. This dye is made especially for nylons and polyester mixes and can be used on a household hob. If your curtain is 100% cotton then use an appropriate dye accordingly. Mix your dye as per the manufacturer's instructions.



STEP 3

I have dip dyed my lace. To do this, submerge the lace three quarters of the way into the dye and remove within 30 seconds. Rinse in cool water. Now dip the lace half-way into the dye and remove within 60 seconds and rinse. Repeat until you are happy with the colour gradation and intensity. Finally drape the lace so only the bottom edge is submerged. Leave for several minutes.



Fashion inspiration

Pink sundress, £29, www.laredoute.co.uk



STEP 4

Rinse your lace and leave to dry. Now you can add the chain to create your necklace. Open a large oval jumpring (I used 9mm x 5mm) and hook through a hole at the top of the lace pattern – don't close the jumpring yet. Repeat for the other side.

RESOURCES

Jacquard iDye, silver chain, beads, eye pins, and jumprings: www.ebay.co.uk



STEP 5

Push an eye pin through a bead and form an eyeloop using round nose pliers as close to the other side of the bead as possible. Repeat this step for as many beads as you would like to add to your chain. Take one of your beads and thread the loop of the eye pin onto the oval jumpring added to the lace in Step 4. Close the oval jumpring. Repeat for the other side.



STEP 6

I used a large link chain and removed the connecting piece between the links and joined them back together again using the beads made in Step 5. You can do this or alternatively use any style of chain or simply lots of coloured beads joined together. Whatever style of chain used, you will need to decide on the length you want your necklace to be. I have cut my chain so the total overall necklace is 46cm long. Finally add a 4mm round jumpring to each end and attach a clasp.

Extra Project Make a bracelet

Make a matching bracelet with the same chain and beads. This version has two layers and a clasp matching the necklace.

Designer tip

- I have recycled a clasp from a broken necklace to add a unique detail. You can source many types of necklace or bracelets from charity shops to obtain unusual beads or findings to complement your designs and make them unique.



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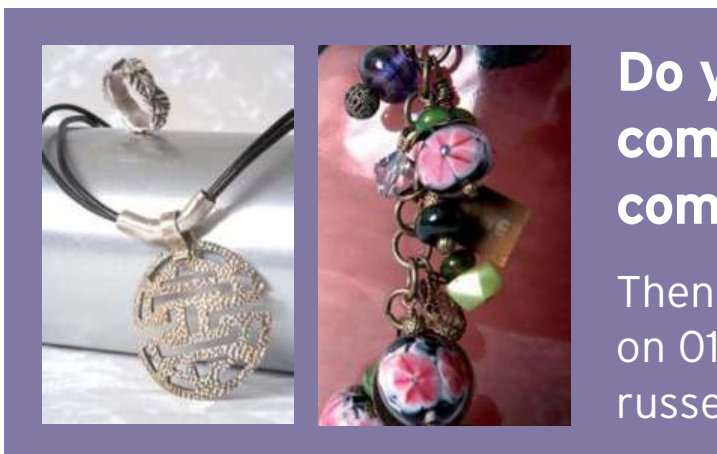


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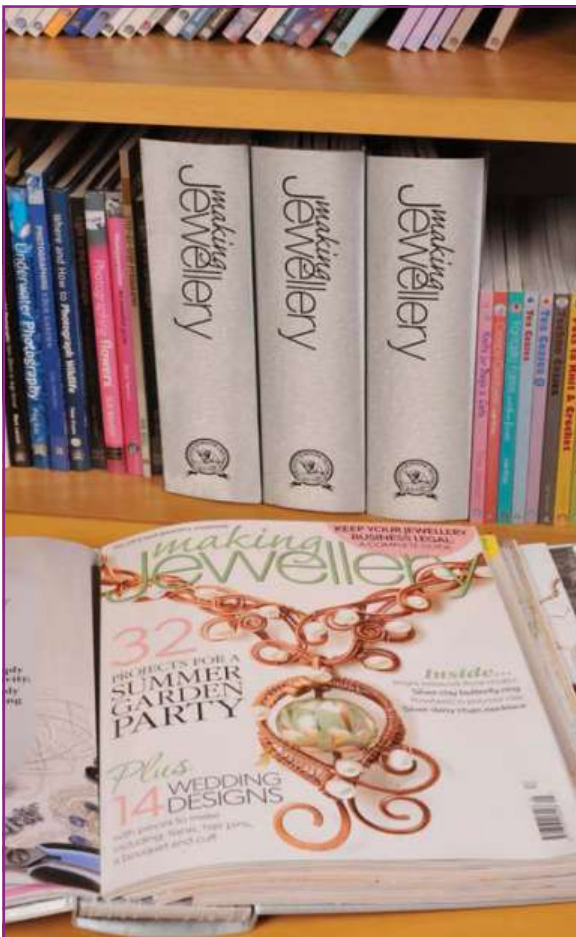
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RHINESTONES AND PARACORD BRACELET

Take your paracord crafting in a new direction by adding rhinestones into the mix!

MATERIALS

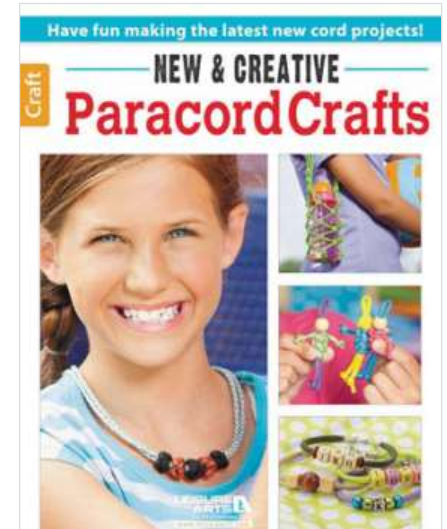
- 61cm length of paracord
- 10cm length of rhinestone chain
- Friendship thread
- Side-release buckle
- Two large-eye hand sewing needles
- Sharp scissors
- Tape measure or ruler
- Craft glue
- Masking, painter's, or duct tape

Designer tip

- Always apply craft glue to cut cord ends and allow to dry.

Book Information

Extract from *New & Creative Paracord Crafts*, published by Leisure Arts, ISBN 9781464728266, £5.99, available from www.thegmcgroup.com



PHOTOGRAPHS: © LEISURE ARTS INC

1



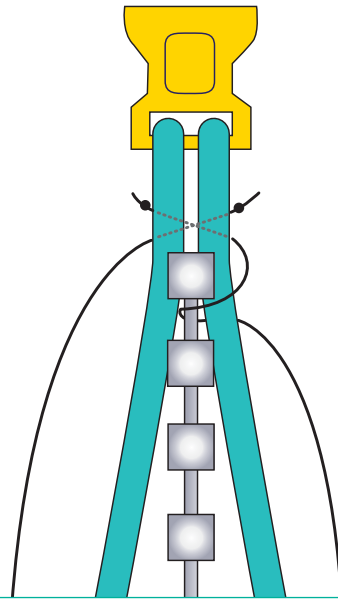
STEP 1

Measure your wrist and decide how loose you want your bracelet; add 4cm. Cut two paracord lengths this measurement. Insert about 2.5cm of each cord through one buckle piece from front to back. Secure the ends to the cords with narrow pieces of tape. Repeat with remaining ends and buckle piece. Tape down both buckles.

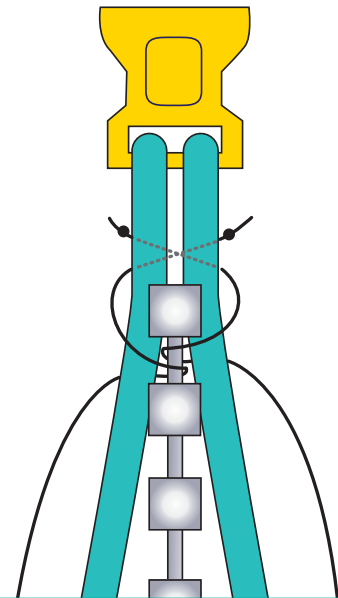
STEP 2

Thread each needle with a 61cm length of friendship thread; knot one end. About 2.5cm below one buckle piece, sew through the paracord with one needle from each side, forming an X. Centre the rhinestone chain between the paracord lengths. Wrap the right friendship thread strand around the chain below the first rhinestone.

2



3



STEP 3

Wrap the left friendship thread strand around the chain below the first rhinestone.

STEP 4

Repeat Steps 2–3 along the length of the rhinestone chain.

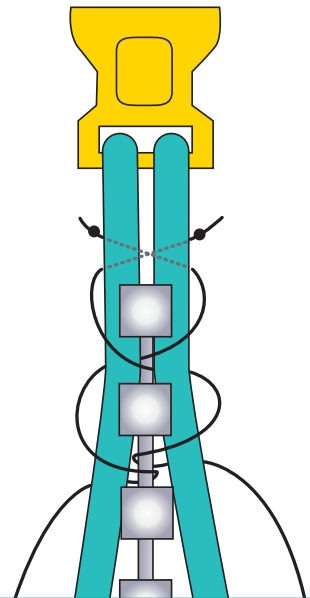
STEP 5

After the last rhinestone, insert the needles through the paracord, forming an X. Wrap the thread ends around the cords once and tie in a knot; trim the ends.

STEP 6

Cut two 41cm lengths of friendship thread. Beginning just below the buckle and leaving

4



a 10cm tail, wrap one thread length around the cords for about 2cm. Tie the ends into a knot on the wrong side. Apply glue to the knot and allow to dry. Trim the ends close to the knot. Repeat on the remaining end of the bracelet.





IT'S A JEWELLER'S LIFE

Passionate jewellery maker Eleanor Swinhoe keeps us up to date on life behind the scenes at bespoke jewellery making business, [Eleanor Christine Jewellery](#).

I am constantly inspired by all sorts of things around me and the problem is that sometimes I have to switch off the ideas part of my brain in order to get on with the job in hand. I find myself jumping up from my seat throughout the day to further research an idea or delve through my drawers of stones and metal – before I know it, I've used up another hour of my 'making' day trying to work out another new idea.

When I started making jewellery I actively sought out inspiration and I probably looked in the more obvious places – I marvelled at the work of other jewellers and invested in book after book of exquisite and inspiring jewellery. It wasn't that I had the skill or experience to try to recreate that work, but I would be inspired by small details that would lead me into a style of my own: For example, the textures created on metal, or the simple beauty

of a handmade clasp, or the mixing of metals to create contrasting colour.

One of the first places that I visited was the jewellery collection at the Victoria and Albert Museum. I was mesmerised by the techniques that goldsmiths have used for hundreds of years – the days when making jewellery required

“I think that it's fair to say that I'm rather a sponge – soaking up that inspiration from all around me.”

many years of apprenticeship and a maker would hone one particular skill until it was perfect: engraving, enamelling, filigree etc. But I was mainly drawn to tribal and primitive jewellery, in fact I always have been. It is the materials that speak to me most; I love the malleability of metal, the way it can be shaped in ways you would not have believed possible.

I still have my sketchbook from my first visit to the V&A (you can't take photos) – I was drawn to pattern and sculptural shape.

My biggest inspiration is Alexander Calder – he had a modernist take on tribal ornament. All his life he carried pliers and bits of wire in his pockets. As he once put it, “I think best in

wire.” Calder is now best known for his sculpture and his huge scale mobiles, but he was working out his ideas in jewellery. The first time he exhibited

his jewellery in 1929, it was right beside his sculpture and his paintings. I love the beaten metal (he doesn't polish out the marks), and I love the repeated swirls of the almost liquid metal. I find his work hugely sexy and edgy. As well as Calder, there is Henry Moore and Picasso – again, that primitive yet modern approach. The shapes, weight and pattern that they create



with simple lines utterly inspire me. The hollow spaces are just as crafted as the solid material.

Colour and texture have developed as a major component of my work; I think that the inspiration for this comes mainly from my love of gems. The stones that I find drive me to design around them – what will set them off well? How can I make the most of that shape and colour? However, I spend a long time studying colour too. I like unusual colour combinations and the best place to see this is in nature. My Pinterest board is full of butterflies and beetles, toadstools and flowers – they aren't afraid of colours 'clashing', they like it dramatic. Nature does it very well! I stumbled across an exhibition of photographs by Jo Whaley. Her book is called *The Theatre of Insects*, and wow, it was just incredible – I simply had to buy it. The insects themselves, of course, are spectacular, but she would juxtapose them against certain backgrounds: a heavily rusted piece of metal for example, or a peeling painted door, or a black-and-white score of music. The

backgrounds made the insects look even more jewel-like, detailed and ornamental.

Architecture and interior decoration can also inspire me. I like the ruggedness of a skyline and just look at Charles Rennie Macintosh. I still intend to make some jewellery based on his roses. My most recent inspiration though has come from animals – tigers and leopards. Could there be more striking patterns than their coats? It isn't only the pattern but the texture of fur that interests me. I have designed some pieces for men based on tiger print, and some statement women's pieces with leopard print. The metal is brushed like fur, and layered, pierced and oxidised to give the appearance of different tones of colour.

I think that it's fair to say that I'm rather a sponge – soaking up that inspiration from all around me.

Find out more about Eleanor and her jewellery at www.eleanorchristinejewellery.co.uk



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