

The background of the cover is a close-up photograph of several pieces of jewelry made from copper. The pieces are shaped like leaves and feature clusters of small, rounded, metallic beads or studs. One piece is attached to a chain. The background is a dark, textured surface.

# MAKING Jewellery

**FREE BEADS!**

The UK's best jewellery magazine

## **PHOTOGRAPHY MASTERCLASS!**

Learn how to take great photos

## **64 PROJECTS & IDEAS**

**Inside this issue**

Copper clay, wirework,  
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# 52

## Editor's Letter



It's autumn and the season where the colours of nature really shine. Deep warm hues of red, gold and yellow come out and the countryside becomes a breathtaking vista. In this vane we can't let a year go by without autumn being a theme for an issue late in the year.

Leaves, berries and branches form the basis of the seasonal designs that adorn these pages. Our gorgeous cover project is by Pat Wilson (p28) and is her first one for MJ. I love copper clay and its lovely warm colour. It's pretty easy to use and as it's also torch fireable it gets around the need to kiln fire – great for your budget! Another personal favourite this month is Tansy Wilson's Moon earrings (p52). They look gorgeous and are a good soldering project for a beginner.

I have finally found the time in my busy schedule to write up a comprehensive guide to taking good photos of your jewellery makes. It's always the first thing readers ask about when they are looking for advice. Good, clear, sharp photos are essential to selling your work or even just to show it off on social media. In my masterclass, I take you through everything you need to consider when photographing your work. Fortunately we live in an age when you don't even need to have a camera as most modern smartphones have perfectly good cameras!

Sian

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# JEWELLERY TALK

News, reviews and all the gossip



PHOTOGRAPH: STELLAR GEMS/SHUTTERSTOCK.COM

## *Birthstone of the Month*

### OPULENT OPAL

Opal is the birthstone of October.

This colourful stone is truly one-of-a-kind; it's as unique as our fingerprints.

In ancient times, the Opal was known as the Queen of Gems because it encompassed the colours of all other gems. This is due to the birthstone being composed of microscopic silica spheres that diffract light to display various colours of the rainbow. These flashy gems are called precious opals; those without a play of colour are classed as common opals. For centuries, people have associated this gem with good luck, but recent superstitions claim that opals can be bad luck to anyone not born in October. Even so this birthstone remains a popular choice for many.

#### EXCITING NEW PRODUCTS AT RESIN8



#### PURPLE PIGMENTS

Do you simply adore purple? Well, you're in luck as Resin8 have now released a new Violet Transparent Pigment to sit alongside their opaque version. You can use these pigments to create stained glass effects in resin jewellery.

#### RING MOULDS

Take your passion for resin even further with Resin8's new selection of silicone ring moulds for casting resin rings. You can choose from flat, shallow D-shape and heavy D-shape doughnut ring moulds. For more information, visit [resin8.co.uk](http://resin8.co.uk).



# FAVOURITE MAKE FRIDAY



ELSA MORRIS  
Pendant



DEB BRIGGS  
Necklace



SUSAN MIDGLEY  
Necklace

## What's on OCTOBER & NOVEMBER

Find out what's happening in the jewellery world near you

### OCTOBER

#### 6 OCTOBER - LONDON BEGINNERS' WAX CARVING

Create silver and gold jewellery using the age-old technique of lost wax carving in South London. £132, [londonjewelleryschool.co.uk](http://londonjewelleryschool.co.uk)

#### 7-8 OCTOBER - KENT STONE SETTING WORKSHOP

Make your own stone settings using traditional and contemporary silversmithing techniques in Faversham. £199, [creatstudio.co.uk](http://creatstudio.co.uk)

#### 12-15 OCTOBER - MANCHESTER GREAT NORTHERN CONTEMPORARY CRAFT FAIR

This fair features pop-up studios, talks and workshops by leading designer-makers in the heart of Manchester. Prices vary, [greatnorthernevents.co.uk](http://greatnorthernevents.co.uk)

#### 14 OCTOBER - SURREY THE BIG BEAD SHOW

Explore an inspiring combination of retailers, artists, workshops and demonstrations at the UK's biggest all bead show in Esher. Prices vary, [thebigbeadshow.co.uk](http://thebigbeadshow.co.uk)

#### 21 OCTOBER - HEREFORDSHIRE CASTING FOR JEWELLERS

Get the chance to create organic silver forms using water at Oxford Barn. £110, [melissahuntjewellery.co.uk](http://melissahuntjewellery.co.uk)



HEXACTLY LOCKET - ADVANCED  
LEVEL SILVER CLAY WORKSHOP



RESIN  
CHRISTMAS  
DECORATIONS  
WORKSHOP



#### 24 OCTOBER - LONDON TEXTILE JEWELLERY WORKSHOP

Learn elemental techniques in wrapping, binding, knotting and hand-stitch to make textile jewellery in Notting Hill. £45, [floggallery.co.uk](http://floggallery.co.uk)

### NOVEMBER

#### 4 NOVEMBER - GLOUCESTERSHIRE RESIN CHRISTMAS DECORATIONS WORKSHOP

Get ready for Christmas using bauble and star-shaped silicone moulds to make hanging decorations for your home, in Winchcombe. £69.95, [resin8.co.uk](http://resin8.co.uk)

#### 15-16 NOVEMBER - YORKSHIRE HEXACTLY LOCKET - ADVANCED LEVEL SILVER CLAY WORKSHOP

Make a locket based on the construction of a hexagonal pyramid and elevate your skills in Bishop Burton. £265, [craftworx.co.uk](http://craftworx.co.uk)

#### 18 NOVEMBER - SCOTLAND STACKING RINGS WORKSHOP

Learn the basic techniques of jewellery making including manipulating silver and soldering in Dunblane. £80, [centralscotlandsofjewellery.bigcartel.com](http://centralscotlandsofjewellery.bigcartel.com)

#### 25 NOVEMBER - BERKSHIRE MAKING SILVER JEWELLERY

Join Janet Richardson for this dynamic silver jewellery making workshop at the Norden Farm Centre. Maidenhead. £50, [janetrichardson.co.uk](http://janetrichardson.co.uk)



GREAT NORTHERN CONTEMPORARY  
CRAFT FAIR





### NEW UPCOMING WORKSHOPS WITH CRAFTCAST

Craftcast is excited to announce its latest range of classes for Autumn/Winter 2017. Between October and December this year, Craftcast is offering Enamelling Bracelets, Metal Clay Pendants, Polymer Clay Journal Covers, Engraving Acrylic with the Silhouette Cutter, Copper Enamelling workshops and more! Many of Craftcast's teachers are from the UK and vicinity; Tracey Spurgin, Nicola Beer, Julia Rai, Joy Funnell and Debbie Carlton. For more information, visit [craftcast.com](http://craftcast.com)



### BEGINNERS' RESIN WORKSHOP WITH RESIN8 £69.95 - 1 OCTOBER 2017

Join Clare John for this introduction to the craft of resin jewellery. You will learn how to make a range of resin-filled silver-plated jewellery without using expensive or sophisticated equipment. The resins are low odour, don't contain any dangerous solvents and come in all sorts of colours and effects; transparent, opaque, sparkle, pearl and metallic. This class will run from 10am to 4.30pm in the Cotswold studio, Winchcombe, Gloucestershire. Please note: it is not suitable for those under 16 years old. The price includes all materials and a light lunch. For more information, visit [resin8.co.uk](http://resin8.co.uk)

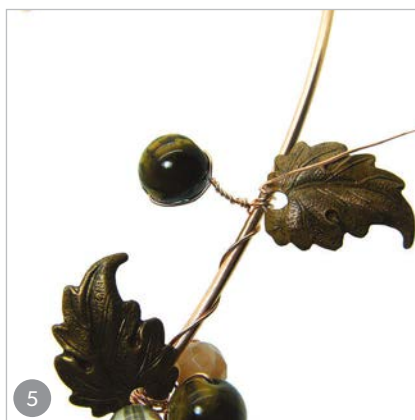
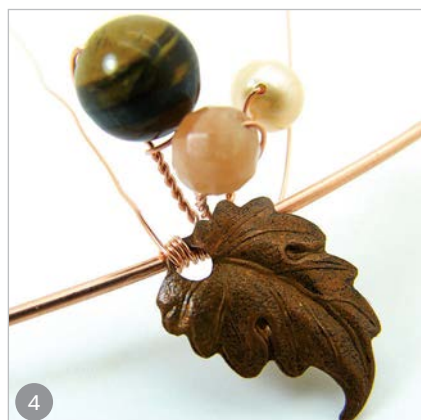
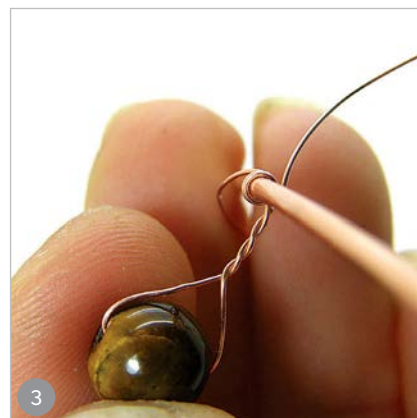
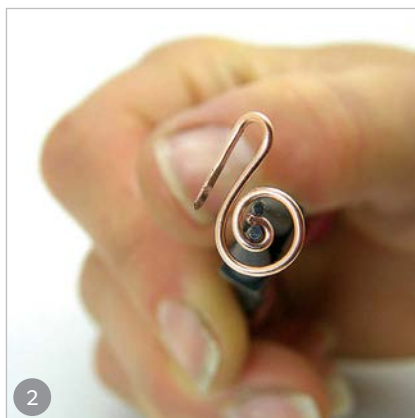
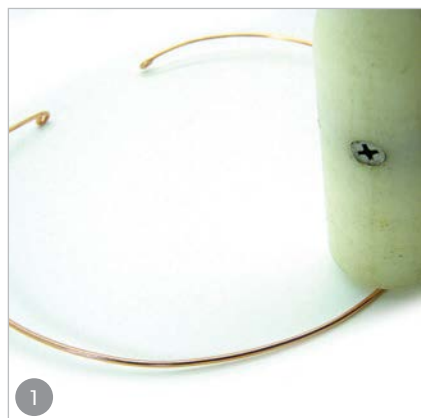
# FOREVER AUTUMN

— ANNEMARIE KENYERES —

There is nothing as visually stimulating as the beginning of autumn. With the vast array of colours and warm temperatures, as the season begins, my inspiration soars! Using components from the Vintaj range, and simple wirework techniques, you can create some show-stopping pieces inspired by autumn, which have endless possibilities for you to really make your own.

## MATERIALS & TOOLS

- 4mm Carnelian
- 6mm and 8mm sunstone
- 4mm, 6mm and 8mm tiger's eye
- 6mm pearls
- 3mm smoky quartz
- 3mm and 6mm citrine
- Vintaj prairie leaves
- 0.4mm (26 gauge) copper wire
- 0.8mm (20 gauge) copper wire
- 1mm (18 gauge) copper wire
- 1.2mm (16 gauge) copper wire
- 1.6mm (14 gauge) copper wire
- Round nose pliers
- Flat nose pliers
- Wire cutters
- Chasing hammer and steel block
- Nylon/raw hide hammer
- Liver of Sulphur



PHOTOGRAPHS: LAUREL GUILFOYLE, ANNEMARIE KENTNERES

## HOW TO MAKE

**1.** For the choker, cut a 45cm length of 1.6mm wire (longer if you would like a larger choker). Use round nose pliers to create a loop on one end. Gently use your finger and thumb to shape the wire into a choker shape. Use the round nose pliers to create a loop on the other end. You can use the bottom of a pan or something similar, to get the right shape for the choker. Once you are happy with it, place it on a workbench and use either a nylon or raw hide hammer to work harden the wire. Do this by gently tapping all the way around the piece. You could also use a chasing hammer, place a towel on top of the wire and gently tap around the shape. The towel will prevent marking the wire.

**2.** For the clasp, cut a 5cm length of 1mm wire. Place on a steel block (or work bench if you don't have one). Using the flat end of a chasing hammer, with a sweeping outward movement, gently tap one end of the wire until the end is flat. File the end until smooth. Take hold of the opposite end with the round nose pliers and create a coil. Use flat nose pliers to give the hook part of the clasp a little kick. Place it on the steel block and gently tap the coil to work harden it. Repeat the work hardening on the hook part of the clasp. Open one of the attachment loops on the choker and attach the clasp, making sure that the hook part faces away from the neck, for comfort.

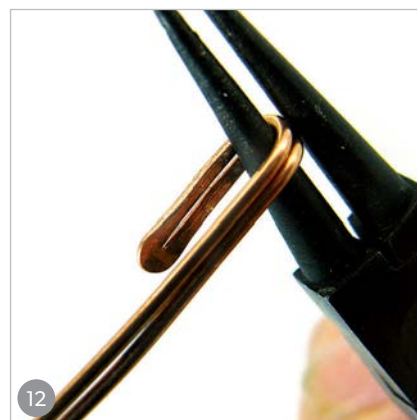
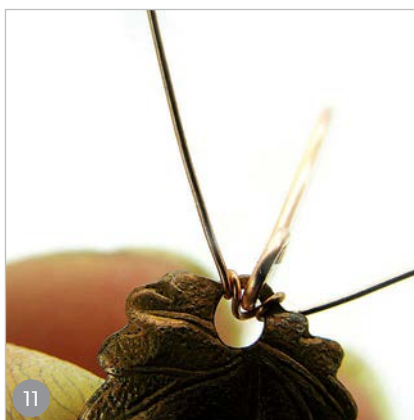
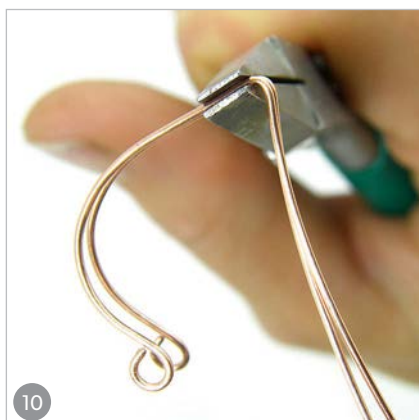
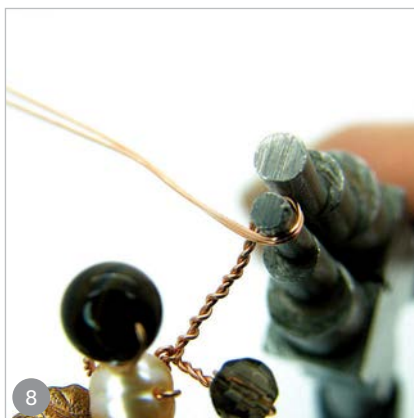
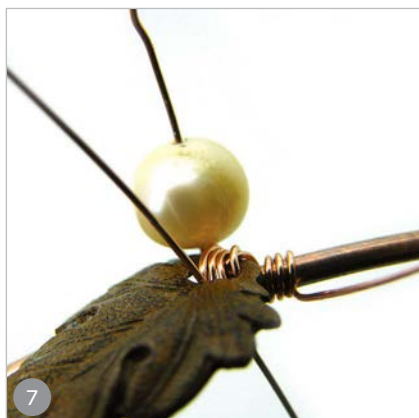
**3.** Cut a long length of 0.4mm wire (around 2m). Find the centre and wrap tightly, three times around the front centre of the choker. Lie the choker flat on the workbench. Thread an 8mm tiger's eye bead onto the right-hand wire. Leave a 1cm gap between the choker and the bead, hold the bead still, between your finger and thumb and direct the protruding wire back towards the choker. Hold this wire still while you twist the bead. Do not over twist the wire as you run the risk of snapping it. Wrap the end once around the choker wire to secure.

**4.** Thread on a 6mm sunstone bead next, leaving a smaller gap than before. Repeat the twisting motion and wrap once around the choker wire to secure. Thread a 6mm pearl next to it, leaving a similar gap. Twist as before and secure by wrapping once around the choker wire. Using the left-hand wire, thread on a leaf and place it next to the twisted beads. Secure it to the choker with a few wraps, going through the hole and around the choker.

**5.** Using wire attached to the leaf (left hand wire) thread on a 6mm citrine. Pull the bead close to the leaf to keep both the bead and the leaf still (and to cover up the hole). Thread the wire back through the leaf hole and wrap a few times around the choker to secure. Using the right-hand wire, wrap tightly, in a vine like manner

for a short distance, before adding an 8mm tiger's eye. Use the twisting technique to secure. Thread on a leaf, wrapping through the hole and onto the choker to secure. Attach a pearl, hold it tight against the leaf, thread through the leaf hole and secure by wrapping a few times onto the choker wire. Add a 6mm sunstone and secure it with the twisting technique. Repeat with a 6mm citrine and a 6mm tiger's eye. Make each a different length so that they bunch together. Wrap the end around the choker frame for a short distance before starting the cluster again. Repeat the clusters on both sides until you have seven clusters in total. Continue to wrap the wire around the choker until you come to the attachment loops. Wrap a few times next to the loop, cut and secure the end.

**6.** This design makes a nice tiara. To make a tiara, cut around 40cm of 1.6mm wire. Create a loop on each end. Gently shape the length of the wire with your fingers to create a curve in the shape of your head, using your head as a guide. As before, use the base of a pan or something similar, to get the correct shape. Work-harden the wire as in Step 1. Cut a long length of 0.4mm wire and repeat Steps 3 and 4 to create the clusters of beads and leaves. This time, attach eight clusters to the tiara frame. Finish as before. Attach to your hair using bobby pins, through the loops. ▶



**7.** To make a bangle (opposite page top left), cut approx. 18cm of 1.6mm wire (cut more if you would like a larger bangle). Create a loop at both ends. Using either a bracelet mandrel or a cylindrical shape (such as a food can), shape the wire into a circle. Work-harden as in Step 1. Cut 1m of 0.4mm wire. Find the centre of the 0.4mm wire and wrap three times around the front centre of the bangle blank. Thread a leaf onto the right hand wire. Wrap several times through the hole and onto the bangle frame to secure. Thread a pearl onto the same wire, pull through so that the pearl sits in the leaf hole. Secure by threading the wire back through the leaf hole. Attach more beads and finish by following Step 4. Follow Step 2 to create a clasp for the bangle.

**8.** For the long drop earrings (seen on the model page 8), cut two 38cm lengths of 0.4mm wire. Find the centre of the wire, thread through the hole in the leaf and secure by wrapping three times. Thread on a pearl and secure by wrapping through the leaf hole once more. Add a bead to the right hand side wire, leave a small gap between the leaf and the bead and use the twisting technique to secure. Thread the end of the wire through the leaf hole and wrap once to secure. Attach a bead to the left hand wire, leave a slightly

bigger gap before twisting to secure. Again, wrap the tail of the wire through the leaf hole to secure. Attach two more beads, each time securing through the leaf hole. Twist both loose wires together for approx. 1cm. Hold the ends together and use the round nose pliers to create a wrapped loop with both wires. Secure the ends and repeat for the other earring.

**9.** For the leaf shaped earwires (opposite page bottom left), cut two 10cm lengths of 0.8mm gauge wire. Straighten the wires. File one end and use round nose pliers to create a loop on this end of both wires. Hold both wires together by the loop and wrap them around a small round mandrel (I'm using three step bail-making pliers, but you can use a large marker pen or something similar.) Use your other finger and thumb to gently shape the tail end of the wires into a curve.

**10.** Remove the wires from the mandrel. Keeping the earwires side by side, hold both loops together. Place the flat nose pliers in the curve from the previous step and fold the wire down. Gently shape the straight wire into a leaf shaped curve, flicking out at the end. Cut the end to a suitable length and file to remove any sharp edges. Repeat on the other wire. Place on the steel block and gently tap with a chasing

hammer to add strength. Open the attachment loops and add the earrings from Step 8.

**11.** For an earring variation, create the leaf earwires from Step 9 and 10. Cut a 50cm length of 0.4mm gauge wire. Find the centre and wrap once through the hole in the leaf. Open the attachment loop of the earwire and add a leaf. Close the loop. Using the other side of the 0.4mm wire, wrap once through the hole in the leaf, on the opposite side of the attachment loop. Fold both wires down the front of the leaf. Using the twisting technique from Step 3, proceed to add a selection of small beads to each wire. After each twist, thread the tail end of the wire back through the leaf to secure. Cut the end of the wire and wrap around one of the twists to secure the end. Repeat on the other earring.

**12.** To make a scarf pin, cut and straighten 30cm of 1.2mm wire. Find the centre and fold in half using the flat nose pliers. Holding the wires close to the fold, use the flat nose pliers to squeeze the two wires together so the gap closes up. Place on the steel block and hammer the folded wire, gently but firmly. Measure 1.5cm from the end of the folded wire, then use the round nose pliers to make a hook shape. ▶



**13.** With the hook facing down, grip the folded wire with your finger and thumb. Use your finger and thumb from the other hand to gently shape the loose wires into a curve. Hold the wires on the curve still and gently separate the ends by coaxing the inside wire in, towards the hook. On the outside wire, use your thumb to shape a small curve in the opposite direction. Grip this wire with your pliers and fold. Squeeze the fold together as in Step 12.

**14.** Hold the parallel wires at the curve with your finger and thumb. With your other hand, bring the inside wire down and around, into a loop. Continue the loop around and back down behind the hook, forming the fastening. Use your finger and thumb to gently shape the outside wire into a leaf shaped curve. Spiral the end with your pliers so that the outside of the spiral sits next to the fastening 'spring'. Use your fingers to gently move the fastening hook down and away from the brooch blank. Cut the pin wire so that it sits around 1cm past the fastening hook. Using a chasing hammer and steel block, gently hammer the tip of the leaf shape to add strength. Repeat with the end of the pin wire and the outside spiral. File the end of the pin wire to remove any sharp edges.

**15.** Cut 1m length of 0.4mm wire. Thread the wire through the back of the pin, close to the outside loop. Do this so that you are in the centre of the 0.4mm wire. Secure the pin to the outside coil by wrapping around both wires twice. Wrap once around the pin wire with both the left hand and right hand wires. Pull both wires through so that the ends are on the front of your piece. Thread two leaves onto the left hand wire. Place them so that they sit apart. Secure them by wrapping around the coil underneath and back through the hole in the leaves. Do this several times to secure.

**16.** Thread a pearl onto the wire securing the leaves. Use the pearl to hide the holes and secure by wrapping back around the coil underneath and back through the hole in the leaves. Add more beads to both wires by using Step 3. After each twisted bead, wrap once around the frame underneath to secure. Continue until you have a nice spray of beads. Cut the ends of the wires and secure by wrapping around the nearest twisted wire. I have added a light patina to each piece by dipping them into a solution of Liver of Sulphur.

## RESOURCES

Beads: [Jewellerymaker.com](http://Jewellerymaker.com)

Wire: [etsy.com/uk/shop/PrettyRocksNSupplies](http://etsy.com/uk/shop/PrettyRocksNSupplies)

Vintaj leaves: [etsy.com/uk/shop/](http://etsy.com/uk/shop/)

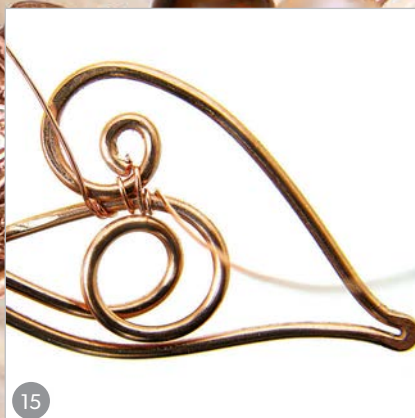
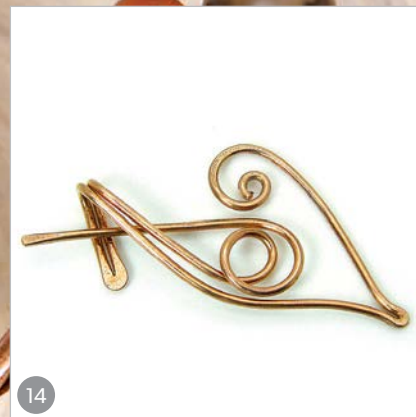
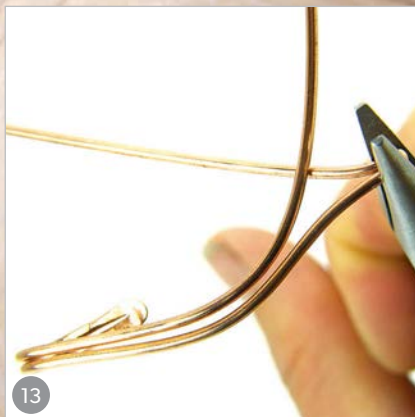
[PrettyRocksNSupplies](http://PrettyRocksNSupplies)

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# Beadalon®

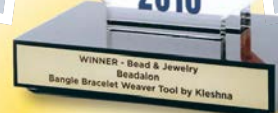


*Bangle Bracelet Weaver Tool*

*by Kleshna*



*Ring Weaver Tool* **NEW!**



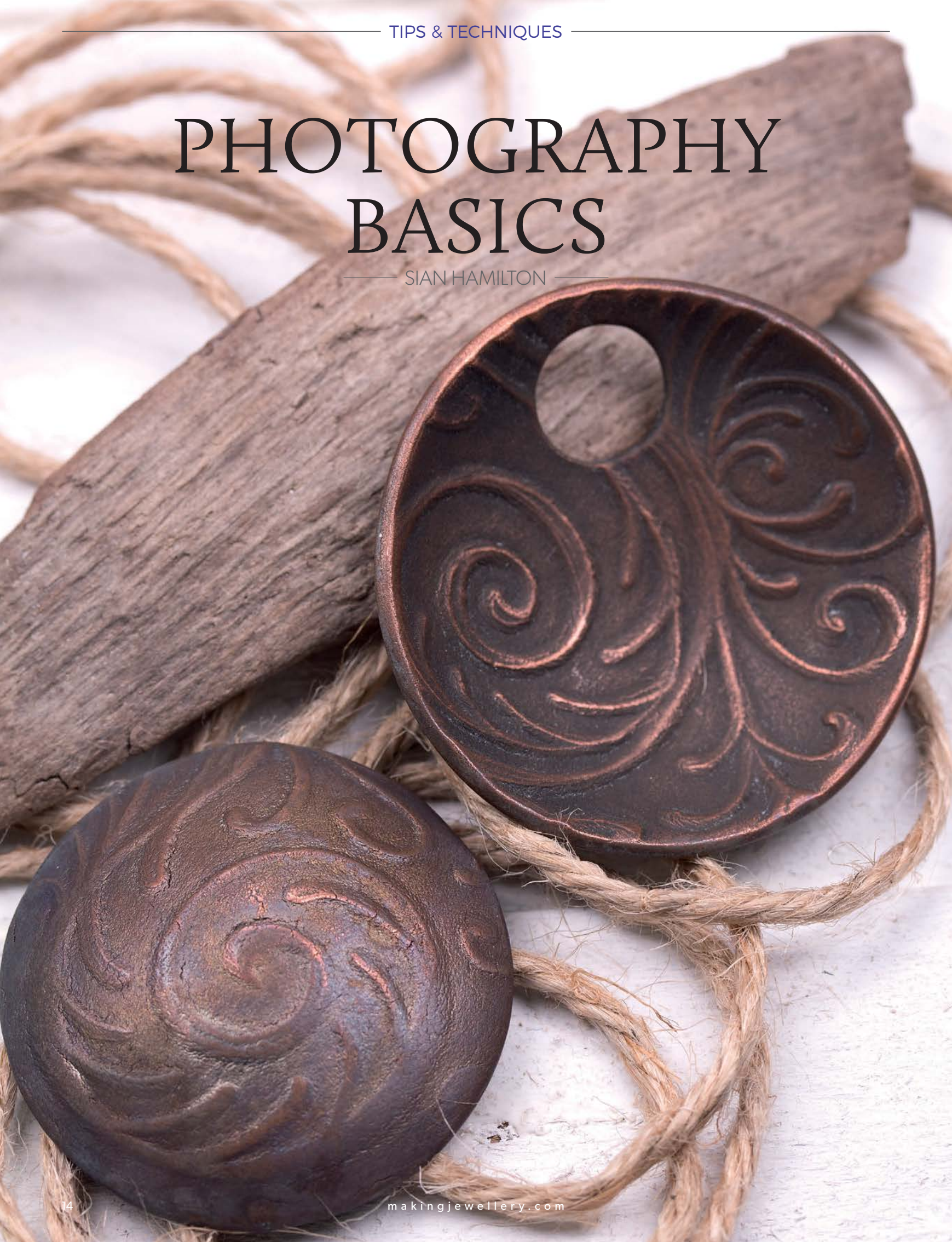
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# PHOTOGRAPHY BASICS

— SIAN HAMILTON —





Let's talk photography! I love photography and I'm lucky that I get to use it in my 'day' job as well as enjoying it as a hobby. As the Editor of *MJ* the most common question I get is how to do good photography and what setup you need to achieve it. I shoot with a Canon 70D and a 60mm macro lens for jewellery. This set up is great for me but it is pretty expensive, so if you are starting out you may not want to invest so much.

There are a few things that will make the difference between a great photo and an average one. In this article we'll take a look at what easy and cost-effective changes you can make to enhance your photos.

### Starting out

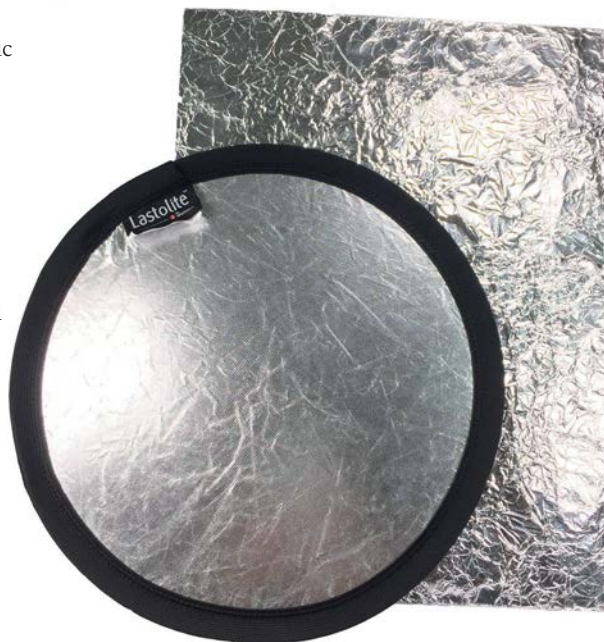
When you first start to photograph your jewellery the chances are you are going to use your smartphone. Most modern phones have pretty good cameras and if you are only taking photos for your online shop or social media pages, then your phone is all you need.

On the list of must-haves when doing even basic shots with a phone and natural daylight are –

**Tripod** – there are plenty of mini tripods out there; look for one that is quite flexible like a gorillapod and add a cheap phone holder to the top. When shooting jewellery it's essential that you are steady and it's really hard to stop the slight wobble that happens when you tap the screen to take a photo. On most snap shots you don't notice it but when shooting small things like jewellery you do. Putting your phone on a tripod and using the headphone volume control as a remote will stop any vibration making your photos as sharp as they can be.

**Reflector** – reflectors are simply things that reflect light back at the subject to help light it up. A board covered in aluminium foil is perfect or even a sheet of white paper works. If you want to go a step further you can get small round professional reflectors for around £10-15. These are great if you also like to take portrait photos as they also work to reflect light onto the face nicely.

Moving beyond the basics it's worth considering a mobile lens, which fits over the camera lens on your mobile phone.



### Mobile lenses

A cost-effective way to get a bigger variety of shots of your jewellery is with a phone lens. These days you can get an amazing range of phone lenses that can help improve your mobile photography by allowing you to focus on details.

I reviewed one of these lenses to see if it really was worth investing in (see page 17). I have an iPhone 6 so the lens I chose was the Olloclip 3-1 Macro Lens for iPhone 6 and 6s. All Olloclip lenses come with adapters for the plus size models though you have to make sure you are purchasing the right one, as they are slightly different for the different phone models. There is a range of mobile lens manufacturers so check out the options online if you have an Android phone. ▶

### HERE'S MY TOP QUICK TIPS FOR GREAT PHOTOGRAPHY

Yes, you can take good photos with a mobile. Mobiles have their place and are really handy for taking quick pictures. Some newer models of phones also have really good lenses so will even rival older cameras for quality of image.

It is worth investing in a DSLR with a changable lens if you want to go up a level and become a serious seller of your work but it's not essential! The quality of image you can achieve with a camera and good quality macro lens is better than a mobile.

Understand that you will need to do some level of post-processing on your images. No one can take the perfect photo and even professional photographers edit their images in editing software.

Give yourself enough time! Good photography takes time, so don't rush it. Make your images the best they can be.

Do learn a little about good lighting and styling, as this will improve the quality of your photos immediately. This technique will help with all the basics!

Be picky about the photos you post online. Don't post up a substandard image just because you feel rushed into posting something. It's better to wait another day and post a lovely image rather than show a dark and blurry one that won't show off all your hard work anyway.

If your budget doesn't allow you to get a tripod or invest in lenses and if you do nothing else, at the very least make a reflector with kitchen foil and add more light to your photos. You'll be surprised how much of a difference it will make.



### Good photo setup

The quickest way to make an improvement to your images is to look at lighting, setup and styling. The most basic shot of jewellery is straight down against a white background. This should be your staple go-to image setup if you are listing something in an online shop or on a website where you primarily are trying to sell the piece. You do want to have a nicely styled, fancy shot as well but the plain background straight shot gives the buyer a good view of the piece as it will look when they receive it. We'll cover styling in detail next month, so here we'll just concentrate on a plain background.

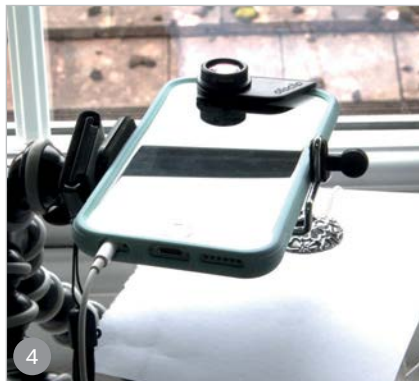
### Natural lighting

The most straightforward way to light a shot is with daylight, though it is very weather dependant. You can't rely on the weather and it can go from sunny to cloudy and dark quite quickly. This lighting setup only really works if there is plenty of light outside, when it's cloudy and dark you won't get a nice daylight photo, no matter what you do.

**1.** Walk around your house and look for a windowsill that has a nice amount of light coming in but isn't in direct sunlight; you don't want sharp sunbeams cutting across your shot. Take a simple A4 sheet of white paper as your background and place it on the windowsill. Place your piece of jewellery on the paper and arrange it nicely. If your windowsill has streaming sunlight then tape a piece of tracing paper to the window to diffuse the light. My window in these steps faces east and the day was clear and bright.

**2.** Place your phone on a tripod and play around with the setup until you are as close to the piece of jewellery as you can get. You'll soon see if you are too close as your phone will not be able to focus on the subject. Don't bother with the zoom function on your phone, as all it is doing is cutting pixels out, which you can do more efficiently in an editing App. Have your headphones plugged in, most iPhone and Samsung phones allow you to press the volume control on the headphones to take a photo. This stops any camera shake that can occur when touching the screen.

**3.** When taking photos it's good to be aware of where the light is coming from. In this step picture you can see there is a difference between the shot on the left and the one on the right. Both images have been edited to lighten them (we'll cover that next month!). The left side is the photo taken by my phone without extra reflector help. The window is above the pendant and the natural light is falling on the pendant from the top. The shot is fine and works but it's a little flat. By simply adding more reflection the piece on the right shows how it helps to bring the piece alive. The one on the right has a piece of white paper placed in the bottom that's pushing extra light at the pendant from the opposite side to the window. It also adds a little bit of shadowing on the top left that helps give depth to the image. The difference is subtle but it's the subtlety that makes the difference between an okay shot and a great one.



### Olloclip 3-1 Macro lens

**4.** The step up is easy; you simply push the lens into place over the top of the phone. This brand of lens doesn't fit on a phone with a standard cover though you can purchase an Olloclip cover, which I did. I'm a little clumsy and can't afford to drop my phone without a cover to protect it so the purchasing a cover was a must for me. To trial this lens I kept the phone set up on the windowsill and attached to the Gorillapod.

**5.** I found that raising the jewellery up to the lens was easier than trying to get the Gorillapod extremely close to the windowsill. A macro lens really needs a tripod, as even very slight camera shake makes a very blurry image! As you can see in this Step picture, I've placed a piece of white paper on top of a square tissue box. I've also added a strip of white paper to give reflection (as talked about in Step 3).

**6.** I started with the 7X lens. I placed the 7X lens on and then tried to place the pendant

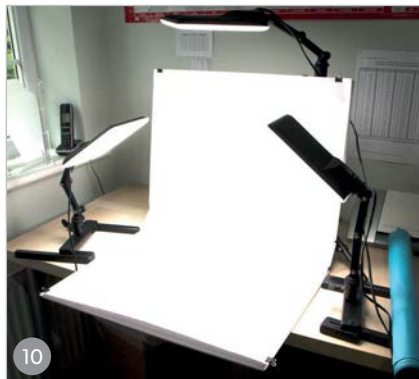
where I wanted it to be, with the whole pendant in shot. With the lens on, my phone couldn't focus at that distance. As you can see in the image this is as sharp as it would go, which is not great! I quickly worked out that these lenses only work at a very specific point, so you have to move the phone closer or further away to get the right distance.

**7.** As soon as you get the distance right the phone will focus on the jewellery. The crop in the step image is the natural place the lens wants to be (I have not cropped this image – it's straight from the camera).

**8.** This is the 14X lens.

**9.** This is the 21X lens. This is crazily close up and shows every mark and dent in the silver. The centre of this flower is 5mm across! These lens would be great for small stud earrings or charms (which are notoriously hard to shoot) or if I wanted a close up of a specific area on a piece. I think they would also be great for general macro photography of leaves and flowers! ▶





10



11



12



13



14



### Studio lights

Moving on from daylight photography, the next step up is to get a cost-effective small studio setup. These days we've seen a big move forward with LED lights and you can now get a nice set up for shooting small items for well under £200. LEDs are great as they come in a natural cool white colour so you don't have to concern yourself with colour-balancing your photos.

**10.** The kit I'm using here will be reviewed in issue 112 as the Product Test feature. It's the NanGuang LED Photo Light 3 Head Kit that retails for around £179. It's small and perfect for shooting jewellery. The lights are strong and three makes balancing the shadows easy. Place one light either side of the white background and one light over the top.

**11.** This studio kit works as well with a tripod and phone. I product tested it out with the same pendant and got pretty similar results to the windowsill shots. The advantage a lighting kit has is that you don't need to worry about what the weather is doing or what time of day it is. You get a continuous light that's balanced. I continued to use my headphones to remotely trigger the shutter as I like not having to touch the phone when taking the shots. This is something you may need to get used to, but I would encourage anyone wanting really sharp photos to use a remote trigger if possible.

**12.** The benefit of using reflectors also works with a studio light setup. Here you can see I've simply used a scrap of white paper to throw a little more light at the pendant. If you move the paper around you will soon pick up where it's working as you'll see the jewellery light up or not, where it's not working.

**13.** Here's the shot I took with my phone and this studio kit. Again this shot was taken straight down. You can also prop pendants up with a little Blu tack on the back to allow you to shoot at a 45 degree angle, which allows you to get the whole chain in shot and gives the photo depth (seen here on the right).

**14.** Here's the studio kit at work with my Canon 70D and 60mm macro lens. This produced the shot you can see on the opening page of this technique (p14). I was pretty impressed with this kit and having tested it out I'm now going to purchase it for my studio!

Next month, I take a look at successfully styling shots and how to edit them with free software Apps to make the most of your photos.

### RESOURCES

NanGuang LED Photo Light 3 Head Kit:  
[wexphotographic.com](http://wexphotographic.com)  
 Olloclip phone lens:  
[olloclip.com](http://olloclip.com)



1



2

### Styling ideas

In the next issue we will look at styling and how simple changes can make quite a big difference to the way your pieces look.

1. This shot was taken with the pendants hanging in an open window that overlooked green fields. Debbie Bulford, *Making Jewellery magazine issue 96*

2. The theme of this jewellery was the ocean, so white sand and a couple of pebbles worked perfectly. Sue Mason-Burns, *Making Jewellery magazine issue 96*

3. The simple addition of a stick to hang pendants improves the composition of a shot. Debbie Bulford, *Making Jewellery magazine issue 94*

4. & 5. Simply changing the colour of a background really changes the way the jewellery looks.

6. This combination of a wooden background with out of focus lavender complements the jewellery but doesn't distract from it.

Hannah Batstone, [etsy.com/shop/HannahBatstone](https://www.etsy.com/shop/HannahBatstone)



3



4



5



6

# AUTUMN DAZE

This issue we discover trends for the cooler autumn months and a stylish winter wardrobe. **By Rachelle Bell**

## CLASHING CRAFTSMANSHIP

This trend is inspired by an era when almost all crafts were done by hand. These artisan pieces would have been worn for years and years, despite changing trends. Traditional methods were used and each town would have a highly skilled cobbler, quilter, silversmith and dressmaker. Now these styles have been updated for 2017 by taking inspiration from these crafts and clashing them with modern day prints and digital designs. Patchwork patterns are seamless, fused by technology rather than thread. Tribal jewellery has been reimagined using metals and quilting has moved from bedspreads to skirts and trousers. Quilted fabrics are a favoured texture this season. Team a roll-neck sweater with a quilted skirt, a pair of thick tights, and a pair of lace-up ankle boots for a cosy yet chic look.

*Dress* £29, *Necklace* £22, [mandco.com](http://mandco.com)  
*Delta Horn Earrings* £15, [accessorize.co.uk](http://accessorize.co.uk)  
*Ochre Boots* £175, [dunelondon.com](http://dunelondon.com)  
*Burgundy Quilted Skirt* £22.99, [newlook.com](http://newlook.com)

## DRAPED AND FLUTED

Transitioning from the shoulder ruffles and frilled skirts of the summer season, we now see a lot of fluted details appearing on dresses and sleeves. A long sleeve boho maxi dress worn with boots and a faux suede jacket is a perfect autumnal outfit; just add a felted fedora and a berry shade lipstick to complete the look. Autumnal hues of burnt orange, crimson, caramel and mustard mirror the hues of the falling leaves around us. The 70s era springs up again with psychedelic patterns and vintage silhouettes. Draped and fluted accents add extra femininity and movement to an outfit.

If cascading maxi dresses aren't your normal day-to-day attire, try introducing a scarf or ribbon detail to work the trend into your everyday style.

*Mustard Dress* £59, *Jumper* £25, *Earrings* £12.50, *Bag* £79, all [marksandspencer.com](http://marksandspencer.com)  
*Ribbon Choker Necklace* £3, [primark.com](http://primark.com)  
*Seventies Print Scarf* £28, [oliverbonas.com](http://oliverbonas.com)  
*Edie Dress* £159, [hobbs.co.uk](http://hobbs.co.uk)

## WAIST KNOT

This autumn many pieces focus on the waist as a means to accentuate the female figure. Corset belts, chunky buckled belts and even multiple layers of belts are all over the catwalk. You don't have to cinch yourself in with a belt if you'd rather not draw attention to your middle. A lot of long-sleeve tops have nipped-in waists and flared sleeves to create a dramatic hourglass figure. Balance this out with a curve-hugging pencil skirt in a flattering, knit material or a pair of well-fitting tailored trousers. Jackets with built-in shoulder pads can also help even out the silhouette. Bracelets and bangles are ideal jewellery to subtly draw attention to the waist as your wrists sit just below the midriff. Alternatively, an extra long necklace with a charm or tassel can adorn the waist area.



Grey Check Double Breasted Coat £69, Grey Mutton Sleeve Jumper £20, Black Oversized Buckle Belt £12, Red A-Line Mini Skirt £22, all dorothyperkins.com  
Ben de Lisi Bangle £12, debenhams.com  
Neoprene Knit Top £150, jigsaw-online.com  
Tartan Corset Lace Up Shirt Dress £25, prettittlething.com

## WORDS AND TEXTURES

Slogans are everywhere right now from - from DIY street style to the catwalks and on the high street. It seems everyone likes to wear their feelings on their chest, sleeves or accessories! When teamed with playful textures and fun accessories this look has a punk undertone. Maybe it's the political times we live in, combined with personal activist projects that make slogans so appealing. Brightly coloured faux fur, fluffy fabrics and textured sequins are great to add interesting textures to the classic T-shirt and jeans combo. Extend this trend to your jewellery by using words such a love, dream, peace and hope or even creating personalised messages out of beads or charms. Laser-cut acrylic words make great necklaces and chokers.

Hi! by Henry Holland Coat £79, Tee £18, Jeans £40, Faith Shoes £45, debenhams.com  
Karma Slogan Jumper £45, monsoon.co.uk  
Multicoloured Holographic Drop Earrings £5.99, newlook.com  
Metallic Pom Pom Hat £22, oliverbonas.com



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*Jewel Tool aim to bring the fun and creativity of jewellery making to as many people as possible, from beginners through to professional jewellers.*

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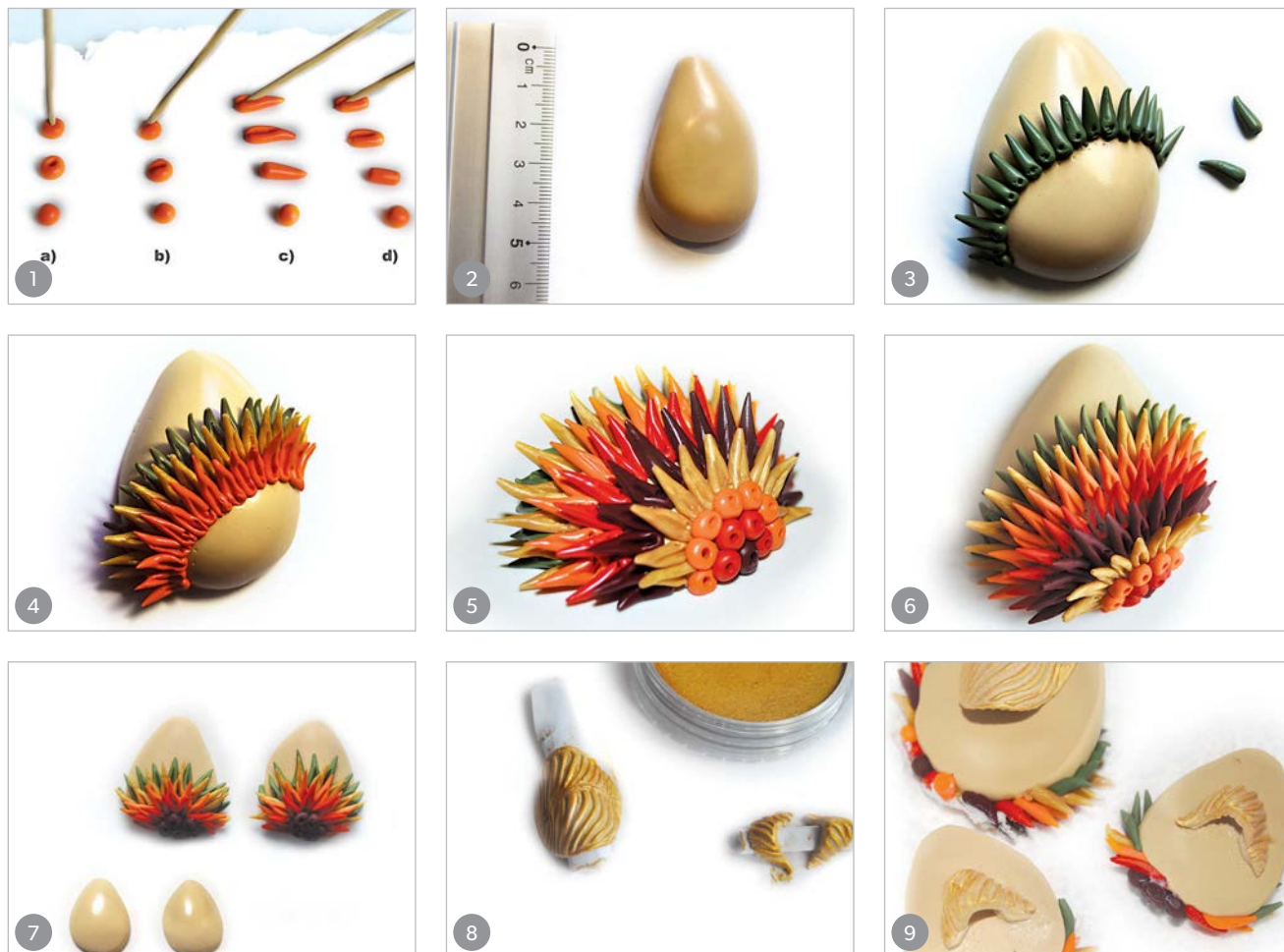
# MOOKITE DELIGHT

RAJITHA NANDAKISHOR

This project is based on my favourite technique in polymer clay called polymer embroidery or polymer appliqué – perfect for flora-inspired designs. I wanted to bring together the beauty of the season with the natural shades of one of my favourite gemstones – Mookite. This technique is easy to learn and requires minimal tools; perfect for jewellery makers new to polymer clay. You will need to know basic jewellery making techniques such as using jumprings, attaching clasps/cord-ends and so on. Knowledge of basic wire weaving would be a bonus.

## MATERIALS & TOOLS

- Premo! Sculpey clay blocks (ecru, olive, 18K gold, orange, pomegranate, alizarin crimson hue)
- Pan pastel (gold colour)
- Sculpey Liquid clay
- Toothpicks/blunt needle tool
- Craft knife
- Baking soda and foil container (for curing delicate pieces without losing their shape)
- Ceramic tile
- Pasta machine/clay roller
- Patterned textile/texture sheet
- Layout/wax paper (for smoothening raw clay surface)
- Jewellery glue
- 15 headpins (gold-plated and copper)
- 3 pairs gold-plated earwire findings
- 2 rectangular flat brass bezel connectors (for earrings)
- 3 round flat brass bezel connectors (for bracelet)
- 2 lengths of faux-leather cords (approx. 2m each)
- 2 gold-plated cord end findings
- 3 clasps
- 10–12 gold-plated jumprings
- Gold-plated copper chain (approx. 2m)
- 0.8mm (20 gauge) gold-plated round copper wire (approx. 3m)
- 0.4mm (26 gauge) gold-plated round copper wire (approx. 2m)
- Round nose pliers
- Chain nose pliers
- Flat nose pliers
- Flush cutters



PHOTOGRAPHS: LAUREL GUIJFOYLE, RAJITHA NANDAKISHOR

## HOW TO MAKE

**1.** I am using 4 different techniques for creating intricate polymer clay petals/leaves on the clay canvas/base clay. Roll well-conditioned clay into a long snake approx. 2–3mm in diameter. Use a craft knife to cut the snake into tiny clay pieces as follows (see picture 1):

**(a) Rounded anther:** Roll the clay bits into 2–3mm round balls and use a blunt toothpick/needle tool held vertically and pressed down in the middle.

**(b) Tiny leaf:** Roll the clay into 2–3mm round balls and place the tool near the circumference of the ball and press down with approx. 60–70° angle to the base.

**(c) Pointy leaf:** Roll the clay into 3–4mm balls. Then hold down on one end of the clay ball with your index finger and roll to ensure a pointed end. Use a blunt toothpick to press the shape on its rounded side with a 45° tilt to the base.

**(d) Rounded long leaf:** Roll the clay into 3–4mm balls. Roll at the centre using the tip of your index finger until it resembles a rice shape. Use the toothpick to press on one end with a 45° tilt.

For all of the above shapes, ensure that you place the clay balls on a raw clay canvas/base and press the needle tool, gently applying enough pressure for the shapes to be

embedded/stuck on to the polymer base.

### Pear drop earrings and pendant

**2.** Take one-eighth block of each colour of clay. Condition, roll and shape them into long snakes by either rolling under your palm on a tile or using a snake roller. Now use a craft knife to evenly cut each snake into tiny clay bits to shape them into clay rounds of appropriate diameter. Refer to Step 1 to check the clay ball dimensions. Take a quarter of the base clay block (ecru) on a tile and shape it like a pear with a flat back. I have used approx. 3cm x 5cm dimensions and about 5–6mm thickness. Use your fingers to try and smooth the surface as much as you can at this stage.

**3.** Refer to Step 1 (c) to make 20–25 round shapes of olive green clay in order to shape them into long drops. Place a row of these shapes as an arch on the base clay (slightly facing the bottom right side of the base clay) and then place them one by one on the base clay with a toothpick.

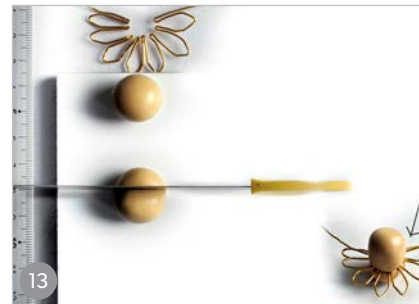
**4.** Refer to picture 1 (c) to carefully embed the first row of clay shapes already placed in Step

**3.** Move on to the next coloured clay (gold), shape the clay bits the same way (c) and start placing and embedding the second row of petals slightly lower than the previous row, maintaining the arch shape and also ensuring that the pointy end covers the bottom half of the previous row shapes. Continue doing the same with the next row using different coloured petals, until you see only 4–5mm radius remaining to reach edge of the bottom. Lift the pointy end slightly up to give the piece a 3D effect.

**5.** Refer to Step 1 (a) to make a mix of different coloured clay balls to embed them to the bottom central region of the flower, forming the anthers (see Pic 1 (a)).

**6.** Bake the finished piece from Step 5 according to the clay manufacturer's instructions, considering the thickness of the base clay to work out the time required to cure it. Let it cool down fully before touching, as the petal tips are quite delicate and would break if not allowed to cool down properly.

**7.** Take two parts of the ecru base clay (one-eighth the size of clay block each). Shape them



into a pair of earring drop pear shape (approx. 3cm x 4.5cm). Repeat Steps 3–6 with your choice of colours to form a pair of embroidered earring pieces. Design note: there is a slight variation in the earrings pieces, where the petal arch rows are more centralised to the bottom, unlike the pendant piece.

**8.** Roll a piece of ecru base clay through the thickest setting. Texture the clay surface using a texture sheet/fabric/coarse sandpaper. Highlight the raised surface by dabbing gently with a gold coloured pan pastel. Cut out an oval shape 2.5cm x 3cm in dimensions (for the pendant bail) and shape them on a paper roll with diameter large enough for four cords to easily pass through. Cut two wedge shapes for two cords to pass through easily.

**9.** Keep the clay sheet shapes along with the paper tubes and cure them in the oven for 10 minutes. Let them cool down. Apply a dash of liquid clay on the back of the pendant and earring pieces and attach the bails to the clay pieces and cure for 20–25 minutes. For the second bake, place the clay components upside down on a bed of baking soda/corn starch. This ensures no damage is caused to the delicate embroidery on the front side.

**10.** Take a 20cm length of cord, fold it in the middle and thread through the earring bail and tie a simple knot ensuring that the loop at the top of the earring is the correct size for it

to dangle on the earwire. Secure the two ends of the cords together right next to the knot by wrapping 3–4 times using a 0.4mm gold-plated copper wire (see bottom left of step pic 10). Pendant: Follow what you did for earrings above, using 2 lengths of approx. 70–80cm cord and thread all 4 ends through the pendant bail. Carefully make a simple knot holding 2 cords in each hand. Secure the ends together by wrapping with 0.4mm wire close to the knot (see pic, top).

**11.** For both the earrings and pendant, embellish the cord ends by attaching the cords to beads of your choice using jewellery glue. I have used 6–8mm round polymer clay beads from the scrap clay. Cure them and drill them to three-quarters of the bead diameter with a drill bit thickness the same as that of the cord. Now finish the earrings by attaching both pieces to the earwire using a jumpring. For finishing the necklace you could use this finished piece to wear it over your head as it is or snip both the cords in the middle (the portion that comes to the back of your neck) and attach them to cord end findings and a clasp.

#### Wire frame earrings and pendant (p27)

**12.** Draw on a sheet of paper/card a flower of your preferred size. Rub out a portion of the flower leaving odd numbered petals. Take 0.8mm gold-plated wire to trace on top of the

drawing using fine round nose and chain nose pliers to ease shaping and sharp bending of the wire. Create two 9-petal wire frames for a pair of earrings and a 15-petal wire frame for the pendant. Practice using a thinner scrap wire to get the desired size and to know the length of wire you will need to make the flower frame.

**13.** Make a round clay ball approx. 1.5cm in diameter. Place it on a work surface/tile and use a sharp blade to cut off approx. one third of the ball. Now place the smaller portion on the tile and sandwich the earring wire frame between the smaller and larger portions (see pic 13, bottom right).

**14.** Place the whole setting on a tile and press it flat gently using a wax/layout paper, ensuring that you get a flat round disc with wire frame sandwiched in between and the whole component has an overall thickness of 7–8mm. Follow Step 1 (d) to size and shape the first layer/colour of rice-shaped clay balls and place them around the base circumference. Using the toothpick, embed the petals on the base clay (also see pic 1(d)).

**15.** Repeat Step 14, referring to Step 1 (d) to place the next round of coloured petal clay shapes inside previous circle of petals. Embed this layer of clay shapes same as you did in Step 14 and so on with further graduated colours of concentric circles until you get to the centre of the base clay. ▶



**16.** Place a 2mm round clay ball to mark the centre, as shown in Pic 16 and use Step 1 (a) to embed it to the centre. Repeat Steps 13–16 for the other half of the earring pair. Cure both the pieces according to clay manufacturer's instructions.

**17.** Make wrapped loop connectors at both ends of the wire frame. Attach the earring components to the earwire using two 3cm gold-plated chains, earwire and jumprings. Embellish by hanging a gemstone using wrapped loop down the central petal.

**18.** Make a round ball of approx. 2–2.5cm diameter of clay (ecru). Follow Step 14 to ensure that the pendant base is ready to be worked on. Make 2–3mm round olive balls and place them around the outer area of the clay base (above the wire frame). Follow Step 1 (c) to embed the first layer.

**19.** Follow Steps 14–17 to finish placing petals of flower on the pendant base. Cure the piece, and then it is finished.

**20.** If you are not a wireworker, ignore Step 21 and follow Step 17 to attach a long gold-plated chain, approx. 30–40cm, with clasp to finish the necklace piece. Otherwise, wrap around the 0.8mm wires (end wires of the frame) with 0.4mm wire up to a length of approx. 1.5cm on

each side. Ensuring no sharp edges, neatly trim one of the 0.4mm wrapping wires. Manipulate both the 0.8mm end wires to form the shape of a long vase. Use the other wrapping wire (0.4mm), which is still attached to wire frame as a weaving wire for the bail without snipping it. I have done a figure-of-8, two-by-two wire weave to make the bail as shown in Pic 21. Continue the weave until you reach double the desired length of the pendant bail (as we will be bending this into half to form the rounded bail).

**21.** Use a bail making plier or a pencil to round bend the bail weave. Ensure that the two 0.8mm wire ends get passed from back to front (see pic, centre). Secure the end wires by wrapping once on the wire frame and then making a decorative flat coil at the wire tips. Embellish the pendant by threading the weaving wire through a gemstone and a seed bead to sit on top of the pendant. Secure the weaving wire on the frame. Neatly trim the 0.4mm wire (see pic, top right).

#### Bezel earrings and bracelet

**22.** Use a small amount of conditioned clay (gold or ecru), just enough to fill both the earring bezels with a depth of approx. 3–4mm. Roll clay balls of size 2mm in assorted colours (approx. 20–25 from each colour). Pick either the lightest or the darkest colour. Place vertically along the centre, aligned vertically. Use the toothpick,

following Step 1 (b) to shape and stick the clay balls to the base as row of tiny leaves. Repeat the action by moving to the next colour of clay balls and place them adjacent to the first row to its right and so forth – until you reach edge of the bezel. Repeat the same with a mirror image placement of coloured rows for the second piece of the earring pair. Gently dab the raised surface of the petals with pan pastel-gold using a cotton bud. Cure both the pieces along with the bezels (Pic 22). Let the cured pieces cool down. Remove the cured piece from the bezel by tapping the bezel edge on the back to a tile or flat sturdy surface. Apply jewellery glue to the inside of the bezel and replace the cured piece to stick it back to the same position as before. Apply varnish over the clay piece to preserve the metallic pastel highlights from fading. Use jumprings to attach the earwire to the bezel connector on one end. Add gemstones to embellish on the bottom.

**23.** Use a small amount of conditioned gold clay just enough to fill all three round bezel connectors. Follow Step 22 to arrange the tiny leaves on the base clay. As a variation instead of aligning vertically, I have positioned the rows in a slightly arched shape (Pic 23). Cure the clay pieces with the bezel connectors. Follow Step 22 to glue the cured pieces firmly on the bezels. Use jumprings to connect the three bezel connectors and to attach the clasps to the end. Use headpins to make wrapped loops on gemstone and attach them to the connecting jumprings bracelet.

#### RESOURCES

Widely available from advertisers in this magazine

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# NUTS AND BERRIES

PAT WILSON

Autumn is fascinating as the leaves begin to die away but the nuts and berries flourish. Oak and blackberry leaves, acorns and blackberries are recreated in this project using Art Clay Copper to suggest autumn colours. This is a moulding and texturing project, so experience of moulding is useful. Kiln firing is ideal for this project, but small, flat pieces could be torch fired. This is a very flexible project; it works with any choice of clay, and there are options to suit different skill levels. It works with any soft leaves with a defined vein structure such as hazel, beech, maple and sycamore. Other fruits or nuts – rosehips, sycamore wings, horse chestnuts can all be moulded for out-of-season use.

## MATERIALS & TOOLS

- 50g (approx. 2oz) of Art Clay Copper
- Two-part silicon moulding material (or bought moulds)
- Assortment of fresh leaves, nuts and berries (seasonal)
- Olive oil
- 10 x 2mm copper embeddable eyelets
- Kim's ClayStay Metal Clay Glue or Paste Maker
- Activated coconut carbon
- Platinol oxidising solution
- Assorted chains and copper findings
- Sterling silver ear wires
- Roller
- Rolling guides: 2mm, 1.5mm, 1.25mm and 1mm (or playing cards)
- Penni Jo flexible mould – Oak Arbor (optional)
- Small matte ceramic tile
- Pergamano needle tool or clay pick
- Tissue blade
- Scalpel blade
- Drinking straw
- Cocktail stick
- Pin vice with 1.2mm bit
- Small piece of scrapbooking foam or baby wipes or 3M sanding pads
- Dehydrator or heated surface
- Miniature files – triangular/knife blade
- 600 grit wet and dry paper
- Oval cutters
- Template – cushions
- Soft brass brush
- Agate burnisher
- Tumbler (optional)
- 2 small brushes
- Pro-polishing pads

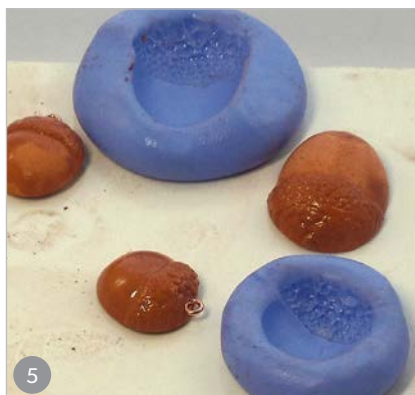
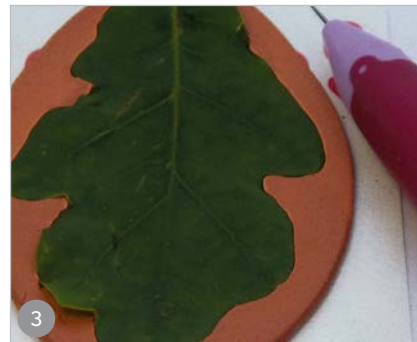
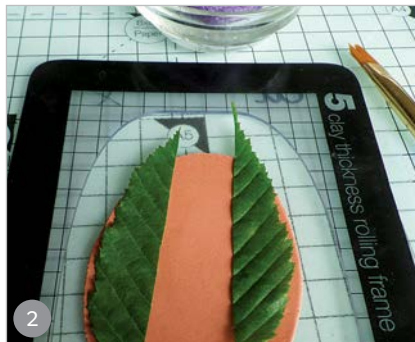
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PHOTOGRAPHS: LAUREL GUILFOYLE, PAT WILSON

## HOW TO MAKE

**1.** If you are creating your own moulds to make leaves, nuts and berries for this project, use two-part silicon moulding compound and make them before you start. There are differences in the firmness of the compounds when cured, so for hard things like nuts or shells where you need crisp definition, it is best to use the blue compound. I find that delicate items like soft leaves and blackberries need a softer more flexible material to release them, so for these I use the yellow putty. You can also use commercial moulds.

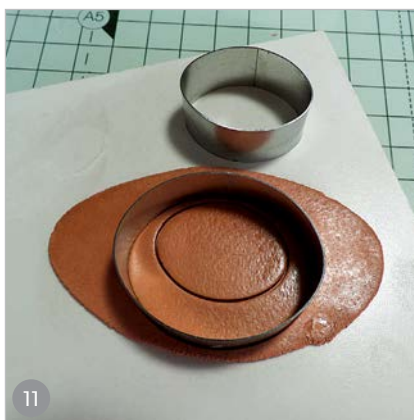
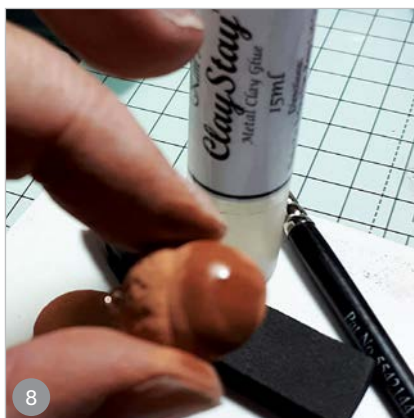
**2.** Before rolling the copper clay, apply a small amount of olive oil to all work surfaces and tools. Roll out the textures as follows: 2mm (8 cards) to even out the clay and express any remaining air; then 1.5mm (6 cards) to refine it further. If you need a long narrow strip, keep rolling in the same direction, but if you need a rounder or squarer shape rotate it 90° before rolling again. To roll in the texture, brush olive oil on the veins on the back of the leaves first, then ensure your leaf is laid on your clay with sufficient room to allow for stretching in the final roll. Use 1.25mm (5 cards) to roll the texture on and make sure that you use a single roll in one direction, firmly pressing on your rolling guides. If you intend to fire by torch or use open shelf methods, ensure your textures are clearly defined as you will lose the top layer through oxidation. If you make the pieces in silver you could afford to reduce the thickness to 0.75–1mm (3–4 cards).

**3.** After rolling, move the entire piece of clay on to a firm surface such as an oiled card or matte ceramic tile. Gently peel back the leaf, check the texture and use a pin tool or clay pick at a 90° angle to the surface, carefully tracing just around the leaf outline. Don't attempt to replicate the jagged edges of the blackberry leaf; they will be too weak to refine and too sharp post-firing. The closer to the outline and the neater you can cut this out, the less refining you will have to do. If you haven't used a pin tool before, make a couple of practice pieces. If your piece is going to be hung with a jumpring, now is the time to mark a pilot hole with a cocktail stick about 1mm back from the edge and centred for balance. Set aside to dry. If you want the piece to remain flat, air-dry on a tile in a warm place before introducing heat. If you are want a leaf to have a more natural curvy look, drape over an oiled drinking straw to introduce curvy edges and dry immediately to capture the shape. Keep turning leaves until they are bone dry.

**4.** Once you have prepared the leaves and they are drying, return to Step 2 and cut strips of clay for the hidden bails. These should be untextured and rolled down to 1mm (4 cards) thick. Cut narrow strips with parallel edges about 0.5–0.75cm wide, long enough to drape over a straw or brass tube in a question mark shape. Oil the straw/tube and place on one end of the strip, curl the strip of clay back over the straw and tap it gently to bring it down close to the straw and the tip of clay behind it. Make sure that the tail makes contact with the drying surface. Cut off any excess.

**5.** After you have done the leaves, start moulding the acorns and blackberries. When filling the moulds, lightly oil all crevices and details. Try to get the exact amount of clay to fill the mould level with the surface. You can practise this beforehand with a piece of clay or a lump of polymer. You can dry the clay in the mould to minimise distortion as it is easier to pop out when partially dry but it takes longer to dry the centre. You can flex the mould gently and pop the piece out onto a tile while damp and dry immediately. If you are going to make multiple pieces from a mould, you will need to do this unless you have made multiple moulds. If you want to make tiny blackberry details from a larger mould just take a small ball of clay and press it into a section of the mould.

**6.** Once your pieces are fully dry, you can start to refine them. You should spend as much time as you need on this to achieve a good finish prior to firing. Make sure all cutting lines are erased and any dents or dimples that aren't meant to be there are filled or erased. I have used a combination of dry and wet sanding in this project. The moulded parts, such as acorns and blackberries need to be dry sanded on the backs. Place a piece of 600 grit wet and dry paper on the table and move the clay in a figure-of-eight motion until the backs are smooth and flat. If you have marked any pieces with pilot holes for jumprings, refine and enlarge the holes with your pin vice. ▶



**7.** Refine the edges of the oak leaves by wet sanding to preserve and enhance the natural curves of the leaves. Wet sanding is a very accurate and quick way of reducing excess material from the edges of pieces and works well when a piece has been cut using a pin tool. If there is excess dry material, it should be trimmed with a scalpel to get it closer to the outline. Take a piece of scrapbooking foam cut into a triangle to form a point and dab it in a tiny pool of ClayStay in the corner of your work surface. Work the wet side of the point into the edges with short strokes and then reverse the foam and work with the dry point to move the slip around until it is smooth. Work in short sections around your piece and dry each for a few minutes before moving on, to avoid creating damp, weak edges. You can also use water, Paste Maker or baby wipes to achieve the same effect. The key to wet sanding is not over wetting the piece and allowing it to dry. Also ensure that your hand that is holding the piece is completely dry at all times and that your finger and thumb are close to the edges supporting them as you work.

**8.** To refine the front of the acorns dip your ring finger in the ClayStay and very lightly smooth to form a layer of slip. This works to erase light scratches. Bigger dents should be filled with a tiny lump of clay, dried and re-sanded smooth.

**9.** To refine the blackberry leaves, take a mini file (triangular or knife edge) and carve some of the sharp pointy edges of the leaf back into the clay. Work at an angle carving in at the end of a vein. This gives an impression of the pointed edges seen in the real leaf. Once you have finished carving the edges, lightly wet sand the edges to ensure there is no sharpness left. To refine the moulded blackberries file in between the 'bubbles' of the fruit to remove any excess clay and create the profile of the berry. Smooth lightly over the whole berry with a damp finger or a wet wipe.

**10.** To make blackberry links, find a small round cutter that fits neatly over the moulded blackberry with about 0.5mm all round. You may find you will need different sized cutters for each blackberry. Cut a small circle of clay 1mm (4 cards) thick. Press the 2mm embeddable eyelets into the damp clay one each side of the circle at 9 o'clock and 3 o'clock. Place a tiny ball of clay to cover the peg of each eyelet. Pick up a dry, refined blackberry and spread ClayStay over the bottom with the dispenser nozzle. Hold upside down for a minute to allow the liquid to soak in. Place the blackberry on the clay ensuring it is centred, then press moderately firmly to join the backing circle to the blackberries making sure that the eyelets are captured and remain level and aligned. Dry the entire piece thoroughly as it is composed of different layers. Once dry, file the edges of the

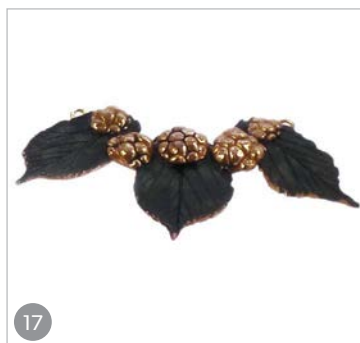
backing circle to match the profile of the berry. Angle the file to create a bevelled edge. Wet sand all round to erase the seams and create a smooth edge. Put back to dry and keep on the heat until you fire.

**11.** For the blackberry necklace you will need to make a backplate to attach the leaves and berries. Take two oval cutters (large round ones should also work). Nest them inside each other to check that there is sufficient space to cut a long curved piece of clay 1mm (4 cards) thick. Place the large cutter on to the clay, then put the smaller cutter inside with the metal touching on one side to create a space on the opposite side. Have your dried leaves and berries close to hand to check that you are cutting the backplate to the right size. It should disappear once the decorations are attached. If you are satisfied, press down on both cutters at the same time.

**12.** Remove the excess clay then using a straight blade cut horizontally across the clay to create your curved backplate. Place a 2mm embeddable eyelet horizontally on each side and join a small, flattened ball of clay on the top with ClayStay to conceal the peg. As for all the embeddable eyelets, make sure that the bottom curve of the eye (where it is joined to the peg) is buried in the clay. ▶







**13.** To add the hidden bails to the backs of the oak leaf and large acorn, refine the bails made in Step 4 (when dry) with a light sanding of the edges. Shorten the tails with a blade if they are too long and sand smooth. Using the applicator nozzle, squeeze some ClayStay on to the parts of the bail that will connect with the back of the leaf and nut. Without trying to set the bail, quickly place the damp bail on to the back of your piece and lift away again. Put ClayStay on to the damp patches. Check the bail again, it dries out very quickly so you can add some more liquid if needed but don't soak it as it softens the clay quickly. Try and place the bail on to your piece precisely. Holding it firmly, use the moisture to wiggle it slightly a couple of times then press it into place. The purpose of the wiggling is to create a little slip to help you place the bail accurately and to expel any air bubbles that have formed. To neaten and strengthen the join, take a fine brush and run it around to conceal the joint. By using this method there is no need for paste. Dry thoroughly and leave on the heat until firing.

**14.** After you have fixed the bails, attach the blackberry embellishments to the blackberry leaf earrings and arrange the blackberry leaves and blackberries on the backplate of the necklace and glue them with ClayStay, the same as the bails.

**15.** Before firing check that all refining has been done, all embellishments and bails are firmly attached and that the pieces are fully dry. There are three ways to fire Art Clay Copper, which makes it a very versatile material. The torch and open shelf kiln methods are described on the manufacturer's and supplier's product information sheets. Because your pieces will be

exposed to air when red hot they oxidise very quickly so you need to quench in cold water immediately. The black, oxidised top layer will flake off into the water, so you need to have very defined surface detail. Then put the pieces into a pot of safety pickle to clean off the firescale and brighten them.

**16.** I kiln fired in two stages in activated coconut carbon. Stage 1 is to burn off the binder. Place on 2cm of carbon in a steel container. You can lay the piece directly on the carbon or insert a thick layer of kiln blanket. Take the vent plug out of your kiln if it has one and then set the kiln at FULL ramp to 600°C for 30 minutes. Once the kiln temperature drops to between 200°C and 300°C, carefully remove the container to a fireproof surface using gloves and long kiln tongs. Turn your pieces over carefully to check the binder has burned out on both sides. The pieces are very fragile at this point, so handle as little as possible. It should be a uniform charcoal grey. If you can see brown bits, burn out is incomplete. Kilns can vary a lot and mine heats up very quickly so if burn out is incomplete I run Stage 1 again, but reduce the ramp speed to 850°C for 1 hour. If you have had successful burn out, for Stage 2 leave the pieces on the carbon/kiln blanket. Cover with another 2mm of carbon and put a lid on your container if there is one. Put the vent plug back into the kiln. Set the kiln to FULL ramp at 970°C with a hold time of 1–1.5 hours depending on thickness of the pieces. Cool fully buried in the carbon. When you remove the pieces, check for cracks or bubbles then brush and/or tumble for 1–2 hours. You do not need to use safety pickle after carbon because the pieces come out clean. They are not oxidised, but they have a beautiful kiln patina.

**17.** Once you have burnished your pieces either by hand or tumbler the final step is to oxidise them to provide contrast to highlight the detail. Vigorously burnish and use Pro Polishing pads on any areas that you want to be shiny and emphasised. To oxidise, you need a small amount of Platinol (1 tsp) decanted into a small dish and a very small fine brush with short bristles. Heat the pieces to be oxidised in a drier, remove them to work on one at a time and rest on a piece of kitchen paper. Paint the Platinol quickly only on to the surface you want to darken, for example you can paint an entire leaf or just the veins depending on the effect you want. Platinol works instantly so hold the piece under running water to wash away the excess and neutralise it. Try not to wash away the solution over the parts that are to remain highlighted to avoid staining. Pat with kitchen roll and leave to dry. You should wear plastic gloves and safety glasses when handling Platinol. If you splash any on your skin, rinse it off immediately.

**18.** Finally, re-polish the oak leaf and blackberry sets with Pro Polishing pads to buff up the highlights and to remove the surface oxidation revealing the pure beauty of the vein structure. Assemble with findings of your own choice.

**19.** To make a flat pendant, roll out leaves onto clay as per Step 2. Take a template with contemporary shapes (I have used rounded squares), and place it over the texture half and half and possibly at an angle. Trim around the inside of the template with the pin tool. Air-dry flat for a while before heat drying and then follow the rest of the steps to complete.

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# STUD EARRINGS

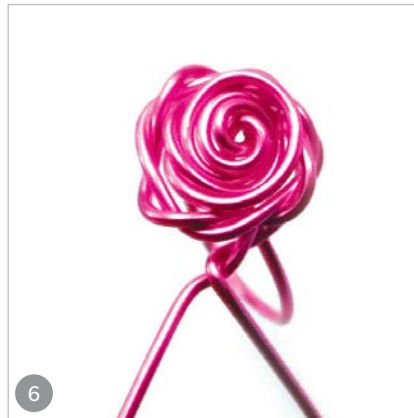
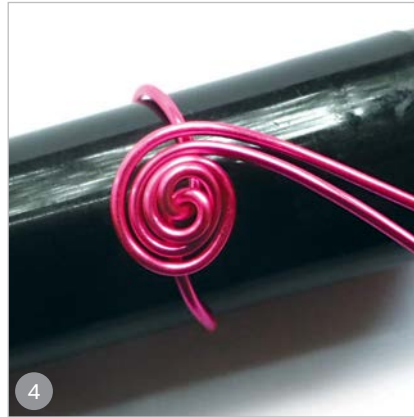
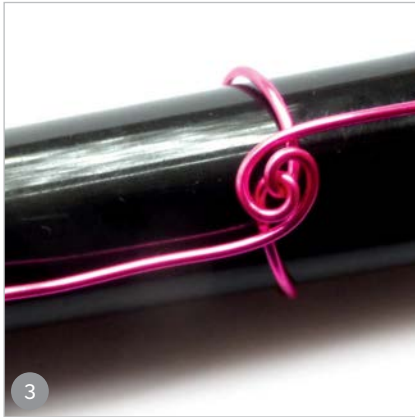
TANSY WILSON

This collection is ideal for any jewellery maker that prefers wearing stud earrings than dangly ones. Any colour wire or style of beads can be used to tailor the design to suit you. Just remember that the thickness of wire you use needs to pass through the hole in your ear.

## MATERIALS & TOOLS

- 0.8mm (20 gauge) wire
- Beads of your choice
- Butterfly scrolls
- Side cutters
- Emery paper
- Cylindrical mandrel (marker pen)
- Flat nose pliers





PHOTOGRAPHS: LAUREL GULFOYIE, TANSY WHEELER

## HOW TO MAKE

**1.** Cut a 30cm length of 0.8mm coloured wire and bend it around a cylindrical object. I have used a marker pen. The diameter of this pen should be at least 15mm. As you bend the wire around the object, cross the wires so they sit snugly onto the former.

**2.** If you hold the former horizontally, one wire points in an easterly direction and the other wire points in a westerly direction. Take the easterly wire and bend it around the centre point of the cross to face west. Then take the westerly wire and bend it round the centre of the wire to face east.

**3.** Repeat Step 2 twice more so you are bending each wire around the centre point and a small spiral will start to form.

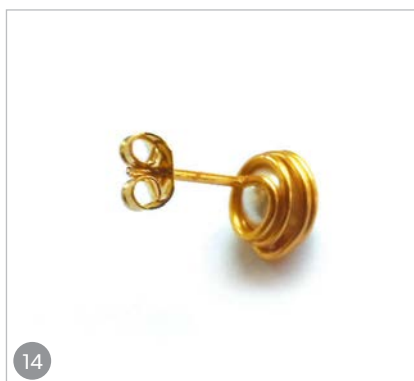
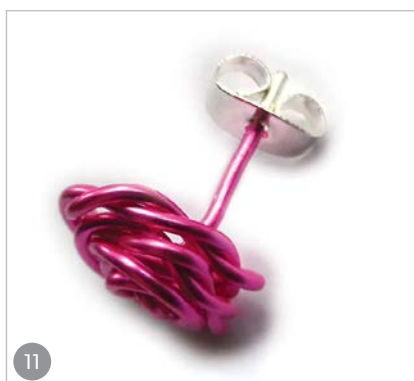
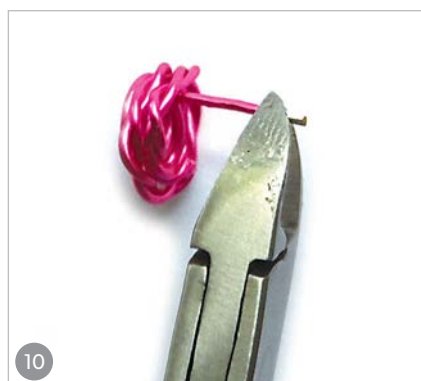
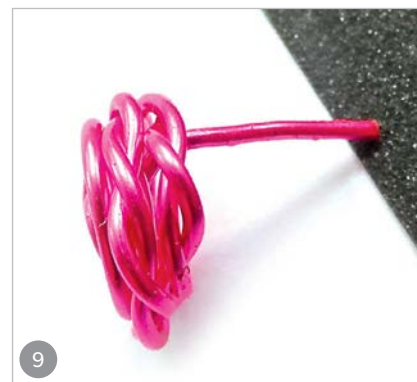
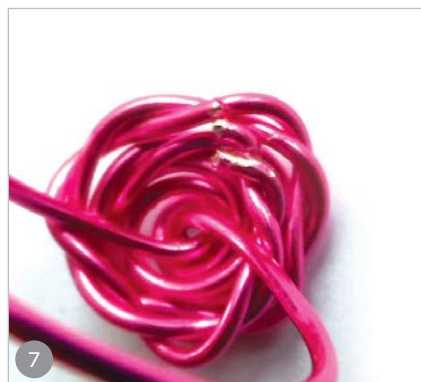
**4.** Continue to bend one wire only so it meets the other wire now completing your 'internal spiral'.

**5.** Twist both lengths of wire loosely together using your fingers. It doesn't matter if the twists are uneven, as this will add to your design.

**6.** Spiral the twisted wire around your 'internal spiral' to form the outer petals of your rose. You can make the stud as large as you like depending upon how many spirals you have. I did two more. Remove the wire from the former. ▶







**7.** Cut excess twisted wire off using side cutters and then using pliers, bend the cut ends under the rose so any sharp edges are not exposed.

**8.** Now you can cut the wire loop under the rose. Cut it roughly at one third of the way round. Then cut the short piece away completely at the back leaving just one piece of wire sticking out.

**9.** Using flat nose pliers, manipulate this one piece of wire left into as straight a post as possible protruding at 90° from the back of the rose. Trim it with side cutters into a length of approx. 12mm and rub the cut end onto a piece of emery paper to remove any sharp edges.

**10.** Take your side cutters and hold them very gently 5mm from the end of the tip of wire so they just grip the wire. Twist the rose around so your side cutters form a small groove in the

wire post. You may need to practise this step on some scrap wire because if you twist the wire too much it can break off.

**11.** This groove formed in Step 10 secures the butterfly onto the post. Repeat Steps 1–10 to make a matching rose stud.

**12.** An alternative stud design is to use a bead. This can be any size or colour or indeed any shape that you want. Have a play trying out different ones! I have used a 5mm pearl. Thread a 20cm length of 0.8mm wire through the hole. Slide the bead approx. 5cm from one end and continue to wrap the longer length of wire around the bead.

**13.** As you wrap the wire around the bead, it will start to form a cone of wire at the back of the bead and trap the short end of wire. Cut the short end away. After five or six wraps of wire,

bend the long length at 90° from the cone of wire to form your stud post.

**14.** Trim the post to 12mm and form a groove as in Step 10 so your butterfly fits snugly onto the post. Make a matching earring.

**15.** Another version of this technique is to twist two 0.8mm wires together before threading one of the wires through the bead. Cut away the piece that sticks through the bead and then spiral the twist around creating a messier wrap. You can untwist the wire to form the post cutting away any excess length.

## RESOURCES

*All materials are widely available from advertisers in this magazine*

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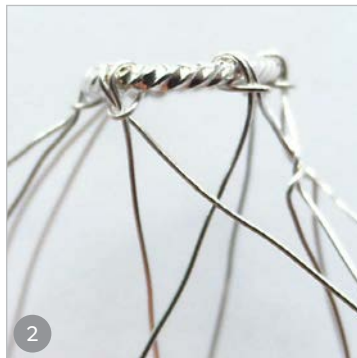
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# EXTREME FISHING

— TANSY WILSON —

I have made this necklace for Kevin Costner's wife, Christine Baumgartner. Kevin Costner is an avid fisherman and this pendant incorporates a similar technique to making fishing nets. However, the catch is a beautiful stone.



PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WHEELER

### MATERIALS & TOOLS

- Large feature stone
- Roll of 0.4mm (26 gauge) wire
- 16–20mm closed jumpring (size dependent upon your stone)
- Large hole bead
- 12 x headpins
- 12 x 4mm beads
- Silver chain and clasp

### HOW TO MAKE

**1.** Take a large closed jumpring and insert a pair of round nose pliers inside the ring. Open the jaws of the pliers so they force the round ring into an oval shape. Cut 6 x 40cm lengths of 0.4mm silver wire and fold each piece in half. Take one of the folded wires and place it through the large now 'oval' jumpring so the half way loop is at the edge of the jumpring. Thread the two long ends round the jumpring and through the loop. Pull the two ends of wire to secure the wire onto the oval jumpring. Repeat this way of joining the remaining five folded pairs of wire onto the jumpring and then evenly space each one out around the oval.

**2.** Make sure each piece of wire in it's pair are not twisted together by splaying them out. Take the right hand length of wire from one pair

and the left hand length from the next pair along and cross these two wires over each other.

**3.** Place the oval jumpring over the stone and twist the two wires crossed in Step 2 together a couple of times so they become secured together. Now take the remaining right hand wire that's on its own and twist it to the left hand wire from the next pair along.

**4.** Keep picking up the remaining wire from its pair and twisting it to the left wire on the next pair along until you have moved right around the stone. Now you repeat this process to form the next row down by again twisting one wire from one pair to the adjacent wire from the next pair along. You will see diamond shapes appearing in the weave much like the style of a fishing net. Keep repeating this moving around the stone until you reach the bottom.

**5.** Twist all twelve wires together tightly at the very bottom of the stone and slide them through a large holed bead. Slide the bead right up the wires until it meets the stone. Then using round nose pliers, form small wrapped loops right under this bead. Cut away excess lengths of wire.

**6.** Thread a headpin through a blue 4mm bead and form a hook at the top of the bead using round nose pliers. Thread this hook through one of the loops made in Step 5 and then wrap the length of headpin around the base of the hook to secure the bead onto the loop. Cut away the excess headpin. Repeat this step to join eleven more beads onto the remaining eleven loops. Finally add a small jumpring to either side of the large oval jumpring at the top of the stone so you can join on lengths of chain and a clasp.

### DESIGNER TIP

Any type of stone, pebble or glass nugget can be used with this design and its best to use really soft wire no thinner than 0.4mm so it doesn't snap.

### RESOURCES

All materials can be sourced from advertisers listed throughout this magazine

### CONTACT

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# STYLE PROFILE

## KEVIN & CHRISTINE



PHOTOGRAPH: FEATUREFLASH PHOTO AGENCY/SHUTTERSTOCK.COM

Kevin Costner is an American actor, director, producer, and musician starring in classic blockbusters such as *Dancing With Wolves*, *Robin Hood*, *JFK* and more recently *Hidden Figures*. His accolades include two Academy Awards, three Golden Globe Awards and one Emmy Award. His wife Christine Baumgartner is a model and handbag designer. They have three children.



PHOTOGRAPH: ELENA SCHWEITZER/SHUTTERSTOCK.COM



# 10 QUESTIONS

SUE ROBINSON

***When did your interest in jewellery first start?***

In 2012. I went on a jewellery workshop with my daughters in Dartmouth when I was on holiday and was hooked straight away!

***Do you have any formal training? If so, where did you train?***

No formal training at all. I've been to some classes, but am self-taught through books, and the wonders of YouTube. I have met some wonderful friends online through various jewellery groups, who've been very generous with advice and top tips.

***Where is your studio?***

My studio is my kitchen table, which is usually full of beads, wire and tools! I'd love to have my own studio space (as would my family so they could have their kitchen table back).

***Where do you find inspiration and how do you decide what to make next?***

It usually starts with a bead or handmade component, usually the newest addition to my collection, but sometimes things that have been hoarded for a while and need to be made into something beautiful. I will often sketch some ideas and designs, and try to keep my little notebook with me if I'm on a long journey, or will have some time to doodle some ideas. I usually have an idea of what I want to create in

my mind's eye, so it's just a matter of trying to make this a reality. Sometimes it works perfectly, first time. Other designs are harder, and take a few attempts before I'm happy. Sometimes, I have to admit defeat and they remain on paper!

***What is your preferred medium?***

I love working with copper, and handmade components particularly ceramic and lampwork glass beads. There are so many talented artists who make beautiful handmade components, and I have some firm favourites I return to over and over again. Petra Carpreau of Scorched Earth on Etsy for her earthy, nature-inspired components, Claire Lockwood of Something to Do Beads for her rustic, beautifully detailed ceramics, and Suhana Hart of Buttoned Up Beads for her whimsical, bright and beautiful wire wrapped components are some of my favourite artists.

***Do you have a favourite tool?***

Probably my round nose pliers and wire cutters. I spent quite a bit on them, but they are worth every penny.

***Which techniques do you enjoy using?***

I love wire wrapping, particularly with copper. It's so beautiful and easy to work with, and very forgiving! I like to keep things a bit rustic and organic.

***Do you offer workshops or classes?***

No.

***What are your goals?***

I would love to keep learning and developing my skills. I'd really like to learn how to solder, and some metalsmith skills. I would also love to make some components, particularly ceramic beads. I have played with polymer clay and Tyvek, but preferred other people's work to my own! I enjoy being part of the rich and diverse beading community on Facebook and support other artists by running earring and jewellery showcase groups (The Earrings Show and The Jewellery Show) with my beading buddy Suhana Hart. I'd like to continue making time for this.

***What's your favourite thing that you've ever made? Is there one project that stands out above the others?***

I made a few pairs of Frida Kahlo-inspired earrings for a friend, who is a big fan. We shared ideas about design and components, and it was fun to use Frida as inspiration. I'd like to think that Frida would have approved!

**CONTACT**

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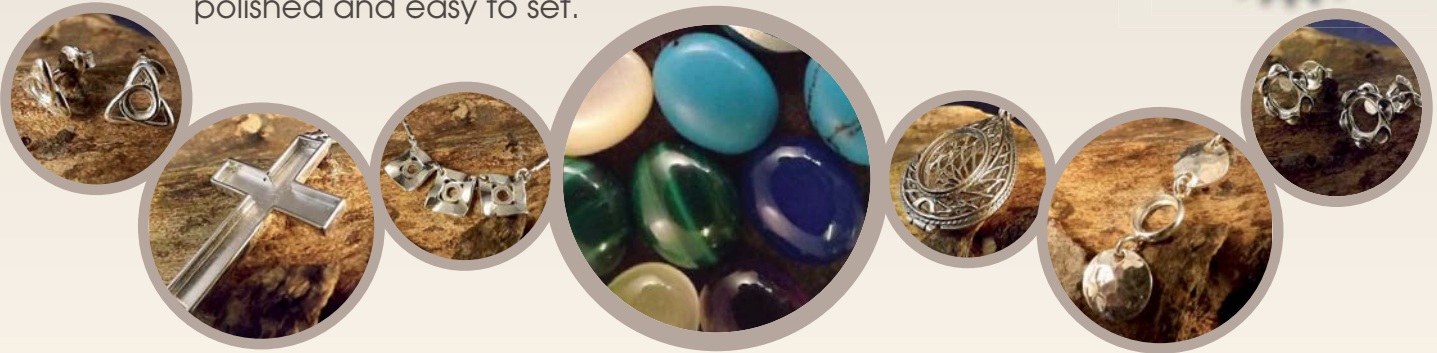
PHOTOGRAPHS: SUE ROBINSON

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# BUSINESS MATTERS

Sima Vaziry gives her top advice for setting up a jewellery shop



Lighting is key when selling jewellery and every cabinet and piece of jewellery needs to be well-lit. Invest in good quality LED lighting. Trust me, once you get a couple of months of bills using traditional light bulbs you will want to get LEDs! The light is great and the electricity bills are much lower.

## CLEANING

One thing I didn't think about was the amount of cleaning that needed to be done! There cannot be dust on the shelves and the jewellery must be kept polished. When I sold from my studio this wasn't a problem as I kept the jewellery tarnish-free but since displaying items I've found they need more regular polishing to keep them looking at their best.

**A**ward-winning designer Sima Vaziry came into jewellery making as a second career from a graphic design background. After re-training, she launched her own business. It wasn't long before her work was picked up by the British Museum and her first collection for them became one of their most popular and best selling ranges. To date, Sima has designed four collections for the British Museum. Sima worked from her studio in Craft Central, London until they announced they were relocating. It was this that helped her take the plunge to open a shop at the Oxo Tower, London with milliner Katherine Elizabeth. The shop opened in February 2017 after 6 weeks of set up. Sima designs and makes her jewellery from her studio in the shop.

## COMMITMENT

If you are considering setting up a shop you need to be committed to making it work. You will often need to sign a long-term lease that you are bound to so you need to think carefully about what you are taking on. You have to be there to open up when you say you will, stay until closing and you need to have contingencies in place for who is going to open the shop if you are ill, etc. Be sure that it is right for you and your brand.

## LOCATION

When choosing the location of your shop do as much research as you can. You need to make sure that you can attract the right type of customer for your jewellery. Your potential landlord and local estate agents should have information about the types of customer you can expect, so do your research. Who lives in the area? What are the house prices? Are there good schools nearby? What other shops are there? This will help to give you an idea of the type of customer you will attract to your shop and helps with planning your ranges and pricing.

## BUDGETING

I had never had a shop before and I underestimated the cost of setting it up. You need to allow between £5-10K for even a small shop. Every cost counts and little things here and there start to add up very quickly!

## DISPLAY AND LIGHTING

Many people decorate a shop the way they want to, but first and foremost you must make it attractive and pleasing for your customer. Think about what will get their attention. Once the shop is up and running watch your customers and what they look at. Which cabinets do they look in? Which don't get looked in? I found that there was one cabinet that I was selling a lot from and another that I didn't have any sales at all. Make sure you change your displays and rotate your jewellery regularly, particularly if you have regular passers-by and repeat customers.

## STOCK LEVELS

Accept that you will sell things! This is a good problem to have but if you have a good day your display can suddenly look very sparse if you don't have backup stock to replace it with.

## BE PREPARED

When you are selling from a shop you need to do so quickly and efficiently, customers don't want to hang around. Have a good payment system that provides receipts and make sure your bags and packaging are ready and on hand. Many people take business cards and postcards so make sure you order in bulk.

## SAFETY AND INSURANCE

Ensure the shop is safe for you and your customers – no sharp edges, display items people can bump into, etc. Prioritise your own protection with public and product liability insurance.

Look after your personal security in the shop too. Have the security telephone number programmed on speed dial and keep your phone with you. Stay alert and responsive to everyone that comes into the shop.

Setting up and running a shop is a full time commitment, but gives you opportunities you wouldn't ordinarily have to attract and interact with customers.

## CONTACT

You can find out more about Sima and her work on her website [simavaziry.com](http://simavaziry.com)

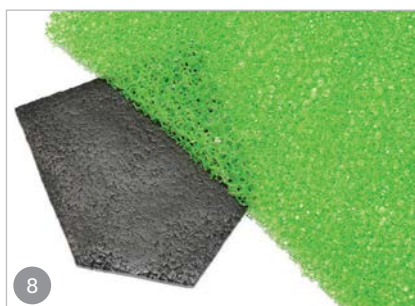
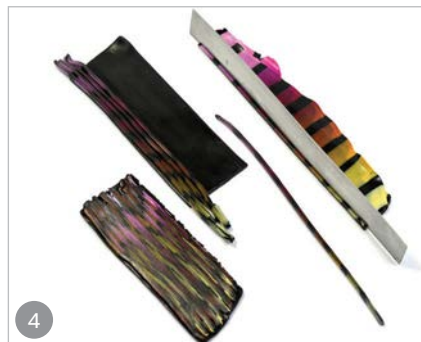
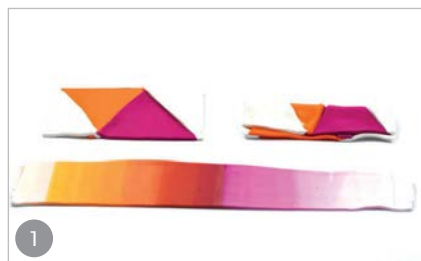
# AUTUMN BLENDS

DEBBIE BULFORD

Here are designs that will be perfect to coordinate with your autumn wardrobe as the weather turns chilly. Having attended many workshops, there are two ladies who changed the way I look at colour – Lindly Huanani and Maggie Maggio; their colour blending techniques are perfect for this autumn season. The colour palettes of pink/orange blend to give a burgundy tone and turquoise/green team with black to give a deep rainforest green, perfect not only for now but also spring next year.







PHOTOGRAPHS: LAUREL GUIFOYLE, DEBBIE BUIFORD

## HOW TO MAKE

### MATERIALS & TOOLS

- Premo! Sculpey in black, white, orange, fuchsia, turquoise and wasabi
- Sculpey 'Design It' templates
- Aleene's Tacky Glue
- 3mm leather cord
- Size 8 seed beads in two colours
- Cutting blades/craft knife
- Mini cutters
- Acrylic roller
- Texture sheet
- Parchment paper

**1.** For each design you will need black, white and two colours. The design in the photo is made from three equal triangles of fuchsia, orange and white. Cut the white one down the middle and place at either side. Fold in half, roll using an acrylic roller; repeat until you are happy with the blend.

**2.** Roll out half a 56g (2oz) block of black clay and cut a strip approx. 3cm wide by 10cm long. Take the blended clay, cut into strips and place a selection of the shades onto the black clay.

**3.** Fold the black clay in half with the colours on the outside of the fold. Use an acrylic roller to roll out the clay. Repeat four times to give a blended strip.

**4.** Cut the remaining black clay, making sure it is the same length as the blended strip and wide enough to make your pendant design. Slice strips from the blended strip using a blade and carefully place the strips side by side. You can either place the colours to form stripes or a zig-zag design.

**5.** Place a strip of parchment paper over the top of sliced clay. Use your fingers and acrylic

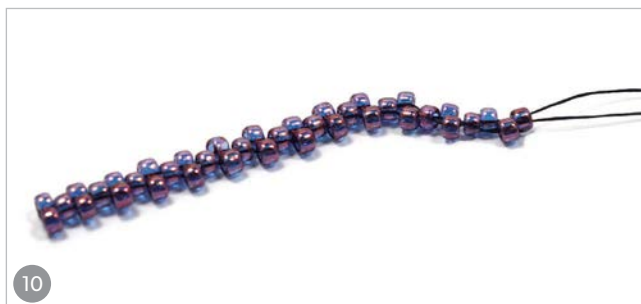
roller to smooth the surface to blend the strips together and remove any fingerprints.

**6.** The templates can be used in two ways: either cut around the shapes you can remove from the stencils, or use a craft knife to cut around the inside of the stencils. Place the 'V' shapes onto the clay and cut around.

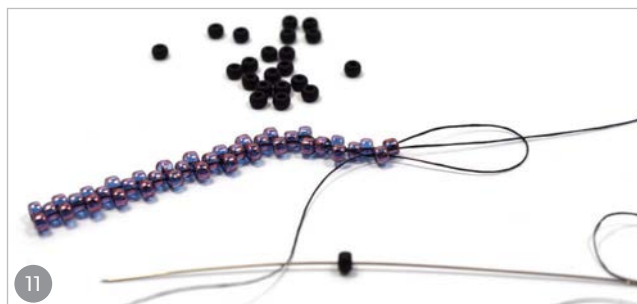
**7.** Using the remaining black clay, first add the large 'V', cut a smaller 'V' in black and add this to the design. Finally, add the smaller striped 'V'. To fill in the triangular gap at the top of the pendant cut the shape from black clay and fit together. Cut around the edges of the pendant to neaten the design. Use a sheet of parchment paper to smooth the clay.

**8.** Turn the pendant over, use a texture sheet to give a textured finish. I used a sheet of a moisture absorbent mat you usually place in the salad draw of a fridge! Flip over the design again and press the texture sheet into the front of the pendant.

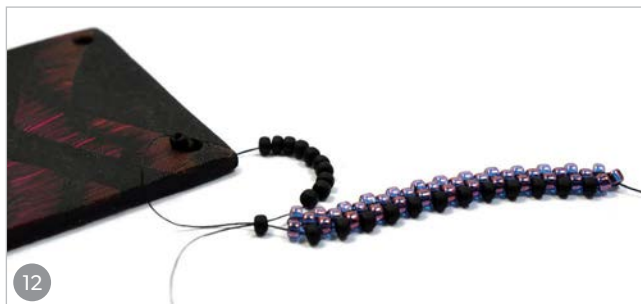
**9.** Use a small cutter to make holes in the top corners of the pendant. ▶



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**10.** Take a length of thread and add a beading needle. Feed on 32 seed beads in one colour (A). On the second row miss the first bead, thread the needle through the second bead. Then add one A seed bead, miss one bead then feed the needle through the next. Repeat this last instruction until you reach the end of the row.

**11.** On the third row, add one seed bead in your second colour (B), feed the needle through the next bead and repeat all the way to the end to finish the woven strip.

**12.** Add 15 B seed beads, pass the needle through one hole in the pendant, then thread the needle back through the 15 seed beads and pull tightly.

**13.** Thread the needle to the back of the pendant, add 18 seed beads to take the thread over to the other side of the pendant. Pass the needle through the second hole to the front of the pendant, and through the end seed bead in the woven strip. Tie the two ends of the threads together, cut and feed both ends of thread through a few beads to secure.

**14.** To add a leather loop, cut a 4cm length of leather, feed through the hole in the pendant and add glue to one end. Hold the two ends of the leather together until they stick together to form a loop.

**15.** The design can look very different if you substitute white clay for black. The colours look brighter and a different shade can be added as a backing as a contrast. Use the shape template and different coloured clays to make a wide variety of shaped pendants in different colourways.

## RESOURCES

[sculpey.co.uk](http://sculpey.co.uk)  
[beadsdirect.co.uk](http://beadsdirect.co.uk)

## CONTACT

[debbiebulford@aol.com](mailto:debbiebulford@aol.com)



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# ON TREND

Add some autumn spice to your wardrobe with these effortlessly chic accessories.

By Abby Costen

1



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**2. Phone case**

£12.50, [dessi-designs.com](http://dessi-designs.com)

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**4. Boots**

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**5. Cap**

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**6. Choker**

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**7. Earrings**

£8, [accessorize.com](http://accessorize.com)

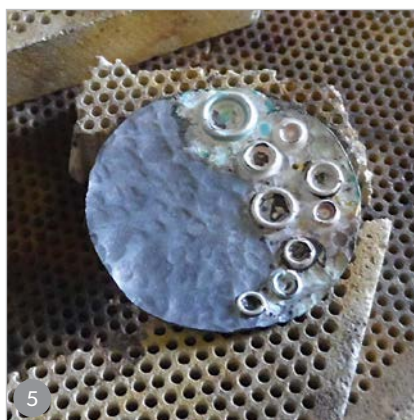
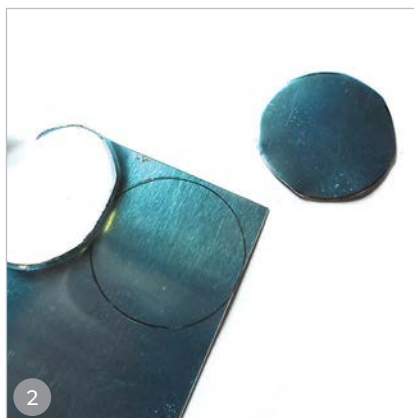
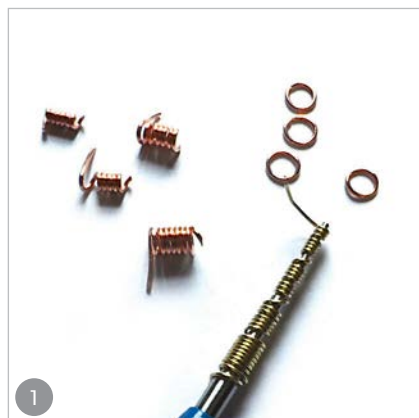
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£69.95 - [whitestuff.com](http://whitestuff.com)

# TO THE MOON

TANSY WILSON

Use jumpings to great effect in this easy soldering project. The moon collection is ideal for the beginner and intermediate silversmith as soldering the jumpings is quite simple; it's having the patience to get them in the right place that takes the time!



PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WHEELER

## MATERIALS & TOOLS

- 0.8mm (20 gauge) brass wire
- 0.8mm (20 gauge) Sterling silver wire
- 0.8mm (20 gauge) copper wire
- 0.5mm (24 gauge) Sterling silver sheet
- Headpins and beads or charms of your choice
- Earring hooks
- Jumping mandrel
- Metal snips
- Side cutters
- Ballhead hammer
- Piercing saw
- Needle files
- Drill and drill bits
- Reverse tweezers
- Soldering torch
- Flux, solder and pickle
- Emery paper
- Silver polish and cloth
- Pliers to assemble pieces

## HOW TO MAKE

**1.** Use 0.8mm wire and wrap around a jumping mandrel at different sizes of your choice. I have made 3mm, 4mm, 5mm and 6mm jumpings. If you don't have a jumping mandrel, then using the shaft on different sized drill bits works just as well. Cut each jumping off either using a piercing saw or a side cutter. I have made jumpings in Sterling silver wire as well as brass and copper wire so I can create different designs.

**2.** Draw two circles onto your sheet of Sterling silver using something that is around 20mm wide. As the silver sheet is only 0.5mm thick, you can simply cut out the circles using metal snips. However, if you are using thicker metal then use a piercing saw. Precision is not required at this stage as you will next be texturing each circle, which distorts the metal.

**3.** Use the ballhead side on your hammer and evenly hammer a texture across the entire surface of both your circles. Work methodically across and down to minimise the silver curling too much.

**4.** Place one of your circles onto your soldering area and paint flux across one side of the circle. Place the largest of your jumpings at the top,

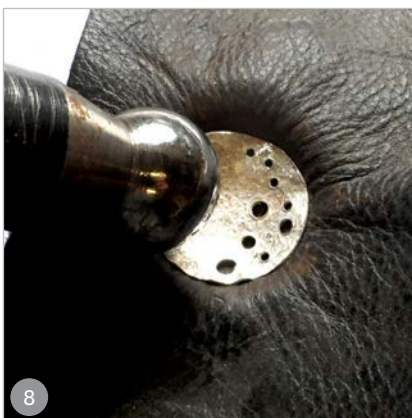
ensuring it is central as this will be the one that the earring hook joins to. Place a small square (pallion) of easy solder inside the jumping.

**5.** Now position all the rest of your different sized jumpings down one side. I have done a random pattern. Again add a small pallion of solder inside each jumping. Heat the entire piece very slowly so the flux bubbles. Inevitably your jumpings may move so just ease them back into the correct place with a soldering probe. Heat gently again so eventually the flux sticks the jumpings in place and then intensify the heat at the top jumping so the solder melts around the inside of the jumping. Move the flame down soldering one jumping at a time. Pickle and rinse.

**6.** Repeat Steps 4-5 to add jumpings to the other hammered circle. Remember to be symmetrical in your design. Now pick up drill bits that fit snugly inside each jumping. Each drill bit should be approx. 0.5mm-1mm smaller than the size jumping you made. ▶



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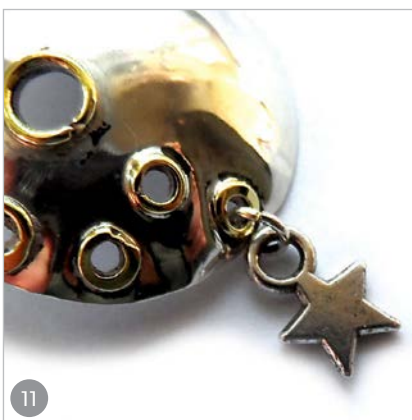
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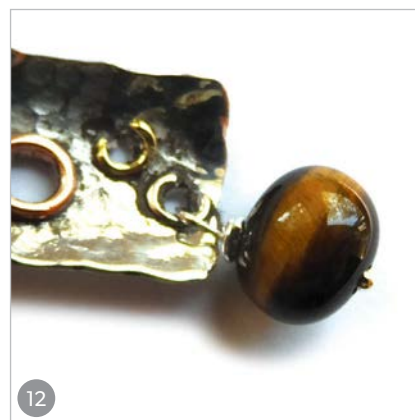
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**7.** Drill holes inside all of your jumpings on both circles and remove any burr from the back of your piece using a needle file and emery paper.

**8.** You can leave your piece flat like this and add an earring hook, but to make them look like the moon I have decided to dome each circle. Place a piece of leather inside the doming block to protect the hammered surface from scratching.

**9.** Hammer the doming punch around the circle until you achieve the desired height of curve. Rub the bottom surface onto coarse emery paper to obtain a flat, smooth bottom edge. Repeat for the other circle and then polish them both to a high shine using a polishing mop or Dremel tool. I left one side matt for extra 3D effect.

**10.** Use silver cleaner and a silver cloth to remove any polish residue. Use flat nose pliers and open up the loop on an earring hook and link onto the largest top hole and close. You may need to use a jumping depending on the direction the loop is facing on your earring hook.

**11.** You can add a star charm using a small jumping to the bottom hole, if you wish or leave them without a charm for a different design.

**12.** An alternative design is to cut rectangles out of the sheet metal as in this style. You could add different coloured metal jumpings and a stripy tiger's eye bead using a headpin to the bottom for a very different look based upon exactly the same technique.

## RESOURCES

All materials: [cooksongold.com](http://cooksongold.com)

## CONTACT

[tansywilson@hotmail.com](mailto:tansywilson@hotmail.com)



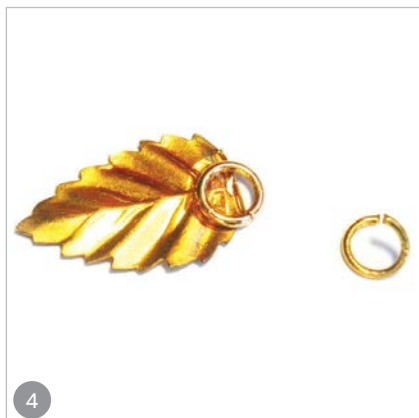
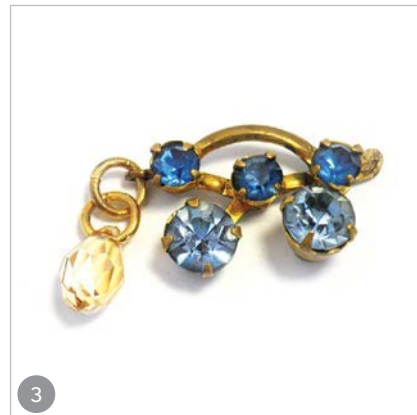


# UPCYCLED JEWELLERY

JOAN GORDON

This is a simple cold linking project that demonstrates how to deconstruct and upcycle inexpensive vintage jewellery. Use these techniques to create your own unique pieces. A visit to local charity shops is all that is required for discovering a treasure trove of vintage pieces that may easily be deconstructed and then formed into upstyled designs.

Here, six links from a vintage rhinestone necklace have been used to make two crystal necklaces and a pair of earrings. The other three pendants have been made using an earring motif and re-cycled brooches. Following the autumnal theme of this issue, warm-coloured crystals and base metals have been used to reflect the rich hues of the season.



PHOTOGRAPHS: LAUREL GUILFOYLE, JOAN GORDON

## HOW TO MAKE

### MATERIALS & TOOLS

- 5 x 18cm chains – gold over silver, vintage or 9ct gold
- 2 x Swarovski crystal elements (citron and smoky quartz)
- 4 x gold-plated eyepins
- 2 x clip-on leaf styled earrings
- 2 x Swarovski 6mm teardrop crystals
- 2 x vintage pierced earrings (to be upcycled)
- Pair of gold-plated ear studs
- 2 x brass filigree findings
- Wireback earring motif
- Small gold locket and approx. 7cm fine gold-plated chain
- Animal marquise or similar vintage brooch
- 7cm gold headpin
- 6mm amber coloured bead
- 12mm amber coloured bead
- Round vintage rhinestone floral design brooch
- 2mm, 3mm and 4mm gold-plated jumprings
- Two-part fast set epoxy glue
- Cocktail stick (to mix glue)
- Round nose pliers
- Chain nose pliers
- Bent nose pliers
- Wire cutters

**1.** To make similar crystal pendants and earrings, deconstruct a necklace that has six linked clusters of rhinestones. Using chain nose pliers carefully open each metal link either side of each cluster, being careful not to stress the metal. Set each rhinestone motif aside. Keep the chain as it may be used to re-link the finished upcycled piece.

**2.** For the citron and smoky agate coloured crystal drops, thread gold eyepins through the holes on each side of the crystals. There are two upper holes and two lower on each side of the crystal setting. Thread an eyepin through each of these. Bend the wire end into a 90° angle, cut off all but 7mm of wire. Grip the end of the wire in round nose pliers and form a neat eye close to the side of the crystal. Attach a small 3mm jumpring to each of the eyes.

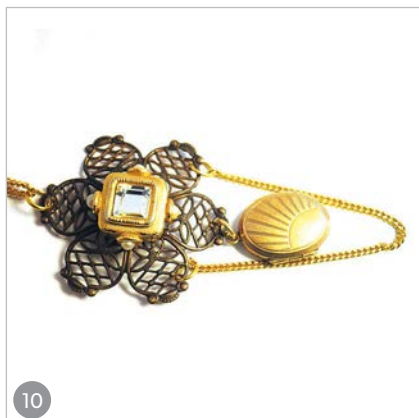
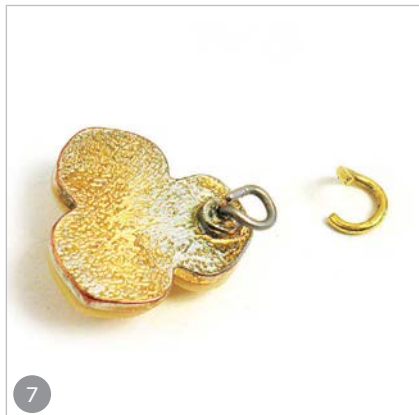
**3.** Take two-faceted teardrop crystals and link a 3mm jumpring through the hole in the top of each crystal. Link a small jumpring to the eye on one end of a rhinestone cluster. Close the ring. Repeat this process to make two links facing in opposite positions. Now link the jumpring attached to the crystal drop to this ring and secure the ring closed.

**4.** To create simple and pretty links, cut the clips off the back of leaf earring motifs. Using

side cutters or tin snips, carefully cut the clip off and file the metal until it is smooth. Mix equal parts of two-part, quick set epoxy glue together, using a cocktail stick on a disposable piece of card. Glue a small 3mm or 4mm jumpring to the back of the earring motif so that the top of the jumpring may be connected to another ring. Leave it to dry for about an hour before linking.

**5.** Lay out the focal crystal and the adjoining links. Join each of the links to the main focal piece with jumprings. Be careful to match the pattern on each side, linking the jumprings to each piece. Small lengths of chain can be added as an additional design feature. To do this, use fine link chain cut to approx. 5cm long lengths and join them to each link with small 2mm jumprings.

**6.** To be sure that the upcycled drop hangs evenly, you will need to hang it. Use pins to suspend the piece from a leather jewellery bust to display how it will look when worn. It is important to do this because it is easy to twist the chain when linking or break the pattern and sequence of linking when working with small or fine pieces. Until the piece is hung it isn't visually obvious that a mistake may have been made. Finish by reconnecting the original chain to each of the leaf links. ▶



**7.** Give stud earrings a new lease of life by bending the metal wire at the back of the earring motif into a loop. These earring motifs may be used as links in a necklace or reused to make new earring designs. The current trend of making mismatching earrings is perfect for using up all the orphan earrings that fill your jewellery stash.

**8.** To complete the earrings featured in this project, attach two rhinestone clusters to small loops at the base of gold-plated ear studs. The converted earring motifs from Step 7 are attached to the base of each cluster with a small jump ring.

**9.** A second crystal pendant was made using the same linking techniques as used in the citron necklace. This piece is much simpler, but effectively demonstrates how three pieces of jewellery could be constructed from deconstructing the original rhinestone necklace. The focal smoky agate crystal is linked with jump rings to rhinestone clusters and then finished with three draping lengths of fine chain.

**10.** This pendant was a very quick and easy remake. The wire on the back of an orphan vintage earring was cut off with wire cutters. This earring motif was fixed with two-part epoxy glue to a brass filigree finding. To the base of the finding a gold locket was attached with a jump ring and further enhanced with a drop of gold chain. A 4mm jump ring threaded through the top of the filigree finding links to an 18cm finished chain.

**11.** Mixing metals to create jewellery adds interest and visual appeal. The vintage Bambi brooch makes a lovely focal for this upcycled pendant. The pin on the back of the brooch was cut off with wire cutters. The rough metal was filed smooth. Two-part epoxy glue fixed the brooch to the brass finding. A 12mm amber coloured bead was threaded onto a headpin followed by a smaller bead. An eye was formed at the top of the 6mm bead with round nose pliers. The bead drop was linked to the base of the pendant with a small jump ring.

**12.** Instant pendants can be made by cutting the pins from the back of vintage brooches with wire cutters. File and smooth the metal before gluing a jump ring to the brooch. Once the glue has set, link this ring to another jump ring that has been attached to a finished chain.

## RESOURCES

*Vintage jewellery from charity shops  
Other materials and tools are widely  
available from advertisers in this magazine*

## CONTACT

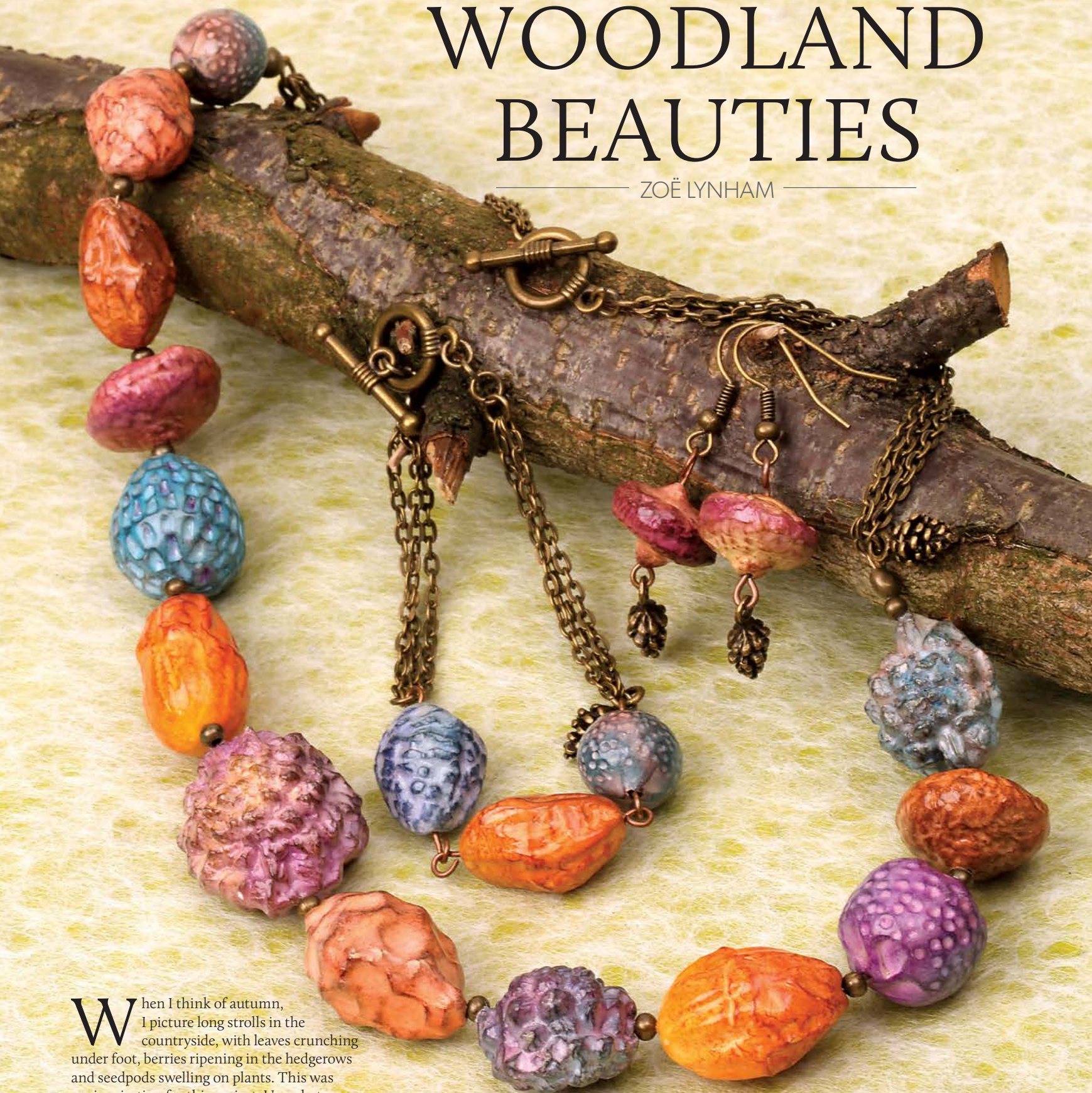
[jg.makingjewellery@gmail.com](mailto:jg.makingjewellery@gmail.com)





# WOODLAND BEAUTIES

ZOË LYNHAM



When I think of autumn, I picture long strolls in the countryside, with leaves crunching under foot, berries ripening in the hedgerows and seedpods swelling on plants. This was my inspiration for this project. Use what you find on your own walks to help create unique components for your jewellery from polymer clay. This project is suitable for both beginners and more experienced jewellery makers.



PHOTOGRAPHS: LAUREL GUILFOYLE, ZOE LYNHAM

## HOW TO MAKE

### MATERIALS & TOOLS

- Pasta machine/clay roller
- Acrylic roller
- Rigid blade
- Clay tile
- Bead baking rack and pins
- Cardboard inner tube from a kitchen roll
- Large baking sheet and foil
- Silicone moulding putty
- Skewer
- Found natural objects
- Premo! Sculpey polymer clay in white
- Artists' chalk pastels
- Sheet of A4 paper
- Very soft paintbrush
- Greaseproof paper
- Fruit and vegetable fridge liner
- Clear acrylic tile
- Vaseline
- Baby wipes
- Polymer clay compatible gloss varnish
- Small brush for varnishing
- Polystyrene block
- Mark-making tools (such as ball stylus, wax-carving tools)
- Texture sheets (such as non-slip liners)
- Clay shaping tools
- DecoArt Burnt Umber crafter's acrylic paint
- Oval shape cutters in various sizes
- Bronze coloured tiger tail
- Antique bronze chain spacer beads, jumprings, toggle clasps, eye pins, crimp beads, crimp covers and shepherd's hooks
- Antique bronze acorn charms
- Silver-plated chain, spacer beads, jumprings, toggle clasps, eye pins, shepherd's hooks and pendant bail
- Jewellery making pliers and cutters

**1.** Begin by making your moulds. Gather a selection of found objects that reflect the woodland theme, such as acorns or seedpods. Choose one of these objects and mix equal amounts of the two parts of the silicone moulding putty to mould half of the object. The two silicone colours should be thoroughly mixed so it is uniform in colour, with no marbling. Push the object into the mixed silicone putty so that it comes halfway up the sides. Use a skewer to make a shallow hole in the putty, on either side of the object. This will help you to line up the two parts of the mould later. Allow the mould to cure. If you press a fingernail into the mould and it does not leave a mark, then you know it is fully cured. Do not remove the object from the mould.

**2.** Now you need to make the second part of the mould. Taking equal parts of the two-part silicone moulding putty, mix enough to now mould the top half of the object. Apply a thin layer of Vaseline or similar, to the already cured half of the mould, then push the mixed silicone putty over the other half of the object, moulding it around the other half of the object so it is completely covered, and some silicone pushes into the indentations made earlier. Leave it to cure. Once cured, you can pull the two parts of the mould apart and remove the object. Repeat this process with the other objects you have collected.

**3.** Condition the Premo Sculpey white clay using the acrylic roller and pasta machine and roll out a sheet on the thickest setting. Push some of the conditioned clay into one half of your chosen mould and use the marks on the mould to line up the top half. Push the two moulds firmly together to shape the clay. Remove the top half

of the mould and trim away any excess clay. Push a bead pin into the centre of the clay and gently ease the clay out of the mould. Take care with the bead pins as they are very sharp. Use a clay shaping tool to smooth and texture any visible joins. Place your beads on the bead baking rack and repeat this for all your moulds, to produce a selection of beads of different shapes and sizes.

**4.** Next roll a ball of textured white Premo Sculpey clay in your hands and pierce carefully with a bead pin. Now use the ball stylus and wax carving tools to make impressions in the clay, to resemble seedpods. If your clay gets too soft, place it in the fridge for a few minutes to harden. It needs to be fairly firm whilst you are working with these tools, otherwise your bead will distort as you work. Place your beads on the bead rack and set aside for the moment.

**5.** You can also use texture sheets to create organic looking pods. Repeat Step 4, but instead of texturing the clay with the tools, wrap a texture sheet around the clay and press into the clay, to create a non-uniform, textured bead. Repeat, to create different sized and shaped beads. Place on the bead baking rack and set aside again.

**6.** Now it is time to add colour to your beads. Choose your colours from a selection of artists' chalk pastels. I chose a palette that reflected autumn, using yellows, oranges, reds, browns, with hints of purple and blue. Use your rigid blade to scrape some of these colours onto an A4 sheet of paper. Take your very soft brush and apply the colours to your uncured beads. You can add more than one colour to each bead, or keep them as one solid colour. Dust off the brush and use it then to gently burnish the pastels on to



7



8



9



10



11



12



13



14



15

the clay. Repeat this process until all your beads have been coloured. Place the beads on the bead baking racks onto a baking sheet and loosely cover with foil to 'tent' the beads. Cure the beads according to the manufacturer's instructions.

**7.** Keep the beads on the bead pins and use the polymer clay compatible gloss varnish, to give the beads two or three thin coats of varnish. This gives the beads a more ceramic look. Leave them to dry overnight, stuck in the polystyrene block. They will then be ready to use.

**8.** To make the necklace, take a suitable length of tiger tail to go round the front of your neck only, add a crimp bead and take the end of the tiger tail back through the crimp bead. Use crimping pliers to close the crimp bead (see page 95) around the tiger tail and make a loop. Add a crimp cover over the crimp bead. Now add the polymer clay beads in a pleasing order, putting a small antique bronze spacer bead between each one. I used thirteen beads of various sizes. Finish off the end of the necklace by making another loop as you did at the start. Cut six short lengths of antique bronze chain and use jumprings to attach three either side of the necklace, on to the tiger tail loops. Add a small acorn charm or similar to the same jumpring you attached the chain with, on either side. To finish, attach a toggle clasp and acorn charm at the back of the necklace, using more jumprings.

**9.** Use the same process in the previous step to make the bracelet, using only three beads and enough chain to fit round your wrist. To make the earrings, use two smaller beads from the selection you made earlier. Make two beaded links using the polymer clay beads (see page 94) and attach an acorn charm to one end, and an earring finding to the other, to complete.

**10.** To create the faux ceramic pendant, you need to create a new mould using the two-part silicone moulding putty. This time we do not need to make a mould of the whole item, just one side. Mix equal parts of the silicone moulding putty and once completely mixed, with no marbling, use a clear acrylic tile to slightly flatten the putty onto your ceramic tile. Press your item, such as a plant (mine had small berries), onto the surface, place the acrylic tile over the top and press carefully to embed the plant into the silicone. Leave to fully cure before removing the plant material. The mould can be washed before use to remove any remaining pieces that might be harder to remove.

**11.** Take a conditioned ball of white polymer clay and place centrally over the mould. Place a piece of greaseproof paper over the top and use the acrylic tile to flatten the clay, pushing it into the mould. If your clay is a little sticky, you might wish to spray the mould lightly with water first to avoid it sticking. Texture the back

of the clay with the fruit and vegetable liner and carefully remove from the mould and place textured side down on your tile.

**12.** Use an oval cutter to shape the clay into a pendant. It is best to stand up and look at the moulded clay from above, to ensure you select the right area of clay for the pendant. Cut out your shape and tidy up the edges using the clay shaper. Colour the clay in the same way as in the previous project. Do not forget to colour the sides and back of the pendant. Make similar pieces for the bracelet and earring, using smaller versions of the oval cutter. The bracelet component should be cut horizontally, to make a bracelet 'bar' and cured on a curved surface such as the cardboard tube inside kitchen roll, halved. Cure all the pieces in the oven, according to the manufacturer's recommendations.

**13.** Once the clay pieces have cooled, drill any holes required for stringing and then apply some slightly thinned burnt umber crafter's acrylic paint to the components to add an antiquing effect. Wipe away the excess using a baby wipe and allow to dry completely. Add two to three coats of polymer clay compatible gloss varnish, leaving the recommended time between each coat, and leave overnight to completely dry.

**14.** To make the necklace, take the largest pendant and attach silver-plated jumprings



and a pendant bail so the necklace can move freely on a chain. Cut three lengths of silver plated chain, approx. 45cm long and slide the pendant bail and polymer clay pendant onto the chains. Attach a silver plated toggle clasp either end to the three chain lengths, using more jumprings.

**15.** To make the bracelet, attach three short lengths of the same chain either side of the polymer clay bracelet bar, using jumprings. The chain should be long enough to go snugly round your wrist. Then add a silver-plated toggle clasp using jumprings to finish. To make the earrings, use your pliers to make a loop on a piece of 0.6mm silver-plated wire, big enough to go through the earring components. Add a small silver-plated spacer bead to the wire and then make a wrapped loop on the end. Attach silver-plated shepherd's hooks to complete the earrings.

## RESOURCES

Widely available from advertisers in this magazine  
Fruit and vegetable fridge liner: [lakeland.co.uk](http://lakeland.co.uk)

## CONTACT

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and [@JMGDZoeLynham](https://www.facebook.com/JMGDZoeLynham)  
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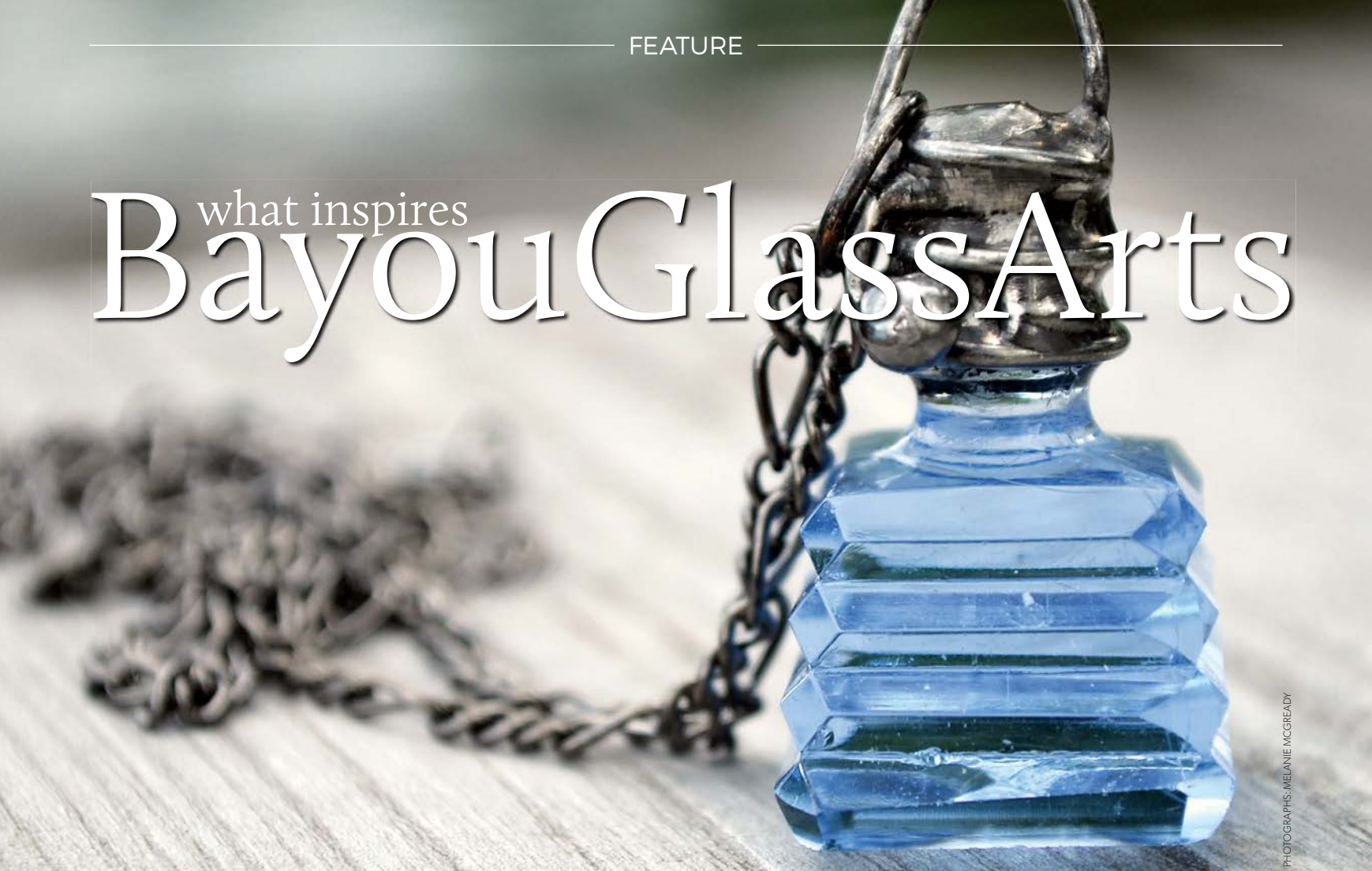
[SPOILTROTTEBeads.co.uk/AYEAROFBEADS](http://SPOILTROTTEBeads.co.uk/AYEAROFBEADS)



DESIGNED BY SUSIE HOAD

T&C'S APPLY. COMPETITION CLOSES 29/09/17.

# what inspires BayouGlassArts



PHOTOGRAPHS: MELANIE MCGREADY

## MY DESIGNS

My preference is for clean lines, lending more to a straightforward and simple design – yet there is an organic sense to both the look and feel of my work. The sparkle of glass has always drawn me and you will see this in almost all of my designs.

## MY INSPIRATION

Initially my work was inspired by my surroundings. My studio is located deep in the piney woods of northwest Louisiana,

with a view of an ancient bayou lapping at the door. Things such as dried wildflowers, dandelion seeds, found butterfly and dragonfly wings, moss and other nature's offerings couldn't help but find their way into my work.

Making jewellery that is considered conversational excites me. I make jewellery from antique ebony piano keys, glass decanter stoppers, magnifying glass lenses, antique skeleton keys, old watch parts, broken china. Also for the making of custom orders using personal

photographs, artwork, locks of hair, flowers from special occasions, my medium allows a plethora of ideas to come to fruition.

## MY TECHNIQUES

The 'Tiffany' method of applying copper foil and solder is the process I use in the making of my jewellery.

## CONTACT

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[Contina@BayouGlassArts.com](mailto:Contina@BayouGlassArts.com)  
[etsy.com/shop/bayouglassarts](http://etsy.com/shop/bayouglassarts)



PHOTOGRAPHS: CONTINA PIERSON

# WIRE EMBROIDERY

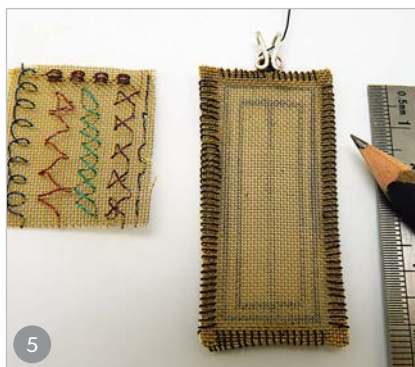
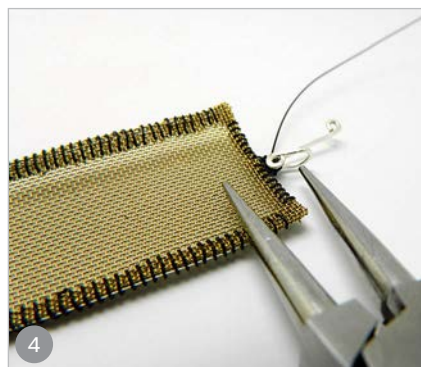
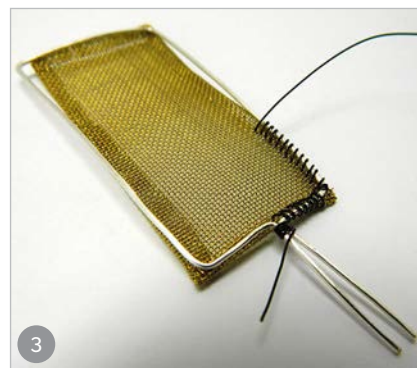
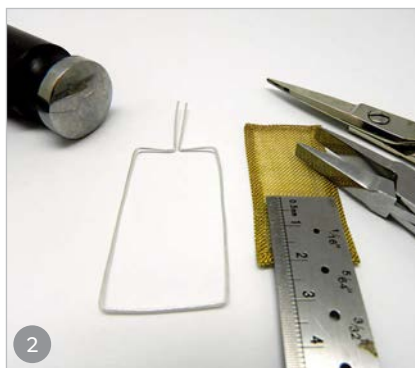
JAYNE RIMINGTON

Using woven wire mesh you can create interesting and unique jewellery that can be embellished with coloured wire embroidery. The wire mesh can be used flat or stretched and shaped over a form to make it three-dimensional, so making it interesting and versatile to use. This project is suitable for beginners and more advanced wire workers as you can make the forms and stitches simple or complicated to suit your ability.

## MATERIALS & TOOLS

- Brass woven wire fabric mesh
- Copper woven wire fabric mesh
- 0.3mm (29 gauge) black coloured craft wire
- 0.3mm (29 gauge) navy coloured craft wire
- 0.3mm (29 gauge) wine coloured craft wire
- 0.3mm (29 gauge) supa green coloured craft wire
- 0.9mm (19 gauge) silver-plated copper wire
- 0.9mm (19 gauge) copper wire
- Leather cord
- Ear hooks
- Jumpings
- Beadsmith Whammer™ or hammer with domed face
- Steel bench block
- Flat nose pliers
- Round nose pliers
- Flush cutters
- Metal snips





PHOTOGRAPHS: LAUREL GUILFOYLE, JAYNE RIMINGTON

## HOW TO MAKE

**1.** To create the rectangle pendant, draw out the shape and measure it. Using 0.9mm silver-plated wire and working from the spool, lay the wire out over the drawing and use flat nose pliers to shape it. Allow approx. 20mm at the top of the pendant to form the bail. Use flush cutters to trim the wire. This frame shape is the base of your pendant that you will attach the wire mesh to.

**2.** To work harden the wire frame, use a domed face hammer and a steel bench block and gently hammer on both sides. Lay wire mesh over the drawing and use a pencil to mark out the shape, allowing at least 5mm on the outside of the shape. Use metal snips to cut the wire mesh to size, being aware that the wire mesh cut edges can be very sharp. Next use flat nose pliers and a ruler to bend the edges over. Use flush cutters to trim any stray wires and flat nose pliers to tuck the ends in.

**3.** Cut 0.3mm black coloured wire to the required amount to stitch wire mesh to the wire frame. Usually it is better to work with fine wire from the spool, but because you need to stitch and feed the wire through the mesh it will need to be cut. Ideally use less than 1m of wire to reduce the risk of kinks and knots. Start

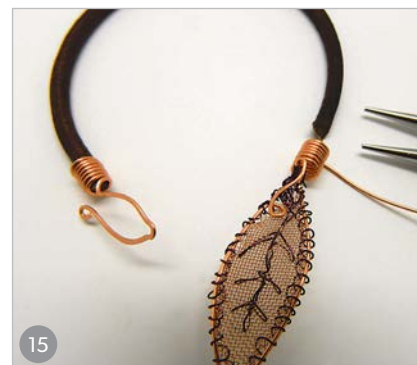
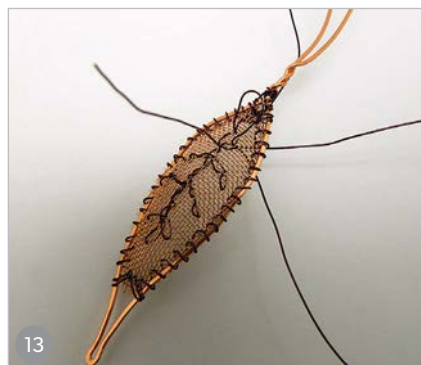
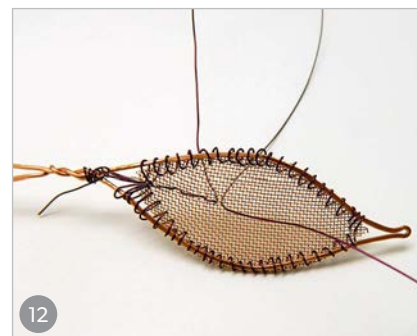
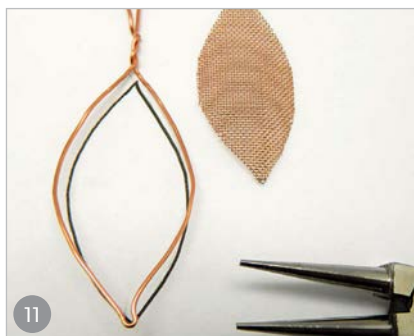
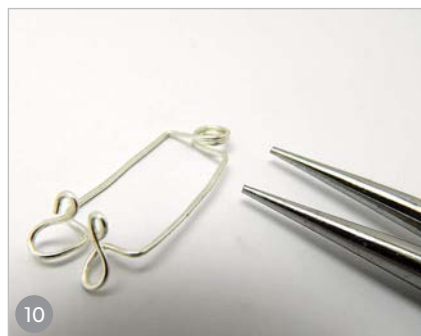
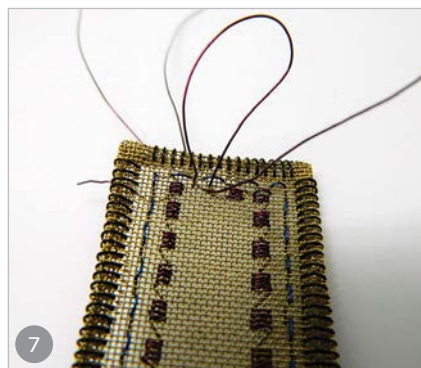
at the top of the wire frame and secure the wire by winding around at the base of where the bail will be. Next, place the wire mesh over the frame. You may also wish to mark the mesh with a ruler and pencil, looking at where the holes of the mesh line up with the frame to try to keep stitching level. Start to feed the wire through the mesh keeping the stitching evenly spaced where possible, feeding the wire over and under the frame and through the wire mesh forming an over-stitch or whip stitch around the edge of the frame.

**4.** Continue to stitch around the frame until you have reached the position where the stitching started. Wrap the end of wire around the base of the bail. Using flush cutters trim the wire, leaving approx. 20mm so that you can twist the start and end of the wires together. Trim with cutters and tuck into the back of the frame using the flat nose pliers. Using round nose pliers loop the ends of the frame wires, then bend both wires forwards to form the bail. Use flat nose pliers to press the looped ends flat against the frame and over the wrapped wire.

**5.** The level of complexity of stitching with wire depends on experience and how detailed you want your design to be. Here the stitching has

been kept simple with basic stitches. It is a good idea to have a sample piece of wire mesh where you can practise and decide which stitches and design you would like. Use a pencil and ruler to draw guidelines onto the wire mesh where you would like to stitch and observe the number of holes in the mesh for spacing the stitches. Pinterest is a great source to look at different stitches you may wish to try.

**6.** The first row of stitching here on the pendant is running stitch. Cut 0.3mm blue coloured wire and, starting from the left corner pass the wire through the mesh from back to the front. Leave at least 20mm of wire at the end. Continue stitching along the guidelines and keep an eye on the spacing of the stitches. Decide if you would like the corner stitches to meet and be on show, or if you would prefer a gap. Then pass the thread from underneath to the nearest appropriate hole in the mesh and pull through to the front and continue running stitch around the pendant. On the last stitch, pass the wire from front to back then twist the start and end wires together, trim with flush cutters and tuck in the ends with flat nose pliers. ▶



**7.** Satin stitch has been used to create small squares. Cut 0.3mm wine coloured wire. Observe the spacing from the previous row of stitching and work along pencil guidelines. Start at the top left-hand corner of the pendant, pass the wire from the back to the front of the mesh, then pass the wire horizontally across the mesh and through a hole to the back to form the first stitch. Observe the length of this first stitch and how many holes it covers. Underneath, bring the wire back across and through a hole underneath the first stitch and back through a hole under the second part of the first stitch. Continue this until you have created the square. You may need to adjust the number of stitches at the top and bottom of the pendant to make the design symmetrical. To make the next square, pass the wire underneath and count how many holes until the wire needs to pass through to the front. Continue until the design is complete. Twist the start and end wires together at back of pendant, cut and tuck.

**8.** Cross-stitch has been used for the centre of the design. Use pencil guidelines and count the

holes to where you want the stitches to start. Cut 0.3mm green coloured wire and pass from the back to front of the mesh. The first part of this stitch is a diagonal line; the wire is passed through the top right part of where the cross is to appear. Next count down and across to the left where the diagonal stitch needs to go. Then underneath bring the wire level with the top of the first stitch but on the left-hand side. Pass the wire through to the front and down diagonally level with the first stitch to form the cross. Continue this down the pendant until the design is finished, observing the holes as spacing and the size of the stitches. Twist start and end wires together at the back of pendant, cut and tuck.

**9.** Use 0.9mm silver-plated wire to make cord ends that attach to the leather necklace cord. Working from the spool, use round nose pliers to create a spring coil that fits the size of cord. Above the spring make a loop, then cut the wire. Wrap under the loop to create the first part of the clasp. Repeat this process to make a second cord end, but create a fish-hook clasp

instead by using round nose pliers. Neaten the end of wire on the hook by making a small loop. Work harden on a steel bench block. Cut the leather cord to the required length, then place the end into the spring and use flat nose pliers to attach and squeeze the end of the spring tight against the cord. Repeat on other end of the cord once the pendant has been threaded onto the cord, close with pliers to secure.

**10.** To create the earrings, measure and draw the template to the required size, and follow the steps for the pendant on a smaller scale. Use jumprings to attach to ear hooks. For the bracelet, the template has been scaled down and the frame is adapted to accommodate the leather cord and clasp. Using round nose pliers make a double loop, then place the wire on top of the template and shape using flat nose pliers. This time instead of leaving the bail wires pointing upwards use round nose pliers to make 2 loops at the top of the frame where jumprings can be attached to the cord end. Work harden the frame by hammering on

the steel bench block, then follow the pendant instructions. The double-looped end of the frame forms part of the clasp where the fish-hook passes through.

**11.** To create the leaf pendant, draw the template shape, place the mesh over the top and using a pencil, draw the shape onto the mesh. Using metal snips cut out the wire mesh. This time the mesh will sit inside the wire frame, and the frame will cover the sharp edges of the mesh. Using 0.9mm copper wire place over the template, bend to shape and cut with flush cutters. Twist the wires at the top of the leaf.

**12.** Using round nose pliers shape the bottom of the leaf, then cut some 0.3mm wine-coloured wire and wrap at the top of the leaf. Hold the wire mesh leaf inside the frame and stitch to wire frame by using an over-stitch. Make sure you start the stitching by allowing a border around the mesh, otherwise the mesh will fray. Once you have secured the mesh to the frame, then you can use a running stitch down the centre of the leaf.

**13.** When you have stitched down the length of the leaf then you can use a running stitch back up again but also stitching to each side of the centre line, forming the veins of the leaf. Continue this stitching up, then to the left and right and up to the top of the shape. Cut and twist the wires together then trim and tuck at the back. To give the leaf a three-dimensional look gently push the mesh from behind to make it more domed.

**14.** Make a second leaf the same way as the first. To attach them to each other, wrap the wires of one of the leaves around the wires of the other. Tighten and secure the wrapped wire with flat nose pliers. Use round nose pliers to create loops that will form a bail, then make secure by wrapping. Next, cut wire and finish by making small loops at the ends of the wires. Follow the steps from the first set to create the neck cord with clasp and attach to the pendant.

**15.** For the bracelet, form the leaf frame the same way with a scaled-down template. This time however, leave enough wire spare at the top of the leaf to create a spring to attach to the leather cord. Make a fish-hook clasp as before and attach to the other end of the cord. To create the earrings, form the leaf as before and add jumprings to attach to ear hooks.

## RESOURCES

[wires.co.uk](http://wires.co.uk)

## CONTACT

[jaynelr@gmail.com](mailto:jaynelr@gmail.com)

[fireball-lily.co.uk](http://fireball-lily.co.uk)

[facebook.com/fireball.lily](https://www.facebook.com/fireball.lily)

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# SILVER & POLYMER CLAY MOTIFS

JOAN GORDON

With the price rise of fine silver over the past year, it is worth exploring alternative media when first exploring techniques used for metal clay jewellery. In this project one 9g packet of fine silver was used to produce the silver Art Nouveau motif and two heart pendants. The brass motif of a woman's head was a 1890s brass button cover. Decorative buttons are ideal to use for making jewellery motifs as they may be sourced in charity and antique stores. The blue polymer clay pendant, bag and key charms were made using the same moulds that were used for the silver jewellery. It was an interesting to see how much detail can be captured using the polymer clay in a mould and to compare it with the shrinkage rate of the silver after firing. If you are a novice maker, polymer clay is an inexpensive product that can be experimented with before venturing into the more expensive metal clays.





PHOTOGRAPHS: LAUREL GUILFOYLE, JOAN GORDON

## MATERIALS & TOOLS

- 9g PMC3 fine silver clay
- PMC paste and 1 syringe of PMC3
- Block blue polymer clay
- Badger balm
- Clear nail polish
- Perspex roller
- Paintbrush
- Tweezers
- Fireproof crystals
- Clay carving tool
- Rubber jewellery block
- Files, drill, sandpapers
- Art nouveau motif or similar
- 2 heart shaped motifs
- 18cm chain with clasp for fine silver motif
- Oven for firing the polymer clay
- Kiln or torch for the PMC3
- Small lengths of chain, approx. 15cm for polymer motif
- Liver of Sulphur gel
- Lampwork bead linked to blue polymer focal
- Collection of 4mm and 6mm crystal beads
- 5cm long eyepins to make drop
- Silver rings and O-rings
- Parrot clasps
- Large Swarovski crystal for charms
- Collection of 3mm and 4mm silver-plated and Sterling jumprings
- Round nose, pointed flat nose and bent nose pliers
- Wire cutters

**1.** Mix equal portions (approx. size of a 50p piece) of moulding compound together until the white and blue putty forms a uniform colour of blue. Place it on a Teflon mat and roll out with a Perspex roller until it is approx. 1.5cm thick. Press your button decorative-side down into the clay. Leave for 15–20 minutes to set. Press your fingernail into the side of the mould to check that it is ready. If a dent appears, leave for another 20 minutes before pressing the button out of the mould.

**2.** Rub a tiny amount of Badger balm on your hands to prevent the silver clay from sticking to you. Repeat this process for each heart motif. It is important when making moulds that the moulding compound is sufficiently deep to prevent the decorative surface of the buttons cutting through the base of the mould. Once set, wipe the inside of the moulds with a damp cloth to remove any dirt or metal residue that may have been left from the buttons. Small shells and tiny charms make wonderful surface decorations. Make several small moulds using trinkets, so that scraps of silver clay may be pressed into them, released and once dry, stored in an airtight container.

**3.** For the main motif (here it is the head of a woman) open the packet of PMC3 and pinch off half of the clay. Quickly reseal the bag as it dries quickly. Roll the clay into a small ball and then press into a pebble-like shape with your fingers. Press the clay into the mould and work it so that it fits the space neatly. Remove it carefully from the mould onto a Teflon mat. Press fireproof stones into the damp clay, ensuring that they sit below the level of the clay. Leave to dry for approx. 3 hours. Place the motif on a mirror and leave for one minute. If

there is moisture on the mirror when you lift it, leave it to dry for another hour or two. Once completely dry, place the motif on a rubber block, file the edges smooth and carve out any details you wish to achieve with a clay carving tool. Smooth the edges and back of the motif with fine grade sandpapers.

**4.** Remove the remaining clay from the packet. Condition it lightly, then break it into equal parts before pressing it into the heart moulds. Smooth the back of the clay with a damp paintbrush. Texture may be made to the back of the mould by pressing a texture mat lightly greased with Badger balm onto the clay. Make linking holes at the top of each heart with a punch or a cocktail stick whilst the clay is damp. Once the motif is dry, moisten the edges of the clay with PMC paste then syringe on a pleasing pattern. Leave it to dry completely, before sanding the edges. Fire the silver motifs in a kiln or with a hand torch. Brush with a wire brush and burnish to a high shine.

**5.** To make a double-sided heart pendant, you could press the pad of your index finger into the back of the clay motif whilst it is still in the mould to make a fingerprint impression. Remove the clay heart from the mould onto a Teflon mat. Press a fireproof stone into the motif whilst it is damp with a cocktail stick, then leave to dry completely. Once dry, using PMC3 paste, moisten the clay where you wish to add a syringe clay pattern. Small clay charms (such as shells or tiny balls of scrap clay) may be pasted onto the motif and further enhanced with syringe clay for decoration. Once dry sand and file all motifs before firing. Hand-fire the silver clay on a firebrick using a cooks torch. Ensure the clay is completely dry. Fire each piece separately. ▶





Holding the torch about 10cm above the clay, play the flame around the motif keeping the flame moving in a circular motion. The clay will catch fire; pull back slightly but keep the flame moving around the piece until the flame dies down. Fire until the piece turns a pale pink or apricot tone. Continue to fire for 3–5 minutes depending on the size. Do not hold the flame in one place as you risk melting the silver. Turn off the flame and leave the silver to cool. Do not immerse in water to quench the silver if you have inserted fireproof gemstones as they will craze. Brush with a wire brush and then burnish to a high shine with an agate burnisher.

**6.** To give silver a vintage look and to highlight detail, use Liver of Sulphur gel. Once brushed and burnished, place a motif onto a clean work surface. Wear protective gloves and work in a well-ventilated room. Fill a cup with hot water. Dip the tip of a paintbrush into the sulphur gel and then dip it into the water. Quickly paint the brush over the silver. Using tweezers, pick up the motif and drop it into the hot water. Remove it immediately and rinse under a tap of cold water. Polish the silver with a soft cloth dampened with silver polish to remove the excess patina and expose the detail. If you don't like the effect, re-fire the silver to restore it to its original state.

**7.** Attach the Art Nouveau silver focal to a chain using a jumpring. Here you may see how the

Liver of Sulphur was used on the face only, to highlight the details. The small hearts are linked to fine chain. Use small jumprings in keeping with the delicate finish of each piece to maintain visual balance.

**8.** To make motifs from polymer clay, unwrap the clay and condition it. Massage it in your hands until soft or pass it several times through a pasta machine. Once soft and malleable, pinch off a piece and press it into the mould. Finger press the clay so that it fills the mould with a slight overflow. Roll the back of the clay with a Perspex roller to make it smooth. Gently ease the motif from the mould and place it on a plastic sheet. Repeat this step for the heart motifs.

**9.** Use a needle file or cocktail stick to make neat linking holes in the clay. Ensure the holes are large enough to pass jumprings through. Carefully lift the motif and neaten the holes on the back. Press fireproof gems into the clay if desired. Trim away with a cutting knife any excess clay and smooth the edges of each piece. Check the manufacturer's instructions for firing the clay in a domestic oven. Place the motifs on a metal tray and fire until set. Leave to cool. Once cool coat each motif with two layers of clear nail varnish.

**10.** To make a simple bead-link decorated chain, use 4mm and 6mm beads threaded onto eyepins. Thread a 4mm bead onto the pin

followed by a 6mm bead, finishing with another 4mm bead. Trim the excess metal pin so that 10mm of metal extends from the top of the last bead. Form a loop using round nose pliers (see page 94). Link the beaded pins to each other using small jumprings. Once you have three bead links attached to each other, link one end to a short length of chain and add the clasp. Repeat for the other side and then attach the free end of the bead links to either side of the blue polymer clay pendant.

**11.** To further enhance the main motif, make a simple crystal and lampwork bead drop by threading beads onto an eyepin. Make a wrapped loop at the top and snip off any excess wire with side-cutters.

**12.** Create bag and key fobs by linking the blue hearts to jumprings and connect the rings to crystals, clasps and O-rings.

## RESOURCES

Buttons may be bought from charity shops  
Other materials and tools are widely available from advertisers in this magazine

## CONTACT

[jg.makingjewellery@gmail.com](mailto:jg.makingjewellery@gmail.com)

**THEY'RE BACK!**  
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# ANNA MAZON

23RD-24TH SEPTEMBER 2017

- **Saturday - Night Scene Pendant**  
Create a dreamy night scene pendant from your own design! Anna will share her tips for working with small, intricate shapes, creating wonderful textures & more!
- **Friday - Fine Silver Twig Ring**  
Learn how to make a delicate ring adorned with sparkling stones and precise, tiny ornaments. You'll leave with a unique ring, designed and made by you!

# WANAREE TANNER

6TH-8TH OCTOBER 2017



- **Friday - Passion Flower Pendant**  
Create a perfectly shaped hollow form pendant, with granulation jump ring. This is a statement piece, and it makes a spectacular bracelet charm!
- **Sat & Sun - Dynamic Stone Setting**  
Using Wanaree's stunning textures, create a swinging bail pendant and learn how to set those special stones which can't be fired.



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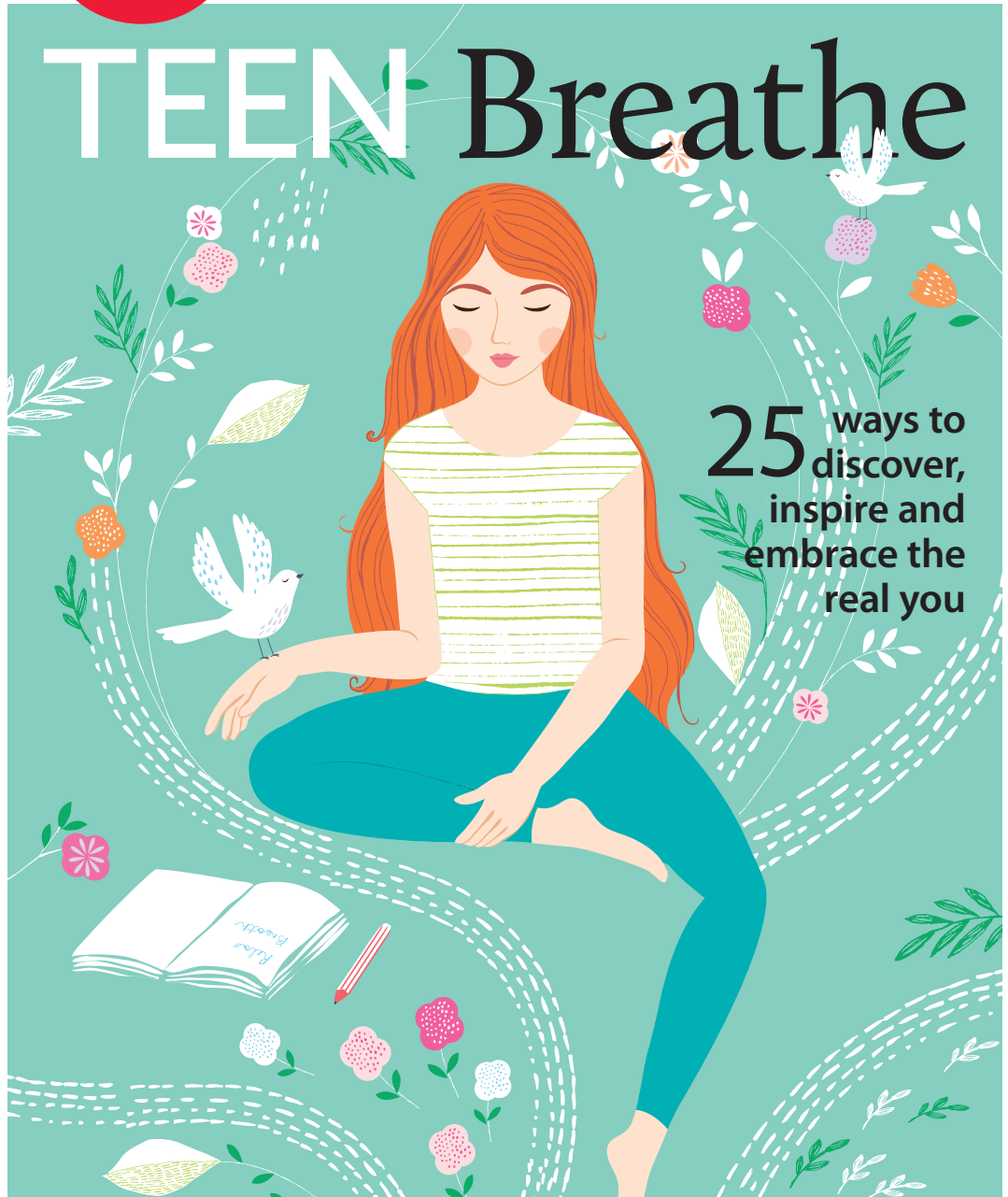
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[www.PotomacBeads.com](http://www.PotomacBeads.com)



# FLEUR-DES-DUOS BRACELET

— GIANNA ZIMMERMAN —

**M**ake a lovely bracelet with your free RounDuo beads and a selection of other pieces. This design has been created by Gianna Zimmerman, a Dutch self taught beader who started in 2000. She has a YouTube channel with a range of videos all about seed beading and is writing her first book with designs from the Art Deco era.

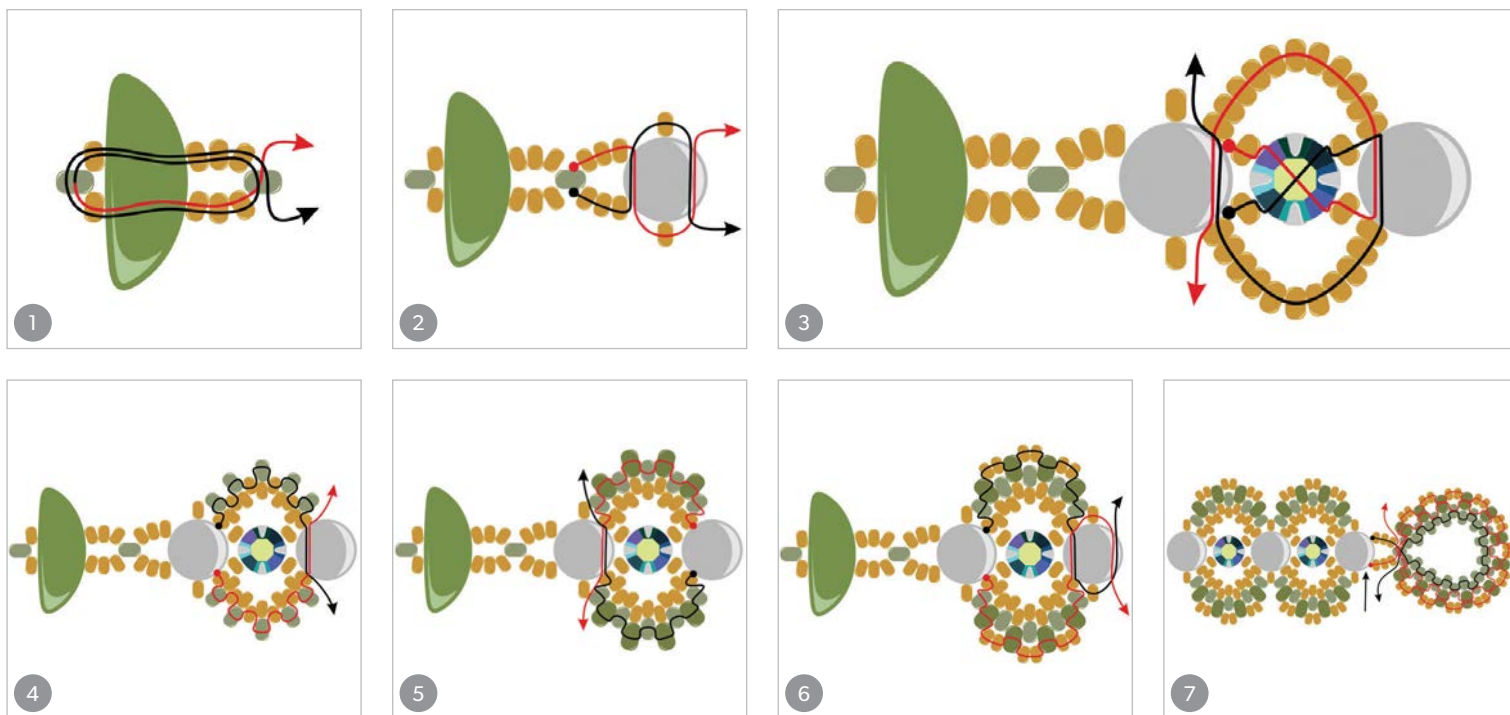
## MATERIALS & TOOLS

- 1 x Cup button
- 12 x RounDuo beads
- 11 x Rose Montees SS20
- Size 15, size 11 and size 8 Miyuki seed beads
- 0.006 Wildfire thread
- 2 x size 12 beading needles
- Scissors





PHOTOGRAPHS/ILLUSTRATIONS: © POTOMAC BEADS



### HOW TO MAKE

**1.** Thread two needles onto a 5ft length of beading thread (one needle on each end). Add (1) 15/0, (1) 11/0, (1) 15/0 and drop them down to the middle of the thread. Add (1) Cup Button (CB) with the bowl side down (one needle goes through the left hole and the other through the right hole). Add (3) 15/0's on each needle and drop them down next to the CB. Add (1) 11/0 on one needle. With the other needle, go through the same 11/0 in the opposite direction. Pull the thread. Note: At this point you should have an equal length of thread on both sides. Take one of the needles back through the (3) 15/0's, the CB, the seed beads, the CB, the (3) 15/0's and the 11/0.

**2.** Add (3) 15/0's on each needle. Add (1) RounDuo (RD) on one needle. With the other needle, go through the same hole of the RD in the opposite direction. Pull the thread. Add (1) 15/0 on each needle and go through the second hole of the RD.

**3.** Add (1) 15/0 on each needle. Add (1) Rose Montee (one needle goes through the first hole and the other through the second hole). Add (1) 15/0 on each needle. Add (1) RD on one needle and with the other one go through the

same hole in the opposite direction. Add (11) 15/0's on the both needles and go through the second hole of the first RD (the hole closest to the Rose Montee).

**4.** In this step you will use the peyote stitch. With one needle, go through the first 15/0. Add (1) 11/0, skip the second 15/0 and go through the third 15/0. Continue adding 11/0's. Once you add the last fifth 11/0, go through the 15/0 as well as the RD. Pull the thread. Repeat the pattern with the other needle.

**5.** With the both needles do the same. To add the next row of the peyote stitch, go through the 15/0 that is closest to the RD as well as the 11/0. Add (1) 8/0 and go through the next 11/0. Once you add the last fourth 8/0, pass through the 11/0, the 15/0 and the RD.

**6.** With the both needles do the same. To do the last row of the peyote stitch, go through the first 15/0, the 11/0 and the 8/0. Add (2) 15/0's between each 8/0. Once you add the last (2) 15/0's, go through the 8/0, the 11/0, the 15/0 and the RD. Add (1) 15/0 on each needle and go through the second hole of the RD. Repeat the steps 3 - 6 to your desired length of the bracelet.

**7.** At the end of the design, add (3) 15/0's on the both needles. Add (1) 11/0 on one needle. With the other needle, go through the same 11/0 in the opposite direction. With one needle, pick up (27) 11/0's and sew back through the first 11/0 to make a loop. Test the Cup Button. With the other needle, go through the first 11/0 and add the 8/0's with the peyote stitch. Once you add the last 8/0, sew back through the next (3) 11/0's and the 8/0. Add (2) 15/0's between each 8/0. Weave the needles through your work until the threads meet. Tie a square knot and burn down the thread ends.

### RESOURCES:

*Potomac Bead Company has some of the world's largest bead stores in the USA, they sell thousands of bead weaving products and have a comprehensive website with international shipping options. [potomacbeads.com](http://potomacbeads.com)*





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# Making Jewellery TOP 8

## AUTUMN COLOUR

A seasonal selection in  
autumn colours.  
By Sue Mason-Burns



Bead stud earring flower setting,  
£1.45 per pair  
[i-beads.co.uk](http://i-beads.co.uk)



Handmade Ceramic Leaf Charms by Emma Ralph,  
£20 per pack of 10  
[ejrbeads.co.uk](http://ejrbeads.co.uk)



14mm Fire Carnelian Carved Flowers,  
£2.50 for six  
[Fizzy Elements on Etsy.com](http://FizzyElements.com)



Autumn Delica Palette Selection,  
£42.75 for 18 x 5g packs  
[spellboundbead.co.uk](http://spellboundbead.co.uk)



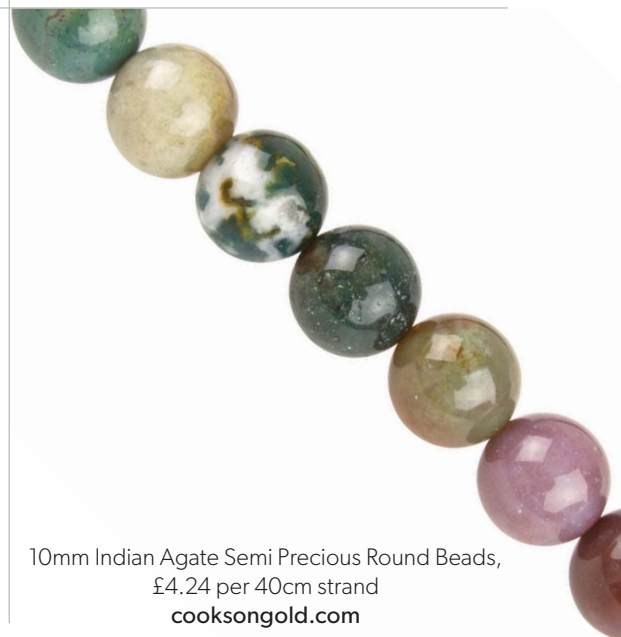
Preciosa Autumn Mix 50g, £3.50  
[spoilrottenbeads.co.uk](http://spoilrottenbeads.co.uk)



8mm Hessonite Garnet Faceted Heart Briolettes,  
£13.95 per 10cm strand  
[thecuriousgem.co.uk](http://thecuriousgem.co.uk)



Metallic Flake – Autumn Leaf, £2.25  
[resin8.co.uk](http://resin8.co.uk)



10mm Indian Agate Semi Precious Round Beads,  
£4.24 per 40cm strand  
[cooksongold.com](http://cooksongold.com)



# BEADALON RING WEAVER TOOL by Kleshna

This month Sue tests a very clever tool that allows you to make rings in a continuous weave – which opens a world of design options. **By Sue Mason-Burns**

## THE PRODUCT

This very clever tool, made by Beadalon and designed by renowned jewellery designer, Kleshna, provides a firm base on which to weave a ring design. The sturdy stainless steel construction means that it can be used again and again.

## WHAT DOES IT DO?

The sturdy base of the tool holds stainless steel pins in place for you to weave around in a continuous weave, building up the design and making a ring that does not require you to attach the two ends of the wire together. The tool provides the basis for making three different ring sizes by simply moving the placement of the pins.

## WHAT IS INCLUDED?

All the components you need for the tool are included: the base; all the pins needed to make three different sizes of ring, plus a couple of spares; the foam disc which holds the pins in place while you are working; and a very handy case to store the pins when the tool is not in use.

## HOW GOOD ARE THE INSTRUCTIONS?

A comprehensive instruction sheet is provided with the tool, with both pictures and text to guide you through setting up and making a basic ring. Beadalon also provide video tutorials through their website to help you get started.

## WHAT ELSE YOU WILL NEED?

You will need wire to weave with and any other accessories you might want to add to your ring to create unique designs.

## CAN IT BE ADDED TO?

Everything you need to use the tool is provided; there is no need to add to the basic tool itself, apart from the medium you choose to make your rings from.

## IS IT VALUE FOR MONEY?

Priced at around £15 in the UK, this tool will be used again and again and will pay for itself in no time.

## HOW EASY IS IT TO USE?

This tool is very easy to use and once you get

into a rhythm the weaving is very simple and the design builds very quickly.

## OVERALL SCORE

As well as being very clever, this tool is sturdy and well made and will stand the test of time. The tool itself has been designed well and is well thought out, right down to the placement of the holes for the pins to accommodate three different ring sizes within one small tool. Although it has been designed to be used mainly with wire, it will work with a myriad of different media, opening up a world of design options for you to explore. I was very impressed with the tool, its ease of use and the design options it offers. I feel it is one of those tools that you will go back to again and again.

## SCORE

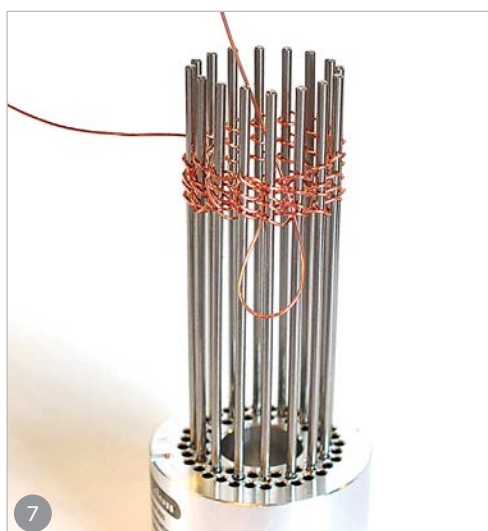
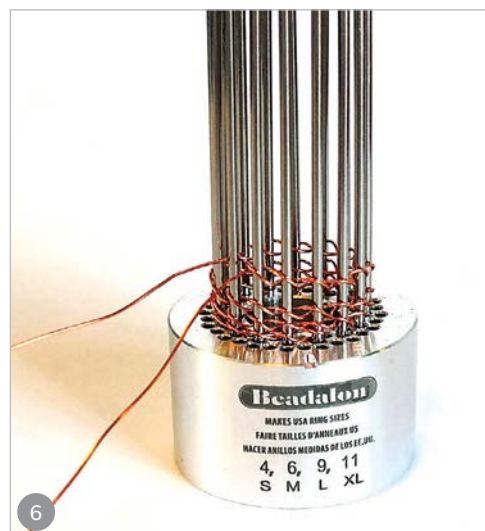
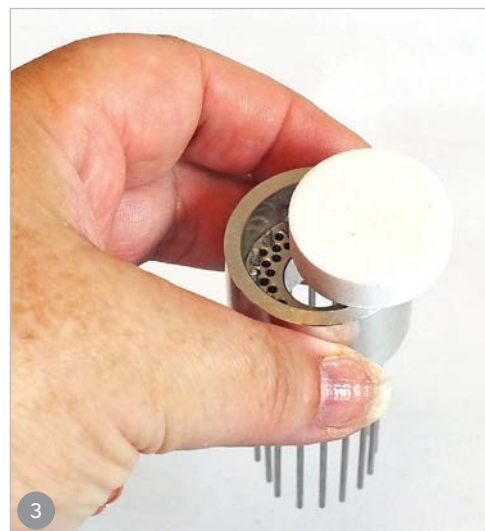
★★★★★★★★

## COST

Widely available in the UK for around £15

## RESOURCES

[beadalon.com](http://beadalon.com)



PHOTOGRAPHS: SUE MASON-BURNS



**OPPOSITE PAGE:** Design alternatives **RIGHT:** The tool in its box 1. The tool unpackaged with instruction sheet 2. Setting up the tool and pins 3. Inserting the foam disc which holds the pins securely in place 4. Securing the foam disc 5. The tool, set up and ready to begin the weave 6. Weaving a ring 7. Finishing the ring by rewarping 8. A finished ring 9. An alternative design: adding beads at the rewarping stage

# CHANDELIER EARRINGS

— COURTNEY LEGENHAUSEN —



In this project, the steps instruct you to create one earring at a time. If you prefer to make both earrings simultaneously, you will need to begin with two pieces of 0.6mm (22 gauge) wire 12.7cm long and apply all instructions to both pieces before proceeding to the next step. The continuity of making both earrings simultaneously can help to ensure each piece is identical to the other.

## MATERIALS & TOOLS

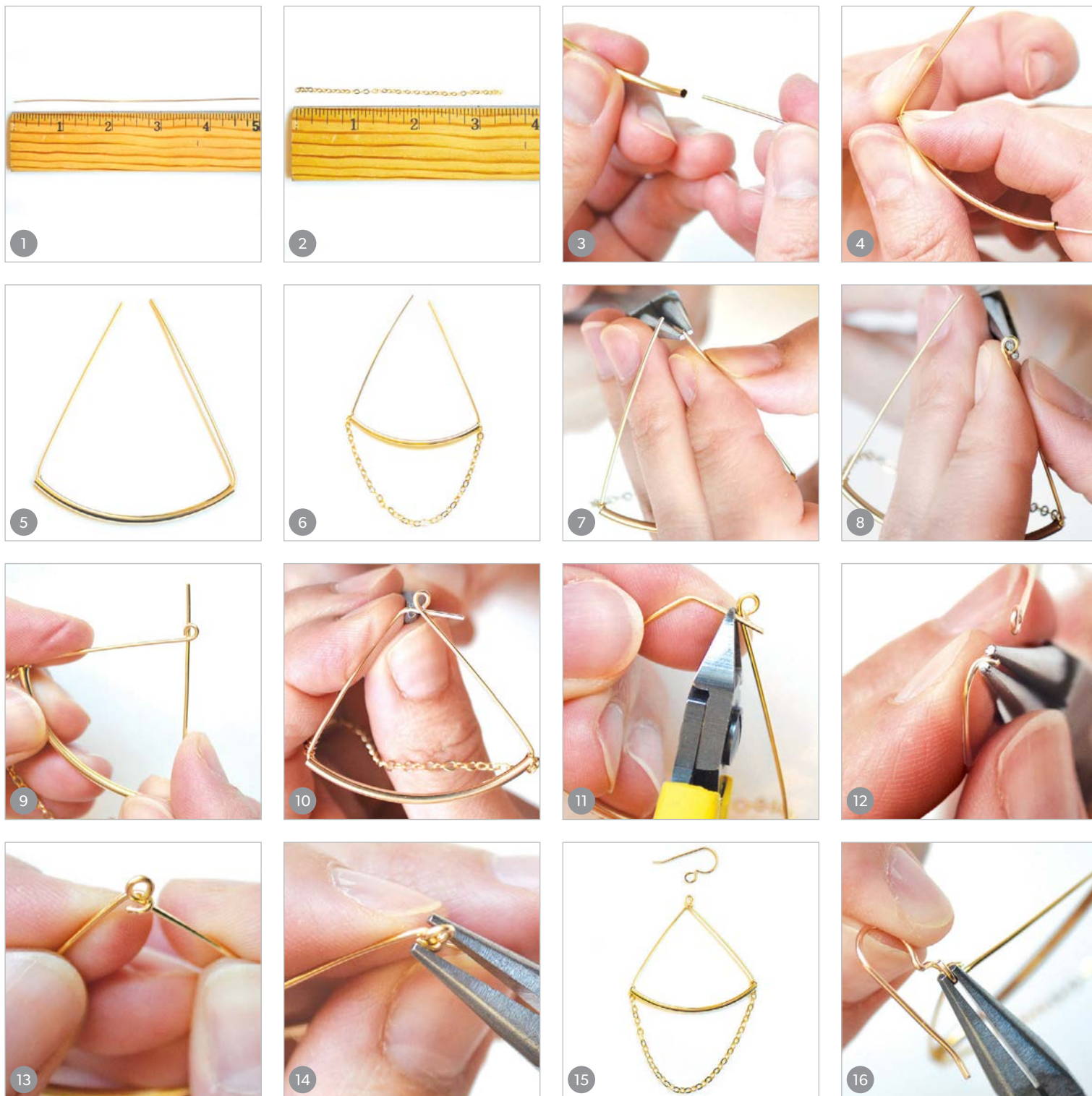
- 25cm x 0.6mm (22 gauge) wire
- 18cm x 2.5mm flat cable chain
- 2 curved tube beads (3cm long x 3mm diameter)
- Pair of earwires
- Flush wire cutters
- Flat nose pliers
- Round nose pliers
- Ruler

## HOW TO MAKE

1. Cut 12.7cm of 0.6mm wire using the flush side of the wire cutters.
2. Cut 9cm of cable chain. Remove any severed links on the ends of the chain.
3. Slide one of the curved tube beads onto the wire until the tubing is centred.
4. Create a sharp bend on the wire where it meets one end of the tubing. You can use flat nose pliers to assist you in the process.

**Tip:** Tubing can be creased and dented easily. To keep the end of your tubing from splitting, place your thumbnail or a pair of flat-nose pliers next to the opening in the tubing so it does not become damaged in the bending process.

5. Repeat Step 4 on the opposite side of the tubing. Manipulate both pieces of wire until they are symmetrical.
6. Attach the chain to your earring frame by sliding one end of the wire through the end link on one side of the chain. Attach the other end of the chain to the other end of the wire in the same way. Be mindful of how you slide the chain on, avoiding any twists in the chain.
7. Using round nose pliers, pinch one end of the wire to begin making the loop.
8. While keeping a tight grip with the pliers, roll your wrist to create a loop in the wire, using your other hand for resistance to avoid any additional bends in the wire frame. The loop should be formed so your earring will face forward once attached to the earwire. Take note of the direction of the loop on your earwire and create the loop in your earring frame so it will hang perpendicular to the loop wire.
9. Bring both sides of wire on your frame together until they overlap just below the loop.
10. Mark your wire, equal to the distance from the tube to the bottom of the loop on the opposite side of the wire, and create a bend, moving it toward the loop as shown.
11. Trim the wire tail 6mm from the bend, using the flush side of the wire cutters.
12. Using flat nose pliers, pinch the end of the wire and roll your wrist toward the loop to make a loop that will be perpendicular to the loop on the other end (see Step 13 for guidance), but don't close the loop yet.
13. Hook the wire around the your frame, just beneath your original loop.



PHOTOGRAPHS: LIZ MATHEWS

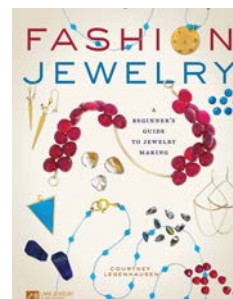
**14.** Using flat nose pliers, pinch the second loop closed. The tighter you close the loop around your frame, the more durable it will be.

**15.** Open the loop of the earwire. Twist the loop open, rather than pulling it straight out. This will help maintain the original shape of the loop in your earwire once it is closed.

**16.** Attach the earring frame to the loop of the earwire. Using flat nose pliers, twist the ear

wire loop closed completely. Repeat Steps 1–16 to create a second earring.

You have successfully completed your chandelier earrings! If you have trouble finding the exact tubing used in this project, consider using smaller beads that line up in the centre to add a pop of colour and texture. Larger earring designs are a fun and cost-effective way to create stunning accessories for any outfit.



#### BOOK DETAILS

Extract from *Fashion Jewelry: A Beginner's Guide to Jewelry Making*  
© 2017 by Courtney Legenhäusen, published by Lark Crafts  
ISBN 9781454710325  
£18.99  
[thegmcgroup.com](http://thegmcgroup.com)

# AUTUMN FLORA AND FAUNA

This month we bring you some autumn leaves and flowers in rich autumn colour, to enhance your pieces. **By Sue Mason-Burns**



## AUTUMN FLOWERS

Autumn provides us with such an array of rich colours and shapes, not least of Big Bead Little Bead stock a lovely range of colours, including these bell-shaped Czech golden topaz colour. They measure 8mm x 5mm and come in a pack of five beads for 60p. Also available are these Czech glass Picasso flower beads in a coin shape. The wavy edges provide an interesting texture and the assortment of beads may include a mix of translucent, opaque and transparent glasses in brown tones. Generously sized at 12mm, a pack of five of these beads will cost you £1.30. Finally, the trumpet-shaped celsian flower beads have a central hole and concave central shaping so they can also be used as bead caps. These pretty flowers measure 8mm x 13mm so they are sure to have an impact on your designs however you choose to use them. They are priced at 10p each.

[bigbeadlittlebead.com](http://bigbeadlittlebead.com)

which are flowers of flowers in autumn glass flowers in a 9mm and come in a pack

Czech glass Picasso flower



## LEAF CLASPS

What better way to finish your autumn designs than with a leaf-shaped clasp? These examples from Bead House are sure to fit the bill. The heart-shaped toggle clasp in copper measures a hefty 22mm x 12mm and the copper colour will blend perfectly with your autumn pieces. A single clasp costs £2.25. If you're looking for a leaf shaped clasp in classy gunmetal, then this might be what you are after. The elegant scroll design will add a touch of class to your piece and is priced at £3.55. For a simpler leaf shape in the copper colourway, the leaf hook and eye clasp may well work. Measuring a whopping 30mm for the hook and 23mm for the eye, it is sure to make an impact and costs £3.75.

[beadhouse.co.uk](http://beadhouse.co.uk)







### AUTUMN LEAVES

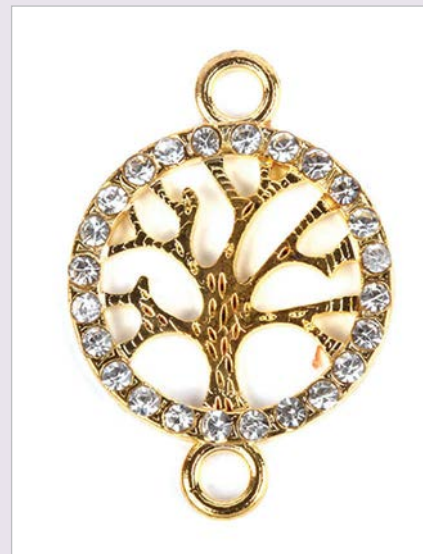
These oak leaf templates are perfect for use with a needle tool, to cut out pendants, charms, accents, ring toppers, earrings from any type of jewellery clay or why not use them with sheet metal? With so many different sizes and shapes available it is easy to make matching sets, or just to find that perfect shape in the perfect size. The template contains nine shapes and is made from a durable sturdy see-through plastic, priced at £6.95. If you prefer moulds to make your oak leaves, then this flexible mould by Penni Jo may fit the bill. The mould also includes a dragonfly and an acorn design costs £12.95. Another method of getting those precise shapes from your clay is with cutters. This set of seven different shapes in a range of sizes will help you get the best out of both metal clay and polymer clay. The set comes in a handy storage tin and costs £8.99.

[metalclay.co.uk](http://metalclay.co.uk)

### SUBLIME STITCHING

This Russian leaf charm bracelet is full of the splendour of autumn with its array of beautiful colours. The kit provides everything you need to make this stunning bracelet, including 19 different shades of Miyuki seed beads, findings, chain and a 10-page photographic pattern; all you need to add is thread and a needle. The kit is priced at £24.95 and provides you with plenty of beads to make the pattern over and over again.

[spoilrottenbeads.co.uk](http://spoilrottenbeads.co.uk)



### TREE OF LIFE

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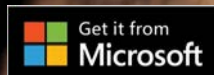
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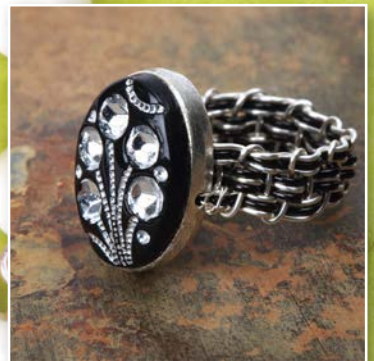
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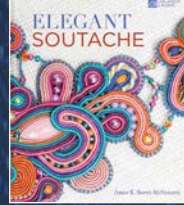
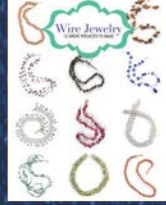





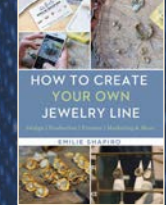

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Hokusai's 'Wave off Kanagawa', 1830s.



# IT'S A JEWELLER'S LIFE

We share life behind the scenes with blogger Anna Mcloughlin, who is a gold and silversmith with a passion for using environmentally friendly and ethically sourced materials in her designs.

I went to see the exhibition 'Hokusai, beyond the Great Wave' at the British Museum recently and wanted to share this quote: '...All I have produced before the age of 70 is not worth taking into account. At 73 I have learned a little about the real structure of nature, of animals, plants, trees, birds, fishes and insects. In consequence when I am 80, I shall have made still more progress. At 90 I shall penetrate the mystery of things; at 100 I shall certainly have reached a marvellous stage; and when I am a 110, everything I do, be it a dot or a line, will be alive. I beg those who live as long as I to see if I do not keep my word. Written at the age of 75 by me, once Hokusai, today Gwakyō Rojin, the old man mad about drawing...' Hokusai.

This got me thinking about how I feel about myself as a designer and where I am on my own creative journey. It also got me thinking about deadlines...

Most of my work is done on commission, so deadlines are something I'm having to work to all the time. Furthermore, these deadlines are a tad important, as they're usually either someone's wedding or the date I have to email in my latest *MJ* blog!

I've got great admiration for all those people that seem to be able to have everything ready way in advance, but I've always been a 'just in time' kind of person. Obviously, being human, there has been the very odd occasion when I've missed a deadline, and I always set my wedding commissions with a bit of contingency time, but most of time I do always get things done, just on time, which is absolutely fine as far as I'm concerned. Sometimes, meeting a deadline might mean that I have to work at the weekend (I try really hard not to have to do this as I think family time is really important) or, as is quite often the case with my making jewellery blogs,

working at night and sending off the email attachment at 11.59pm.

The type of deadline that I'm not quite so good at though, are the ones that I set myself for my business. I seem to be able to come up with all sorts of great marketing ideas, that all float into my head at the most inconvenient times when I can't write them down. Another great time for generating ideas is during quiet times at wedding fairs, when I'm surrounded by fellow artisans and small businesses. I do manage to write these down, but then I'm really good at forgetting all about the fact that I've written in the sketchbook that I take to fairs until I unpack it at the next event, when the ideas making process starts all over again!

So, I'm hoping that the fact that I'm making all this public, very public in fact by putting it in this magazine, may help me actually follow through and get my latest marketing strategy done! I've been thinking for ages, that I really

should have a good range of 'ready to buy' rings in my Etsy shop. Rings that people can just go on there and buy online, without there having to be a preliminary consultation, or as we call them in the design/crafts world - 'bread and butter' pieces.

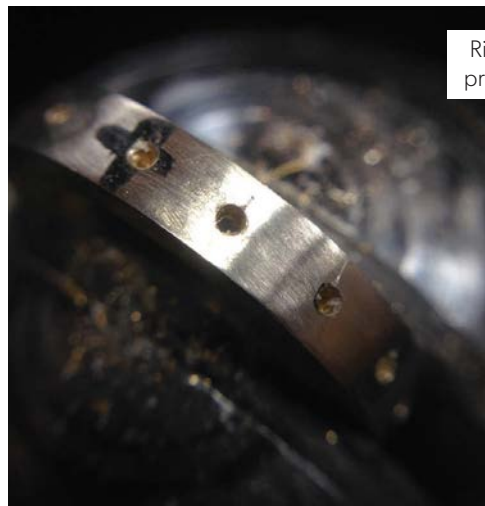
I've been refining my work and the way I market it forever, and am fully aware that as a creative person, I'll probably never feel that I've learned 'everything'. This obviously makes meeting personal deadlines a little tricky as essentially, I can't ever think of something as being 'finished'. If I go with Hokusai's thinking, then at 40 years old, I'm only at the very beginning of my creative career and am certainly nowhere near being able to call myself a master of jewellery making.

At age 90, and on his deathbed, Hokusai said, 'If heaven had granted me five more years, I could have become a real painter'. I think this might be why I find it so much easier to work on commissions and one-off pieces than on creating my bread and butter collections. When I work on a commission, it's always a learning experience as each one is different. With each new client comes a new design challenge that enables me to further develop my skills, but with a bread and butter collection, it's static. There's no new design challenges and not really much opportunity to improve and develop new skills as the customer wants to buy something that's more or less identical to what they see in the photograph. Essentially, it's a bit of a boring task! There's also the knowledge that when (it's always a 'when' and not an 'if') I do find a way of refining a piece, I can't actually do it without either changing all the photos on the Etsy listing or creating a new one.

But bills have to be paid and we all need to eat (this obviously includes essential things like takeaways, wine, going to festivals, building our new 'eco' extension), so although I'm currently doing pretty well on the commission front, I think having the extra financial security of some bread and butter collections is a wise choice. So, hopefully, by the time this goes to print, I'll at least of done something towards making ordering something such a set of simple gold wedding bands from my Etsy shop or website an easy process. If you decide to check up on me and discover that I haven't, then please do feel free to send me a 'hurry up and get on with it' email!



New ideas for texture  
LEFT: Postcards from Beyond the Great Wave Exhibition



Rings in progress

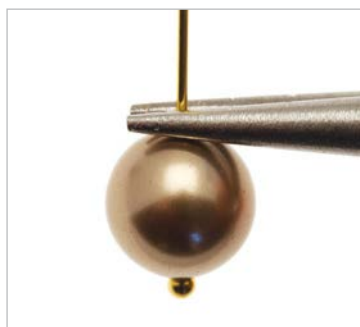


Shaped wedding band  
BELOW: My Etsy shop

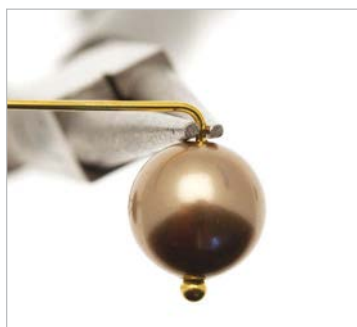
Find out more about Anna's jewellery at [annafinejewellery.co.uk](http://annafinejewellery.co.uk)

# BASIC TECHNIQUES

## HOW TO MAKE A WRAPPED LOOP



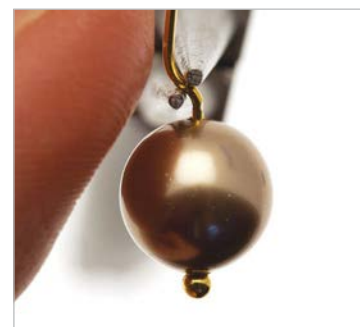
1. Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



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



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



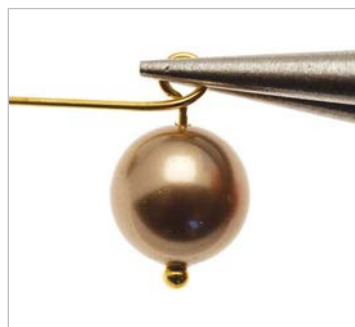
4. With your thumb push the wire back around the pliers, keeping it tight to the jaw.



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



6. 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.

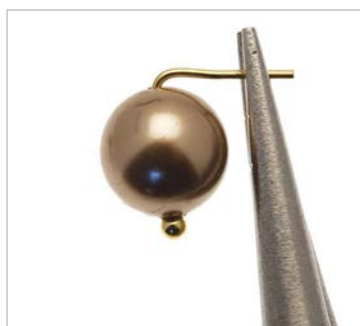


7. If attaching the loop to a chain this is the stage to do that. Use a pair of chain nose pliers to hold across the loop firmly.



8. 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



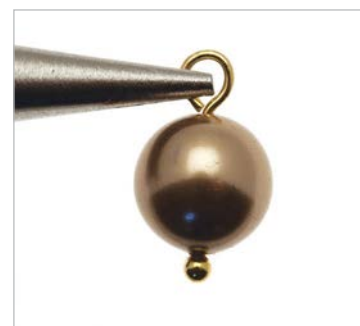
1. Thread the bead onto a head or eye pin and cut the pin about 1cm above the bead. Bend the wire to a right angle above the bead.



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



3. 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 above the bead.



4. 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.



## USING JUMPRINGS

Always make sure you follow this guide and don't pull jumprings apart as they can easily distort.



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



Hold the jumpring either as shown in the step above 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.

## 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

Crimp covers make your finished jewellery look more professional and clean.



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.

## MAKING AN EYE PIN

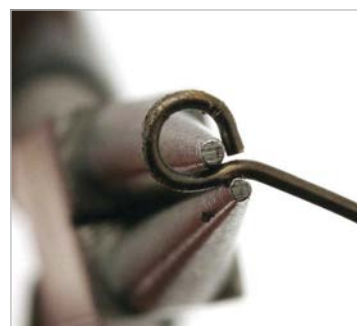
Make your own eye pins using 0.8mm (or 0.7mm) wire. You can use 1mm if you need strong pins.



Take the very end of the wire in round nose pliers. If the wire is quite hard it may slip out of the pliers, so start the loop about 2mm in and snip off the straight piece as you make the first curve.



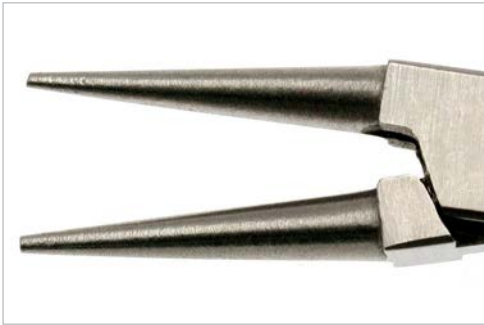
The shape you want to create is a P. The advantage to making your own eyepins is that you can make the loop any size you need.



To finish the pin so the loop sits centrally on the wire, take the round nose pliers and place them where the round P shape meets the wire. Press the wire back against the pliers until the loop is centred.

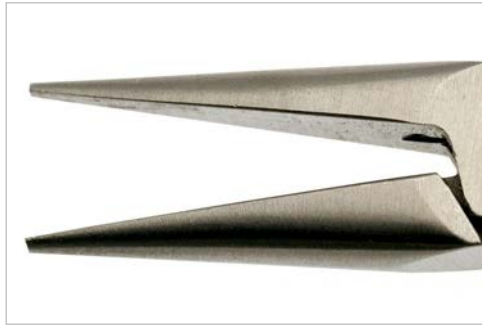
# BASIC TOOLS

## TYPES OF PLIERS



### ROUND NOSE

These are a must-have for a basic kit. When making jewellery, being able to create loops and rings is essential.



### CHAIN NOSE (SNIPE)

Also called half round, these are the most versatile. They are used for many jewellery applications, so are another must-have for the basic kit.



### FLAT NOSE

Similar to chain nose, these pliers have a wider jaw that is completely flat. Good for holding jumprings/findings as the wide jaw grasps a large area.



### NYLON NOSE

Another similar style to flat nose, these pliers have jaws that are covered in nylon to stop them marking the metal.



### BENT NOSE

Used for getting into small tricky spaces where a straight nose pair cannot reach.



### BAIL MAKING

These pliers have fixed sized jaws, with each jaw being a different size, usually with a 2mm difference (such as 3mm and 5mm). They come in a wide variety of sizes and are great if making a lot of the same size jumprings or coils.



### CRIMPING

These pliers are used with crimp beads. If you want to have a nice finish to your crimping then these pliers are a good investment.



### CUTTERS/SNIPS

These pliers are also called side cutters. They come in a vast range of prices and styles. Be careful what you cut as they can blunt easily if used with hard or large dimension wire.



### MEMORY CUTTERS

Used exclusively for cutting memory wire. If you are going to use memory wire you must invest in these; the wire will damage standard cutters.

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