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Making Jewellery

46
SUMMER
PROJECTS

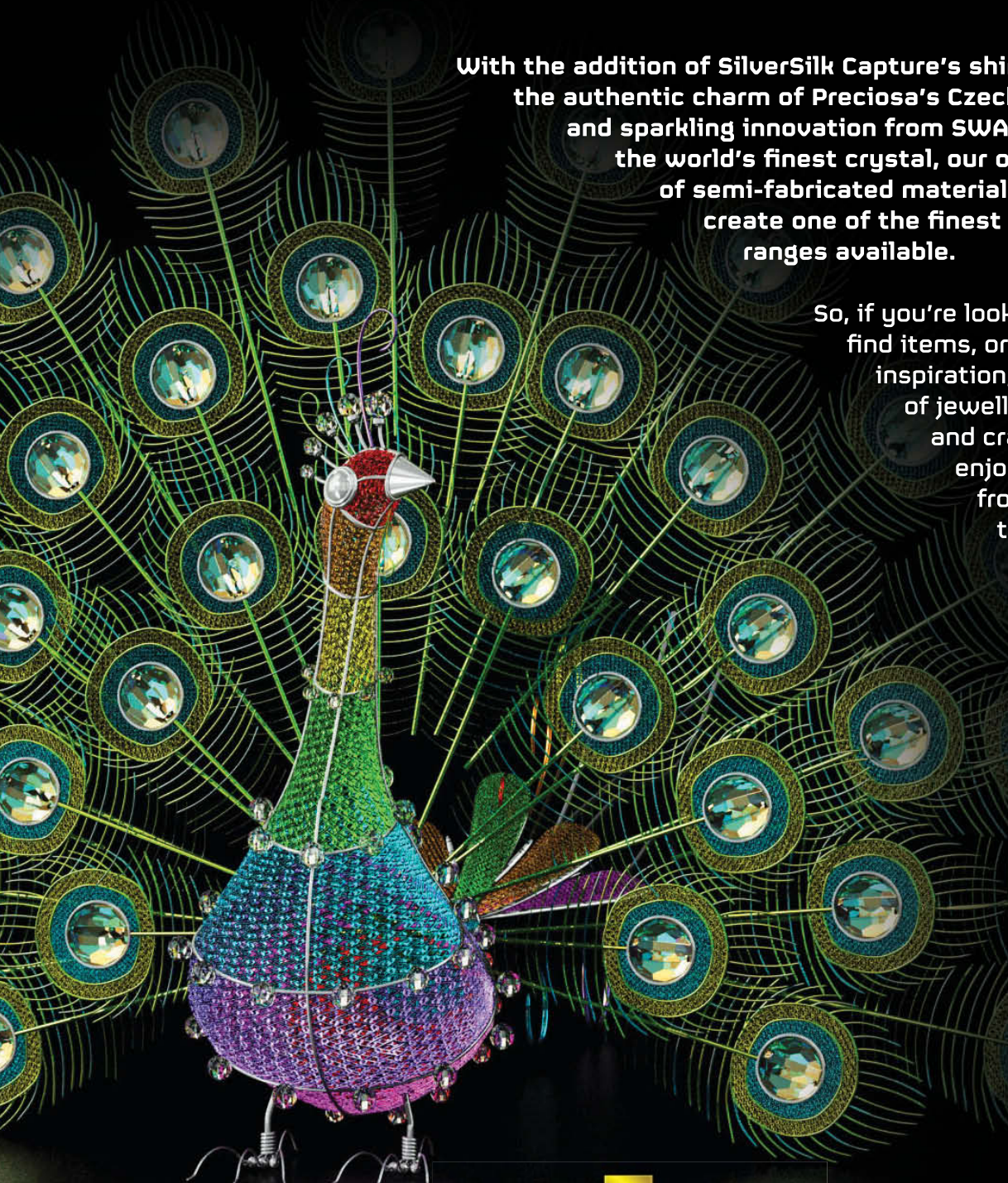


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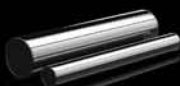
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Findings



Tube



Wire



Chain



Chemicals



Tools



Sheet



PMC



Crystals

Making Jewellery is published 13 times a year by GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN www.makingjewellery.com www.thegmcgroup.com 01273 477374

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Subscribe online at

www.craftsinstitute.com

12 issues (inc p&p) UK £59.88,
Europe £74.85,
rest of the world £83.83.

Cheques made payable to

GMC Publications Ltd.

Send to The Subscription

Department, 166 High Street,

Lewes, East Sussex BN7 1XU

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Editor's letter

Here comes the sun! It's our summer issue and I thought what's better than a good holiday jewellery issue. We all love to show off our creativity when on holiday (don't we?). So whether you are venturing abroad or staying on home soil, your holiday style is of the utmost importance.

In this issue we have a vast range of beautiful designs covering a wide range of styles and materials, so there is

something for everyone! I'm off to try and make my own texture plates following Nicola Beer's technique on page 64 after I've finished putting this issue to bed. I can't wait to see the results! Who doesn't love a good texture?

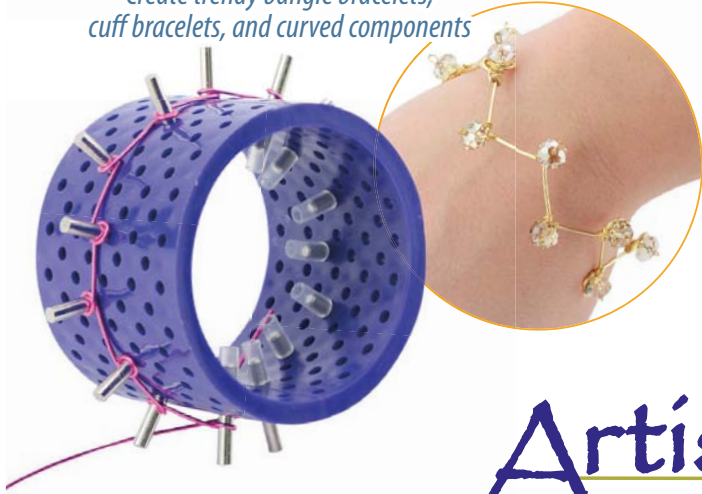
I hope you enjoy our holiday style issue and get inspired to start dreaming up your own unique take on the pieces.

Have a great month.

Sian

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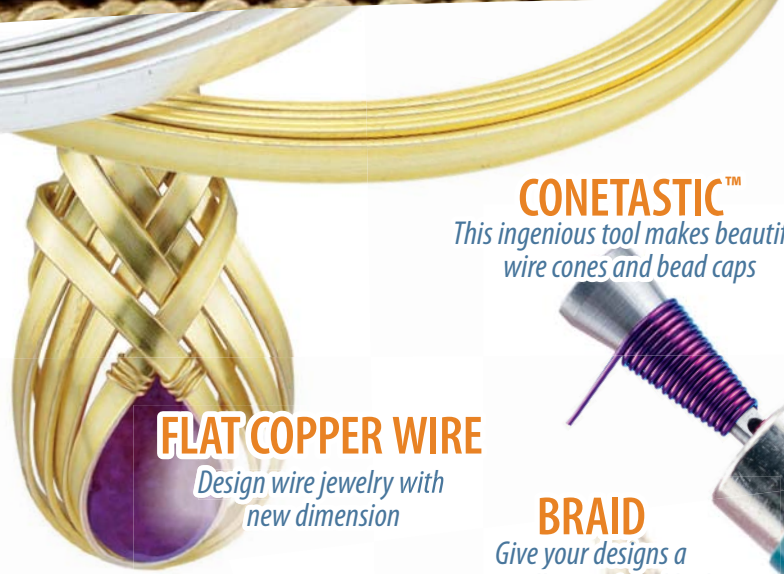
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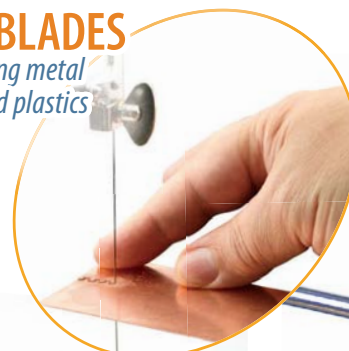
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Contents

ISSUE 82 SUMMER 2015

Easy

- 6 Statement choker**
Wirework neckpiece with a statement stone
- 20 Celebrity style**
Make beaded flowers fit for British singer/songwriter Adele
- 32 Brilliantly beaded tube**
Simple stitching process that creates stunning beaded components
- 66 Crystal clusters**
Abstract design showcasing dazzling crystals
- 70 Silver clay weave**
Use PMC Flex for this textured piece
- 74 Project inspiration**
Make a quick, colourful necklace by looping together seed beads
- 86 Ancient mysteries**
Link up some sparkling beads for a Bollywood-style necklace

38 Oriental beauty



Intermediate

- 16 Summer sizzle bangle**
Colourful bracelet in hot tones of polymer clay
- 24 Gardenia garland**
Use silver clay and black pearls to create an exotic bracelet
- 34 Motifs in wire**
Make simple heart motifs in copper wire for a beautiful necklace
- 38 Oriental beauty**
Use traditional Japanese Inrō technique to make a wearable vessel
- 48 Textural accent**
Statement piece combining metal clay and sheet acrylic
- 56 Beaded statement**
A bold statement necklace perfect for a summer holiday
- 60 Golden glow**
Polymer clay pendant in lovely sun-kissed colours
- 72 Flotsam and jetsam**
Textured resin necklace with a seaside feel
- 92 Aunt Leni's earrings**
Beautiful beaded earrings with a hint of sparkle

Advanced

- 10 Art Deco necklace**
Use metalworking skills to create this dramatic piece
- 50 Colourful woven collar**
Use traditional weaving techniques with a splash of colour



24
Gardenia garland



34
Motifs in wire



72
Flotsam and jetsam



32
Brilliantly beaded tube



69
Designer inspirations

Regulars

- 9 Readers' page**
Your letters, news and views, plus pictures of your work
- 13 News**
The latest jewellery trends, news and must-haves
- 15 What's on**
Classes, workshops and shows not to miss this summer
- 18 Colour & style**
Find out what's hot this season for your wardrobe
- 43 Book reviews**
Imogen Cooper reviews the latest inspiring jewellery books
- 45 Business matters**
How to utilise Twitter for your jewellery business
- 47 Web reviews**
Lauren Johnson surfs the web for the latest jewellery sites
- 80 Ask the expert**
Joan showcases the newest jewellery trends for your makes
- 82 Coming next month**
- 83 Top five**
Lynzi shares her top five components for making a holiday statement
- 94 It's a jeweller's life**
The next instalment in Eleanor Swinhoe's column

55 Trends



Features

- 22 10 questions**
Interview with quirky jewellery maker My Bear Hands
- 29 Designer profile**
Meet MJ contributor Karen Caine
- 69 Designer inspirations**
Find out what inspires this contemporary jewellery artist

Shopping

- 55 Trends**
Tropical accessories for a long, hot summer
- 76 Discounts and giveaways**
Giveaway prizes to win and bargains galore
- 84 Product review**
Discover the best products for wireworkers

Techniques

- 30 Top technique**
Learn how to make pretty beaded flowers
- 64 Photopolymer plates**
A great technique for creating bespoke texture mats
- 78 Product test**
Clair puts some Xuron pliers to the test
- 96 Basic techniques**

Regulars | Colour & Style

SUMMER AGENDA

Whether you're spending the summer in the city, jetting off to a tropical island or planning the event of the year, we've got your style staples covered. By Sophie Harper

Fashionista's pick
B... is the best...
L... is the best...
L... is the best...

Easy to live
L... is the best...
L... is the best...
L... is the best...

18 Colour & Style

Tips & Techniques | Product Test

XURON PLIER SELECTION

One of the easiest ways to keep Clair happy is to give her a selection of high-quality well-designed tools. This month she couldn't be happier as she has not one, but three such tools to test. By Clair Wylie

THE PRODUCTS
The 90 Xuron...
The 90 Xuron...
The 90 Xuron...

WHAT DO THEY DO?
The 90 Xuron...
The 90 Xuron...
The 90 Xuron...

HOW EASY ARE THEY TO USE?
The 90 Xuron...
The 90 Xuron...
The 90 Xuron...

CAN'T BE ADDED TO?
The 90 Xuron...
The 90 Xuron...
The 90 Xuron...

OVERALL SCORE
The 90 Xuron...
The 90 Xuron...
The 90 Xuron...

Product Test | Tips & Techniques

SCORE

COST

RESOURCES

78 Product test



22 10 questions



29 Designer profile



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STATEMENT CHOKER

Bright and bold yet still amazingly delicate, this statement choker is right on trend for the summer.

By Annemarie Kenyeres

Annemarie is a wire jewellery artist living in Lincolnshire. She is inspired by the magic of nature and incredible beauty of the earth, to create pieces of whimsical wearable art.

Simple techniques and minimal tools are used to create this statement choker. The bold lines were created with a warrior princess in mind. Keeping with Annemarie's distinctive fairytale style, the flourishing wirework softens the look, making this piece equally wearable for day, night, on the beach or in a magical, mythical forest.

MATERIALS

- Copper wire - 50cm x 2mm (12 gauge), 50cm x 1mm (18 gauge) and a roll of 0.4mm (26 gauge)
- 1 x 4mm bead
- 1 x 20mm drilled coin bead

RESOURCES

www.thebeadhut.co.uk
www.wires.co.uk

CONTACT

www.originalartisanjewellery.co.uk
designedbyannemarie@yahoo.co.uk
www.facebook.com/originalartisanjewellery

Designer tips

- If you don't have a necklace mandrel, shape the wire around your neckline before using a chasing hammer and block to work-harden the wire. Every so often, take the choker back to your neckline and shape again.
- To shape the bangle, if you don't have a bracelet mandrel, use a drinks can, a mug or a wine bottle to give you a rounded shape. From there, you can gently ease the shape to one that fits your wrist snugly.
- When you're adding flourishes with wire, it's a good idea to warm the wire and straighten it first to ensure there are no kinks that will affect the finished design. Try to use your fingers to shape the wire rather than pliers as these can mark wire. If you need to use pliers, try to use bail making or round nose pliers.



STEP 1

Take the 50cm of 2mm bare copper wire. Find the centre and create a small loop. Place the wire onto your bench and shape around the coin bead, crossing over at the top centre point. Use a steel block and chasing hammer to flatten the frame and gently tap the bottom loop, taking care not to hit any crossed wires, as this will weaken the wire.



STEP 2

Use a necklace mandrel to shape the choker before using a chasing hammer to first flatten and then work-harden the neck piece. Once you have a basic shape, use the ball end of the hammer to create texture around the neckline. Cut the ends, leaving around a 4cm gap in between. Flatten the ends and file to a smooth finish. Wet and dry paper will give you a professional finish.



STEP 3

Thread your coin bead onto the centre of the 50cm of 1mm copper wire. Secure to both sides of the larger loop on the front of the frame by wrapping once tightly on either side. Wrap again, this time taking the wire in a diagonal line up the frame before finishing with the wire on the top of your frame ready to create the woven section.



STEP 4

Shape the 1mm wire into a gentle curve that tapers at the end. Secure a length of 0.4mm copper wire onto the 2mm frame on the left side. Take the 0.4mm across and over the back of the 1mm wire, wrap three times before crossing and wrapping three times on the 2mm wire. Continue this weave until you reach the end of your tapered section. Repeat on the right side.



STEP 5

Gently curve the 1mm wire towards the bead and back out, over the top of the 2mm wire. Wrap again to secure, before taking the wire in a gentle curve up the back of the woven section and over to the front, finishing just inside the first loop. Now take the 1mm wire down over the bead and secure to the base of the frame. Repeat on the other side.



STEP 6

Use the remaining 0.4mm wire on each side to secure the curve, finishing on the 2mm frame. Wrap a few times, snip and secure. Repeat this on the other side. Take a length of 0.4mm wire and secure to one side of the bottom loop. Thread on a 4mm bead and secure to the other side. Snip and tuck away the end. Once finished apply patina and polish.



Extra Projects Make a toe ring and bangle

TOE RING

Using 1.25mm wire, create a loop and shape around a ring mandrel or thick marker pen. File the ends. Attach a bead on top of the loop (sitting flat on the frame) with 0.4mm wire wrapping a few times around the frame on either side. Snip and tuck in the ends.

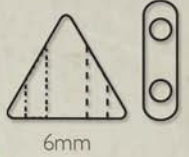


BANGLE

Follow the same steps as the main project but using a bracelet mandrel. Wrap the remaining 1mm wire along the length of the bangle. Attach another length of 1mm to the top of the frame, bring both ends down the bead and secure to the bottom of the frame. Curl up the front of the wires.

Khéops par Puca®

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READERS' PAGE

Arizona memories

After a holiday in Arizona I thought it would be a nice and creative idea to make a piece of jewellery as a reminder. I made a few things for it myself and also collected items while travelling. The result is a necklace with a story. From left to right: the car we travelled in, the sign for Route 66, the balls of copper wire represent the tumbleweed that blows through the desert, the bendy blue beads represent the Colorado River. At the bottom is a piece of dried cactus with dried cactus flowers, which are decorated with turquoise beads. The semi-precious turquoise was found in Arizona. On the right are beads with Indian patterns, a dime and some more turquoise. It was fun to make, I hope you like it.

Coby Schrijver, via email



Katie's reply What a unique necklace! Thank you for sharing it with us. Incorporating real mementos of your holiday is a great way to make a piece of jewellery truly special and completely personal.



Coby is this month's star letter winner. She wins a copy of *Necklaceology*, which is full of 40 beautiful necklace projects to make.
www.thegmcgroup.com, 01273 488005



Wedding jewellery

I wanted to let you know how much I enjoyed the May 2015 issue of *Making Jewellery* (issue 79). I have a small business making jewellery to sell, and I often do well around the wedding season, making pieces for brides and bridesmaids. So I loved your special wedding section in the mag – 14 extra projects just for weddings! It was perfect for me and will provide me with plenty of inspiration throughout the next season.

Lil Banks, Bristol



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



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

Favourite Make Friday

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



JENNY COLE

www.facebook.com/Rejenisis



GEE DUDLEY

Aluminium and silver earrings



LINDA ARMSTRONG

Crazy lace agate with labradorite and aquamarine

ART DECO NECKLACE

*Create a statement piece
with drama, flamboyance
and a lot of thin metal sheet.*

By Karen Caine

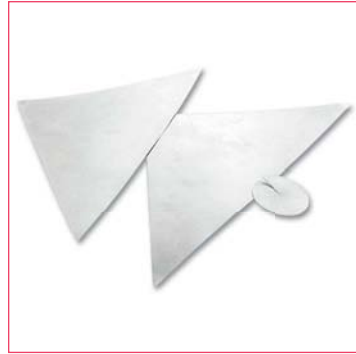
Karen has always wanted to visit the Empire State Building. Not because she had a hankering to meet Cary Grant or Tom Hanks or even a gigantic, misunderstood ape with a penchant for metropolitan mayhem. No, simply because she adores its 102 storeys of magnificent Art Deco design. It's no surprise then, that when she was asked to create a big, beautiful statement piece for this issue, she looked to this colossal wonder for inspiration. And no, we are not talking about the ape!

MATERIALS

- ▶ 25cm square (approx.) x 0.2mm thick aluminium sheet
- ▶ 3 x 10mm frosted cracked agate beads
- ▶ 45cm silver-coloured chain
- ▶ 15 small jumpings
- ▶ 3 large jumpings
- ▶ 2cm x 2.38mm aluminium tube
- ▶ Clasp
- ▶ Safety glasses
- ▶ Dust mask
- ▶ Ruler
- ▶ Fine line marker pen or metal scribe
- ▶ Jeweller's or tin snips
- ▶ Disc cutter (optional)
- ▶ Heavy hammer
- ▶ Files and sanding sticks
- ▶ Texture hammer and steel block
- ▶ Bar of soap
- ▶ Torch (a small cook's torch is enough)
- ▶ Heat-resistant surface
- ▶ Centre punch
- ▶ Drill and 2.4mm metal drill bit
- ▶ Jeweller's saw with 2/0 blade
- ▶ Riveting hammer (light, flat-headed)
- ▶ Thin, blunt blade
- ▶ 1.25mm hole punch pliers (or a 1.2mm drill bit)

Designer tips

- ▶ Always wear a dust mask and safety glasses when cutting, filing and sanding metal and be careful not to cut yourself on jagged metal edges.
- ▶ If you don't have hole punch pliers, protect the metal's surface with masking tape and use a centre punch followed by a drill bit.
- ▶ If you're worried about cross-contamination of metals on your tools, use different files and sanding sticks to those used for precious metals.
- ▶ We're using aluminium here because it's cheap and light, but the folding and hammering techniques will also work with copper, brass, silver and gold.



STEP 1

Draw an 18cm square and mark along its diagonal with a scribe or pen. Cut out the two triangles. Then cut out a 3cm–4cm disc. You can use a disc cutter if you have one or just draw a circle and cut around it. Cut a line to the centre of the circle. File and sand the edges and round off the triangles' sharp corners.



STEP 2

Remove any pen lines with acetone. Texture the metal using a hammer and steel block. Once you're finished, anneal it to make it flexible again. To do this with aluminium, rub it with a bar of soap, then use your torch to heat the metal until you see the soap trails begin to turn brown. This means it's annealed. Allow the metal to cool, and use a toothbrush under running water to remove the soap.



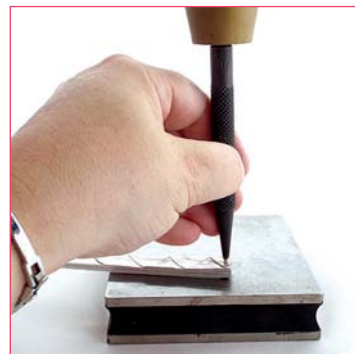
STEP 3

At this point you're ready to start marking the fold lines for your fan. Lay your triangle face up and use a metal scribe to mark a line across 1cm from the bottom, then every 2cm thereafter. Once you reach the top, turn the triangle over and do the same thing on the back, only this time start 2cm from the bottom of the triangle. Then continue upwards, marking a line every 2cm.



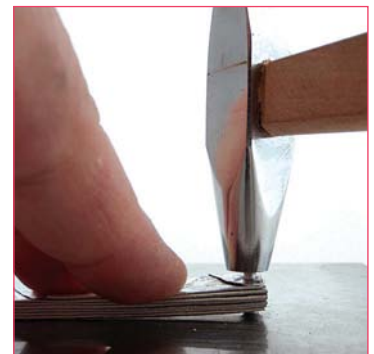
STEP 4

With the triangle face up, make an upwards fold 1cm from the bottom. Make sure the straight edge is aligned. Then turn the triangle over so you can check the edge lines up with the next mark on the back. Once it's aligned, use a plastic hammer or rawhide mallet to flatten the fold. Keep turning the triangle over and folding until you reach the top. Repeat with the second triangle, creating a mirror image of the first.



STEP 5

Bind the folds together with masking tape then use a centre punch to mark where your rivet will go, avoiding folds and edges. Drill a 2.4mm hole on the mark, then saw 9mm of tube for your rivet. File the burrs from both. Thread the tube through the hole. Now gently hammer your centre punch inside the end of the tube so that it flares out a little wider than the hole. Repeat on the other end.



STEP 6

Use a riveting hammer and gently tap one end of the tube, then turn it over and do the same thing to the other end. Keep turning over and tapping until the ends are lying flat against the metal. Do the same thing to create a rivet on the second fan. After all the folding and hammering, your metal will be work hardened again, so re-anneal it using the techniques discussed earlier.

RESOURCES

www.modelshop.co.uk
www.yorkshirecraftsupplies.co.uk
www.charming-beads.co.uk
stores.ebay.co.uk/opusjewellery

CONTACT

www.craftydwarftutorials.com
www.thecraftydwarf.com
www.facebook.com/thecraftydwarf



STEP 7

Prise open the fans using a thin, blunt blade. Start with the smallest folds and make sure that you pull away from the longer folds. The short folds should 'flick up' while the longest fold remains flat. Go slowly and don't try to open up all the folds by tugging on the shorter edge – you'll distort them. Smooth the metal against the blade as you go to avoid wavy lines on the folds or edges.



STEP 8

Once both fans are open and symmetrical, trim the bottom of both so that they come to a point at the fold (rather than having single thickness of metal at the bottom). File and sand the newly cut edge and all the corners, including those formed by the folds near the tube rivet. Connect the two fans together however you like. We've opted for chains and rings, but feel free to add your own touches.



STEP 9

Finally, fold the disc, hammering each fold as you go. First fold it in half along the split, then re-open and fold in half in the other direction. Bring the split's edges down to meet the fold, then turn over and bring the split's edges (and the folds they're lying on) up to the vertical fold line. Now re-open the disc, drill a hole in the centre, add a bead dangle and a chain and connect it to the rest of the pendant. A more detailed version of this step can be found at www.craftsinstitute.com/making-jewellery.

Extra Projects
**Make earrings,
 pendant and a cuff**

EARRINGS

Start with an 8cm square of metal to create a matching pair of earrings.

PENDANT AND CUFF

You can fold and hammer your sheet metal into all sorts of other forms: pendants, cuff bangles, brooches or charms. Use sheet metal between 0.2mm and 0.4mm for the best results and remember to keep annealing it when it becomes hard to manipulate. You can easily experiment by folding new design shapes using paper before recreating them in metal.

Fashion inspiration

Black dress, £49,
www.laredoute.co.uk



NEWS

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

By Katie Holloway



The Bead Store

For fun, interchangeable fashion jewellery this summer, check out The Bead Store, as they have a huge range of snap buttons and inclusions to set into them. They even have some gorgeous mini 12mm findings that snap together, perfect for making your own unique jewellery. Take a look at their website now, and don't miss all of their other gorgeous findings, beads, charms and more.

www.thebeadstore.co.uk, 01619 193172



PerlenExpo

The 6th PerlenExpo exhibition opened its doors at Creativa in March and was bigger and better than ever. With more than 70 exhibitors, from 11 different countries, meeting together to showcase jewellery designs, pearls and beads, the event has been described as a "wonderful meeting place for designers and artists." It is definitely something to watch out for, and now, after the event, you can marvel at the pieces that were on show on their website. The PerlenExpo for 2016 will take place on 16 - 20 March in Dortmund, Germany.

www.messe-creativa.de

KickStart at IJL

International Jewellery London (IJL) have announced the new UK designers who will be showcased as their KickStarters at IJL 2015. The emerging designers include Flora Bhattachary, Andrew Gold Neilson, Mirka Janeckova, Francesca Marcenaro, Rosalie McMillan, Laura Parra, Samantha Rose, Lauren Rowden, Ilene Steele and Ana Thompson. Take a look at their designs for the best in contemporary jewellery, and you can view their pieces in person at the IJL event, running from 6 - 8 September.

www.jewellerylondon.com, 020 8271 2144



Preciosa Pantone trends

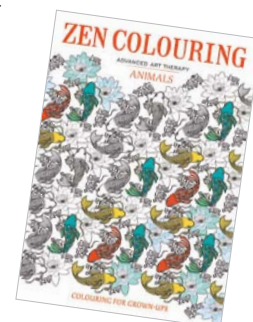
Preciosa, in cooperation with Pantone, have announced their Spring/Summer 2016 colour trends. Stay ahead of the curve with your jewellery designs by bearing these stylish forecasts in mind. Their main colour collections for that season are Cupcake Sweetness (soft pastel colours), Citrus Punch (yellow/green jewel tones), Fruity Sundae (rich pinks, blues and greens), and Chocolate Raspberry Cheesecake (deep bronzes with a hint of red) - so it's set to be a delicious year!

www.preciosa.com

Zen colouring

If you're looking for a new way to get your creativity going, why not try some relaxing colouring? Our new collection of sister magazines is on sale now. With bi-monthly themes, *Zen Colouring Animals* is out now, full of inspiring and intricate line drawings for you to colour in whatever style or medium you choose. It's a great way of testing out which colour combinations work well together too!

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Cufflinks by Josef Koppmann

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* Weight exemptions apply.

Find out more about hallmarking:

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WHAT'S ON

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



Flower Beads Class

If you want to have a go at lampworking, why not try the Flower Beads Class with Tuffnell Glass at their Rudston studio. Make beautiful, built-up 3D flower beads from your own sketches. You will learn valuable hints and tips from lampworking artist Laney Mead. The class takes place on 25 – 26 July in East Yorkshire.

www.tuffnellglass.com, 01262 420171



Chilterns Craft & Design Show

This fantastic show is taking place in the picturesque grounds of Stonor Park in Henley-on-Thames from 28 – 31 August. Explore the best that British crafters have to offer, with more than 200 exhibitors showcasing their handmade, unique pieces. With the Good Food Live area, this is a must-visit show for foodies! Tickets cost £10 for adults (£8 in advance), £9 for seniors (£7 in advance), with children under 16 going free when accompanied by an adult. www.ichfevents.co.uk, 01425 277988

Rock Gem 'n' Bead Shows

If you're interested in buying natural gems, stones and beads for your jewellery making, visit a Rock Gem 'n' Bead Show near you. There's a show on 1 – 2 August at Kempton Park Racecourse, on 8 – 9 August at the Royal Welsh Showground and one on 15 – 16 August at the Pavilions of Harrogate. Visit the website for times, prices and exhibitors. You could even book a stand and sell your own jewellery there. www.rockngem.co.uk, 07817 511360



Riviera Style

Enjoy summer fashion at its finest at the Fashion and Textile Museum in London with their Riviera Style exhibition, which is running now until 29 August. The exhibition showcases seaside fashion and swimwear since the year 1900. A fascinating look into fashion history, as well as being great inspiration for summer jewellery, tickets cost £8.80 for adults, £6.60 for concessions and £5.50 for students. Children under 12 are free. www.ftmlondon.org, 020 7407 8664

Residential workshops in France

Take a break this summer and learn some new jewellery making techniques at La Vidalerie, based in a beautiful region of France. The prices for the workshops include tuition, materials, accommodation, lunches and pick-ups from Rodez airport. Flights need to be booked separately, but are available cheaply. On 4 – 11 August is a Wonderful Week of Jewellery Making workshop, which combines the Introduction to Silversmithing and Stone Setting workshops, costing £790. On 22 – 25 August is a Glass Fusing workshop, which costs £345. On 25 – 29 August is a Fold Forming & Riveting Workshop, which costs £445. For more details, please visit the La Vidalerie website or give them a call.

www.lavidalerie.com, +33 6307 42035





SIZZLING SUMMMER BANGLE!

A bangle is the easiest piece of jewellery to wear, just push it on and it's there, a statement of style, showing off the wearer's panache. This colourful bracelet in hot red blending into fuchsia and orange brightens up any day and yells out, 'look at me!' By Alison Gallant

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

This bangle is made entirely from polymer clay and is finished with a bright band of colour detailed with little swirls. It uses elements of the Skinner blend to provide movement in the colour. By buffing and polishing the finished object you can create a bangle you are proud to wear.

MATERIALS

- 1 block Premo! Sculpey Pomegranate 5026
- ½ block Premo! Sculpey Fuchsia 5504
- ½ block Premo! Sculpey Orange 5033
- ½ block Premo! Sculpey Pearl 5101
- ¼ block plus a little more Premo! Sculpey Black 5042
- ¼ block Premo! Sculpey scrap clay
- Liquid clay
- Pasta machine
- Board, tile or glass surface to work on
- Tissue blade
- 8cm diameter circle cutter
- Roller
- Paper for smoothing surface
- Wet and dry sandpaper 320, 400 and 800 grits
- Electric buffer or coarse cloth
- Rotary tool and sanding/polishing attachments
- Tumble polishing machine



STEP 1

Condition approximately quarter of a block of scrap clay at the thickest setting on your pasta machine and form into a rectangle long enough to wrap around a circle cutter that your hand goes through very easily, with a little room to spare. Overlap the two ends and make a sloping cut through both layers. Remove all excess clay and close the seam.



STEP 6

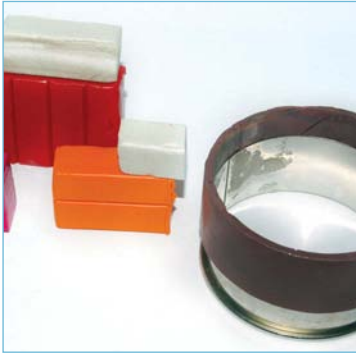
Trim and roll up tightly from the Orange end. Reduce the cane slightly, cut in half and reduce one section to 10mm diameter. Leave it to rest for an hour or so and keep the other section for further projects. Using the trimmings and excess Orange, roll a sheet 28cm x 4cm at No 4 on the pasta machine.

RESOURCES

All materials can be sourced from advertisers listed throughout this magazine

CONTACT

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



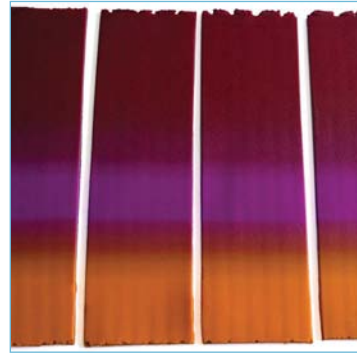
STEP 2

Bake for 30 minutes at 130°C and allow to cool on the circle cutter. Remove very carefully by loosening under the roll top of the cutter. Sand the edges flat with 320 grit wet and dry sandpaper. Then mix one block of Pomegranate with a quarter of a block of Pearl and half a block each of Fuchsia and Orange with one eighth of a block of Pearl.



STEP 3

Using half of the Pomegranate mix, all of the Fuchsia and slightly less of the Orange, roll each one through the pasta machine at the thickest setting (No 2 on an Atlas). Cut the sheets to set up a double layer Skinner blend as shown. You don't have to be too precise!



STEP 4

Roll through at the thickest setting to join the colours together. Fold up from the bottom, roll through again and repeat about 10 more times to give a partially blended sheet. Trim the ends to neaten and cut into four equal pieces across the blend.



STEP 5

Stack by offsetting the pieces. Roll lightly to eliminate air bubbles and taper each end into neat straight lines. Condition and roll just over a quarter of a block of Black on No 6 and form into a sheet as wide as the stack and approximately 10mm longer. Lay the stack on the top of the black, leaving 5mm showing at each end.



STEP 7

Cut a few thin slices from the cane and starting in the middle of the sheet, press them down, overlapping slightly. After about ten slices, place a piece of paper over the clay and smooth the joins with your fingers. This saves a lot of sanding when the bangle has been baked. Repeat until you are almost at the ends and then cover again and roll over in all directions.



STEP 8

Smear a little liquid clay on the surface of the bangle. Drape the patterned sheet over it, pressing lightly to exclude air. Trim the sheet to fit around the bangle and join the seam. Press over the base edges and trim along there too. Add more cane slices to fill in the gap, feel around the bangle for any bumps and smooth before baking.



STEP 9

Roll the remaining Pomegranate at No 3 on the pasta machine and form into a rectangle large enough to line the bangle. Trim one long side and texture the clay. Smear a little liquid clay around the inside and press the sheet on with the sponge. Trim the top and texture again. Bake, cool and sand with 400 and 800 grit wet and dry sandpaper and buff.



Extra Projects
Make a pendant and earrings



PENDANT

Prepare another sheet with the cane slices, stamp out a 6cm x 4cm oval and cut a 1cm hole close to the top. Bake over a curved surface, sand and buff and hang from a cord necklace.

EARRINGS

Stamp out two 2cm diameter circles, bake on a domed surface, back with textured Pomegranate and bake again. Sand and buff and drill tops for 2cm long earwires. Glue in.



SUMMER AGENDA

Whether you're spending the summer in the city, jetting off to a tropical island or planning the event of the year, we've got your style staples covered. *By Sophie Harper*

Bohemian vibe

Boho style is the best option for summer travels. With loose fitting dresses, long but lightweight skirts and breathable shorts and trousers, you'll feel right at home in the dry heat of far away places. Layer up with simple, natural fibres for the evening, adding a bit of elegance with a heavily beaded jacket and plenty of pretty jewellery. Keep layers more minimal during the day, with summer scarves to protect your shoulders from harsh sunrays and kit yourself out with practical sandals and backpacks for laidback exploration.

Lovely in lace

Lace featured heavily on the catwalks last autumn and as a result has filtered into every product on the high street this year. Its pretty feminine qualities add a touch of glamour to any outfit, making it the perfect choice for a day at the races or Wimbledon. The different patterns and textures in lace are incredibly forgiving, so go all out with a slinky figure-hugging number and accessorise with bright block colours for instant wow-factor.

Lace dress, £49;
Pink clutch bag, £12,
www.mandco.com
Lilia lace jacket, £139,
www.uk.monsoon.co.uk
Oversized hat by Ben De Lisi,
£22, www.debenhams.com

Evangeline jacket, £129;
Mirror midi dress, £69,
www.uk.monsoon.co.uk
Aurelia gold and enamel
necklace, £71.50,
www.joidart.com
Fringed rucksack, £60,
www.next.co.uk





Jet setter

Whether you're jetting off to foreign lands or simply taking a trip to the city, jet setter style is all about looking flawlessly chic and in control. It's a great look to opt for in potentially stressful or hectic situations as classic and well-fitting clothing can be empowering, emanating a sense of calm and making you feel more collected. Try this style next time you have a business meeting or interview, selecting items of clothing with the same principle – clear cut, straight-lined tailoring in bold but not too bright colours. You can add personality and a flash of colour with accessories and chunky jewellery.



- Saviour dress**, £45, www.isme.com
- Marika jacket**, £49, www.uk.monsoon.co.uk
- Sunglasses**, £30, www.stylistpick.com
- Floral scarf**, £29, www.kaliko.co.uk



English Rose

If your diary is filling up with invites to garden parties and weddings for the next month or two, you'll no doubt be thinking of pretty little outfits to fit the theme. Choose a dress or trouser suit with a muted floral print, glitzing up your look with embellished cardigans and sparkly jewellery. If you're worried about being on your feet for lengthy periods, pack a pair of simple ballerinas or pumps in your bag; you'll be glad of the comfort when the party is still in full swing late into the night.

- Edita Rose dress**, £140, www.phase-eight.com
- Beaded bolero**, £65, www.missselfridge.com
- Dreams of gold hair comb**, £36, www.glitzyscrets.com
- Amarie pumps**, £59, www.dunelondon.com



CELEBRITY STYLE

Make beaded flower chokers for retro summer chic. By Tansy Wilson



This month we're taking inspiration from British singer songwriter Adele. Her style has been cited as being based on jazz and soul legends of the 1950s and '60s like Etta James and Ella Fitzgerald. Often seen wearing elegant vintage style dark coloured dresses, Tansy thought these bold 1960s style daisy flowers would complement Adele's sophisticated retro style.

MATERIALS

- 6 x 18mm glass teardrop top drilled beads
- 6 x 6mm Green crystal bicone beads
- 6 x 3mm silver round beads
- Necklace sized memory wire
- Roll of nylon thread



STEP 1

Make your teardrop bead flowers following the steps on the Beaded Flowers Technique on page 30. Make three colours to wear all together to make a statement piece or separate them and wear singularly for a more casual look.

STEP 2

Hold your flower so the nylon threads are coming out of the top teardrop bead. Take the right nylon thread and pass it over the second teardrop bead and then thread through the hole of the third teardrop bead along; this will create a loop over the second bead. Repeat for the left side. Continue to thread the left nylon only through the bottom teardrop bead so the two nylon threads face each other. Tie a knot and cut away any excess thread.

STEP 3

Cut one and a half coils off from your memory wire using old cutters or if you have them, special memory wire cutters. Memory wire will damage ordinary cutters, as it is so hard. Form an eyeloop at the very tip of the wire at one end.

STEP 4

Thread an assortment of seed beads onto the memory wire in any random colourway. I have used a mix of green glass beads. Continue adding until you are one third of the way round (see designer tips).

RESOURCES

All materials for this project can be sourced from suppliers listed throughout this magazine.

CONTACT

tansywilson@hotmail.com



STYLE PROFILE ADELE



Designer tip

- ▶ Repeating these steps means you make two more chokers, but ensure you thread the next flower onto the next choker half-way on the wire and for the third choker you thread the flower two thirds of the way round. This will ensure that when worn all together the flowers do not overlap.



PHOTOGRAPH: JASON MERRITT/GETTY IMAGES

PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WHEELER



STEP 5

Take your flower and thread the memory wire through the two nylon loops you created in Step 2. Continue to thread the beads randomly onto the memory wire until you almost reach the other end.

STEP 6

Ensure all the beads are pushed snugly together on the memory wire and then form another eyeloop at the other end of the wire securing them all in place. Cut away excess wire.



Famed for her soulful voice and heartfelt ballads, Adele's two albums 19 and 21 have earned her numerous awards including six Grammys, two Brit Awards, and three American Music Awards. 21 held the top position longer than any album since 1985 also earning her numerous mentions in the Guinness World Records. She is the first female to have three simultaneous top 10 singles, and two albums in the top five. 21 is also the longest running number one album by a female solo artist in the history of the UK and U.S. album charts, making her one of the most influential people in the music world. Her third album is due out soon.

PHOTOGRAPH: S. BUKLEY/SHUTTERSTOCK.COM



PHOTOGRAPH: YOKO DESIGN/SHUTTERSTOCK.COM



Who am I? I am Sally Haysom of MyBearHands

Sally Haysom is a jewellery designer and maker with a passion for beautiful crafts and illustration. She loves applying her drawings and paintings to jewellery and believes that illustration and art need not be confined to the page or wall. By Lesley Rands

How did your interest in jewellery start?

Ever since I was young, I have always loved making things. I was brought up in a creative family in Devon and was surrounded by nature, books and art. I initially trained as an illustrator, but after working for clients for a few years, I felt that it wasn't quite right for me. I began applying my drawings to different products, from screen-printed t-shirts, to digitally printed cushions and lampshades. In the end, jewellery became my focus and over time it developed into my full-time career and MyBearHands was born.

Where did you train?

I completed an illustration degree at University College Falmouth, which was a wonderful three years. The seaside location definitely influenced and nurtured the

creative process. I also took an evening class in silversmithing and jewellery making in Devon while on my gap year, which definitely sparked an interest in jewellery.

Where is your studio?

Currently I have the pleasure of sharing a beautiful converted garage studio with six lovely creative people in Bristol, where I live. The studio is a short bike ride from my house, which is a great way to wake up before I start the day's work! Having previously worked from home, I am really enjoying having other creative people around me for inspiration, motivation and advice.

What is the main inspiration for your designs?

Nature and narrative have inspired me and were my focus for a long time, having grown

up in the countryside. Recently however, I have been trying to create some more designed ranges. It is hard to pin down any one inspiration, but I love clean, crisply designed products and bright colours. I think as a creative person, you are constantly absorbing the visual and everything you experience and see becomes an influence in some way.

What is your preferred medium?

I still use a pencil and sketchbook to brainstorm and work out ideas and often these will become the final designs when finished with watercolour paint. More recently, with my pattern-based imagery, I have been creating final artwork digitally with Illustrator and Photoshop. For the physical product, I currently use wood sheet, archival prints and cold cure resin. I am constantly looking for





OPPOSITE:

Watercolour studs:
Laser cut wood with an archival print, domed resin and silver-plated findings. Available in eight colours.

Retro Lolly necklaces: Laser cut wood with an archival print, domed resin and silver-plated findings. Available as Fab, Twister, Rocket, Split, Zap and Fruit Pastille.

new materials and methods to transform my illustrations and designs into actual jewellery.

Do you have a favourite tool?

You can't beat a good mechanical pencil! Other than that it would have to be my Mac computer I'm afraid to say. I really would be lost without my computer, because all my jewellery is based on my illustrations; this is where I spend a lot of my time working out the designs of each piece and where I work up the final artwork.

What are your goals?

I am still in the early stages of my business, so it is a constantly evolving process. I would really love to have my own studio with a small group of people working for me so I could have more time to dedicate to the design process and working on new ranges. I would also like to be able to include some better-known stockists in my list of clients! Other than that, I hope to be able to continue creating and developing my ideas in an

ever evolving way. I love to learn new skills and try new materials, so sticking with one way of making for too long doesn't sit well with me.

Do you offer workshops and jewellery classes?

Not currently, no. There are a lot of stages involved in the process that require outsourced services, so you wouldn't be able to make my jewellery purely in workshop conditions. That apart, I don't think I would have time to fit it in on top of the work I already have!



Where do you exhibit/sell your work?

I sell through a number of stockists across the UK as well as online and through shows and fairs. It is really a case of getting my jewellery out there and seen as much as possible.

What has been your greatest achievement?

I think going full-time and getting my studio space has been my greatest achievement; it really became a proper business then. I have also potentially got some quite exciting new stockists this year, but they are not confirmed so I can't say any more than that for now!

DETAILS OF FORTHCOMING SHOWS OR EXHIBITIONS

Exeter Craft Festival, Exeter Cathedral Green, 17-18 July

CONTACT

www.mybearhands.co.uk
sally@mybearhands.co.uk



ABOVE MIDDLE: British Bird brooches: Laser cut wood with an archival print, domed resin and antique bronze effect back. Available as Magpies, Long Tailed Tits, Bullfinch, Oyster Catcher or Kingfisher.

ABOVE: Carnivore Cufflinks: Laser cut wood with an archival print, domed resin and silver-plated findings. Available as Shark, Bear, Tiger or Lion.

OPPOSITE: Mismatching Triangle studs: Laser cut wood with an archival print, gold vinyl, domed resin, and gold-plated findings. Available in pink/pattern pair, or turquoise/pattern pair.



GARDENIA GARLAND

Create a Tahitian-themed garland bracelet from silver clay and black pearls. *By Nicola Beer*

Nicola is a level 1 ACWUK accredited silver clay artist and teacher. She is also an advanced wire artist and has been making jewellery for three years. Nicola is inspired by fairytales, legends and nature and produces enchanting, feminine designs.

Nicola took inspiration for this project from her holiday to the French Polynesian islands of Tahiti, where gardenia flowers and natural black pearls are treasured. Create your own gardenia texture sheet from photopolymer plates, or use any floral texture sheet or stamp to produce detailed and delicate fine silver components for bracelets and necklaces.

MATERIALS

- 25g silver clay
- Silver clay paste
- Fine brush
- Badger Balm
- Roller
- Playing cards or spacer bars
- Photopolymer plate or texture sheet
- Clay pick or sharp craft knife
- 1.5mm drill bit and pin vice
- Needle files
- Sanding pads or papers
- Baby wipes
- Kiln, blowtorch or gas hob
- Ceramic fibre blanket
- Liver of Sulphur gel
- Brass brush
- Agate burnisher

- Rotary tool and sanding/polishing attachments
- Tumble polishing machine

RESOURCES

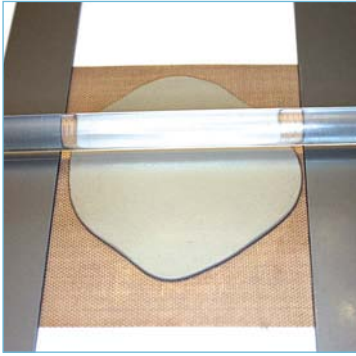
- www.metalclay.co.uk
- www.thebeadhut.co.uk
- www.wires.co.uk
- www.thecuriousgem.co.uk

CONTACT

- www.facebook.com/RubycurlsJewelleryDesigns
- www.etsy.com/shop/Rubycurls

Designer tips

- This technique can be used to create components from any texture sheet, stamp or from your own designs on photopolymer plates.
- Try using copper or bronze clay for a warmer look and to reduce costs.
- Use a sharp blade to cut out the clay pieces. A blunt blade will cause the clay to drag and will result in feathered edges which require extra sanding.



STEP 1

Begin by lubricating your work surface, hands, and roller with a light film of Badger Balm. Roll out the lump of silver clay to a depth of 1.5mm using spacer bars (or six playing cards) as a guide; this will ensure an evenly rolled sheet of clay that is thick enough to accept a texture. It can be difficult to refine textured surfaces, so it is important at this stage to ensure that the rolled sheet of clay is smooth and free from cracks.



STEP 2

Balm your texture mat or photopolymer plate (see my photopolymer plate technique on page 64) and place the sheet of rolled clay onto it. To create an even and well-defined imprint it can be useful to control the depth of roll by using spacer bars or cards on either side of the texture sheet. I have used 1mm spacers (four cards thick) to ensure that I only thin the clay by 0.5mm. Roll over the clay in one direction with one fluid motion.



STEP 3

Gently peel the clay off the texture sheet and transfer it to a cutting surface, textured side facing upwards. I have used a well-lubricated playing card, as they are disposable and easy to peel away if your clay sticks a little. Carefully cut around the floral motif with a very sharp scalpel or clay pick. It is easier to cut in small sections outwards from the design. This method produces the least amount of drag and prevents distortion.



STEP 4

Bracelet components fit more comfortably against the wrist if they are slightly curved. Whilst it is possible to manipulate the silver after firing, it is safer and easier to dry the clay on a curve prior to firing. Gently peel the cut-out clay motif from your cutting surface and drape it over a smooth, slightly curved surface. Set this aside to dry and repeat Steps 1–4 until you have made sufficient pieces to form a bracelet in your size. The number of pieces you need will vary according to wrist size and the size of your individual components.



STEP 5

I wanted to add a 3-dimensional aspect to my silver components, so I have used the principles of *découpage* to add a layered effect to my flower. Following Steps 1–3, cut out additional flowers to add to your prepared curved bracelet components. Scrunch up small pieces of cling film into shallow cup shapes and place the flowers on them to dry; this will give the flowers a sense of movement and a natural look.



STEP 6

To check that the clay is completely dry, place the pieces onto a mirror and after five seconds lift them off. If there is visible condensation or moisture, they need further drying time. When the clay is dry, use needle files and sanding pads in decreasing grades to refine the pieces in preparation for firing. It can be tricky to sand textured pieces and baby wipes are excellent for smoothing areas that files or pads cannot reach. Baby wipes will reintroduce moisture so work quickly and allow the clay to dry fully again before firing.



STEP 7

The next step is to drill holes into the components so that they can be linked into a bracelet. Turn over the sections and decide where you want the holes to be, marking each spot on the back with a pencil. As these pieces are curved, the drilling process must be gentle and controlled whilst the clay is well supported. I used a 1.5mm drill bit in a pin vice to carefully drill holes through the clay. Take some time to do this and allow the drill bit to do the work without applying downward pressure.



STEP 8

Brush off any dust that was created when the drill holes were made. Turn over the curved sections and apply a small amount of thick silver clay paste to the back of an individual flower. You can use paste that you have purchased or saved clay-sanding dust, mixed into a paste with a few drops of water. Use enough paste to ensure a firm bond but not so much that it will compromise the integrity of your dried pieces or cause you to have to sand away the excess.

PHOTOGRAPHS: LAUREL GUILFOYLE, NICOLA BEER



Extra Projects
Make everyday
and statement
necklaces

EVERYDAY

Make a simplified version of the silver floral motif and attach it in the centre of a delicate gemstone chain to create a necklace that can be worn everyday.

STATEMENT

Create three components, the central one being slightly larger. Link them together, alternating with pearls and attach to a sturdy Sterling silver handmade chain for an expensive and sophisticated look.

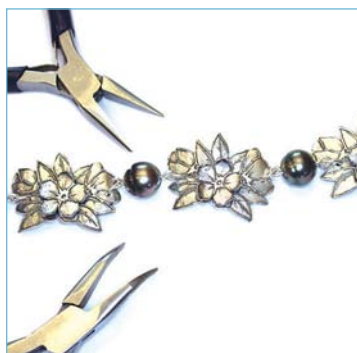


STEP 9

Place the individual flower onto the curved section of clay, lining up the pattern as you would with découpage. Give the clay a little wiggle until you start to feel it drag, which indicates that a bond has been created. The curved section is very fragile at this stage, so don't apply undue pressure to it as it is likely to break. Repeat this process for every section you have made and set them all aside to dry.

STEP 10

When the pieces are completely dry it is time to fire the silver clay. This can be done with a blowtorch, on a hob or in a kiln. For maximum strength I would recommend a long fire at a high temperature in a kiln. Follow the firing instructions on your brand of clay to ensure that the silver completely sinters. To support the curve of the clay, and prevent sagging when firing, I recommend supporting the pieces on a bed of ceramic fibre blanket; this can be used with a torch as well as in a kiln.



STEP 11

After firing, allow the silver to cool completely or quench it in cold water. Brush the pieces vigorously with a brass brush or rotary tool attachments to bring the silver to a satin finish. If you would prefer a mirror finish to the silver, you can sand it with decreasing grades of polishing papers, burnish in a polishing tumbler or use an agate burnisher.

STEP 12

Textured silver really benefits from an oxidised finish but pearls cannot be exposed to Liver of Sulphur solution. If you want to oxidise the pieces, do this before you connect them together. Attach each silver component to a large black pearl with jumprings and eye-loops, alternating a pearl and a silver gardenia piece each time. Finish the bracelet with a simple, unobtrusive clasp to form a stunning garland for your wrist.



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Designer profile

Karen Caine

How long have you been making jewellery?

I started in early 2013. I woke up one morning and decided that I wanted to make a lamp out of wire coat hangers and fairy lights. This was rather peculiar because I'd never been into crafty stuff – a childhood of knotty knitting, cack-handed crocheting and a miserable winter of enforced rug-making pushed my hankering for handicrafts so far underground that when it came back it had an Australian accent. This particular morning, though, I made a tree lamp with wire, feathers, blue lights, masking tape and marbles and I loved it. So then I made an indoor garden from feathers, stones and wire, followed by some beaded curtains. I was

surrounded with wires and stones and jewellery seemed to be the obvious next step. After years of denial, I suddenly became besotted with crafting and within a few months I'd set up The Crafty Dwarf jewellery workshop and began selling my creations.

What is it you like so much about creating wire jewellery, in particular?

There are two things really: artistically I just love the texture. It has a wonderful tactile quality and an intricacy that I adore. Texture is a key element for me both with wire weaving and hammered metal work. On a more practical level though, wire weave is highly accessible.

You don't need many tools and it's clean, which means you can do it anywhere. Hammering away at sooty metal in an unheated workshop is great in the summer, but when it starts to get colder, it's nice to be able to weave by the fire.

How would you describe the style of jewellery that you create?

Eclectic! I get a kick out of trying new things: new materials, new patterns, and new techniques. I love designing and left to my own devices, I'd never repeat a piece. That's what's so appealing about writing tutorials – you can explore new concepts, perfect them and then pass on what you've discovered to others.

There's no need for repetition.

Where do you look for ideas for your jewellery designs?

Everywhere. Part of my brain is always mulling over design ideas – even in my dreams. I've always loved period dramas, for instance, but lately I spend more time studying the textures, fabrics and, of course, the jewellery, than focusing on the plot.

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

Not really. I'm my own worst critic and am always pushing myself to improve. If I'm proud of anything, it's having the courage to allow my passion to become my job.

Are there any new techniques you would like to explore?

It would be easier to tell you those I don't want to explore! I'd like to try air chasing, metal clay, bending tubes, leatherwork, engraving, metal leaf with enamels, flat wire braiding... I often wish I were an octopus so I could have eight arms all busily trying out new things. It would be kind of tricky soldering in a workshop full of water, though.

What top tip would you give to those just starting out with wirework?

Head over to www.craftydwarftutorials.com, pick out an easy project and give it a go! Shameless plugs aside? Get some reading glasses! If you already have glasses for reading, get some stronger ones. You can't create neat weaves if you can't see every stitch, but you can tell if the weave as a whole isn't perfectly neat even when it's at arm's length. Another top tip is to use uncoated, unplated metals. If you scuff the wires with your tools, these metals allow you to file away the evidence. You can also anneal them if they become too work-hardened.

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

... the Editor of *Making Jewellery*! I used to edit magazines in the past and I adore writing, so that would be fabulous. I'm sure Sian wouldn't mind...!



BEADED FLOWERS

Make beautiful flowers using teardrop beads.

By Tansy Wilson

These beaded flowers are very simple to make and look stunning on their own or clustered together. You can use any teardrop shaped bead, as long as it is side drilled at the top of the bead. Tansy has used wire for the step-by-step photos so you can see it clearly, but when making the flowers she recommends using nylon thread.

MATERIALS

- Roll of 0.3mm nylon thread
- 6 x teardrop beads, side drilled
- 6 x bicone beads
- 6 x seed beads

RESOURCES

All materials can be found from suppliers listed throughout this magazine.



STEP 1

Cut a 50cm length of nylon and thread all six of your teardrop beads onto it, ensuring they rest at the middle point of the thread. Hold the last bead added and thread one end of the nylon back through this bead going in the opposite direction. Pull the nylon tight so they form a flower-shaped cluster.



STEP 2

Add a bicone bead, one on each length of nylon thread, and then pick up a seed bead with the right nylon end. Thread the left nylon end through this seed bead going in the opposite direction. Pull both ends tightly so the beads all cluster together.





STEP 3

Place the flower so the two bicone beads are nearest to you and pick up the other five remaining seed beads on the right hand nylon thread, and then pass the end of the left hand thread back through the hole on the last seed bead added going in the opposite direction. Pull both ends of the nylon tightly so the seed beads form a perfect circle.



STEP 4

Hold your flower, as shown, with the two bicone beads nearest to you on the right. Take the thread that's coming out of the right hand side of the seed bead and thread it down the bicone bead directly under it. Then thread it from right to left through the teardrop bead directly to the left of that bicone. Pull the nylon ends tight, starting to secure the seed beads onto the bicones.



STEP 5

Take the nylon thread that has just gone through the teardrop bead and add another bicone bead onto it. Thread the other end of nylon coming out of the seed bead through this bicone bead going in the opposite direction



STEP 6

Thread the nylon that's coming out the top of the bicone bead through the next seed bead along on the circle of seed beads.



STEP 7

Thread the nylon that's coming out of the bottom of the bicone bead directly through the teardrop bead along from the last one threaded. Again, the direction of the threading will be from right to left. Pull both nylon ends tight to secure the beads together snugly.



STEP 8

Keep repeating Steps 5-7 so you add a bicone to the thread coming out of the teardrop bead. Thread the other end the opposite way through this bead. Push the top thread through the next seed bead along and the bottom thread through the next teardrop bead along. When you have added all the remaining bicone beads, you will need to thread the top nylon thread through the seed bead and then pass it directly down through the bicone beneath it. This means both nylon ends are coming out of the bottom of the bicone beads next to each other.



STEP 9

Turn your flower over and thread the left hand nylon end through the teardrop bead to the right and then take the right hand nylon end and thread it through the same teardrop bead going in the opposite direction. Pull both ends as tightly as possible.

Designer tips

- ▶ You can continue threading your nylon through the rest of the teardrop beads after Step 9 to stiffen the flower before tying a knot and cutting the excess thread away.
- ▶ Use 5mm or 6mm bicone beads if your teardrop beads are larger than 15mm in height or use 3mm or 4mm ones if the teardrop beads are smaller. Play around with lots of combinations to create different effects. You can use round beads instead of bicones too!

PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WHEELER



BRILLIANTLY BEADED TUBE

Use this incredibly simple stitching process to create lengths of beaded tube, perfect to be used in bracelets and necklace designs.

By Clair Wolfe

Clair is a self-confessed seed bead addict and loves the therapeutic nature of a repetitive beading stitch. This is just a simple peyote stitch, which is tubular instead of flat. Once the base has been made and the first few runs are in place, this simple technique can be continued until you are happy with the length of the tube.

MATERIALS

- 1 x reel beading thread
- 6 x 14g tubes of size 11 seed beads in different colours
- Beading needle
- Scissors
- Glue
- Clasp



RESOURCES

All tools and materials for this project are widely available from advertisers listed throughout this magazine.

CONTACT

ClairWolfeJewellery@gmail.com
www.etsy.com/shop/ClairWolfe

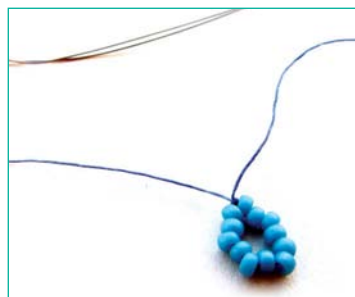
Designer tips

- Make several ropes and wear them layered up.
- Use a bead spinner to mix all the colours up and create a completely different look with random spacing of colour.
- Use a good quality thread that will be durable.



STEP 1

Gather together a selection of beads in your chosen colours; this design took approx. six tubes of size 11 seed beads and a reel of good quality beading thread, I have found KO thread to be a good thread for strength and holding tension. Take a manageable length of thread and thread a beading needle. Big eye needles are perfect as the beads are only passed through twice.



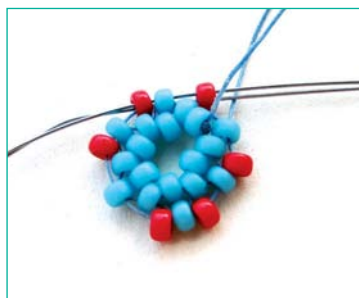
STEP 2

Add twelve beads to the needle and thread and pass along the thread until about 15cm from the thread end. Holding both threads, make an overhand knot, pulling the threads to tighten the knot so that the beads form a circle. Add a second knot and a dab of glue to secure in place.



STEP 3

Pass the needle through two of the beads and then add a bead to the needle before passing the needle through the next but one bead. Add another bead to the needle and then pass it through the next but one bead, six beads in total need to be added in this way. On the sixth bead pass the needle through the next two; this creates a step up.



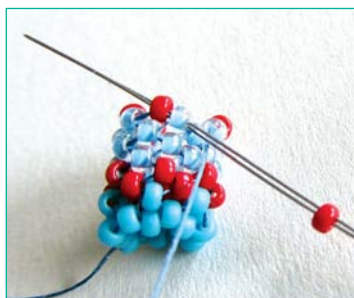
STEP 4

Add another six beads, using the gaps in between the previous six beads added in Step 3. This is the technique used for building the tube.



STEP 5

Hold the tail of thread from Step 2 and the thread in the needle and pull both to form a tube. The tube will be a little unstable until the next few rows have been added. Try to keep hold of the tail whilst adding new rows of beads.



STEP 6

To keep even bands of colour add a new bead colour after the step up stitch. An easy way to keep track of the rows is to make bead piles of six; this will make it easier to not miss the step up double stitch, and save you from having to unpick.



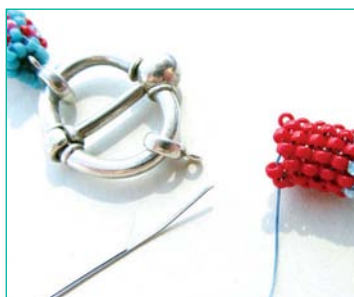
STEP 7

As you near the last 15cm of the thread in use, you will need to add another long length of thread. Once again take a manageable length of beading thread, remove the needle from the thread in use and line up the two ends. Create an overhand knot, pull both of the ends and position the knot close to the last bead. Add another knot and a dab of glue to secure (don't cut the excess thread yet).



STEP 8

Depending on the length of the tube being made, there will be several lengths of thread added. Thread these loose ends onto a needle and sew them back into the beaded tube, passing through the beads and through the tube itself. Once securely sewn in place, cut away any excess thread.



STEP 9

Once you reach the desired length pass the thread through the final row of beads a few times. Position the end of a clasp into the end of the tube and simply sew securely into place. Sew through the clasp and then through the beads, working back and forth. Repeat on the other end of the tube, adding an extra length of thread if needed.



Extra Projects Make a bangle and necklace

MEMORY WIRE BANGLE

Use round nose pliers to create a small loop on a section of memory wire. Add a selection of the seed beads left over from the project. Create a loop at the other end once enough beads have been added.

SIMPLE BEADED NECKLACE

Taking a long length of Beadalon wire, add a crimp bead and then pass the wire through a connector and then back through the crimp, use crimping pliers to secure the crimp. Add a selection of the leftover beads to the length of the wire along with a couple of accent beads. Finish with a second crimp.



MOTIFS IN WIRE

Create a deceptively simple necklace of heart motifs in copper wire. By Sue Mason-Burns

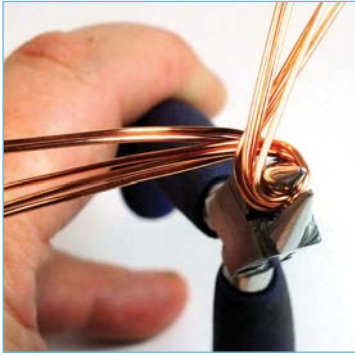
Sue is a wirework designer and maker, originally from New Zealand she now lives and works in Birmingham where she creates her unique range of wirework jewellery from her home studio.

While searching for inspiration for this project, Sue decided to think back to when she started out in wirework and what really excited her about working with wire. She discovered that the thing she loves the most about wire is making shapes and particularly recognisable motifs. For this project she has gone with the eternal and evocative heart motif, using the same basic shape and

varying the size for interest. Sue has also made tentative steps into the fabulous world of chain maille. Guided by the very knowledgeable contributors to the wonderful new forum on the *Making Jewellery* Facebook group, Sue discovered the wonders of the Maille Artisans International League (M.A.I.L.) website. It holds a myriad of information and tutorials for every manner of chain maille weave you could possibly think of, at every level. Sue has eased herself in gently with a deceptively simple Byzantine weave for the chain of the necklace. The M.A.I.L. website can be found at www.mailleartisans.org.

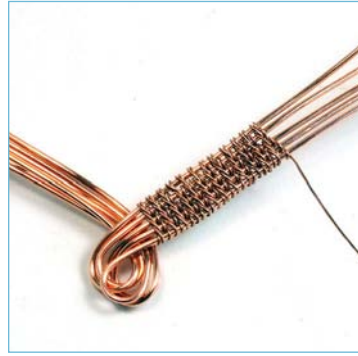
MATERIALS

- ▶ 1.25mm (16 gauge), 1mm (18 gauge), 0.8mm (20 gauge), 0.4mm (26 gauge) and 0.315mm (28 gauge) bare copper wire
- ▶ Copper jumprings in various sizes made from 1.29mm wire
- ▶ Flush cutters
- ▶ Round nose pliers
- ▶ Chain nose pliers
- ▶ Flat nose pliers
- ▶ Large bail making pliers
- ▶ Liver of Sulphur
- ▶ Silver polishing cloth
- ▶ Renaissance wax



STEP 1

Cut five 40cm lengths of 1mm copper wire. Holding all five wires together, find the centre with round nose pliers and form loops to all five wires. The loops don't need to be even. Finish with the five wires on each side of the loops, forming the apex of the heart shape. Straighten each set of five frame wires so they sit parallel to each other. Cut 4m of 0.4mm wire.



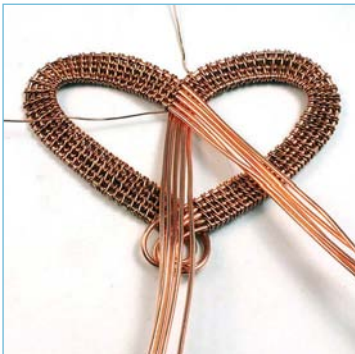
STEP 2

Find the centre of the 0.4mm wire and begin weaving on one side of the heart shape: numbering the wires 1 to 5, starting with the outer wire as wire 1, pass the wire in front of wires 1 and 2 and coil around wire 2, pass in front of wires 2 and 3, coil around wire 3, pass in front of wires 3 and 4, coil around wire 4.



STEP 3

Pass in front of wires 4 and 5, coil around wire 5. Pass the weaving wire behind wires 5 and 4, coil around wire 4, pass behind wires 4 and 3, coil around wire 3, pass behind wires 3 and 2, coil around wire 2, pass behind wires 2 and 1, coil around wire 1. This completes one set of weaving.



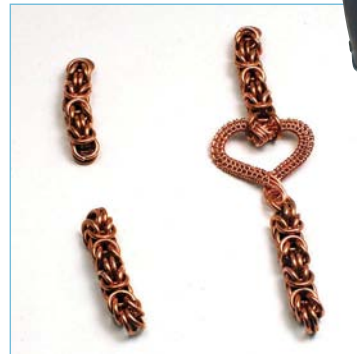
STEP 4

Continue in this way for 7cm then repeat with the remaining wire on the opposite side of the heart shape. Gently bend each side of the heart shape in curves towards each other until the two sets of unwoven wires cross, at the point the woven sections end. Use flat nose pliers to bend the front set of wires around the rear set. Trim to 5mm beyond the underlying wires.



STEP 5

Use chain nose pliers to bend the 5mm of overhanging wires to 90 degrees over the underlying set of frame wires. Fold the remaining set of five frame wires over the previously folded wires and trim, with a 5mm overhang. Bend the overhang to 90 degrees to hold in place neatly, ending with each set of trimmed wires sitting flush against the woven sections of the frame.



STEP 6

Make two smaller heart shapes with 5cm woven sections. Make two heart shapes using three 0.8mm frame wires and 3cm of weaving with 0.315mm wire and two heart shapes smaller again with 1.5cm woven sections. Use the instructions found at the Maille Artisans International League website to complete four 4cm lengths of Byzantine weave. Assemble two lengths of chain with the Byzantine weave and hearts, finishing with the smallest hearts.

RESOURCES

Wire: www.wires.co.uk
 Jumpings: www.beadsisters.co.uk

CONTACT

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

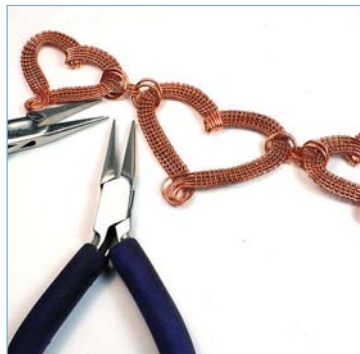


Fashion inspiration

Black summer dress, £49
www.laredoute.co.uk



PHOTOGRAPHS: LAUREL GUIJFOYLE, SUE MASON-BURNS



STEP 7

Connect the three large heart shapes together, with the largest in the centre, using two large jumpings around the upper curves of the frames of the heart shapes. Connect each set of two large jumpings together with two smaller jumpings. Attach the two sets of chain made at Step 6 with two large jumpings around the frames of the outer heart shapes.



STEP 8

Bend 15cm of 1.25mm wire in half and use flat nose pliers to squash the two halves of wire together so that they lie flat and parallel and the bent section has no gap. Form a hook with the closed end around the larger jaw of closed end making pliers. Form loops in the opposite, open end. Make a slight bend in the end of the hook with flat nose pliers.



STEP 9

Attach the hook to one end and a large jumping to the remaining end of the chain. Prepare a solution of Liver of Sulphur in a non-metallic bowl and a bowl of cold water. Dip the necklace into the Liver of Sulphur and plunge immediately into cold water. Repeat until you achieve the desired patina. Polish with a silver polishing cloth to remove some oxidation. Finish with Renaissance wax.



Extra Projects Make earrings and a bracelet

EARRINGS

Make two small hearts with 0.8mm and 0.315mm copper wire and hang from a short length of Byzantine weave. Hang from copper earwires.

BRACELET

Make a length of Byzantine weave, using a 3-in-2 pattern. Intersperse slightly larger jumpings in every other set of three rings to add interest. Make a small toggle clasp of one heart and a toggle bar using 0.8mm and 0.315mm copper wire.

Designer tips

- ▶ If you are planning to go on to bigger and better things with chainmaille, make sure you invest in some pliers with comfortable grips.
- ▶ If you prefer a longer necklace, simply add a further length of Byzantine weave chain before you attach the clasp, after the smallest heart motif.
- ▶ To add a bit of colour to your design, why not try a beaded chain around the three focal hearts?

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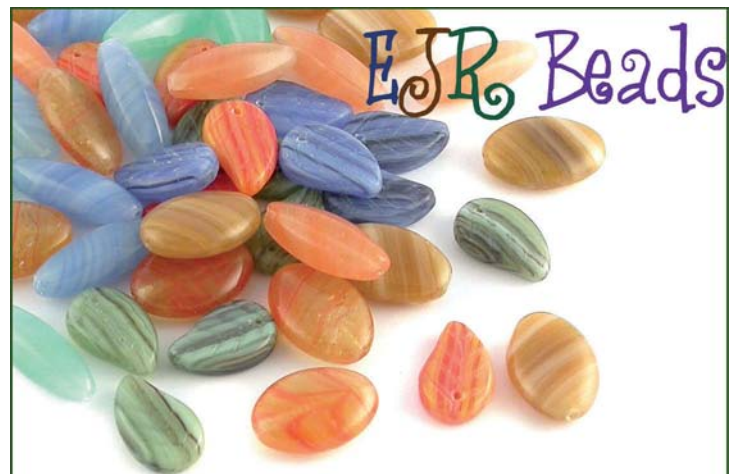


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ORIENTAL BEAUTY

Make a wearable vessel inspired by traditional Japanese Inrō.

By Lizzi Bucklow-Holt

Lizzi is a polymer clay artist, teacher and member of the British Polymer Clay Guild. She loves to work in bold, bright colours, creating everything from buttons and beads to sculpture and art.

Traditional Japanese clothing lacked pockets, so Inrō, small containers often consisting of a stack of tiny nested boxes, were hung from a sash. Inrō were most commonly used to carry identity seals and medicine. They were made of a variety of materials, including wood, ivory, bone, and lacquer. Inrō have evolved over time into objects of high art and immense craftsmanship.

MATERIALS

- 57g blocks of Premo! Sculpey clay in Black, Crimson Red and Copper
- Translucent Liquid Sculpey or Sculpey Bake 'n' Bond
- Card stock
- Tin foil
- Tissue blade
- Pasta machine or acrylic roller
- 3mm knitting needle or skewer
- Greaseproof paper and white copy paper
- Stamps and metallic ink or stencils and mica powder
- 1m of 2mm rubber buna cord or other cording
- Matching beads

RESOURCES

www.craftmerrily.co.uk

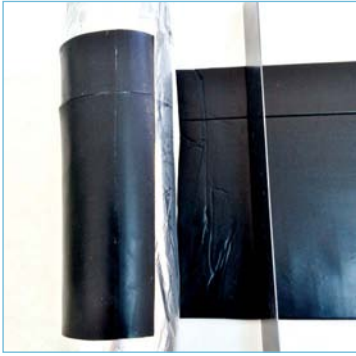
CONTACT

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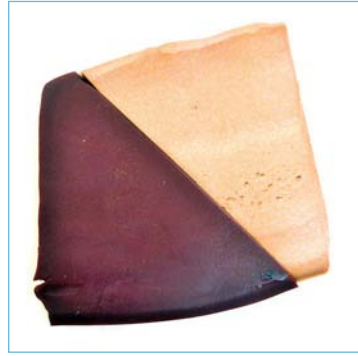
<http://BizziZizzi.Etsy.com>





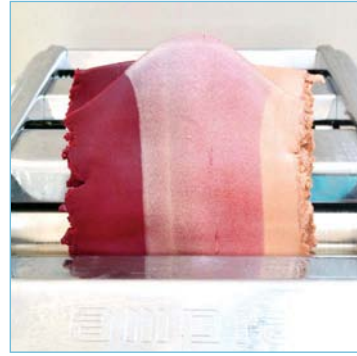
STEP 1

Make a tube from card, secure with tape and then cover in tin foil. Condition half a block of black clay and roll out to 2mm thickness. Trim the top and bottom edges to your desired height of the Inrö plus one side. Cut a line about 1cm from one long edge. Roll the clay onto the tube, cut to fit and blend the edges together. Bake for 15 minutes.



STEP 2

To make a skinner blend, first take a quarter of a block each of crimson red and copper clay and condition well. Roll into roughly flat squares and cut each diagonally. Stack the triangles of clay together as shown, with the red on one side and the copper on the other.



STEP 3

Roll through a pasta machine (or by hand), then fold in half, keeping the red sides together and copper sides together. Keep repeating this until the colours are blended evenly. Then roll out until you achieve a thickness of 2mm; that's wider than the height of the tube and more than long enough to wrap around it.



STEP 4

Lay the skinner blend on a tile and stamp with a metallic coloured ink. You could also use a silkscreen mesh with gold acrylic paint or stencil with mica powders. Make sure your design is fully dry before proceeding to the next step.

PHOTOGRAPHS: LAUREL GUILFOYLE, IZZI BUCKLOW-HOLT



STEP 5

Place a piece of greaseproof paper over the inked clay. Slide your tissue blade under the clay and turn it over. Cut a 1cm strip of white paper, wrap it around the black base under the cut line and glue to hold it in place. Trim the coloured clay to the same height as the tube. Make a cut, in line with the bottom of the paper strip.



STEP 6

Check that the two parts of the black tube are separable by gently twisting them. Use your blade to re-cut if necessary. Push back together. Smear liquid clay on the tube, making sure it is all covered, but taking care not to get any on the paper.



STEP 7

Line up the tube on the coloured clay and roll, using the greaseproof paper to lift the clay and gently press it onto the tube. Trim where the edges meet. Don't worry about blending the edges together. Make sure the cut-line in the inked clay matches up. Set aside, keeping it upright and proceed to the next step.

Designer tips

- ▶ Take your time making this project. Keep the oven on and check you have the correct temperature with an oven thermometer. If you know your oven 'spikes' in temperature, bake your items covered with a tent of foil or inside an old biscuit tin.
- ▶ It is worth investing in a pasta machine for this project to ensure that the clay is an even thickness when you roll it out. Once you've used your pasta machine for clay, don't use it to make pasta!
- ▶ Don't use your best knitting needles either! Most have plastic size markers on the ends and they will probably melt at the temperature at which polymer clay cures.





STEP 8

Take a metal knitting needle that is marginally thicker than the cord you wish to use. For the rubber cord, a 3mm needle is ideal. Wrap a strip of the inked clay around it and trim where the edge meets. Repeat to make a second tube. Don't worry about blending the edges. Bake on the needle for 15 minutes. Cool under running water and remove from the needle.



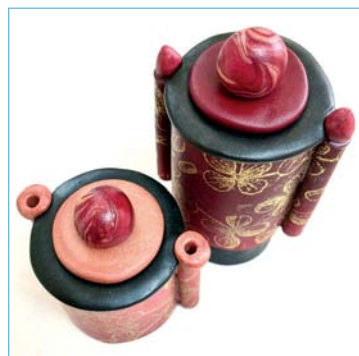
STEP 9

Smear liquid clay onto the narrow cord tubes where the edges meet. Match the colours and cut-line and press onto the side of the still raw clay on the tube, to cover where the edges of the inked clay meet. Do the same with the other cord tube on the opposite side. Bake upright for 15 minutes. When cool, carefully remove the card form and foil.



STEP 10

Gently twist the two parts of the Inrō to separate. If necessary, carefully use a blade to cut through the inked clay only, to make it easier. Remove the paper strip. Roll some black clay into two balls. Press into flat circles to make caps for both ends of the Inrō. Do not cover the cord tubes. Trim and neaten as required. Adhere with liquid clay on ends of the Inrō.



STEP 11

Embellish the end caps further with leftover clay, however you like. If you wish, you can seal the bottom ends of the cord tubes with a ball of clay, or leave open and make separate beads with balls of clay. Make a hole halfway through the beads to secure the cord later. Bake for the final time for at least 30 minutes to ensure thicker parts are fully cured.



STEP 12

Reassemble your Inrō, making sure the patterns line up. Add additional beads to your cord if you wish. Use superglue to secure the cord inside the cord tubes if you have sealed them, or to attach the beads to the ends of the cords if you made them. Use your Inrō to store an atomiser or lipstick.



Extra Projects

Once you have mastered the basics of making an Inrō, go on to make them using different shapes and styles, and with additional compartments. Here are two examples, one made using a faux bone technique to look very old and the other is a faux wood inlay style. Research traditional Inrō online and for inspiration. Look up Kathleen Dustin and Donna Kato, who are both masters at making Inrō in polymer clay.



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BOOK REVIEWS

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



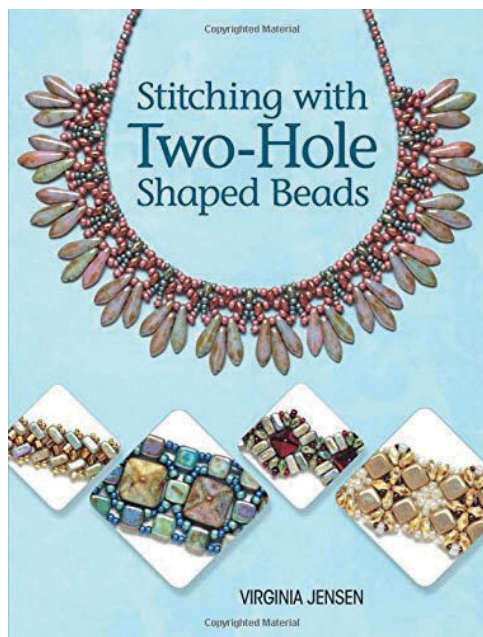
STYLISH LEATHER JEWELRY

MYLÉNE HILLAM
DESIGN ORIGINALS
£10.99
ISBN 9781574214017

When it comes to making jewellery, leather may not strike you as the most glamorous choice, but Myléne Hillam proves that it can be the basis of some truly stylish pieces!

Hillam begins by taking the reader through the different kinds of leather and suede lace available, and teaching the basic techniques such as attaching clamps and wrapping beads. Easy-to-follow instructions and clear, close-up photographs ensure that even the newest of jewellery makers are able to master these skills. Not only is leather fantastic for stringing beads, it's perfect for a multitude of other techniques. Hillam covers these in thoroughly detailed chapters: Braiding and Weaving, Folding and Pleating, and Coloring Leather to name just a few.

If you're looking for a chic statement piece look no further than the Mint Chocolate Braided Chain Choker, or for something a little more vibrant try your hand at the Spiral Wave Earrings. *Stylish Leather Jewelry* is the ideal book for anyone looking for an effortless update on their accessory collection; it provides modern takes on timeless traditional styles, which are sure to remain a fashionable piece in your jewellery box for many years to come.

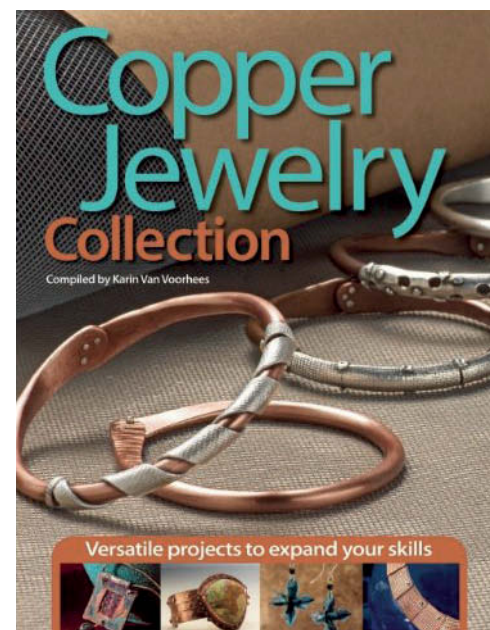


STITCHING WITH TWO-HOLE SHAPED BEADS

VIRGINIA JENSEN
KALMBACH BOOKS
£15.99
ISBN 9781627001526

Stitching with Two-Hole Shaped Beads gives a brand new take on how to use what may be the hottest craze in bead stitching. Readers will learn how to incorporate SuperDuos, Tilas, rulla beads and more into Jensen's projects, creating a gorgeous piece of jewellery and perhaps inspiring ideas for their own designs. Readers can even find the author's unique and never-seen-before stitch – the 'cluster stitch' – meaning you're sure to have the most original accessories around.

Although each design is incredibly detailed, the diagrams included allow more experienced crafters to make them with relative ease. Most projects would be suitable for intermediate stitchers, or perhaps a beginner looking for a challenge! *Stitching with Two-Hole Shaped Beads* really is the book for anyone looking to do something new with materials they may already have. With Jensen's help, two-holed beads need no longer sit at the bottom of your supplies stash – this book contains dozens of projects just waiting to be made. Using such beautifully intricate designs, you'll be able to create something that would look at home in any professional jewellery maker's shop.



COPPER JEWELRY COLLECTION

KARIN VAN VOORHEES
KALMBACH BOOKS
£13.99
ISBN 9781627000482

Copper is renowned for its healing and health benefits, but it can make a pretty piece of jewellery too! Inexpensive and adaptable, copper is fast becoming the new jewellery-making metal of choice.

Copper Jewelry Collection features ten designs from some of the most outstanding artists and jewellery designers of our time. Find tips and designs from Ron Pascho, Mary Hettmansperger and many more experts in the metalworking field.

Although the book rates each project by skill level, many of the designs found would most suit an intermediate stage or above. Featuring diagrams and useful advice on a number of techniques – everything from wireworking to combining copper with polymer clay – the Techniques section eases a reader through everything they will need to get to work. Although some drilling and soldering is required, each project is designed with a home crafter in mind; no need for a fancy studio!

Both a fantastic source for picking up new skills and a treasure trove of unique designs, *Copper Jewelry Collection* is the ultimate guide to creating accessories that are beneficial to both your health and your style.

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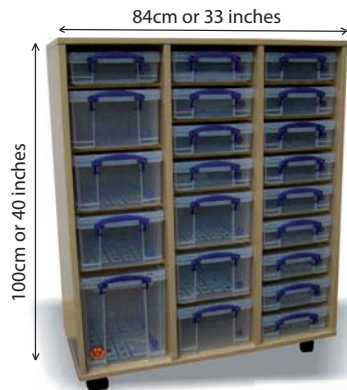
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TWITTER

I bet you have heard the term 'tweeting' but have you tried it?.

By Sian Hamilton

With the social media market moving at an increasingly fast pace it's hard to keep up with all the different sites. Twitter is one of the most commonly used now, so if you haven't taken the leap into tweeting then here's the low down on what you need to do.

So what's the deal with Tweeting anyway? Well on average 500 million tweets are sent every day around the world, with 288 million active users. A surprising 77% of accounts are outside the USA and 80% of Tweepers are using mobile apps (about.twitter.com). So Twitter is a fixture in the social media game and with its ability to link with Facebook, Instagram and others it's one you should be investing time in to get the most out of your social media interaction, especially for your business – after all it's free!

WHAT IS TWITTER?

Twitter is an online social networking service that enables users to send and read short messages called 'tweets'. Tweets can be retweeted by other users and in more recent years the site has added the option of embedding images and short videos within a tweet. When users click to follow you, all your tweets will show up on their home timeline, and if you follow them you see theirs. Simply, it's like a long list of short sentences by anyone you decide to follow. All tweets can be viewed publicly unless you change the privacy setting on your account, which means that even unregistered users can see any public post.

SET UP AN ACCOUNT

Twitter has apps for most smartphones, tablets and computers (with internet access); it also has another app called TweetDeck for the more experienced Twitter user (but we'll stick to the basics here!). The first thing you'll

need to do is create an account. You'll need the usual: name, email and password. The set up is pretty simple and you'll be ready to Tweet in minutes. Something you'll need to think about is your username; this is the name that your followers use when they reply to your tweets, mention you in theirs or directly message you (it's the name you always see online that has an @ sign before the word). If you are not sure what to use don't panic, as the username can be changed at any time.

START TO FOLLOW!

After setting up an account, you'll need to follow others to build your home timeline. This is where all the tweets will show up. Most companies and major brands, as well as individuals have Twitter feeds so you'll have a vast choice of users to follow. The quickest way to find friends or brands you want to follow is to use the search box, which is at the top of the screen on all devices.

TWEET

When your account is ready and you've found a few people to follow, it's time to join the conversation! A tweet can contain a photo, video or links but is also limited to 140 characters of text. To tweet from a computer, you'll see a bar at the top of the home screen that says 'what's happening?' just click on that and away you go. On the app version, you'll need to tap on the top right of the screen where you can see a box with a quill in it that brings up the screen for you to write the post on. When you are ready to publish it you simply click 'Tweet'.

HASHTAGS

Like Instagram, Twitter uses hashtags to direct searched for content. A word with the # (hashtag) in front of it automatically gets listed when anyone searches the term that

you have hashtagged. If you write a tweet that says: 'Bought some new #gorgeousbeads today, excited to use them!' anyone then searching the term 'gorgeousbeads' will find your tweet. Users can also click on the hashtagged word to see all the other tweets that have been tagged with that word. Don't overuse hashtags, as it's considered spamming! So keep the tags to one or two per post and make them relevant to the tweet.

REPLYING, RETWEETING AND FAVOURITES

When you are on your home timeline (the first screen that comes up when logged in) you'll see three grey symbols under any tweet: these are reply, retweet and favourite. Reply is the arrow (on the left), which you can select to reply to a tweet (comment on the post) and it gets posted below the original tweet. Retweet (middle symbol with two arrows following each other in a square) is used to share a tweet that another user has posted. You can add text of your own before sharing it, which is a nice way of saying why you are sharing something. Favourite (star on the right) is pretty straightforward and lets the user who's tweet it is know you like it!

CONCLUSION

Some people tweet constantly so the timeline feeds move at a brisk pace, which can sometimes leave you feeling as though it's all turning into nonsense. It's easy to get swamped by tweets if you follow everything you see, so be savvy with whom you select to follow.

Make your tweets engaging, if you want to sell or promote your business you need to make your tweets relevant and interesting so that others will retweet and favourite it. Link Twitter with Facebook and Instagram to make your time posting things as efficient as possible. Finally, make your tweets fun so that you enjoy it and your followers do too.



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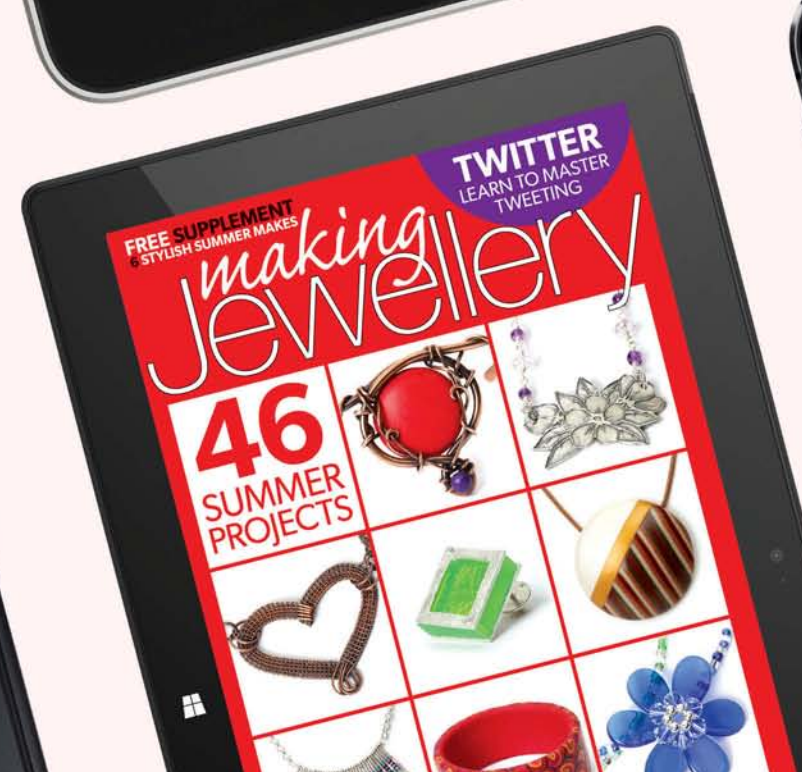
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WEB REVIEWS

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



SOMETHING TO DO WITH YOUR HANDS

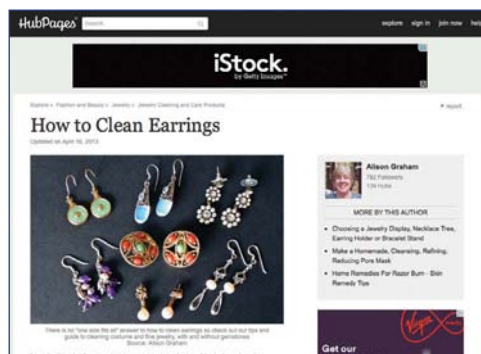
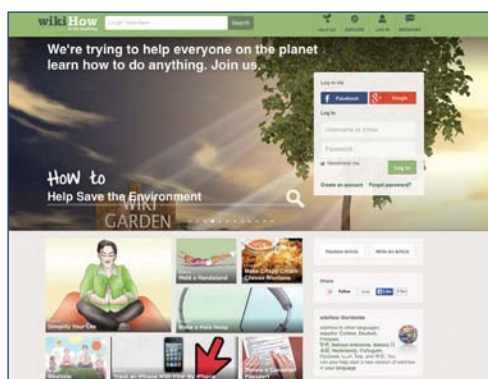
www.somethingtodowithyourhands.com

Something to do with your hands is an interesting and down-to-earth jewellery making blog by English designer Claire Lockwood. Often frank about recent escapades, Claire's blog is a refreshingly honest account of the highs and lows of making jewellery and managing a small business. Her designs are rich, often airing on tribal, and most of the beads used are made by Claire herself. Visit her site and you'll feel right at home, no frills, no gimmicks, just Claire and her jewellery.

WIKIHOW

www.wikihow.com

This website is the home of just about every 'how to' you can think of. With tips, techniques and step-by-step projects from a range of different authors, on what seems like every topic imaginable, this is your one-stop site for learning how to do more or less anything. Use the search bar at the top of the page to type in the term 'jewellery' and a host of different articles come up. From three ways to make jewellery, how to sell unique beaded jewellery and how to make a jewellery holder to how to choose the right jewellery for your skin tone and how to care for your jewellery, whatever you're wanting to learn, there will be something for you.



HUB PAGES

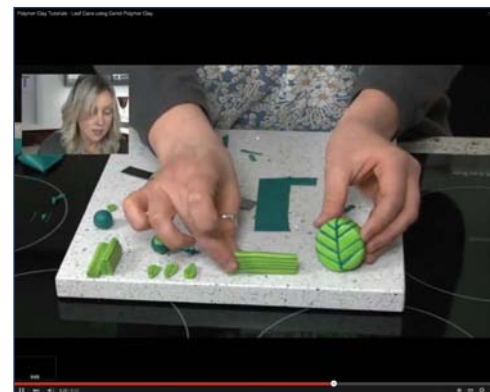
www.hubpages.com

Hub Pages is an online community for budding bloggers and writers to test out their skills by sharing their expertise in a particular field via uploaded articles (otherwise known as 'hubs'). It's free to sign up to and could potentially earn you a few pennies depending on adverts that are linked to your articles based on content and 'hits'. It's a great place if you're looking to share your ideas on jewellery making, and comes with the added bonus of a supportive community ready to give you feedback and pointers on how to improve your writing skills. If you're just visiting, Hub Pages is an interesting site to find something different on – discover a new writer or browse the subject matters for advice on specific topics.

CLAYGROUNDUK

www.youtube.com/claygrounduk

ClaygroundUK vlogs show you how to use polymer clay in a fun and simplified way. With step-by-step video tutorials, the Clayground channel is a nice place to get started if you've never used polymer clay before. Currently there are only a few videos on this channel, but they're fun and informative and show the viewer how to make clay canes in different designs, and we're really hoping more tutorials will be uploaded soon.



To feature your website or blog email katie.holloway@thegmcgroup.com

TEXTURAL ACCENT

Combine silver and colourful acrylic sheet to make this statement pendant. By Julia Rai

Julia is co-director of the Cornwall School of Art, Craft and Jewellery. She teaches a variety of classes including the only fully accredited qualifications to include metal clay in the syllabus.

This pendant uses transparent acrylic sheet riveted between a solid silver back panel and a front frame element. The back piece is heavily textured, creating an interesting magnified effect through the coloured acrylic. This technique allows you to add impact to a piece and offers multiple options for themed jewellery using colour and texture.

MATERIALS

- ▶ 15g silver metal clay
- ▶ Silver clay paste
- ▶ 1mm–2mm thick transparent acrylic sheet
- ▶ Fine silver embeddable eyelet
- ▶ 5cm x 1mm fine silver wire
- ▶ Straight blade/craft knife
- ▶ Cutters
- ▶ 1mm drill bit
- ▶ Chain and jumpring
- ▶ Teflon sheet
- ▶ Texture
- ▶ Jeweller's saw
- ▶ 2/0 saw blade
- ▶ Bench block
- ▶ Rawhide or nylon mallet
- ▶ Riveting hammer
- ▶ Emery board and small files
- ▶ Polishing tools



STEP 5

Measure the top of the base to ensure the placement of the eyelet is exactly in the middle so it hangs straight. Mark this with a pencil and stick the embeddable eyelet to the back of the base with thick paste. Make sure the eyelet is down well enough so the stalk part is not hanging over the edge. Using the paste, texture all over the back to blend it in.

Designer tips

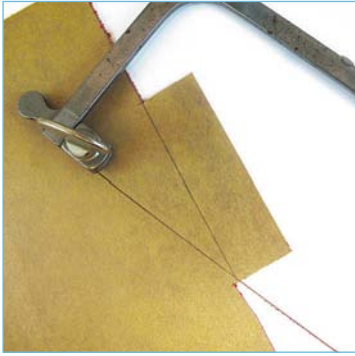
- ▶ 1.5mm acrylic sheet is difficult to get in the UK but the Faux Bone site in the USA sells it in 1/16th inch thick pieces, which are great for lightweight jewellery.
- ▶ Rivet one hole at a time, only drilling that hole, fixing the wire and hammering to secure the rivet. The layers move slightly while you are riveting, so if you drill them all first you risk only one or two actually working.
- ▶ If you use thicker acrylic sheet, which is more easily obtainable in the UK, take note of the weight it adds, especially if you are making earrings.

RESOURCES

Silver clay, embeddable eyelets: www.metalclay.co.uk
Acrylic sheet: www.fauxbone.com

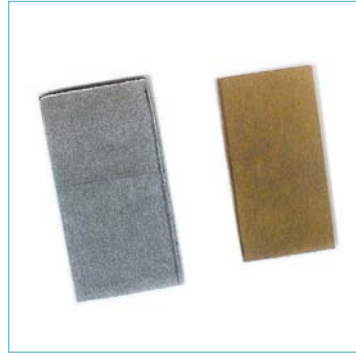
CONTACT

www.juliarai.co.uk
www.csacj.co.uk
julia@csacj.co.uk



STEP 1

Acrylic sheet normally comes with peel-off paper or plastic to protect the surface. Decide the size of your finished pendant, measure and mark the protective surface using a pen. Cut the acrylic with a jeweller's saw just like cutting metal, carefully following the lines. If the edges are not straight, you can use a file to correct them, followed by sandpaper to remove any saw marks.



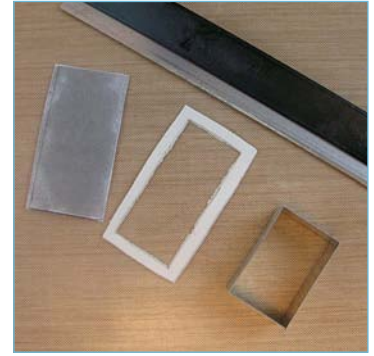
STEP 2

You need to account for the shrinkage of metal clay, so photocopy your cut-out acrylic piece using the enlarge function on your copier. Normally adding 15% to the size is sufficient to account for the shrinkage of silver clay when it is fired hot and long in a kiln. If you are firing by torch, you may need to account for less shrinkage. Cut out the enlarged template accurately.



STEP 3

Roll out the clay five cards thick onto a sheet of Teflon and texture it with an interesting, well-defined texture. If you use a very deep texture, you may need to roll the clay out even thicker. Oil the photocopied template back and front. Gently place this on the rolled out clay and cut out the shape carefully using a straight blade or craft knife. Put this aside to dry.



STEP 4

Roll out more clay four cards thick onto a sheet of Teflon and texture it or leave it blank. If you leave it blank, you can add a paste texture later. Use your template to cut the same outside shape as the back piece. With a cutter or craft knife remove a central aperture, creating a frame at least 4cm wide. Carefully put this to dry without warping the shape.



STEP 6

When the back is dry, refine the edges using an emery board. Add a texture to the frame if you did not do this before and dry. Carefully refine the outside and inside edges of the frame piece as this is fragile. Check how the two pieces fit together, ensuring they are equal in size and make refinements as needed. Fire flat on a kiln shelf at 900°C for two hours.



STEP 7

These pieces must be perfectly flat to rivet successfully, so put the back and the frame together and check if they meet all the way around. If there is any warping, use a steel bench block and a nylon or rawhide mallet to gently tap the pieces flat. You can also correct bowing in the frame shape if necessary. Polish the textured side of the back piece and patinate if desired.



STEP 8

Mark the positions of all four rivets on the front of the frame with a felt-tip pen. Using a hand drill, make a dent in one of the rivet marks only. Sandwich the elements together and make a hole through all three layers with a 1mm drill bit using a bench drill. Cut the silver wire into four pieces and melt a small ball onto the end of each.



STEP 9

Feed a piece of wire through the hole in all three layers and holding the ball firmly against the panel, cut off the wire at the back, 1mm from the surface. File the end of the wire flat, place the ball down against the bench block and hammer the end of the wire flat. Repeat this with the other rivets. Polish the piece taking care not to scratch the acrylic.

Extra Projects Make earrings and a brooch

EARRINGS

Make a pair of matching earrings using the same technique. Rivet two corners and drill through one corner to attach the earwire or a slim hoop.

BROOCH

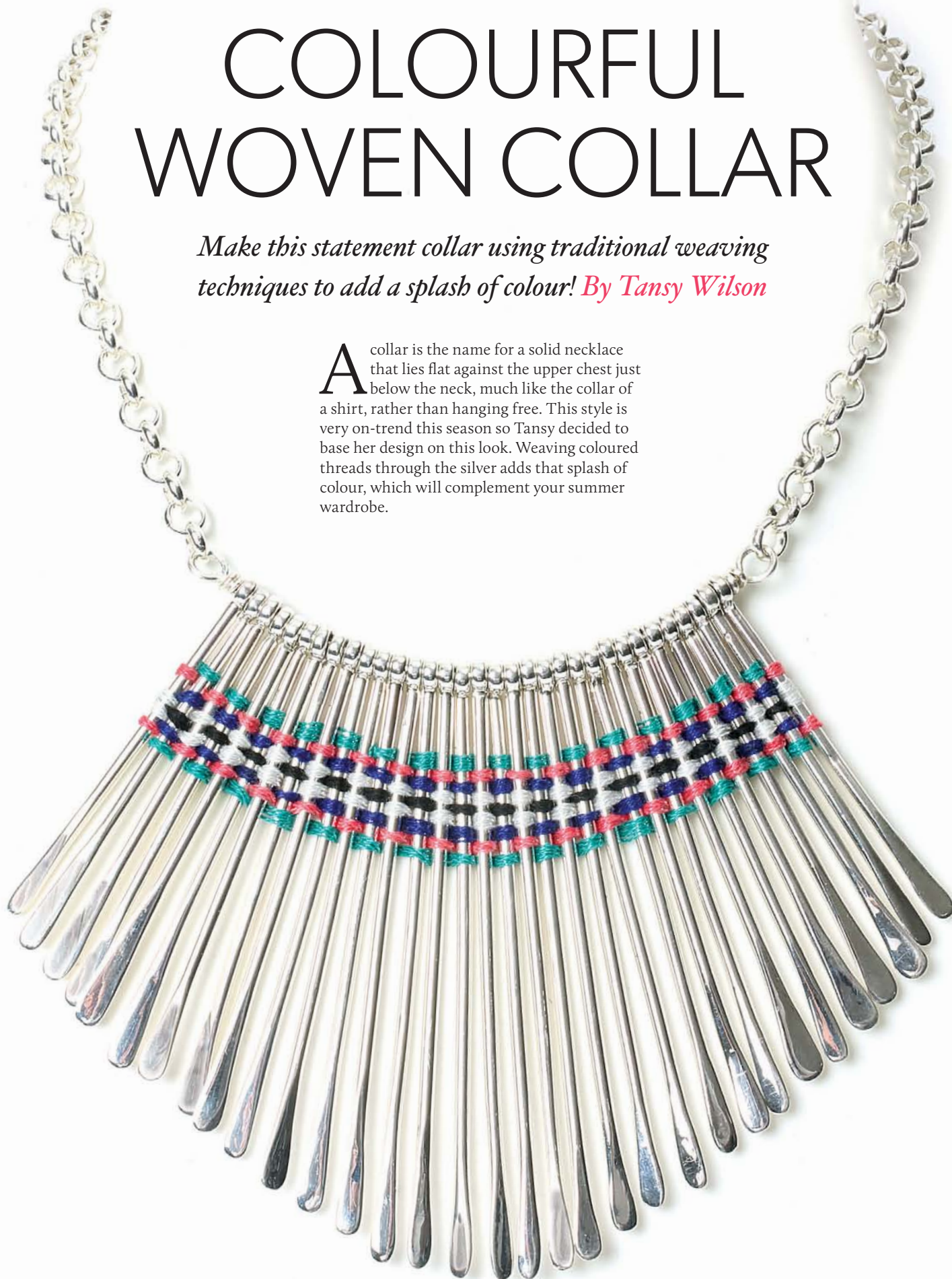
A pin brooch can also be made with this process, just solder a pin onto the back of the base piece before riveting.



COLOURFUL WOVEN COLLAR

Make this statement collar using traditional weaving techniques to add a splash of colour! By Tansy Wilson

A collar is the name for a solid necklace that lies flat against the upper chest just below the neck, much like the collar of a shirt, rather than hanging free. This style is very on-trend this season so Tansy decided to base her design on this look. Weaving coloured threads through the silver adds that splash of colour, which will complement your summer wardrobe.





STEP 1

Keeping the wire on the roll, hammer one end flat, shaping it into a gentle teardrop shape using the flat end of a hammer against a steel plate or anvil.



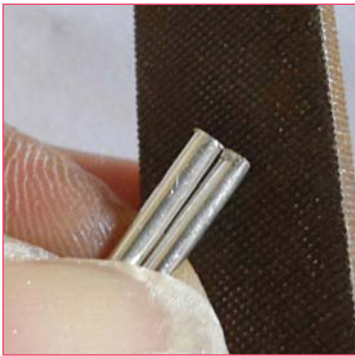
STEP 2

File any hammer marks out so you obtain a smooth surface. You can also file the teardrop shape to make it perfect if you hammered it slightly asymmetrical. Cut the wire so it is 45mm in length. Repeat Steps 1 and 2 so you make another 45mm teardrop rod.



STEP 3

Keep repeating Steps 1 and 2 so you make pairs of rods, but increase the length of each pair by approx. 3mm each time. Place them on a piece of paper so you can see the necklace take shape. I made 33 rods from my 2m length of wire, with the longest central rods being 75mm.



STEP 4

Take each pair and, holding them together, file the tops of the wire so you firstly make them exactly the same length and secondly obtain a really flat end to the wire.



STEP 5

Place as many rods as you like into your soldering gauze so they stand upright. Don't have them too close together. Add some flux to the flat-filed top and a tiny square (paillon) of easy solder. Heat until the solder melts and floods the very end. Do this for all your rods.



STEP 6

Place one rod onto your soldering block on top of a thin piece of metal so it is slightly elevated at the flooded solder end. Hold your spacer bead in your reverse tweezers and place them so they are exactly in line with your rod and just touching it. Heat the rod again moving the heat towards the bead so the two join. Pickle and rinse.

MATERIALS

- 200mm length of 2mm (12 gauge) Sterling silver wire – HSA 200
- 33 x 4mm Sterling silver beads – NVQ D21X
- 15cm of 1mm (18 gauge) Sterling silver wire – HSA 100
- Approx. 35cm length of silver chain
- Silver toggle clasp
- Embroidery threads

RESOURCES

Sterling silver round wire and beads:

www.cooksongold.com
Embroidery threads are available from all good haberdasheries. Chain and toggle clasp can be sourced from suppliers listed throughout this magazine.

Designer tip

- Setting up your reverse tweezers that are holding the bead and positioning the rod to be soldered are the key to successful soldering in this project. It's really worth investing in a tool called the Third Hand to hold it all securely in place; this will make soldering much easier and less stressful.



Fashion inspiration

Maxi dress, £95,
www.peopletree.co.uk



STEP 7

Repeat Step 6 so you join a bead to every rod and leave them in the safety pickle to completely remove any fire stain. Rinse and polish each one to a high shine. You can then use silver cleaner and a cloth to remove any polish residue.



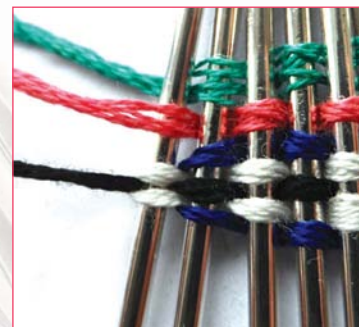
STEP 8

Arrange all your rods so they make a perfect graduated shape. Cut 15cm of 1mm silver wire and make a wrapped eyeloop at one end. Thread all your rods onto the wire and make another wrapped eyeloop at the other end, trapping them all on.



STEP 9

Take some embroidery threads in different colours and simply weave the colour you want at the top first through the silver rods. Over the first rod and under the next and keep repeating until you get to the other end. Cut the thread so you have approx. 10cm excess left.



STEP 10

Repeat Step 9, weaving different colours of your choice, teasing them up the rods so they nestle tightly together near to the top. For my central threads I didn't cut them at 10cm but simply returned back through the rods, leaving the 10cm at the other end.



STEP 11

When you have finished weaving, thread your top 10cm excess of thread through the eye of a needle. Turn your piece over and sew the excess length back through the weave a few times. Cut away any excess and add a drop of superglue to secure it in place. Repeat this step for all the excess threads.



STEP 12

Add a length of chain to either end of the wrapped eyeloops you made in Step 8 and then add a toggle clasp at the desired length. Remember this necklace is most suited to approximately 40cm.



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CLUB TROPICANA

Get ready for summer nights with tropical-themed accessories.

By Katie Holloway



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PASSIFLORA WASH BAG
£37.50, www.amara.com

BEADED STATEMENT

*Stand out from the holiday crowd with
a bold statement necklace.*

By Juliet Browse



MATERIALS

- 3 x 50cm lengths Beadalon wire
- 76 x eye pins
- 4 x crimp beads
- 2 x 7cm lengths of chain
- 2 x jumprings
- Toggle clasp
- 38 x 6mm Firepolish in Montana
- 41 x 6mm Firepolish in Light Topaz
- 38 x 6mm Firepolish in Vintage Champagne
- 10g 8/0 seed beads in Galvanised Pewter
- Round nose pliers
- Chain nose pliers
- Side cutters
- Mini bead stoppers

RESOURCES

All materials: www.spoiltrottenbeads.co.uk



STEP 1

Take a Montana firepolish bead and thread it onto an eye pin, snip off the end of the eye pin so that you have only 1cm above the bead. Now take your round nose pliers and create a loop on the top of the eye pin to mirror the loop on the bottom of the eye pin. Repeat this step with all 38 of the Montana firepolish beads, taking care to make sure that all the eye pins are the same height and that the loops are all closed securely (you will need to check the ready made loops on the eye pins to ensure that they are closed tightly – if necessary close the loops with your chain nose pliers). Repeat with the vintage champagne coloured firepolish.



STEP 2

You are now ready to start assembling your necklace. Take all three strands of Beadalon wire and, being careful not to kink the wire, secure the ends in a mini bead stopper (if you do not have a mini bead stopper then use a secure clothes peg). Take one of the strands of wire (we'll call this strand 1) and thread on a Montana bead/eye pin – thread the wire through the eye pin and then thread on three of your seed beads followed by another Montana bead/eye pin – repeat until you have threaded on all your Montana beads.



STEP 3

Now take another of your strands of Beadalon wire (we'll call this strand 2) and thread on a light topaz firepolish bead followed by the other loop on the first Montana bead/eye pin that you added to strand 1, then pick up a champagne bead/eye pin and thread it on. Repeat until you have added 39 of the light topaz beads and all 38 of the champagne bead/eye pins.



STEP 4

Now take the remaining strand of Beadalon wire (we'll call this strand 3) and take it through the empty loop on the first champagne bead/eye pin on strand 2, pick up three seed beads and go through the empty loop on the second champagne bead/eye pin on strand 2. Repeat until you have gone through all 38 of the champagne bead/eye pins.



STEP 5

Now you are ready to finish off the necklace. Take strand 1 and thread on eight seed beads, on strand 3 thread on eight seed beads. Now take all three strands up through one of the two leftover firepolish beads. Thread a crimp bead onto all three strands and take all three strands through one of the last loops on one of the pieces of chain and then back through the crimp bead.



STEP 6

Pull the strands of wire up so that a neat loop is formed next to the chain and squash the crimp bead flat using your chain nose pliers. Trim any excess cord. Carefully remove the mini bead stopper from the other end of the necklace and repeat Steps 5 and 6. Do make sure that all the beads and wire are laying flat and not twisted before you crimp the final end. Finally, trim the two lengths of chain to the desired length and attach a toggle clasp using two open jumpings.



Extra Projects Make earrings and a bracelet

EARRINGS

String beads onto eye pins and make simple loops at the top and add earwires. Hang chain from the bottom to finish.

BRACELET

Using 6mm firepolished beads string two rows on Beadalon wire. Interspace the beads with eyepins that have two 6mm beads attached. Bring the wires together at the ends and make loops with crimp beads. Add a clasp to finish.





Middlewick Farm

PHOTOGRAPHS: TABATHA JAMES

WIRE WRAPPING RETREAT

2015 saw the launch of Minerva Beads' very first wire wrapping retreat, voted a complete success by the students. By Tabatha James

This year Glastonbury saw the arrival of the UK's first wire wrapping retreat; a residential, luxury event in which obsessed wire wrappers could indulge their favourite hobby. The retreat provided food, accommodation, all materials and tools, and most importantly the tuition. This year the classes were provided by *Making Jewellery's* own James Ferris aka Lonely Soldier Designs and an exclusive opportunity to work with Ivona Posavi Psak aka Imnium, a highly respected designer from Croatia. Ivona is a fantastic teacher; she is an extremely talented self-taught wire worker and silversmith. The retreat was a rare opportunity for fans of wire wrapping to learn from Ivona and to work directly with her in the UK. Many UK wire wrappers will be familiar with James' work in *Making Jewellery* and follow his tutorials – his attention to detail and quality of finish are what makes him a great tutor.

On Saturday, 14 eager wire wrappers arrived at the magnificent Middlewick Farm; a 16th

century farm nestled at the base of the Tor. The workshop took place in the function room on the farm surrounded by the beautiful orchard where chickens roamed, horses grazed and nearby sheep were preparing to lamb. Wine, food and lots of chat about wire, naturally, were the orders of the evening while everyone got settled after their long journeys.

Work started on Sunday and after a hearty breakfast the group was divided in two – half to work with James and half to work with Ivona. The tables were laden with copper wire, tools, drills, rulers, beads, cabochons and more. Each student had a work space, wire and their own set of Tronex pliers to use. James' workshop was a master class in stone wrapping, his design looked at a specific set of techniques that would enable the attendees to set a stone or cabochon in wire, which was a great way to start for those students relatively new to wirework and those looking to develop a new skill. Ivona had created a special design for the retreat, revealing some of

her wirework secrets, and her group were a little nervous about the design, but all started well.

Monday saw the students up and raring to go as soon as breakfast was done; the sun was shining and Middlewick looked dazzling in the spring sunshine. The first completed pieces of work began to emerge from the students and the concentration in the room was almost palpable. In James' workshop students were able to choose from a range of stones and beads so each piece took on a different look and could be finished in many different ways. Ivona's workshop was giving the students some real challenges, plenty of new engineering techniques and construction ideas.

By Tuesday many of the students had finished their initial pendants with either James or Ivona and were ready to either swap or try something new. Ivona and James' infectious passion for wirework quickly rubbed off on the students and with a certain amount of trepidation many were beginning

Wire Retreat students and teachers



to plan some of their first independently designed pendants. The tutors switched from teaching to guiding each student and offering help where needed. The afternoon offered a chance to have a few hours off to take a guided tour to the top of the Glastonbury Tor with Tor and his dog Sage. Some students left well wrapped up for a windy walk, but for others even the lure of stories of the myths and magic of Glastonbury wasn't enough to drag them away from their workbench.

Kept going by the amazing food and cakes provided by the chef Keren, the students cracked on through Wednesday, working well into the night polishing and finishing their pieces. Thursday was the last day of work and all the students by this time were working on their own pieces under the guidance of both James and Ivona. Many had taken the skills they had learnt in the previous few days and had gone 'off piste' as it became known. Their newfound flare for design and confidence in engineering their ideas was a joy to see and the range and quality of work was amazing.

The week ended on a high with a spectacular and delicious curry feast. Everyone felt they were

leaving with a newfound confidence and a huge amount of new skills, but most importantly a new group of wire friends and people to share ideas and get help from. Friday was leaving day and after a hearty fry up the students left their cottages and made their way home.

The retreat returns in April 2016 and Ivona and James are back sharing their intimate

knowledge of wire, no skill or technique is off limits! Next year's retreat has been extended as we have invited a very special guest to join us... Nicole Hanna will be making her first trip to the UK to teach some of her amazing skills at the retreat – ten days, three tutors, infinite wire possibilities!

www.minervabeadsglastonbury.co.uk



Students work

GOLDEN GLOW

Make a simple statement dome in gorgeous golds to complement sun-kissed skin.

By Sian Hamilton

For this holiday issue I thought I would go for a really simple shape that would be great on holiday when you get that lovely first glow of a tan coming along. I've made it with a hollow back so that only the edge rests against the skin, as I find sometime jewellery sticks to me when I've applied aftersun lotion!

MATERIALS

- Small pack of gold and pearl clays
- 5g pack of black clay
- 10mm rubber 'O' ring
- 1m x 2mm natural leather cord
- 2 x neck ends
- Clasp with jumpring
- 45mm circle cutter
- Tissue blade
- Pasta machine
- Square of baking paper
- Teflon sheet
- Light bulb to bake on
- Pin vise and 1.5mm drill bit
- Superglue
- Wet and dry paper in 400, 600 and 1200 grit
- Old piece of denim

RESOURCES

All materials widely available from advertisers listed throughout this magazine. Rubber O rings can be found on eBay.



STEP 1

To make the stripy cane you need four different colours. I used gold and pearl clays as my starting points, condition about 20g of each gold and pearl, and about 5g of black. To condition, either roll the clay with a roller and fold the sheet in half as it gets thinner until the clay is soft or run through a pasta machine about 20 times, folding in half with each roll.



STEP 2

Now combine equal amounts of gold and pearl (about 5g, or 2cm cube) to create the light gold sheet. Add a little black to some gold and mix, keep an eye on the colour and stop the black when you like the colour. Then roll out a sheet of each colour at setting No. 3 (1.5mm).



STEP 3

When you have all four sheets, cut them into strips about 2cm wide and as long as you can. Stack the sheets in whatever order you fancy; you need two strips in each colour (keep any spare sheet for the next step). I mixed mine up a bit (when stacking) but you can stick to light to dark or make it random. When all the strips are stacked, cut the ends off level and slice off strips about 1mm thick. Join four together side-by-side.

STEP 4

To make a background sheet use whatever colour you have the most of, for me it was the light gold. This sheet needs to be rolled at setting No. 2 (about 2mm). Cut the joined stripy sheet at an angle with a tissue blade and lay on the backing sheet. Now cut a strip of gold about 5mm wide and lay along the edge of the stripy sheet. Lay a sheet of pearl alongside the gold.

Designer tips

- ▶ Baking paper is great for polymer clay work as it works like Teflon sheet and doesn't stick to the clay.
- ▶ Be careful to make sure your clay surface is as smooth as possible before baking to reduce sanding time.

Fashion Inspiration

Broderie Anglais
dress, £99,
www.east.co.uk



PHOTOGRAPHS: LAUREL GUIFOYLE, SIAN HAMILTON



STEP 5

Take a piece of baking paper and lay over the polymer sheet. Rub lightly over the whole piece to help push the sheets together and remove any gaps between the different sections. This is a really good way of making sure the whole sheet is flat – a technique that was shown to me by Cara Jane Hayman. Peel back the paper to check how the sheet looks.



STEP 6

When you are happy you cannot see any space between the different sections, remove the baking paper and lay over a piece of cling film. Cut out a circle with a 45mm round cutter, checking carefully where you place the cutter to get the best from your pattern. You can make the pendant smaller if you wish. By cutting through the cling film you'll round the edge, which means less sanding later.



STEP 7

Place the disc over a light bulb and bake using the manufacturer's instructions (you can bake the bulb!). When the dome is baked, you may find it's stuck a little to the bulb, just get a fingernail under the edge and press. Sand the front with a very fine grit paper (start with 400 and work up to 1200). Then rub firmly with an old piece of denim to create a subtle shine.



STEP 8

Drill four holes in the back for the loops. Mark the two top holes with a marker pen (I did this by eye but you can measure if you wish). Drill with a 1.5mm drill bit and a pin vise, then drill another hole about 2mm below the top holes. Cut the O ring in half and glue into the holes with superglue.



STEP 9

String the pendant on a 2mm natural matt leather cord and cut at a length you like. Add neck ends and a clasp to finish the necklace. I like the neck ends that you squeeze in the middle to hold the cord as they look clean but you can use any type you like. Attach the clasp with a jumpring.

Extra Projects Make a bracelet and earrings

BRACELET

Cut a 3mm thick slice of the stripy cane about 60mm long. When baked, drill a 1.5mm hole on each end, running parallel with the ends. Thread 1.2mm wire through one end and bend around to the back of the piece. In the centre bend the wire away from the polymer bar at a right angle and wrap one end around the other. Cut that end off and push the cut end into the coil. Now place the polymer bar on your wrist and bring the wire around, cut the wire off about 5cm beyond the bar. Mark where the wire passes the bar and bend the wire back on itself there, twist the short end around the other wire and cut off excess. Bend this doubled wire end into a tight hook shape with the hook facing outwards. Pass a piece of wire through the hole in the bar by the hook and make a loose loop. Make sure the hook can pass inside the loop before wrapping the wire around itself to secure.

EARRINGS

Using scraps of stripy cane cut two matching diamond shapes using a tissue blade. Bake, sand and buff. Glue flat pad earring backs on using superglue.



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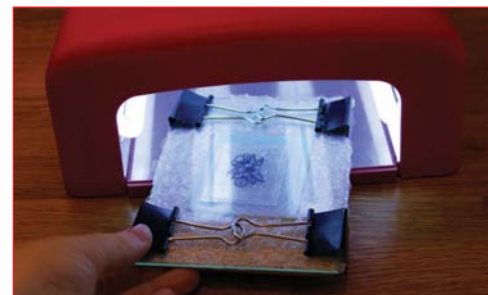
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How to create bespoke 3D texture mats and stamps.

By Nicola Beer

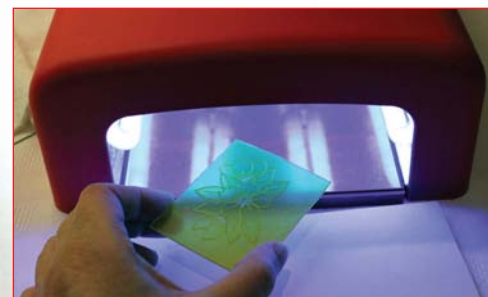
PHOTOPOLYMER PLATES

Photopolymer plates (PPP) are used to create texture mats or stamps from a simple black and white image. PPP was originally used in the flexographic printing industry but it has many applications for artwork in both metal and polymer clay. The plates consist of a light reactive polymer that is etched by exposure to UV light, allowing translation of a 2D image into a 3D texture.



STEP 4 EXPOSING THE PLATE

Switch on the UV light and allow the bulbs to heat for a minute or so. The UV light will harden the exposed areas of the PPP, leaving the covered sections soft. Any material under the black sections of the negative will remain soft and can be washed away later. Place the exposure plate under the UV light and time the exposure. Most plates come with recommended exposure times.



STEP 7 HARDENING THE PLATE

Once the PPP is dry, it needs to be fully hardened in order to be used as a texture mat or stamp. Pop the bare plate back under your light and time an exposure for two minutes; this will ensure that all areas of the PPP are solid and that the design is set into the plate. Once the time is up, remove the plate and it is ready for use.

MATERIALS

- Photopolymer plate
- UV light
- Piece of cardboard
- Piece of bubble wrap
- Piece of clear, untreated glass
- 4 x bulldog clips
- Printable acetate
- Soft nail brush
- Lint-free cloth
- Black and white image
- Printer

CONTACT

www.facebook.com/RubycurlsJewelleryDesigns
www.etsy.com/shop/Rubycurls



STEP 1 CREATING A KIT

Some retailers sell kits in their entirety; however, it can be cheaper to make your own. You will need a UV light source (such as a gel nails lamp), printable acetate, a soft nail brush, a lint-free cloth, a photopolymer plate and an exposure frame (consisting of a piece of card, a sheet of bubble wrap, a glass top plate and four bulldog clips).



STEP 2 PRINTING A NEGATIVE

In simple terms, the black areas of the image will become the recessed sections of the plate and the raised sections on your clay. Choose an image and set your printer to the appropriate option for printing on glossy paper. The black sections will need to be completely opaque to ensure all light is blocked. I always print the image twice on the acetate and overlay them to create a dense image.



STEP 3 PREPARE THE EXPOSURE PLATE

PPP is reactive to all light, even household and sunlight, so keep the plate covered until you are ready to expose it, as it will start to harden. Cut out an appropriately sized piece of PPP. Make a sandwich of the cardboard backing, bubble wrap, PPP (ensure the correct side faces up) and printed negative, in that order. Finally, add the glass top plate and clip it together with four bulldog clips. The exposure plate is now ready.



STEP 5 REVEALING THE TEXTURE

Fill a bowl with tepid water. To reveal the design, use a soft nail brush and scrub the surface of the PPP. It will start to foam gently and this indicates that the material is being removed. Depending on how deep the PPP is and how much of it was covered, it may take a few minutes to completely remove all of the unexposed material.



STEP 6 DRYING THE PPP

PPP can be slightly tacky at this stage. The design exposure has been completed but the entire plate is not completely hardened at this stage. It is important that the PPP is bone-dry for the next stage, so gently pat it with a lint-free cloth, leave it to air-dry fully or use a very cool hairdryer to dry it completely.

Designer tips

- ▶ Use a cheap, small photo frame as your exposure frame. Simply take it apart and cut a piece of bubble wrap to size to use in-between the cardboard bottom and glass top.
- ▶ A plate can be made from any black and white image but if you are selling your work you should ensure that you use either an original drawn image or a printed image from a copyright-free source. The black must be opaque and dense, grey tones will not work.
- ▶ It can be useful to test initial exposure times by using a test strip. These can be found online and printed. They consist of a series of characters that are exposed in 30 second increments and will help you achieve the best possible result.



STEP 8 TYPES OF PPP

PPP is available as either a metal-backed plate or a plastic-backed plate. The photopolymer layer is identical but their qualities do differ. Plastic-backed plates are easier to cut to size but the plastic can cause the plate to curl at the edges. Metal-backed plates are more difficult to cut and require metal shears or a saw but they give a very crisp image.



STEP 9 USING THE PPP

Your finished PPP can be used in the same way as any texture mat or stamp. It is important to properly lubricate the plate before rolling any clay onto it. The plate should provide a crisp texture on your clay, as shown. Completed texture mats benefit from being stored in darkness, with a slight coating of lubrication, which will ensure that they last a long time.

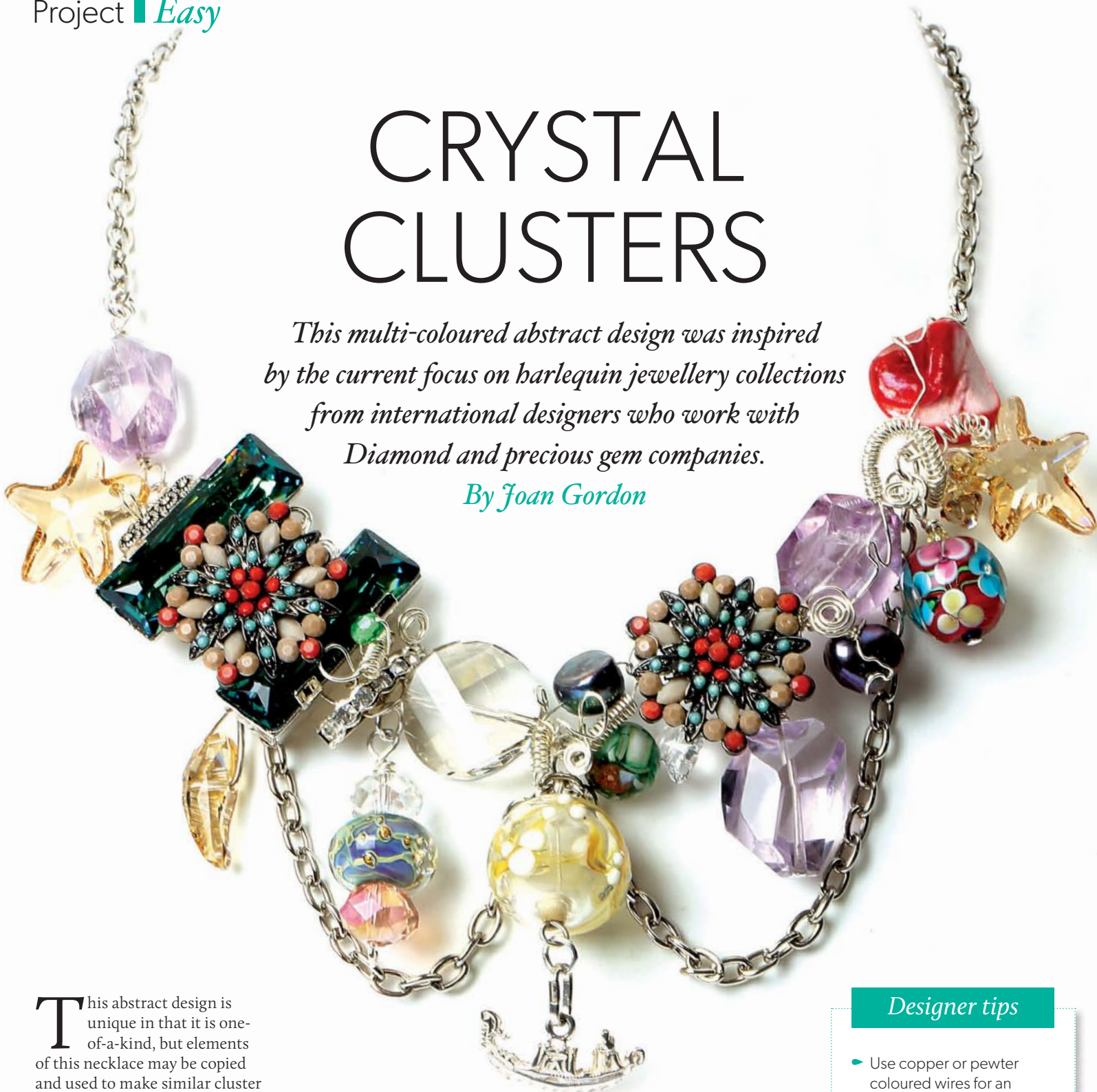


PHOTOGRAPHS: LAUREL GUILFOYLE, NICOLA

CRYSTAL CLUSTERS

This multi-coloured abstract design was inspired by the current focus on harlequin jewellery collections from international designers who work with Diamond and precious gem companies.

By Joan Gordon



This abstract design is unique in that it is one-of-a-kind, but elements of this necklace may be copied and used to make similar cluster jewellery. The key to making a pleasing abstract design is through experimentation. Here Joan used semiprecious stones, lampwork beads, crystals, fine silver wire and Sterling silver charms to make a moderately expensive piece. Cluster jewellery is a great way of using up odd beads and buttons that are leftover from previous makes. Work with colours that clash for a real eye dazzler or use tones that complement each other. The choice is yours – the fun is in the creating.

MATERIALS

- 2m x 0.5mm (24 gauge) fine silver or nickel-free plated wire
- A length of chain and clasp to complete the necklace
- Short lengths of fine link chain to form draped loops
- Collection of headpins
- Large 2cm faceted gemstones
- Antique buttons
- Silver charms
- Assortment of Swarovski crystals
- 8mm round beads
- Coloured fresh water pearls
- 2 x large Swarovski double hole claw set crystals
- Spacer links, silver and gem set
- 20 x 4mm silver jumprings
- Side cutters, flat nose, round nose and snipe nose pliers
- 4mm circumference metal mandrel

RESOURCES

All materials and tools are the designer's own. Similar items may be purchased from advertisers in this magazine.

Designer tips

- Use copper or pewter coloured wires for an alternative look.
- Make a cluster necklace from various sized and coloured pearls for a more romantic look.
- Cluster buttons and add small ribbon bows to the wire for a vintage look.

CONTACT

creativelifemagazine@gmail.com



STEP 1

Lay out on a white work mat a collection of beads, crystals, buttons, spacers and gemstones. Draw a basic design or cluster the pieces together until you have a design you are happy with. Start with a large gemstone that has been fitted with an eyepin. This will be on the end of the necklace that will be linked to chain or ribbon with a jumpring to finish the piece.



STEP 2

Thread wire through some of the beads and form wrapped loops at each end. For elements that you wish to dangle, use eyepins and form wrapped loops at the top of the charm or bead. Using 30cm lengths of wire, link each element to the wire. Pass them through the back of a button and then firmly twist to hold in place. Separate the wire, linking one through a small bead and wrap the second into a coil on the wire mandrel (see Step 6). Use the two strands as one to link a small crystal drop and multi-faceted round crystal, then separate again to pass through two holes on a spacer and large rectangular bead.



STEP 3

Use Two rectangular Swarovski crystals set in a claw setting to link either side of a double holed bracelet charm. Thread the separated strands of wire through the upper and lower holes of the motif and through the second crystal setting. Here you can see how the wire has been worked through the double holes of each element and how the crystal drop is linked to the back with a jumpring.



STEP 4

To form a cluster, an amethyst crystal, floral glass bead, Swarovski crystal starfish and a pearl have been linked together with eyepins and small jumprings. It is important to use small jumprings so that the clusters stay close together. Make a coil in the centre of the cluster by threading a 75mm length of wire through a jumpring and wind either side of the ring onto a metal mandrel (see Step 6). Leave a little wire free at each end to intertwine the coil into the cluster and to further decorate the gemstones.



PHOTOGRAPHS: LAUREL GUILFOYLE, JOAN GORDON

STEP 5

Cut short lengths of chain to approx. 100mm in length and link these to the back of the rectangular crystals and to the jumpring sitting below the triangular small crystal. It may help to pin your cluster of beads and charms to a fabric dummy so you can see how the chains will hang when worn. Thread eye pins through lampwork beads and decorate them further with crystal beads or silver charms linked to the eye pin with a small jumpring.



STEP 6

To link coils and to manipulate them into shape wind lengths of wire around a metal mandrel with a circumference of 3mm–4mm to make long coils. Keep a firm tension on the wire as you wrap it. Slide the coil from the mandrel then thread a 15cm length of wire and thread it through the coil. Bend the threaded wire to manipulate the coil into the desired shape and link both free ends of the wire to links attached to each bead. To finish, add jumprings to the beads at each end of the necklace and attach a chain cut to your desired length linked to a clasp.

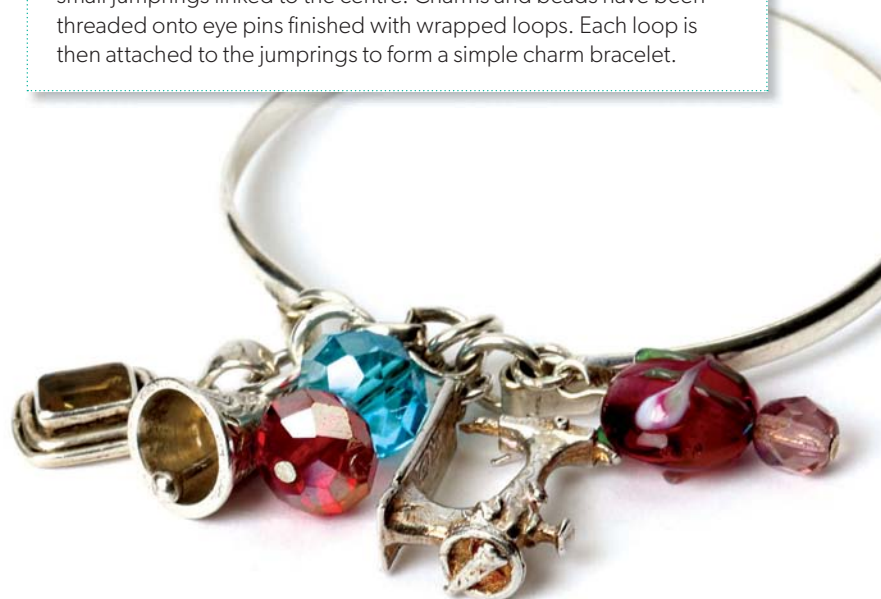
Extra Projects Make a phone charm and bracelet

PHONE CHARM

Thread a few beads onto a headpin. Form a wrapped loop at the top of the pin. Link the beaded drop to the base of a purchased phone charm using small a jumpring.

CHARM BRACELET

Make a matching bracelet by cold linking jumprings and charms to a purchased formed silver bracelet. This bracelet has several small jumprings linked to the centre. Charms and beads have been threaded onto eye pins finished with wrapped loops. Each loop is then attached to the jumprings to form a simple charm bracelet.

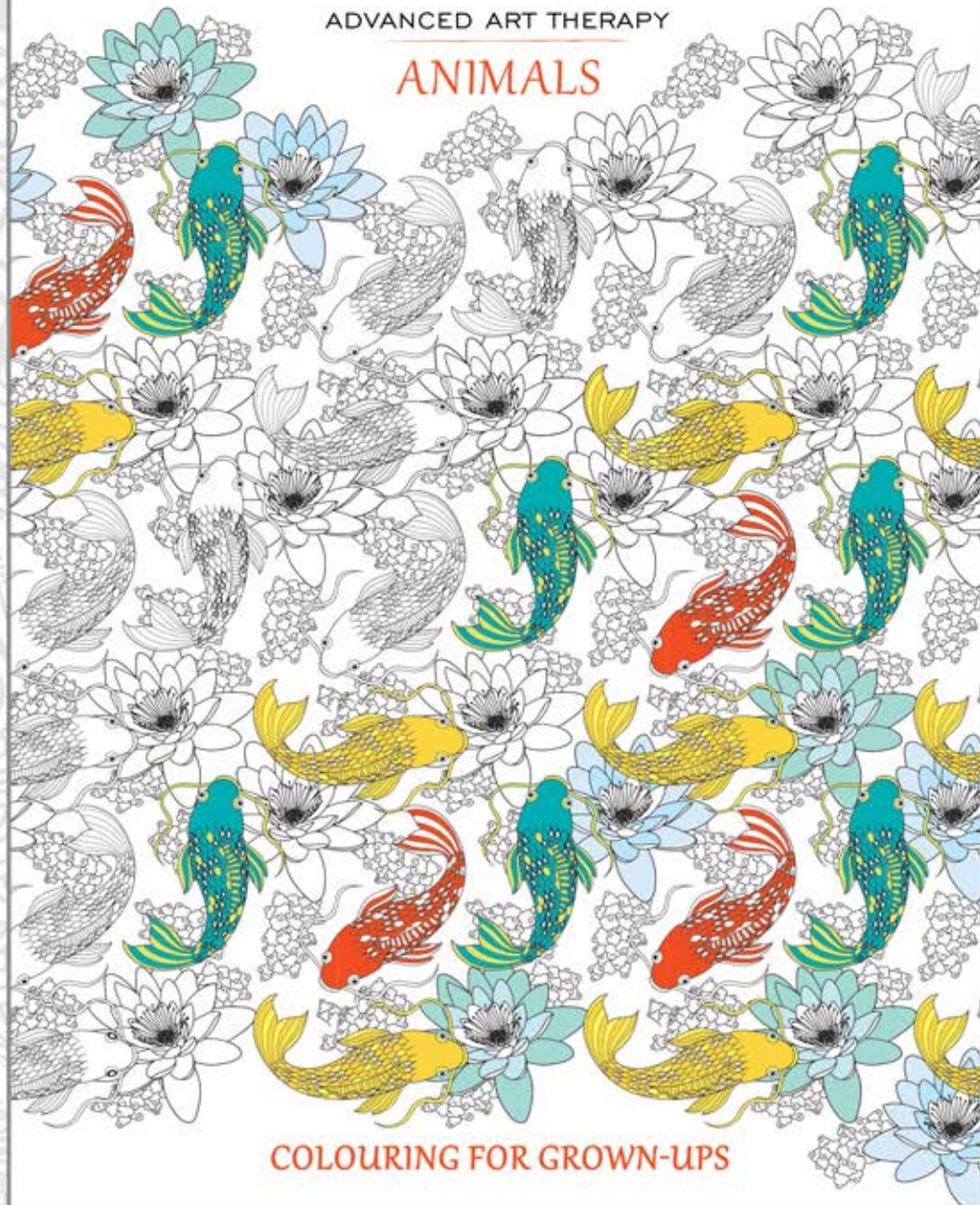


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What inspires Amy Hall

Amy Hall discusses how the patterns she sees all around her inspire her range of illustrated jewellery. By Kira Withers-Jones

WHAT INSPIRES ME

Inspiration can be found almost anywhere for me; the colour of peeling paint on a derelict building can lead to the introduction of new tones and shades within my collections, or the shape of leaves in the street may spark an idea for a new necklace. I also enjoy natural patterns or 'accidental' patterns such as the brickwork in walls and more recently the shape of honeycomb found in hives. The tessellation and hexagonal shapes are the inspiration behind my new Apis necklaces and rings.

I have most of my best ideas subconsciously and when least expected, either in a daydream, whilst eating dinner or on the brink of falling asleep. I carry notebooks with me everywhere to scribble ideas down, but sometimes I'm caught out and ideas are lost forever.

MY STYLE

I started making jewellery whilst working with community art classes at Leeds College of Art. We held a jewellery making workshop back in 2011 and I've been creating jewellery ever since. In my early days I experimented a lot with different materials including resin, polymer clay, glass beads, paper and shrink plastic. I started out making pieces for family and friends before taking the plunge to sell my work online, at fairs and in stores.

MY DESIGNS

I use wood in most of my designs and so in the initial stages I draw detailed images of the designs, usually to scale and including dimensions. The wooden aspects of the designs are then laser cut and either hand painted, mounted with my hand drawn illustrations or usually both. At this point all the finishing touches are added, the products are sealed and any findings are added to complete each piece. I try to keep my illustrations simple to make each item feel modern and contemporary, whilst the wood adds a rustic charm.

The other technique I use is paper bead rolling.

I use recycled paper to create different shaped beads and either leave them natural or paint them. I sometimes paint the paper prior to rolling, depending on the finish I would like to achieve. Once dry, I varnish each bead and assemble them on necklaces and earrings as desired. I find that using different shaped beads together creates interesting and striking pieces and complementing pieces with simple and contemporary wooden or glass beads adds contrast and texture to the items.

CONTACT

folksy.com/shops/RedPaperHouse



SILVER CLAY WEAVE

Make an intricate woven pendant using fine silver clay.

By Emma Gordon



Emma owns and operates Bluebell Design Studio, which offers the largest variety of silver clay classes in Scotland. She has been working professionally with silver clay since 2007 and holds the full PMC certification, Level 1 Art Clay Certification, and is a proud graduate of the MCSJ Silver Clay Diploma. Emma loves working with PMC and loves the versatility of the medium.

This project uses the new fine silver clay, PMC Flex to create a textured woven panel and insert it into an aperture. Before PMC Flex came onto the market, whilst you were able to weave PMC Sheet, it wasn't really very easy to get a good texture transferred onto your piece, which Emma always felt was such a shame. Now with the new PMC Flex, which remains flexible once dry, it's really easy to texture, weave and braid more challenging pieces that might not have been possible with other clays.

MATERIALS

- 15g PMC Flex
- Work mat
- Roller
- Playing cards or slats
- Badger Balm or olive oil
- Cookie cutters or stencils and needle tool
- Rubber block
- Sanding paper and cocktail sticks
- Emery board (fine grit)
- Fine paintbrush and water
- Firing equipment
- Agate burnisher or tumbler

RESOURCES

PMC Flex:

www.bluebelldesignstudio.co.uk

CONTACT

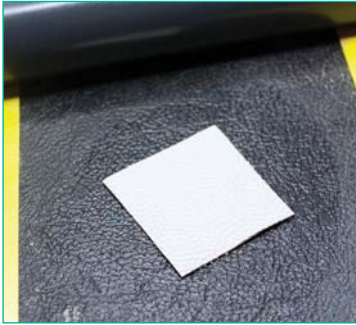
www.originalartisanjewellery.co.uk

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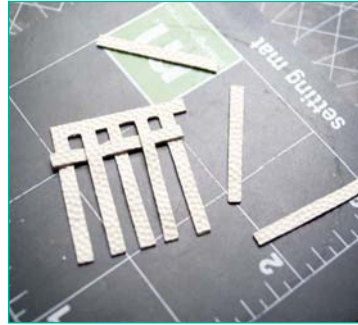
Designer tips

- Working with dried PMC Flex can be a bit disconcerting at first because it is flexible! But if you support your pieces well when finishing and drilling you should find it easier.
- To prepare equal sized balls, roll out a piece of clay to three cards thick and use a straw to cut some circles. Roll them on the heel of your hand with your forefinger firmly. Make sure you have a container standing by to put them in so you don't lose them!
- PMC Flex fires exactly the same way as PMC3 and Art Clay Silver, so it can be kiln fired or hand fired.



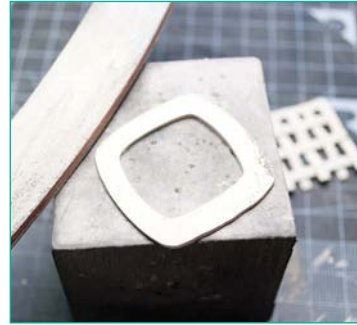
STEP 1

Decide on your aperture shape (I have decided on a square shape for this project). Roll out and cut your shape to a thickness of three playing cards. I didn't texture my aperture for contrast but you can if you want to. Measure the size of the 'window' where your weave will sit. Roll out a second textured sheet to two cards thick. Cut to approximately 5mm larger than your 'window' size.



STEP 2

Leave your items aside to air dry. Once your textured piece has dried, take a ruler and pencil and measure equal strips to the desired width. In my project my strips measured 3mm each. I also left a gap at the top of 3mm. Use a tissue blade to cut along your pencil lines marking out the strips. Use a very sharp knife to separate each alternate strip from the top section. Weave the separated strips.



STEP 3

Apply water to each of the contact points of the weave with a small paintbrush and apply some pressure with your fingers to secure. Use an emery board to sand the edges of your aperture. Because the pieces are flexible when dry, take extra care with this step. I always sand on a rubber block for extra support. Use a cocktail stick wrapped with sandpaper to sand the insides of the weave strips and the aperture.



STEP 4

Turn your aperture over and see how the weave fits in at the back. Trim the weave where required to ensure that it fits without being seen from the front. Take care not to cut off too much as you need some overlap to ensure a good connection. Apply water to both the aperture and the weave with a paintbrush and hold firmly for a few seconds to secure together. Leave to dry.



STEP 5

After you have made your weave, you will most likely have some dried clay left over. Cut a strip long enough to wrap around a straw and that also has enough length to be secured to each side of your pendant. Tidy up the strip with sandpaper or an emery board. Bend the strip around the straw and then secure each end to the pendant with water using a paintbrush. Hold the connection firmly for a few seconds.



STEP 6

Prepare four small clay balls and let them dry. Mark the points where each ball will sit with a pencil. Use a jewellery stone setting bur tool and drill an indent, deep enough to give the ball a 'seat'. Secure each ball with water and press firmly for a few seconds. Fire and polish the piece, then string on beading wire with silver daisy spacers and shell beads.



Extra Projects
Make a pendant and a pair of earrings

PENDANT

The open aspect of the weave means that you can create another look by adding polymer clay behind it, so that the colours show through like the pendant above.

EARRINGS

The weave is strong enough to be a piece on its own, just add earwires with a jumping to make the earrings.



PHOTOGRAPHS: LAUREL GUILFOYLE, EMMA GORDON



FLOTSAM AND JETSAM

As we look forward to hot sunny days and long summer nights bring a bit of the seaside into your jewellery with this colourful textured resin necklace. By Fiona Potter

Fiona is a self-taught mixed media jewellery designer from North Warwickshire. She enjoys experimenting with different materials, often bringing her designs to life with her specialist medium of resin.

As thoughts turn to summer we often think of the beach, of flotsam and jetsam and turquoise seas. Many of us pick up seashells but don't always want to part with the memory they evoke, so make a mould, mix up some resin and create a little magic with this organic piece.

MATERIALS

- CHEMSET® Exclusive Turquoise colour paste (EP 4027)
- CHEMSET® Satin White Pearl resin (ES8541)

- CHEMSET® hardener (ES8204)
- Mixing pots, craft sticks and scales for resin
- Wet and dry sandpaper
- 2-Part silicone moulding putty
- Gleam – Rich Gold
- 0.4mm copper wire
- 0.6mm copper wire
- 0.6mm Turquoise wire
- 0.14mm Turquoise dyed howlite beads
- Coral or Red Quartz chips
- Oliver Twists Turquoise Happy Bags thread pack
- Rose Gold coloured necklace memory wire
- S-Hook clasp
- Featherweight headpins
- Memory wire cutters
- Round nose pliers

RESOURCES

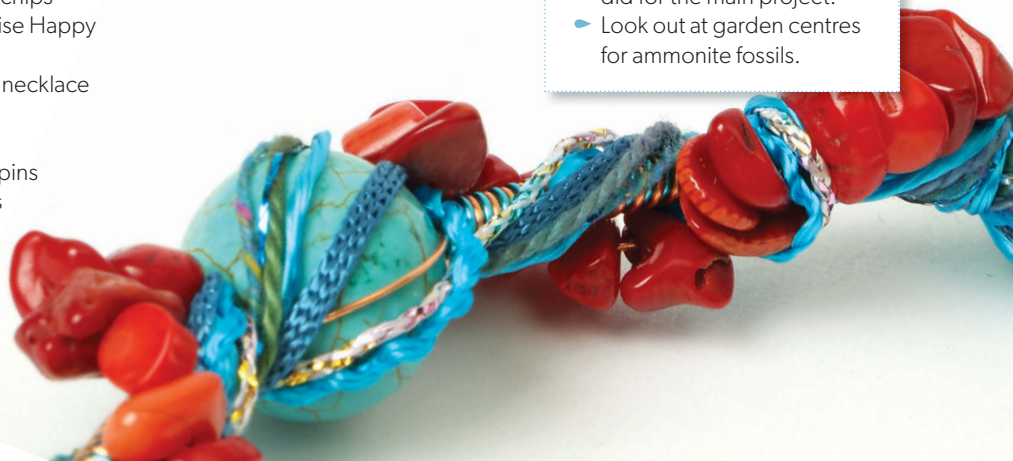
www.fisfusion.uk
www.jewellerymaker.com
www.rainbowsilks.co.uk
www.dunelm-mill.com

CONTACT

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

Designer tips

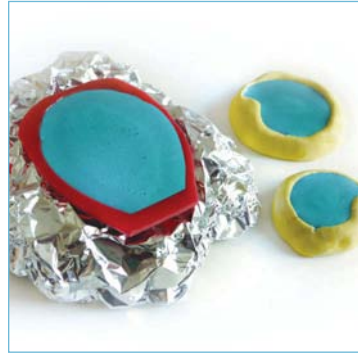
- Use a silicone madeleine mould for the scallop shell setting into kitchen foil to keep it level.
- Look out for two smaller shells to make moulds for earrings and fill with resin while making the shells for the necklace. Add drill holes and Gleam as you did for the main project.
- Look out at garden centres for ammonite fossils.





STEP 1

Select some ammonites or scallop shells of varying sizes. Mix sufficient 2-part silicone moulding putty for one shell. Push the shell into the putty to make a mould, making sure you have a depth of around 3mm–6mm depending on the shell used. Repeat for the remaining shells. Set aside, leaving the shell in place until the putty is fully cured, then gently remove.



STEP 2

Carefully weigh 16g of white satin resin, dip a toothpick into the turquoise colour paste and stir into the resin (use a fresh toothpick if you want to add more colour paste). Add 8g of hardener, mix thoroughly for two minutes then set aside to de-gas. Carefully cast into the moulds. Cover and set aside until cured – about eight hours at room temperature.



STEP 3

Remove the castings from the mould – they will look dull. Remove any sharp edges by moving the back of the casting in a figure-of-eight motion over wet sandpaper. Drill two 0.8mm holes into each shell to feed wire through. Apply Gleam over the shell to bring out texture and detail. Thread a 20cm length of 0.4mm copper wire through the holes of the two smaller shells.



Extra Project
Make a pair of earrings

Make two small cured resin shells, drill a hole in each and add Gleam. Wrap 0.6mm wire over the centre of 15cm length of threads and bind to secure. Thread coral pieces onto lightweight headpins and secure to the centre of the threads. Thread a shell on each and make a loop. Finish with earwires.



STEP 4

Make up four lengths of bi-colour gizmo coils using 0.6mm wire, cutting two 1.5cm and seven 4cm lengths; neaten the ends. Cut 1.5cm coils of memory wire, turn a loop at one end. Cut two lengths of 0.6mm wire and thread each through a 1.5cm coil, then thread through holes in scallop shell. Twist the wire at the back to secure, and then trim excess wire ends.



STEP 5

On memory wire, thread one 14mm bead, one coil, one 14mm bead, one coil, one 14mm bead and one coil. Add the first shell, wrapping the wire tightly around memory wire. Add one coil, thread on a scallop shell, then the final shell. Complete the threading pattern in reverse. Trim the memory wire, turning loop to complete. Thread coral chips onto 0.4mm wire, secure at one end, leaving a 10cm tail, twist around the necklace, adding two wraps after each bead to secure. Leave a 10cm tail.



STEP 6

Take 30cm of turquoise threads, approx. 10cm along wrap the threads around one end of the necklace and, holding firmly, wrap the remaining wire tail several times to secure. Wrap the threads following the pattern of coral. Wrap the threads at the other end and secure with wire tail. Trim the wire and threads, making sure the wire is neatly tucked in. Add in an S-hook clasp to finish.



PHOTOGRAPHS: LAUREL GUILFOYLE, RICHARD AND FIONA POTTER

Project Inspiration

Make a beaded chain in minutes with leftover seed beads and a little beading thread.

By Sian Hamilton

These beaded links are super easy to make and if you link them all together you can create a beautiful and unique chain in minutes. Try using different sized bead for the different links but keeping to one size for each link.

To make a link, take a length of thick beading thread and feed on enough beads to make a link big enough for two other links to go through the centre. Knot the thread ends together securely and add a drop of glue if desired. Cut off the excess thread. From now on make sure you add the previous link before tying the thread ends together, so that you build the chain as you go. Add a clasp so that you can wrap the chain around your wrist or wear doubled up around your necklace as well as a single strand.

RESOURCES

Use up old stashes of beads for this project or buy from any advertiser in this magazine.

Lose yourself in Millie Marotta's
beautiful world.



“Over a million copies
sold worldwide!”

AVAILABLE NOW

DISCOUNTS & GIVEAWAYS

To take advantage of these great offers, visit www.craftsinstitute.com/making-jewellery. Follow the instructions given below and enter to make sure you don't miss out! For closing dates see individual competitions.

XURON 4 IN 1 CRIMPING PLIERS

Say goodbye to loose crimps with these fantastic pliers from Xuron, specially designed to keep your crimps in place. We have got five pairs of pliers to give away.
www.xuron.com

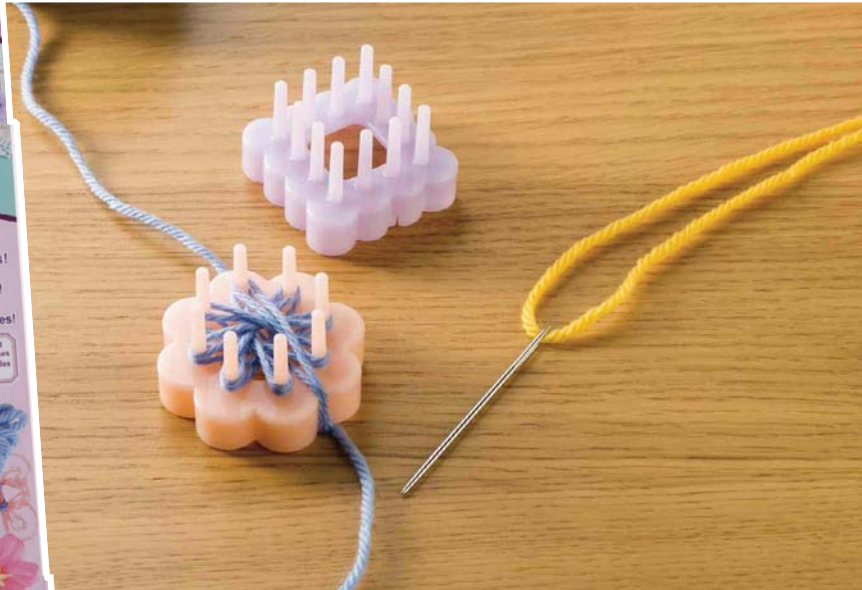
CLOSING DATE 30 JULY 2015



CHILTERN CRAFT & DESIGN SHOW

We have teamed up with the organisers of the Chilterns Craft & Design show to offer 25 readers the chance to win a pair of tickets to this great event. Taking place at Stonor Park in Henley on Thames from 28 – 31 August, browse the beautiful handmade crafts and enjoy the Good Food Live area.
www.ichfevents.co.uk, 01425 277988

CLOSING DATE 30 JULY 2015



MINI FLOWER LOOM

Make beautiful flowers out of yarn, ribbon or raffia to adorn your jewellery creations with this simple mini flower loom. Easy to use, and coming in two different shapes, we have got nine to give away, worth £7.10 each.

For stockist information email clover@stockistenquiries.co.uk

CLOSING DATE 30 JULY 2015

STYLISH LEATHER JEWELRY

Learn to make your own jewellery using leather for really on-trend pieces; this book shows you how! We've got five copies to give away.

www.thegmcgroup.com, 01273 488005

CLOSING DATE 30 JULY 2015



DON'T MISS YOUR CHANCE TO WIN THESE FABULOUS PRIZES!

To enter just visit our website www.craftsinstitute.com/making-jewellery, click on Features, then Competitions, then Summer 82 Giveaways, tick the competitions you would like to enter and type in the code MJ82HOL.

For closing dates please see individual competitions.

See www.craftsinstitute.com for full terms and conditions.



TASSEL MAKER

Make on-trend jewellery with this new tassel maker from Beadalon. The clever device lets you make your own tassels using different types of string or yarn, so you can match them to any style of jewellery. We've got five to give away.
www.beadalon.com

CLOSING DATE 30 JULY 2015

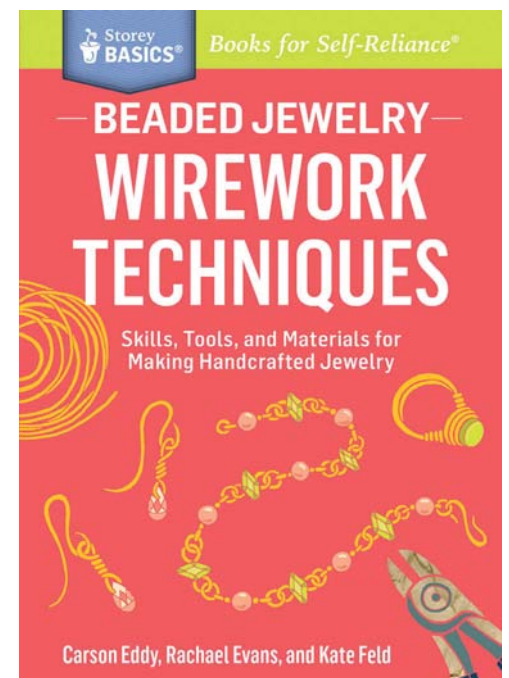
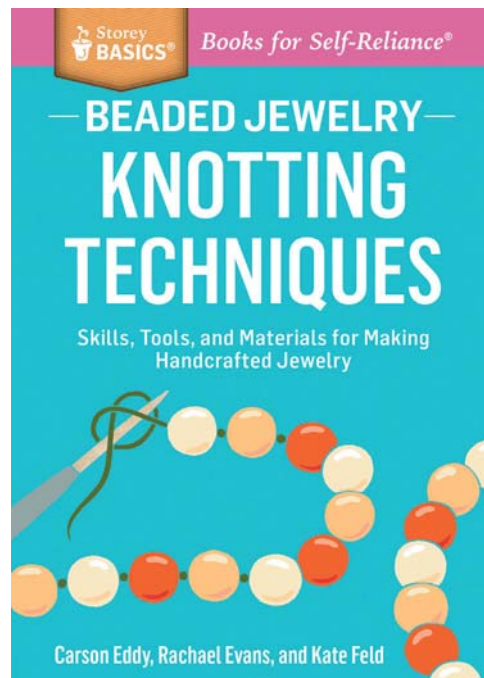
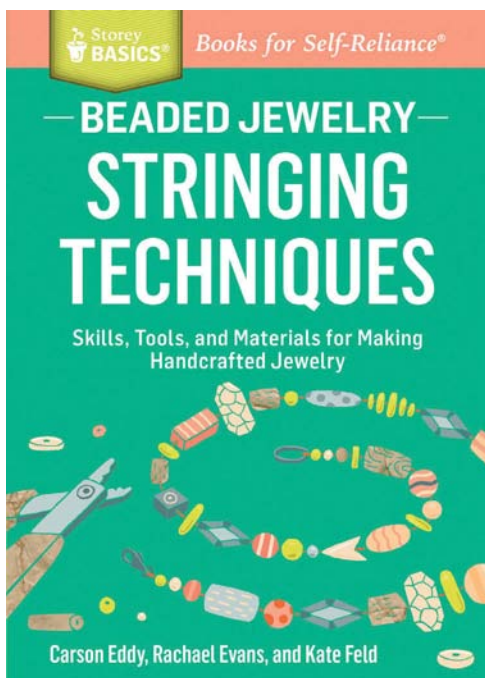


FABRIC-COVERED BUTTONS

Add a laid-back, girly style to your summer jewellery with these fabric-covered buttons from Groves. Three winners will each receive five different designs of button, worth £3.20 per pack.

For stockist information email groves@stockistenquiries.co.uk

CLOSING DATE 30 JULY 2015



BEADED JEWELRY GUIDES

If you're looking for a really basic set of guides to get you or a friend started in jewellery making, the *Beaded Jewelry* set by Storey Basics is perfect. Titles include *Wirework Techniques*, *Stringing Techniques* and *Knotting Techniques*. We've got three sets of these books to give away.
www.storey.com

CLOSING DATE 30 JULY 2015

RULES OF ENTRY

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

XURON PLIER SELECTION

*One of the easiest ways to keep Clair happy is to give her a selection of high quality well designed tools. This month she couldn't be happier as she has not one, but three such tools to test. **By Clair Wolfe***

THE PRODUCTS

The 90 Degree Bent Nose Plier is a chain nose plier with a 90 degree bend in the jaws, it is ergonomically designed, and uses soft Xuro-Rubber™ hand grips and an internal return spring for added precision and agility, the bend allows the wrist to remain in a natural position whilst working.

The Four in One Bead Crimping Plier is a brand new tool from Xuron® and a new take on crimping pliers. It is a crimping plier designed to fit many sizes of crimp beads and tubes. It has been beautifully engineered to produce neat and precise crimps; perfect to finish your jewellery items. As with all Xuron® pliers, the Four in One Crimper has soft rubber hand grips and a return spring that opens the tool after each squeeze.

The Thread & Cord Scissors are the perfect beading companion. The blades have been designed to cut through many types of beading/threading media. The scissor blades are precision ground with one being serrated in order to capture and hold the material being cut, which helps contain slippery threads.

WHAT DO THEY DO?

Chain nose pliers are the workhorse of all pliers and these 90 Degree Bent Nose Pliers can be used for a multitude of jobs within jewellery making. The bend in these pliers adds a further dimension to their usefulness.

The new design of the Four in One Bead Crimping Plier allows you to crimp many sizes of crimp beads and tubes. The tool has three different folding stations, which ensure a secure and neat crimp. The design also incorporates chain nose pliers on the tip, which allows you to finish micro crimps, and adding an extra squeeze to your crimps if needed.

The Thread & Cord Scissors have been designed to cut cleanly and easily through beading, weaving and bead embroidery threads such as KO, as well as waxed linen, hemp, cotton cord, pearl knotting thread, embroidery threads, macramé cords, leather cords and yarn.

WHAT IS INCLUDED?

The pliers are all purchased individually and arrive in a protective cardboard sleeve.

HOW GOOD ARE THE INSTRUCTIONS?

There is a simple set of instructions included with the Four in One Bead Crimping Plier, which are very easy to follow. For more detailed usage instructions visit the Xuron website.



FROM THE TOP:

- 90 Degree Bent Nose Plier
- Thread and Cord Scissors
- Four in One Bead Crimping Plier

WHAT ELSE WILL YOU NEED?

These tools are all stand-alone products, but they are to be used in conjunction with other jewellery making tools.

HOW EASY ARE THEY TO USE?

I was already a fan of this company's products but I wasn't prepared to be so impressed with these tools. The bent nose pliers are incredibly easy and a pleasure to use, as are the crimping pliers, enabling me to achieve perfectly formed crimps every time. If you have never crimped before, you may like to practise on some scraps of beading wire first. The scissors have been designed like pliers with straight handles and a return spring that brings the scissor back to the open position after each cut and provides control and comfort in the hand. They cut through all of the different threads I've tried them on cleanly and easily. They can fit into tight areas and still cut easily, which is perfect when you are beading.

CAN IT BE ADDED TO?

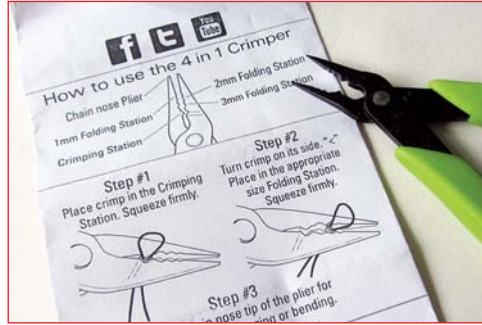
There's nothing to add to any of these products, other than other tools and a jewellery project!

OVERALL SCORE

I didn't think a bend in the nose of a pair of pliers would be of any more use to me and the work I do, than a basic chain nose plier but I was wrong! I was surprised at how many jobs I have used the bent nose pliers for over the past few weeks. They are perfect for holding, opening and



1. Protective sleeve



2. Instructions



3. First fold



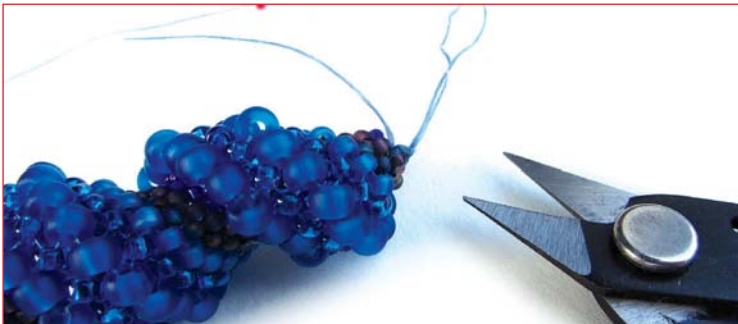
4. 3mm station



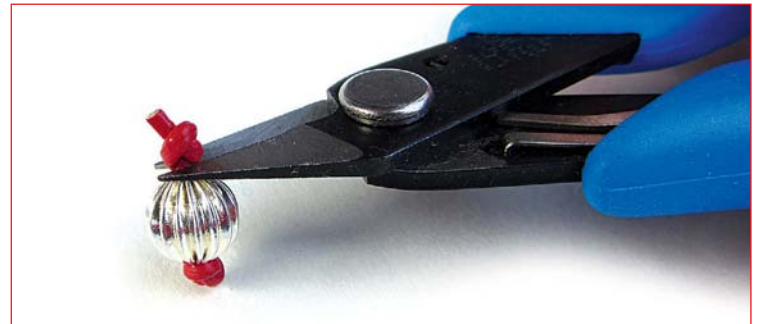
5. Grabbing thread



6. Jumpings



7. Thread



8. Leather cord

closing and working in tight and awkward spaces. They are comfortable to hold and use and have fast become a tool I use daily.

Having had standard one station crimping pliers for over 10 years, I had always just managed to create neat crimps regardless of the size being used. Because this four in one has the three sizes in the one tool it makes crimping quicker and neater, regardless of the size of crimp being used. It also means I can now use my tiny 1mm crimps on illusion necklaces with ease.

I was fortunate to be sent a pair of the scissors when they first came onto the market, so have really had a chance to put them through their paces. I can honestly say I don't know what I used before I had these. They sit in your hand perfectly and have cut through everything I have used them on with ease. The small blade area means you can really get into awkward areas to snip away excess thread, which is especially handy when creating 3D beaded jewellery and loom work.

SCORE



COST

Prices vary but start from around £15 per tool

RESOURCES

www.xuron.com



9. C-Lon



10. Awkward spaces

PHOTOGRAPHS: CLAIR WOLFE



COLOUR ME BEAUTIFUL

Ah, the joys of summer: holidays, garden parties, lazy days at the beach and twilight evenings that glow well into the warmth of the night. Summer brings with it a stunning palette of bright colours that reflect our mood for fun, adventure and all the things that make this season one to enjoy in the great outdoors. By Joan Gordon

With colour blocking as one of the major trends for summer dressing, Joan looks at the primary colours – red, blue and yellow, plus the tones of black and white. Worked alone or mixed with secondary or tertiary colours, these bright beauties certainly make a statement. Unusual media such as wool set in resin, wood worked with Perspex and Soutache cord entwining Toho glass beads mounted in metal, make this collection of jewellery stand out from the crowd!

CONTACT

Joan Gordon, creativelifemagazine@gmail.com, 07545 225753



Silver and Red Wool Ring by Claire Lowe, £60
www.madebyhandonline.com



YELLOW

These earrings shout summer! They remind me of Spanish resorts, exotic flamenco dancers and spectacular sunsets shared with friends overlooking a sparkling azure blue sea. These bright yellow earrings are made using Soutache cord, which forms the Toho glass beads into an elegant pattern. Each earring is finished with metal (nickel and lead-free) earwires. Soutache bead embroidery has become very popular with jewellery makers. Cords used include metallic bullion thread, silk, or a blend of silk and wool, rayon and other synthetic fibers. The cord is wrapped and weaved around beads or cabochons and then stitched in place. Designs may be symmetrical or asymmetrical, formed in many layers with a beautiful textured finish. These earrings were finished with a coat of Nano Super Protector.

Soutache Earrings, £47, mintessence.etsy.com

RED & BLACK

This tribal-inspired bangle spirals up the arm creating a statement piece to enhance any outfit. The red outlined pattern has intricately cut shapes that create depth and glamour, realising a completely unique look. The Ethereal and the Irezumi collections were inspired by patterns in Asian cultures and designs found in contemporary and tribal jewellery. The shadows and light projections that each piece create are inspired by the concept behind removable tattoos that can be worn to adorn and to make a statement that can easily be removed. This bangle is part of a stunning contemporary début collection by recent graduate and now award-winning jewellery maker Joanna Bury.



Irezumi Red & Black Bangle, £180
www.nudejewellery.co.uk



BLACK, WHITE & SILVER

Adding silver, gold, copper or brass accents to the tones of black and white complements the aesthetic drama of a piece. The temple ring shown here makes a statement featuring a large hand-carved cow bone cabochon set inside its beautiful dome-like Sterling silver structure. Set with three upturned spikes in black spinel, Fera Jewellery strives to create unique yet timeless pieces that will last generations. They say, "A treasured piece of jewellery holds incredible power and energy and inspires self-expression and emotion for all." A good statement that adds emotional value to the ring.

Temple Ring by Fera Jewellery, £437
www.designersmakers.com

Designer tips

- ▶ Add a wide selection of styles in block colours to your jewellery range.
- ▶ Make beach to party accessories for the traveller who wants to travel light but in style.
- ▶ Think 1960s Mia Farrow; modish designs in feminine colours, and add some lace either in prints or the real thing set in resin.

BLACK & WHITE

The colours in these bracelets – black, white and translucent resin, worked with natural timber hues, are cleverly chosen to produce a striking piece that would work with crisp white linen shirts, kaftans or safari style dresses. Every Mabel Facet Bangle is fascinating and unique. The bracelets are designed and handmade in Tasmania, Australia. They are 5cm wide and cut from layers of plywood and acrylic, which is then sanded, polished and glossed with care and attention to detail. No two bangles are the same in their composition or colourways, which makes them an excellent addition to a summer wardrobe.

Mabel Facet Bangle in Black and White, £49.33
www.thedesigngiftshop.com

BLUE

Anyone who has studied art or a colour wheel knows that blue mixed with yellow creates the secondary colour green. These Lampwork beads are beautiful and work well into our summery celebration of colour. Handcrafted by Astrid Christine and her partner Rud, the beads look to be encased in clear glass, which has then been wrapped in fine silver wire that when heated in the flame of the torch, forms little silver bubbles on the surface. Astrid says she is gleefully consumed with the drive to create small, intimate objects in glass. The couple hand-make their beads and jewellery in their studio with an oxygen-propane surface mix torch using glass from Italy, Germany, the USA, and New Zealand. The beads are kiln-annealed and hand-cleaned. Each item is unique.

Out of the Blue Glass Earrings by Astrid Christine, £65.65, www.fromnz.co.nz



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making Jewellery



46
PROJECTS INSPIRED
BY THE WONDERS
OF THE ORIENT
ON SALE 23 JULY



PAPER BEADS

Paper beads are lightweight and have the benefit of staying cool in the sun. These beads are hand-rolled and made with acid and lignin-free heavyweight paper with three protective coatings of marine varnish.

These are medium tubes measuring 15mm x 10mm with 2.5mm holes, 25p each
www.bigbeadlittlebead.com



ALL THAT GLITTERS

This handmade gold sand glass lampwork snake pendant is a very bold statement and would look fab just on a suede thong or ribbon alone.

Approx. 45mm–50mm long and 20mm wide, available in other colours, £1 per snake
www.thecraftybeggars.co.uk

LAMPWORK BEADS

Large lampwork beads offer endless choice of colour and pattern. These toffee silver large oval focal beads are really stunning handmade beads embellished with silver foil.

Each bead measures approx. 30mm x 17mm, £1 per bead
www.spoiltrottenbeads.co.uk



TOP 5 HOLIDAY STATEMENT

Make high-impact holiday jewellery by using bold and striking components. Include themed pieces with bright colours and different shapes that you can layer and mix and match for day and evening wear.

By Linzi Alford

Go Bold for summer with chunky focals and bright patterned beads!

STYLISH SILVER

These fabulous shiny beads have a bright silver-plated finish with a wonderful smooth exterior and a unique irregular shaped surface. They are perfect for using as a focal bead alongside other plain or patterned beads to create stylish designs.

Sold as a pack of 3 from £1.80
www.beadsjar.co.uk



TRIBAL

There is a brilliant tribal feel to these hand-painted finished glass beads in a cheetah print pattern. Why not make these beads the focal of a necklace and use some smaller spacers for the rest of the design?

Each bead measures approx. 17mm x 30mm, bead thickness approx. 5.5mm, threading hole measures approx. 2mm, sold in a pack of 3 beads for £2.23
www.beadsdirect.co.uk

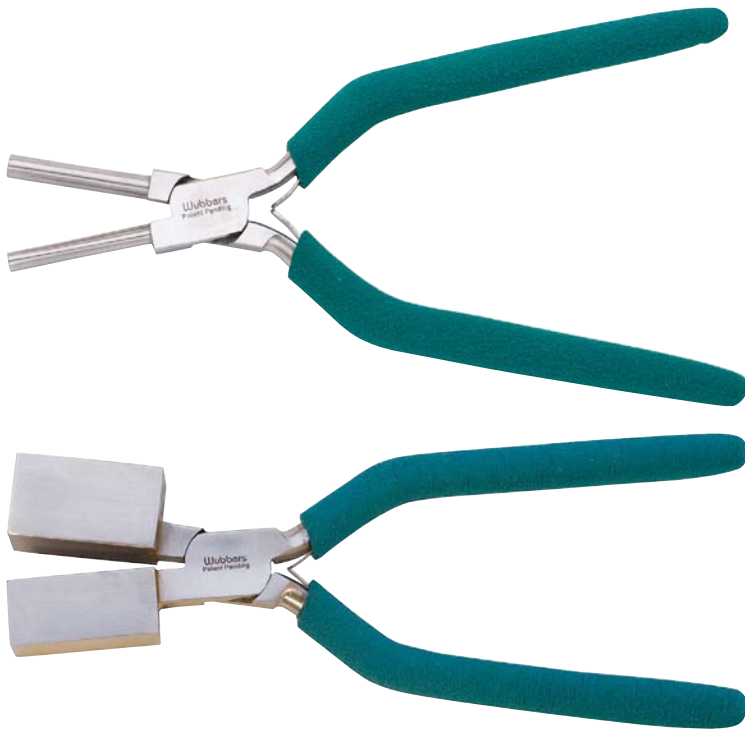


DON'T MISS!

Next month's top five Oriental themed beads

WIREWORRING TOOLS

This month Sue looks at a subject very close to her own heart; tools for wireworkers. Find out about a range of must-have tools, and a few specialist tools to add that extra pizzazz to your wirework pieces. By Sue Mason-Burns

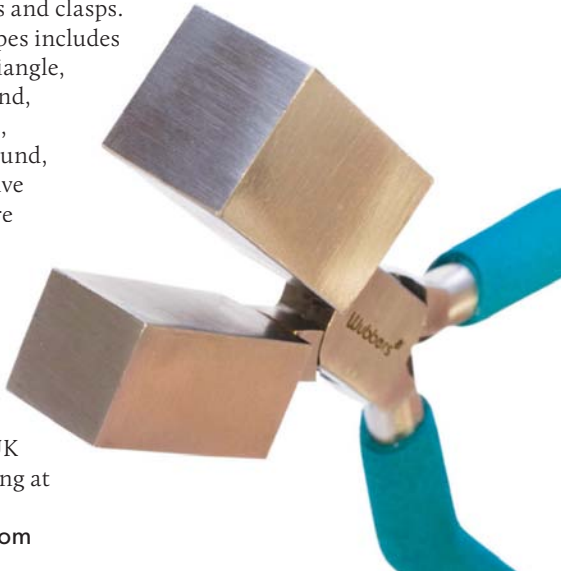


WUBBERS

All the benefits of a mandrel with the practicality of pliers rolled into one convenient tool. With a vast range of sizes and shapes, you really can't go past Wubbers for versatility. They are sturdy enough to be hammered, so you can achieve perfect circles and crisp corners. They also come with comfortable handgrips in a distinctive green, so you can see at a glance when you're reaching for your Wubbers. Round Wubbers make consistently perfect circles every time in the same size, making them ideal for creating larger coils and jumprings; they are also great for earwires and clasps.

The range of shapes includes round, square, triangle, oval and half round, each in four sizes, apart from the round, which comes in five sizes. Wubbers are also available in cone shapes, as well as the full range of classic jewellery making tools. Wubbers are available in the UK with prices starting at around £19.

www.wubbers.com



XURON

Accuracy is important in wirework, and to make accurate cuts you need accurate cutters. Xuron boasts a range of cutters for every wirework job. The workhorse of the range is the Maxi-Shear™ Flush Cutter. Able to cut wire up to 2mm in diameter (12 gauge), this versatile cutter produces a clean flat cut every time. They're also very comfortable to use, with soft grip rubber handles that are easy to hold, reducing fatigue in the hands. Another invaluable tool in the extensive Xuron range is the Double Flush Cutter (pictured), which has the added bonus of leaving both sides of the cut wire flat, reducing waste and allowing you to easily make jumprings specific to your project. Xuron have thought of every detail, and have a specialist tool to suit every aspect of wire jewellery making. Xuron cutters are widely available in the UK with a price range starting from as little as £10, which is extremely good value for quality tools.

www.xuron.com



WIN!

See page 74 to win a pair of Xuron 4 in 1 crimping pliers

WHAMMER

Renowned author and wirework guru Linda Jones has teamed up with the Beadsmith and designed the Whammer specifically for use with wire. It is a multi-use tool, featuring a mirror finish, domed hammer on one side, perfect for flattening wire, and an interchangeable dapping tool and nylon head on the opposite side. The dapping tool is for adding texture to your wire creations and the nylon head prevents tool marks transferring to the wire when work hardening. Team the Whammer up with the Beadalon steel bench block and add a leather pad to reduce noise and vibration. The weight and balance of this hammer makes it comfortable to use and very effective. You will find the Whammer at Beads Direct, priced at £21.97, which is great value for three tools in one.

The Beadalon steel bench block is £14.99 and the leather pad, also by Beadalon, is £9.79.

www.beadsdirect.co.uk



TRONEX

Tronex are well known for their excellent quality tools and these are certainly no exception. Bent nose pliers are invaluable tools for wireworkers because they get into very tight spots, but pliers with that kind of accessibility are often too weak to manipulate thicker gauge wires. Not these beauties! The reinforced tip of the aptly named Sturdy Tip Bent Nose Pliers, works brilliantly without compromising access into confined spaces. Speaking of confined spaces, how annoying is it when you've got your very intricate design just how you want it, and you just need to snip off that last piece of wire, but you can't quite reach it with your cutters? We've all been there. Well, Tronex have a solution, cutters with the tip at a 50 degree angle, allowing you access in a confined space to that hard to get wire and snip it off with a crisp, flush cut without cutting any surrounding wires accidentally. Tronex Tools are available in the UK from Minerva Beads and Crafts. Prices for these high performance tools start at around £49 for pliers and a little more for the specialist tools.

www.tronextools.com

www.minervabeadsandcrafts.co.uk



Caring for your tools

When you add it all up, you'll find that over time you have made a substantial outlay on your tools, so you really need to protect that investment. Here are some tips for keeping your tools in tip-top condition.

- Store your tools appropriately. Metal tools should be kept away from humidity as much as possible to prevent corrosion. You can also use a thin film of mineral oil or a product like WD-40 to protect your tools from rusting.
- Hang onto those little packs of silica gel that are often included in product packaging. Pop them in your tool storage box to keep moisture away from your precious tools.
- If you do notice spots of rust on your tools, remove them by sanding away with fine sandpaper, then reapply a protective coat of WD-40.
- Store power tools, such as a Dremel, in their original packaging. Not only will it protect the tools, you will also be able to find everything easily when you need it.
- Look after your hammers. Hammers are the workhorses of your tool kit, and all those pits and dents will transfer to your jewellery piece if you don't keep on top of them. To remove them, sand the face of the hammer with a firm sanding stick until smooth, then polish the surface to a mirror finish. Don't forget the bench block can also be polished.
- If you have invested in high-end cutting tools and they start to go dull, why not check with the manufacturer to see if they offer a sharpening service. This may work out more cost effective than simply replacing the cutters.

COILING GIZMO AND WIRE JIG

When you have mastered the basics of working with wire, you will want to advance to more intricate techniques and here are a couple of tools to help you do just that. The Professional Deluxe Coiling Gizmo by Artistic Wire allows you to make perfect coils every time, and quickly too. Simply hold the mandrel in the chuck and wind your wire around it - hey presto - a perfect wire coil. You can also coil the wire coil for a different effect again. The gizmo comes with mandrels in five sizes.

Another tool to help you make perfect shapes every time is the Deluxe Wire Jig. Mark out your design with the moveable pegs and wind your wire around in the shape you need. The jig comes with 30 pegs in a variety of sizes, as well as some patterns and a blank template for you to try out your own designs. Both tools are widely available in the UK and you will pay around £30 for the Coiling Gizmo and around £15 for the Jig.

www.artisticwire.com



ANCIENT MYSTERIES

Make a chic necklace and earring set inspired by John Lennon's words: "Take me to the heart of India."

By Jaide Lillie

Jaide is the Marketing Manager at Beads Direct. She loves creating jewellery inspired by her favourite music using a mixture of mediums.

This stunning pendant necklace and earring set are the perfect pieces to pair with a kaftan on the beach or even to a glamorous garden party. Using rich and vibrant colours inspired by an Indian summer, this necklace and earring set is Bollywood chic, which is a look anyone can pull off!

MATERIALS

- Gold-plated findings kit (ST185)
- 6mm shell pearls in Fuchsia (EX182)
- 8mm shell pearls in Fuchsia (EX195)
- Chinese crystal faceted 4mm rondelle purple violet AB (BG1417)
- Stretch elastic (TC16)
- Gold-plated brass chain (CH236)
- FeviKwik glue (W311)
- 2 x small dreamcatcher pendants (MB748)
- Medium dreamcatcher pendant (MB772)

RESOURCES

All materials:

www.beadsdirect.co.uk

This project can be purchased as a kit using code ST1376

CONTACT

www.beadsdirect.co.uk

Twitter @jaidelillie





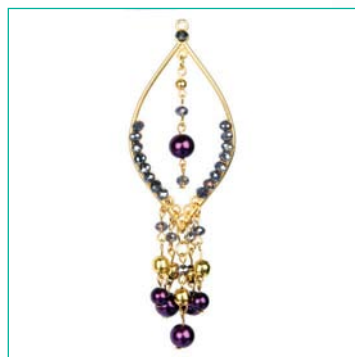
STEP 1

Create five accent drops for the centre-bottom of the pendant. Use a headpin for the first bead and loop, then add on a pearl, gold spacer, a crystal bead and a jumpring – connect them all using looped eye pins. Three drops should have 8mm pearls to start with, and two should start with 4mm pearls. Attach all. Add the centre drop with another, larger, jumpring.



STEP 2

Create the centrepiece for the pendant. Add a crystal bead to a headpin, loop and trim. Add an 8mm pearl, a crystal bead and a small gold spacer to separate eye pins. Loop and trim and attach together in the same way you did with your other drops. Using a small jumpring, add to the loop at the very top of your pendant.



STEP 3

To add the crystal detailing use Fevikwik glue (wire wrap these to the pendant frame with a thin wire if you prefer). Use a headpin and insert down the nozzle of the tube. Add small dots of glue to the edges of the outer loops and carefully place your crystals using pliers. Be careful not to get glue on any visible crystal.



STEP 4

Set your pendant aside for five minutes to allow the glue to dry. Give the pendant a gentle tap on a tabletop to make sure the crystals have been placed correctly. If any drop off, repeat the process. Attach two 25cm lengths of chain to the top loop of your pendant using two jumprings. Go through all loops in your piece and ensure that they are all closed flush.



STEP 5

Hold the pendant and chain up to you as though you were wearing it, and check how the length sits on you. You may wish to shorten the chains at this point to make the pendant rest higher up on your chest. Simply measure and snip off if required. When you are happy with the length of your necklace, use two jumprings to attach to either end of a toggle clasp.



STEP 6

The frame of this pendant is very versatile and at this point you can continue adding on more pendant drops or crystal accents. Continue adding on beaded drops to the centre, or you could even try wire wrapping a delicate design across the body of the pendant to create a dreamcatcher effect with crystals scattered throughout. Wrap wire through the frame in zigzag motions, travelling upwards, and then back through.

Extra Projects Make earrings and a bracelet

EARRINGS

Make smaller versions of the pendant using small dreamcatcher findings and attach three dangles instead of five. Attach to earwires with jumprings.

BRACELET

Use any leftover beads to create simple matching bracelets by stringing onto elastic. Simply knot when you are happy with the lengths and secure with a dab of glue. Trim any excess elastic and they are ready to wear!

Designer tips

- You may wish to purchase a 1-Step Looper tool for this project; it will make looping all your pieces together much easier.
- Flat nose pliers work best when placing your crystal beads onto the pendant frame to glue in place.



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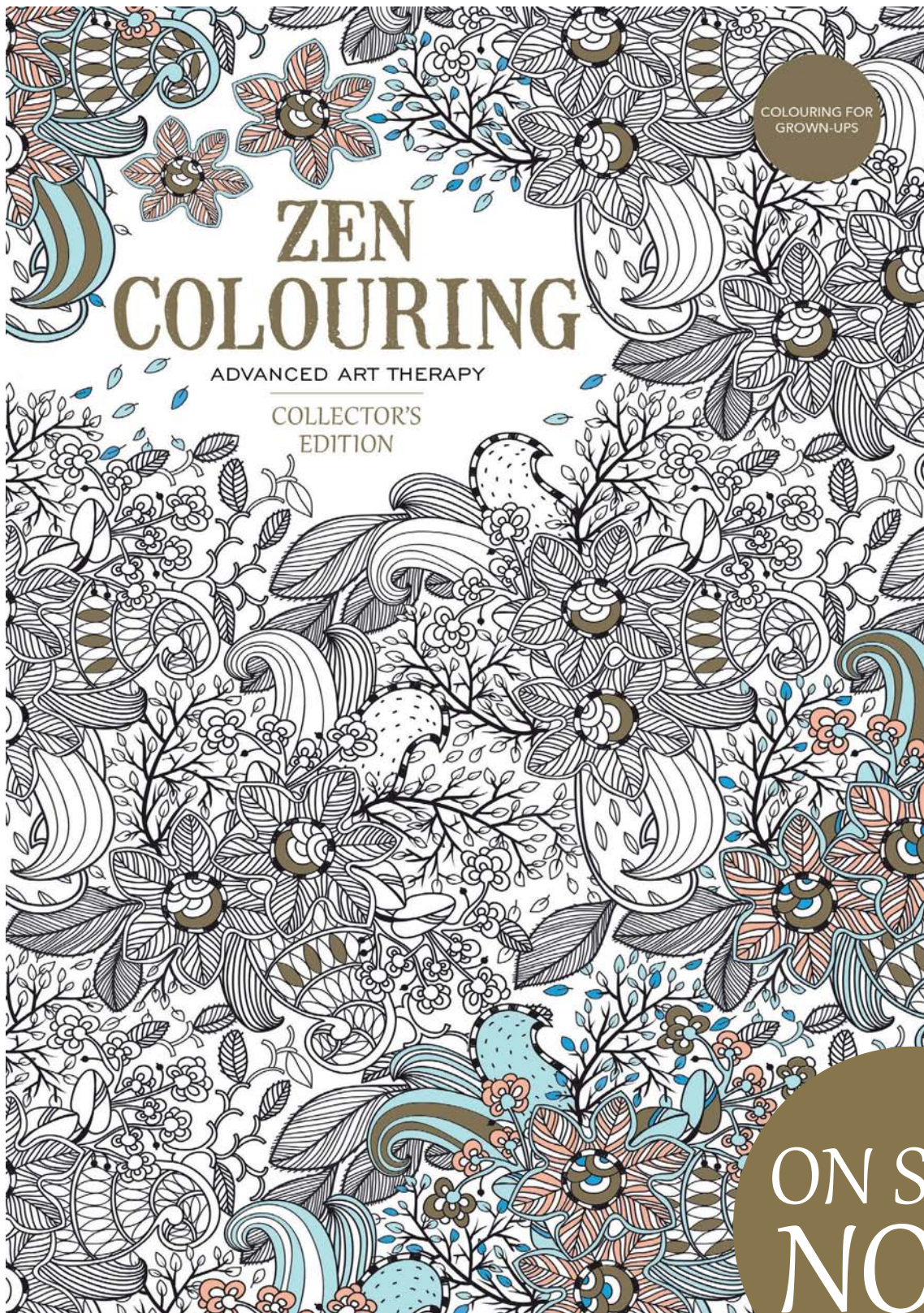
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SUMMER SEED BEAD EARRINGS

Sparkle in style with glam seed bead earrings that'll turn heads wherever you go.

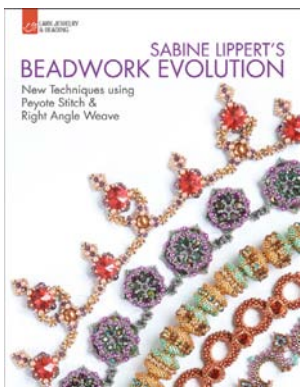
By Sabine Lippert

MATERIALS

- 2 x 8mm chatons in Erinite
- 2 x 4mm bicones in Antique Pink
- 8 x 3mm bicones in Erinite AB
- 4 x 4mm round beads in Jade
- 12 x 3mm round beads in Jade
- 1g size 11° seed beads in Iris Gold
- 1g size 15° seed beads in Light Gold
- 1g size 11° cylinder beads in Metallic Rose
- 2 x earwires in Gold
- 6lb x 0.12mm Fireline in Smoke
- Size 12 beading needle
- Scissors
- Chain nose pliers

Book information

Extract from Sabine Lippert's *Beadwork Evolution*, published by Lark Jewelry & Beading, an imprint of Sterling Publishing, ISBN 9781454708247, £19.99, available from www.thegmcgroup.com



STEP 1

String four 11° seed beads and make a ring. Weave a second time through the four to secure the thread. Then create a loop by stringing five more 11° seed beads and weaving again through the bead where you exited. Weave again through the beads of the loop, then a third time, but this time add a 15° seed bead in the second, third, fourth, and fifth gaps between beads of the loop. Weave forward and exit from the bead in the original unit that is directly opposite the loop. Add one more unit in right angle weave using three 11° seed beads (Figure 1, black path on far right).

Moving left in Figure 1, continue with the next unit by stringing one 15° seed bead, one 11° seed bead,

one 3mm bicone, one 11° seed bead, and one more 15°. Weave again through the 11° where you started. Continue forward to exit from the bicone. String three more 3mm bicones and weave again through the one where you exited. Weave forward and exit from the second bicone just added.

Continuing to follow Figure 1 to the left, now string one 11° seed bead, one 15°, one 11° seed bead, one 15° and one 11° seed bead for the next unit. Weave again through the bicone and exit from the second 11° just added. Add three more right angle weave units using 11° seed beads.

Starting from this point, string one 4mm round bead, one 4mm bicone, and another 4mm round

bead, and weave again through the 11° where you exited. Weave forward and exit from the bicone. String one 11° seed bead, two 15°s, another 11°, two more 15°s, and one 11° and weave again through the bicone. Weave once more through the beads of the last unit and exit from the 11° seed bead in front of the bicone.

STEP 2

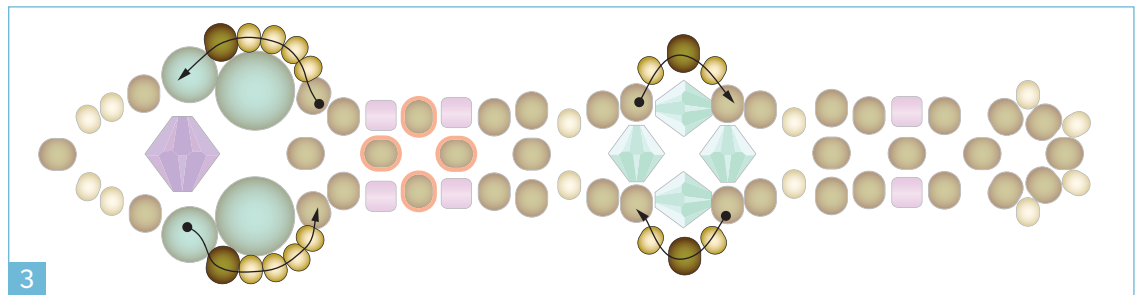
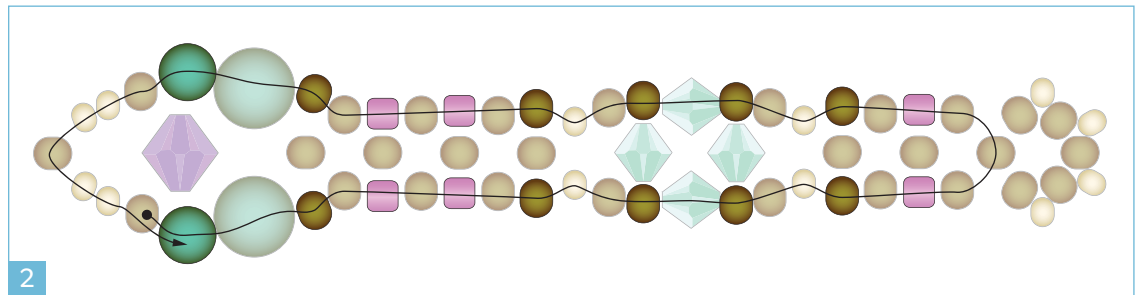
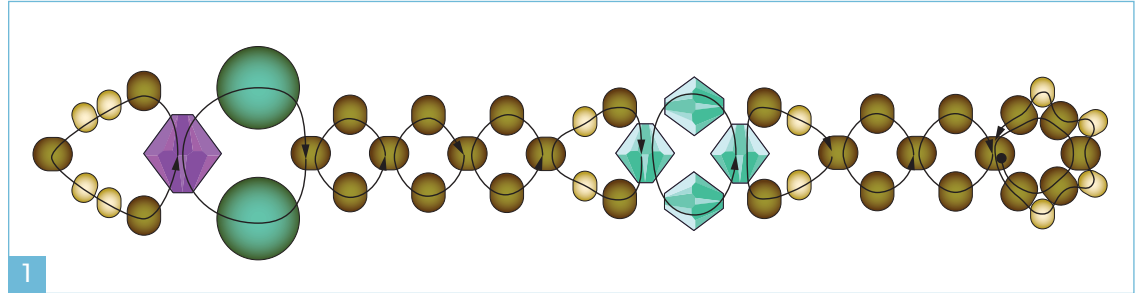
Following the path in Figure 2, add a 3mm round bead and continue to weave all the way around the outside of the strip. As you go, add an 11° seed bead in the gap after the 4mm round bead, a cylinder bead in each of the next two gaps, an 11° seed bead in each of the next four gaps, and a cylinder in the next gap.

Weave through the beads of the first unit you made in Step 1, skipping the loop, and repeat, adding beads in a mirror-image sequence, ending with a 3mm round bead after the 4mm round. Then continue to weave through and exit from the first round bead added in this step.

STEP 3

Next add one 11° seed bead and four 15°s above the 4mm round bead. Continue weaving around the outside edge and exit in front of the 3mm bicone. Add one 15°, one 11° seed bead, and one 15°, then skip the 3mm bicone and weave further along the outside of the strip. Follow figure 3 and add beads on the opposite edge of the strip in a mirror-image sequence, skipping the 11° seed bead at the tip to shape it.

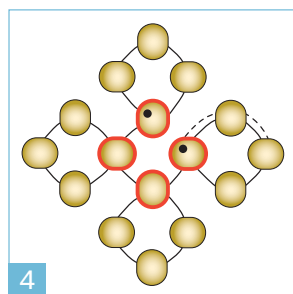
Weave again through the beads of the entire perimeter to both secure the thread and stiffen the beaded strip, again skipping the 11° alone at the end opposite the loop to make an even sharper tip. Exit from one of the 11° seed beads outlined in faded red in Figure 3.



MAKE A CHATON

STEP 4

From the middle right angle weave one unit of the base strand's end segment, start a chaton bezel by exiting from one of the 11° beads. String three 11°s and weave again through the seed bead where you exited. Weave forward to the next 11° of the base and repeat another three times before exiting from the middle 11° bead of the last unit (Figure 4).

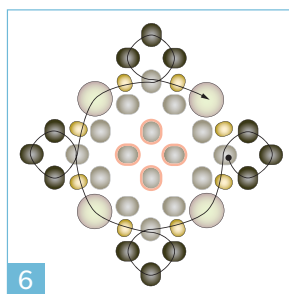
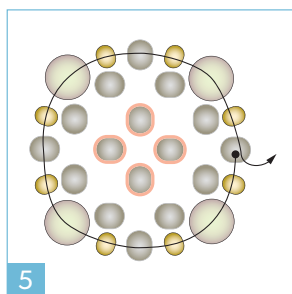


STEP 5

String one 15° bead, one 3mm round bead, and one 15°, and weave through the middle 11° bead of the next unit added in Step 4. Repeat another three times to complete the circle and exit from the 11° bead that started this step (Figure 5).

STEP 6

String three 11°s and weave again through the 11° bead where you exited. Weave forward to the next 11° in the circle. Repeat three times and exit from a 3mm round bead (Figure 6).

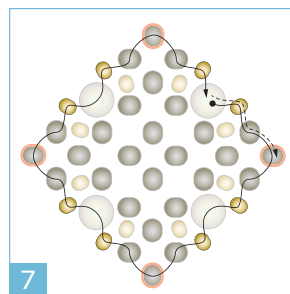


STEP 7

Following Figure 7, string one 15° bead and weave through the following three 11° beads added in Step 6. String one 15° and weave through the following 3mm round bead. Repeat three times to complete the circle. Continue forward to exit from the middle of three 11° seed beads added in Step 6 (Figure 7, broken path – the middle 11° beads are outlined as faded red in the figure).

STEP 8

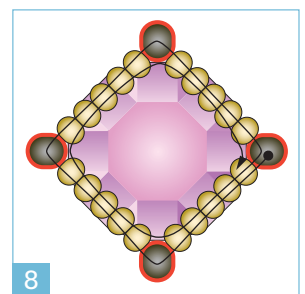
String five 15° seed beads and weave through the middle bead in



the next group of three 11°s (figure 8, red outlines). Repeat three times to complete going around. Loosen the thread, then place a chaton into the cup, front side up. Pull the thread again and weave another time through the beads of this circuit to secure the thread. Now weave a third time through the beads in this step, but this time skip the 11°s in the corners (Figure 8).

STEP 9

Make a second earring like the first and mount the earwires to the loops at the top of the strips.





Eleanor's studio

PHOTOGRAPHS: CIARA NOLAN



IT'S A JEWELLER'S LIFE

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



Carved-up ring

I came to jewellery making relatively late in life... no, actually, that's a lie: I starting making jewellery as a career relatively late in life! I've had a lifelong obsession with wearing it, and not being able to afford much of what I really liked. As a kid and even into my twenties I'd try to craft myself adornments – I remember carefully drying out the seeds from melons, dying them with food colouring and then rather painfully pushing a needle through each one to thread them into a necklace. I even remember trying to shrink crisp packets down into teeny tiny versions of themselves in the oven and making them into pendants – good fun if you haven't tried it!

But really seriously making jewellery in order to sell it started about five years ago

after I had taken the plunge and signed up to do the beginners' course in jewellery making at Central St Martins in London. Prior to this I was working as a live event producer – a job I loved when I started when it had been so full of creativity and excitement, but as time moved on and the recession bit, I became disillusioned by the endless cutting of budgets and the loss of staff. I also had a daughter who I was bringing up alone, and the stress of the whole situation left me feeling that I'd end up in a padded cell eventually!

I had researched this course at Central St Martins for at least three years, but never felt that I had the time, and how could I justify the spend? My degree had actually been in History of Art and I was desperately missing

the creative side of life; so I just did it, I signed up for the course. After one day I was utterly hooked. I had no idea of the malleability of precious metal, I was fascinated by the way it could be softened and formed and re-shaped. I was one of those terribly over-keen students who wanted as much time as I could possibly get with the tutor. I was constantly asking questions and getting frustrated if I felt I couldn't move on and learn something new. Because I give workshops for beginners now, I constantly remind myself of how I felt in those first few hours in a jewellery class – mesmerised by the whole process of soldering, terrified that I'd melt and ruin everything I'd been working on, even more terrified that I'd burn the place down!

Despite the anxiety, I was wired. I walked over Waterloo Bridge to the train station and felt like I was walking on air. My creative mojo was back and I was buzzing with ideas and plans. I knew there and then that I was going to change my life. I finished the course at Central St Martins, but continued to see the tutor once a week at his own jewellery school. The teaching was more guiding at this point; I was working on my own ideas, but of course had none of the necessary skills to bring them to fruition. I remember being overly ambitious with my designs – they took me so long to achieve, but setting myself that challenge meant that I had to learn several skills within one project, from forming, piercing and soldering to filing, stone setting, and polishing.

By now I had set up a very basic workbench at home, I was reading every book that I could lay my hands on, I was getting inspired by incredible designers and was standing in the Victoria and Albert Museum jewellery room with my mouth open in awe at the seemingly impossibly skilled work in the glass cabinets. I was sketching and absorbing and my mind was racing. I was jealous of 'proper' jewellery students who had started their studying in their teens and therefore had at least three or four years to really experiment and find their style.

In order to set up a fully equipped studio, I had to move away from London – I was obviously going to be broke for a long time! I moved to Somerset and set up a workshop at the top of my new house. I made loads of mistakes, I bought equipment

Eleanor at work



that I didn't necessarily need, and sometimes bought too cheap, which meant me having to buy twice, but through those mistakes I honed down to my key pieces that I use on a daily basis. I'm still learning to be honest with you, but that is what makes it exciting. I'm probably too experimental and I start watching all sorts of new techniques on YouTube – not really the best way to be getting on with my commissions! As for the actual marketing, PR, selling, accounting, etc. – that's a whole other mountain to climb.

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

Soldering bench



Frosting wheels



Doming block



Rugged ruby statement ring

BASIC TECHNIQUES

HOW TO MAKE A WRAPPED LOOP



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



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



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



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



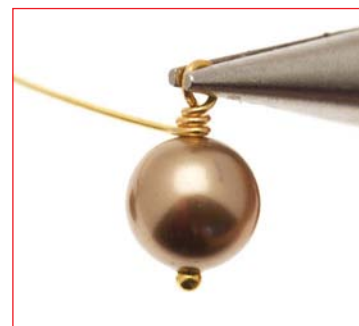
Keep pushing the wire around the jaw until you meet the bead.



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



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



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

MAKING A SIMPLE LOOP



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



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



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



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

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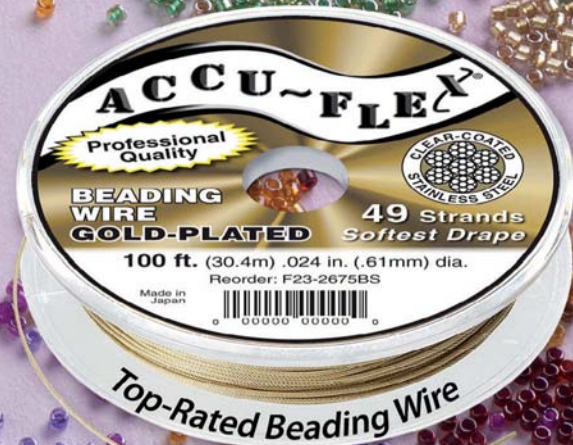
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STYLISH SUMMER

6 Jewellery projects inspired by brighter days

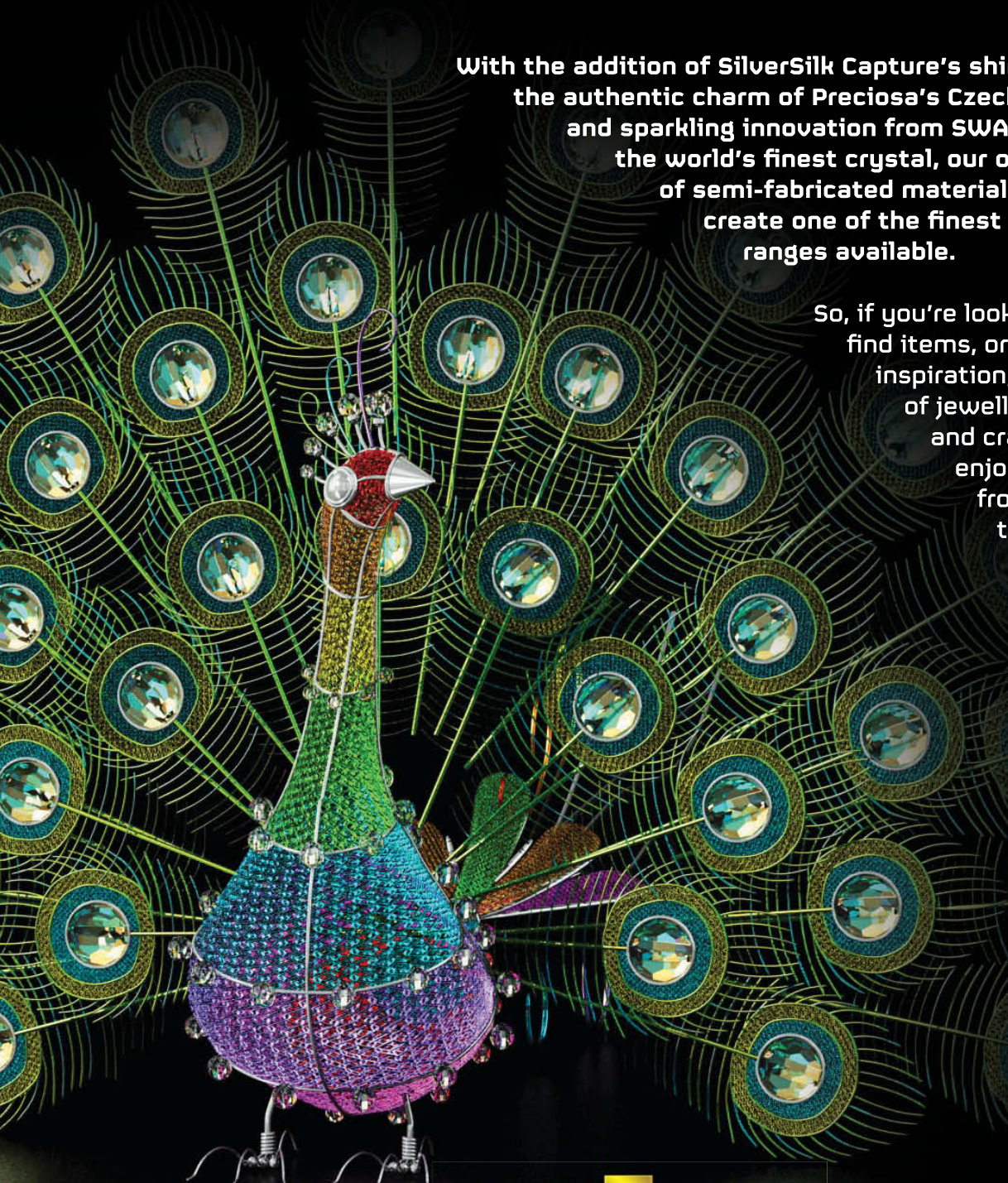


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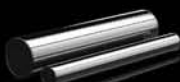
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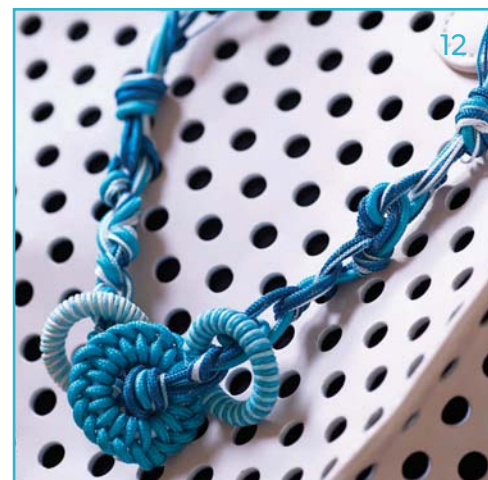
Whether you're jetting off to somewhere exotic, or you're staying firmly on home shores, summer is the best time to show off some fab handmade jewellery. We've got a host of different techniques for you to try out, using exciting materials. From making earrings out of pen nibs (p14) to upcycling an old plate into a pendant (p8), it's time to experiment!

For something more traditional, try your hand at a chic chainmaille necklace (p6), or some simple daisy earrings using wirework skills (p4). If you're keen to create a stylish look using some new materials, why not try creating sea glass-effect earrings using recycled plastic (p10)? It's hard to ignore the craze for paracord jewellery, but we've got a grown-up twist on the trend with the Blue bayou necklace (p12).

Whatever style of jewellery you're longing to create, now is not the time to be shy! Be bold with your summer fashion and have fun making statement jewellery.

Katie

- 04 DAISY EARRINGS
- 06 SPIRALLING CHAIN
- 08 CHINA PENDANT
- 10 SEA GLASS EARRINGS
- 12 BLUE BAYOU
- 14 PEN NIB EARRINGS



making
Jewellery

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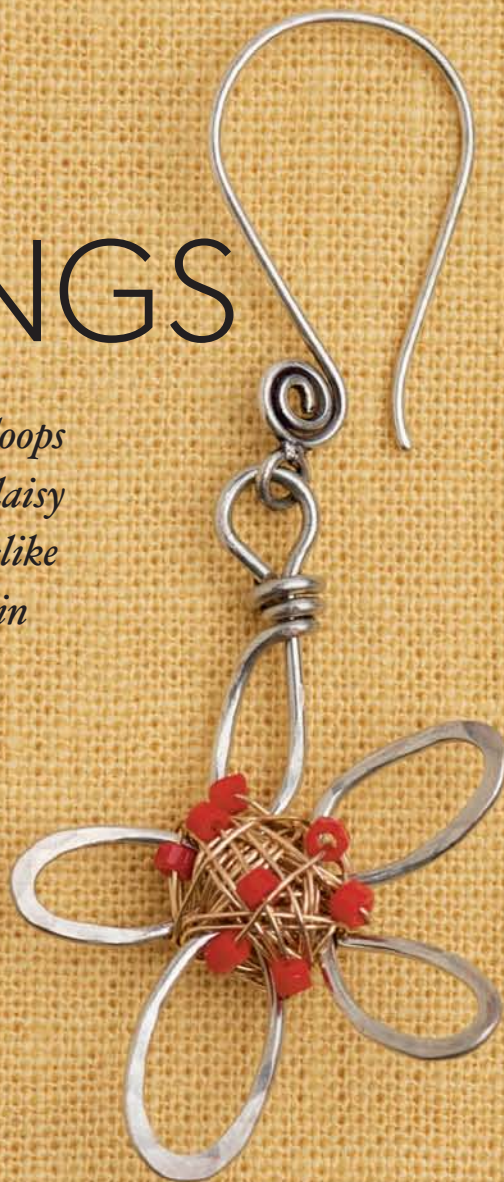
DAISY EARRINGS

A ring of wrapped wire loops take the form of playful daisy petals. The red polka dot-like seed beads add to the fun in these earrings.

By Candie Cooper

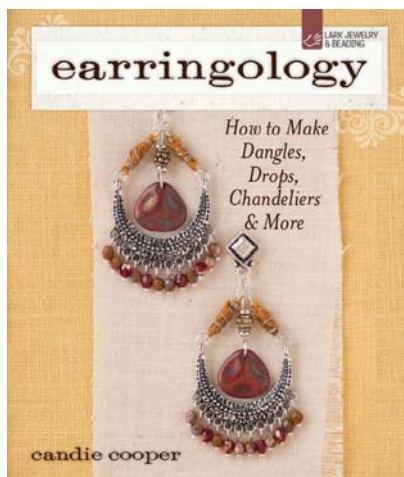
MATERIALS

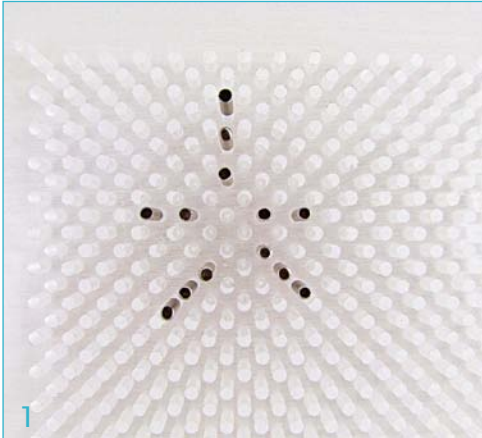
- 16 x 11° seed beads
- Silver wire (20 gauge)
- Brass wire (28 gauge)
- 2 x 2.5cm decorative French earwires with spiral
- Wire cutters
- Round nose pliers
- Jewellery jig with pegs
- Chasing hammer
- Steel block



Book information

Extract from *Earringology* by Candie Cooper, published by Lark Crafts, an imprint of Sterling Publishing, ISBN 9781454708186, £19.99, available from www.thegmcgroup.com





PHOTOGRAPHS: LYNNE HARTY, CANDIE COOPER

STEP 1

Set the pegs into the jig. Cut a 25.4cm length of silver wire and use the round nose pliers to create a simple loop. Place the loop over the top peg in the jig.

STEP 2

Manoeuvre the wire anti-clockwise, around the two pegs to the left and down to the next set of three pegs. Continue going around the pegs and then on to the next set until you have created a floral petal pattern, returning back to the loop at the top.

STEP 3

Remove the flower shape from the pegs and

close the shape by making several wraps around the base of the loop. Use the wire cutters to trim any excess wire. Make adjustments to the petal shapes with your fingers and get them just how you like.

STEP 4

Lay the wire flower on a steel block and hammer the petals with the round end of the chasing hammer.

STEP 5

Wrap one of the lengths of brass wire securely around the centre of the flower. String eight red seed beads, spaced irregularly, onto the wire's free end.

STEP 6

Wrap the brass wire around the centre of the flower in a random pattern. Once the wire builds up, work in the red seed beads sporadically.

STEP 7

To finish, thread the end of the brass wire into the back of the flower and trim the end.

STEP 8

Open the loop on the flower and connect it to one of the earwire findings. Repeat to make the second earring.

SPIRALLING CHAIN

This chain will draw envied glances from one and all. Accept the glances with a gracious grin – only you will know how deceptively simple it is to create. By Dylon Whyte

MATERIALS

- ▶ 160 x stainless steel jumprings (16 gauge) 12.13mm i.d.
- ▶ Ring marker
- ▶ Flat nose pliers



Book information

Extract from *Chain Mail Jewelry* by Terry Taylor and Dylon Whyte, published by Lark Crafts, an imprint of Sterling Publishing, ISBN 9781454709039, £12.99, available from www.thegmcgroup.com





FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5

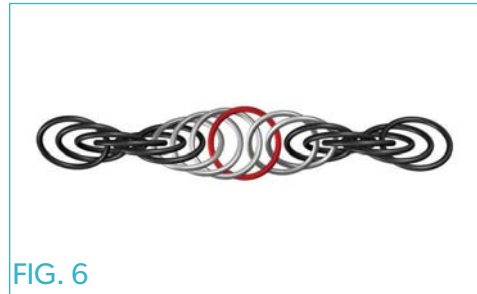


FIG. 6



FIG. 7

PHOTOGRAPHS: STEWART O SHIELDS

STEP 1

Close one ring. Open the remaining 159 rings.

STEP 2

Place an open ring through the closed ring. Close the open ring. Place a ring marker on the first link. (Fig. 1).

STEP 3

Twist the pair of rings from Step 2 clockwise. Hold the right-hand ring so that it is pressed against the top of the left-hand ring. Place one open ring through both previously closed rings so that it follows the same clockwise twist. Close the open ring (Fig. 2).

STEP 4

Hold the rings twisted and place one open ring through the three previously closed rings so that it follows the same clockwise twist.

Close the open ring (Fig. 3).

STEP 5

Keeping the pattern twisted, place one open ring through the three previously closed rings so that it follows the same clockwise twist. This means that the original closed ring from Step 1 does not have a new ring pass through it. Close the open ring (Fig. 4).

STEP 6

Keep adding rings as you did in Step 5 – each new ring passes through the three previous rings – following the same clockwise twist, until you have only three open rings remaining or the chain is the desired length.

STEP 7

Twist clockwise and bring the two ends of the chain together. It is important to twist the pattern

as you bring the ends together in order to keep the pattern tight. However, you do not want to over or under twist the pattern. Over twisting will cause knots; under twisting will untwist the pattern.

STEP 8

Following the clockwise twist, place an open ring through the three end rings of the left end of the chain and through the first end ring of the right end of the chain. Close this ring (Fig. 5).

STEP 9

Following the clockwise twist, place

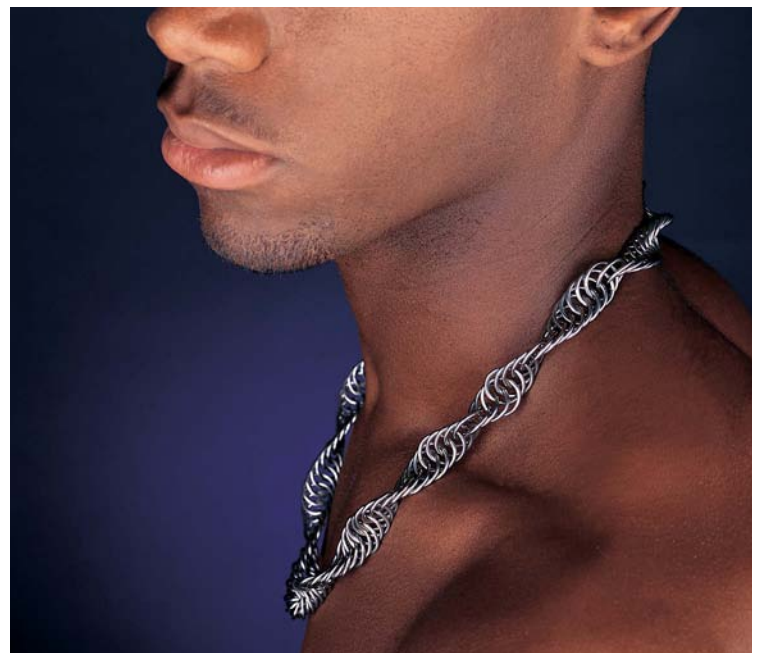
an open ring through the two end rings of the left end of the chain, the ring you added in Step 8, and the two end links of the right end of the chain. Close this ring (Fig. 6).

STEP 10

Following the clockwise twist, place an open ring through the final end ring of the left end of the chain, the ring you added in Step 8, the ring you added in Step 9 and the three end rings of the right end of the chain. Close this ring (Fig. 7).

Designer tips

- The first 10 or 12 rings are always a little tricky to get started. You can re-twist the pattern if you drop the chain.
- The best way to judge the right amount of twist is to twist the chain until it is stiff, before knots begin to form, then untwist (loosen) by two revolutions before attaching the ends.
- The number of rings used in this project create a chain that is 60cm long; you can reduce or increase the number of rings to shorten or lengthen the chain.



CHINA PENDANT

Transform an old plate into a beautiful piece of jewellery. By Tansy Wilson

MATERIALS

- Flat bottom plate
- Rectangular pendant tray setting
- Tile grout
- Glue
- Tile file
- Tile nibblers
- Glasscutter's wheel

RESOURCES

Pendant trays:
www.stores.ebay.co.uk/gagabeads
Tile tools: www.diy.com

STEP-BY-STEP PHOTOGRAPHS: TANSY WILSON



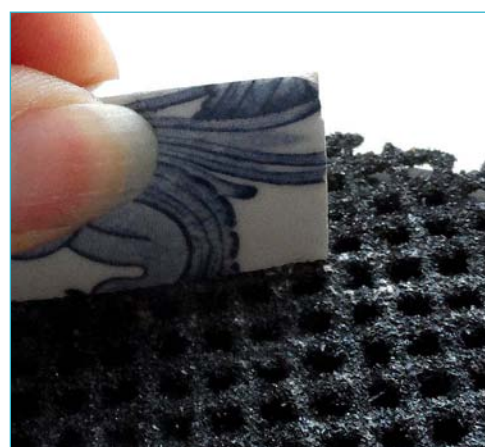
STEP 1

Draw around your pendant tray to show a rectangular shape on the plate where you would like the focal point of your design to be.



STEP 2

Using a glasscutter's wheel, score along the drawn line. Then place the tile nibblers onto the plate so the jaws are facing the same direction as the line. Squeeze the handles so the plate cracks along the line.



STEP 3

Repeat step 2 until you have roughly cut out your rectangular shape. It is better to make it slightly bigger so you can sand the edges using a tile file to get the perfect fit.



STEP 4

Squeeze a generous amount of glue into the base of the pendant tray, as the plate bottom may be slightly curved and therefore can wobble in the setting.



STEP 5

Place your rectangular cut piece of plate into the setting and leave to dry. Once dry, squeeze some tile grout around the edges and push into the cracks using your finger.



STEP 6

Use a damp cloth to remove any excess grout before it has dried. This will also give a nice smooth finish.

Designer tip

- ▶ Cutting plates can be tricky. If you have an overall pattern and it doesn't matter where you cut out your rectangle, I would recommend simply tapping the plate with a hammer to crack it into smaller pieces and then use the nibblers to cut your rectangle.



SEA GLASS EARRINGS

These pretty dangly pieces look rather like pieces of sea-worn glass, but they are much lighter plastic. Use any design you like for the stamp and you can colour them to match a favourite outfit. By Linda Peterson

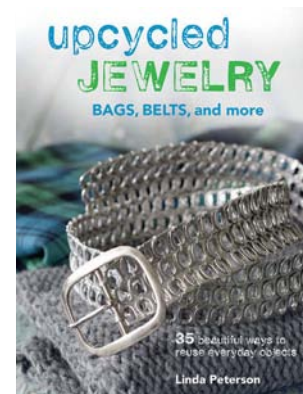


MATERIALS

- Basic tools
- Plastic CD spacer
- Sanding block
- Heat gun
- Rubber stamp
- Acrylic paint in colour of choice
- Paintbrush
- Paper towel
- Antiquing medium
- Wire (24 gauge)
- 2 x decorative link rings approximately 12mm in diameter or size desired
- 2 x small beads
- Pair of earwires

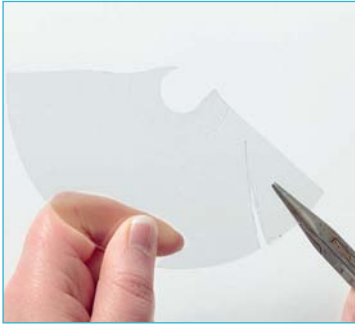
Book information

Extract from *Upcycled Jewelry* by Linda Peterson, published by CICO Books, ISBN 9781782491514, £12.99, available from www.cicobooks.co.uk
To purchase a copy at the special price of £9.99 including free p&p, call 01256 302699 quoting GLR CODE N4N.



Designer tips

- ▶ The CD spacer is the clear plastic insert often found at the top and bottom of packs of CDs and DVDs to protect the discs. Hang the plastic pieces at different heights by adjusting the length of the wire before beginning to wrap. I also like to experiment with different stamp patterns and colours – I chose a Pool Blue for my earrings. You can achieve a variety of looks with this one simple technique.



STEP 1

Hold the plastic disc in one hand and break off random shapes using pliers. Arrange the shapes and decide which ones you want to use – you need two pairs of roughly equal sizes and shapes.



STEP 2

Carefully sand all round each piece to smooth off any sharp edges or corners.



STEP 3

Hold a piece with the pliers and gently heat it with a heat gun, which will cause it to shrink and soften.



STEP 4

Using an ordinary rubber stamp, immediately press the stamp into the surface of the plastic while it is still soft. Repeat with the other pieces.



STEP 5

Drill a hole into the top of each piece.



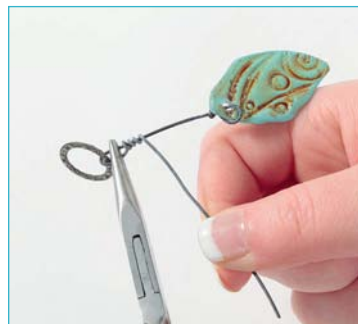
STEP 6

Paint over the top of each piece – since the plastic is clear there is no need to paint the back unless you want to.



STEP 7

Use a paper towel to apply a small amount of antiquing medium. I like to leave some of the medium inside the cracks to highlight the texture.



STEP 8

Cut a length of wire about 10cm long and loop one end through one of the pieces. Create a loop approximately 2.5cm from the previous loop and attach to a round link. Wind the remaining wire around the stem until you reach the plastic shape. Make tiny dangles with wire and beads and hang from the ring. Attach the earwires. Repeat all steps for the other earring.



BLUE BAYOU

The colours of this necklace are reminiscent of the calming colours of the sea and the soothing sound of the ocean waves.

By Linda Peterson

MATERIALS

- 90cm of 275 tactical paracord in Turquoise
- 2 x 90cm lengths of 275 tactical paracord in Pacific Blue
- 3 x 90cm lengths of nano paracord in White
- 3 x 90cm lengths of nano paracord in Dark Blue
- 2 x 90cm lengths of nano paracord in Light Blue
- Scissors
- Lighter
- 2 x headpins
- 2 x cone-shaped bead caps
- Round nose pliers
- Wire cutters
- Plastic ring, approx. 2.5cm in diameter
- 66cm of 275 tactical paracord in Turquoise
- 5 x assorted cord-wrapped rings
- Jumprings
- Lobster or toggle clasp





STEP 1

Holding all the strands together, tie an overhand knot about 5mm from the end. Separate the strands into two sections. Loop the right section over the left strands, around the back side, under the strands, and up through the loop.



STEP 2

Leave a gap of about 10cm and then loop the left section over the right, around the back side, under the strands, and up through the loop. Repeat left and right knots another four times, leaving a space between each, and a 10cm gap before the final overhand knot. Trim and singe the cord ends just after the final knot.



STEP 3

Thread a headpin through one of the end knots so the head of the pin catches securely in one of the cords.



STEP 4

Thread the cone-shaped bead cap onto the headpin and over the ends of the cord to conceal.



STEP 5

Create a loop at the end of the headpin with a pair of round nose pliers and trim off excess wire. Repeat this step for the opposite side.



STEP 6

Cover the plastic ring with turquoise paracord using blanket knots. Thread all the rings onto the necklace. Attach a toggle clasp with jumprings to the ends.

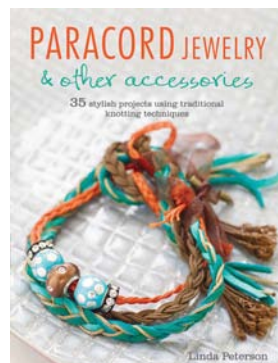
PHOTOGRAPHS: EMMA MITCHELL, GEOFF DANN



Book information

Extract from *Paracord Jewelry* by Linda Peterson, Published by CICO Books, ISBN 9781782491927, £12.99, available from www.cicobooks.co.uk

To purchase a copy at the special price of £9.99 including free p&p, call 01256 302699 quoting GLR CODE CP8.



PEN NIB EARRINGS

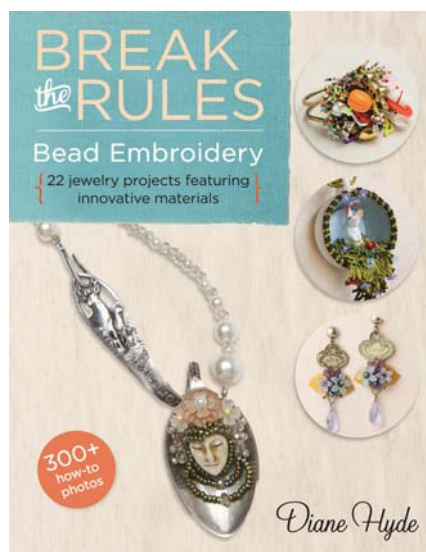
The scrapbooking department of your local craft store offers many jewellery-friendly components, including pen nibs. Look at everything with a new eye, and you'll discover that you can use just about anything in your beaded designs. By Diane Hyde

MATERIALS

- 2g size 11° seed beads in Speckled Pistachio Green
- 0.5g size 11° seed beads in Matte Brown
- 1g size 15° seed beads in Metallic Bronze
- 40-46 x 3mm gold crystal bicones
- 2 x vintage or new pen nibs
- 5.1cm antique silver oval link chain
- 2 x antique silver oval jumpings
- 2 x 6mm antique silver and green two-loop crystal connectors
- 2 x antique silver lever-back earring findings with front loop
- Neutral nylon thread
- Smoke Grey polyethylene thread
- Size 10 beading needles
- Small sharp scissors
- Diagonal cutters
- Chain nose pliers
- Standard nose pliers

Book information

Extract from *Break the Rules Bead Embroidery* by Diane Hyde, published by Lark Crafts, an imprint of Sterling Publishing, ISBN 9781454707615, £17.99, available from www.thegmcgroup.com



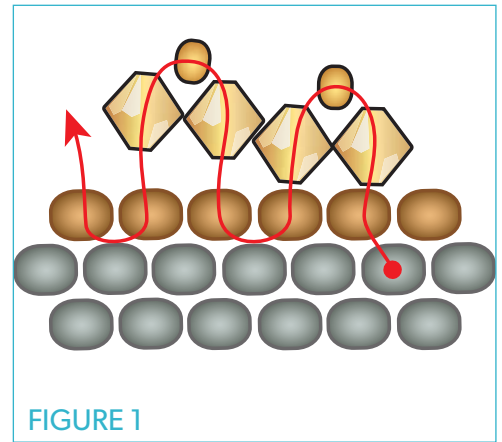
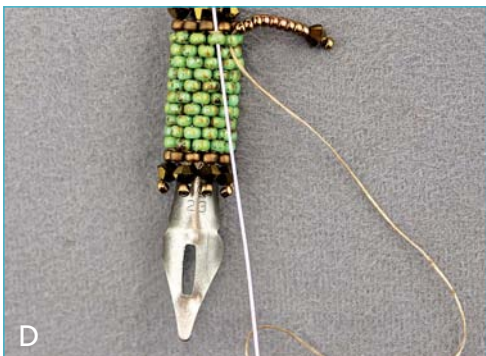
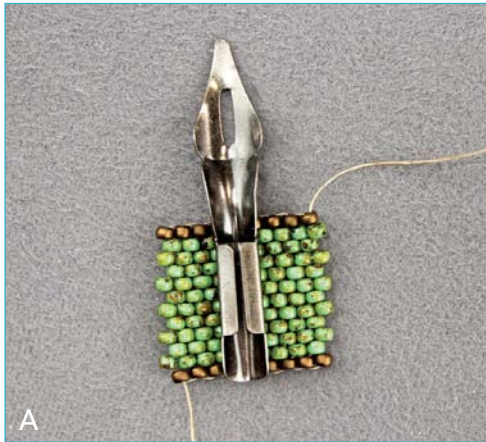


FIGURE 1

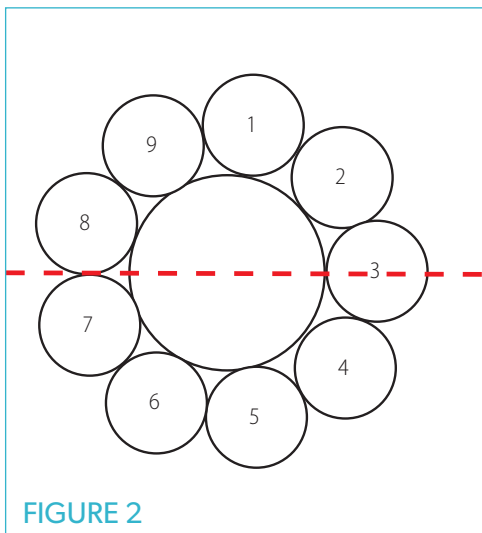


FIGURE 2



E

STEP 1

Using the pistachio and matte brown 11°s and your nylon thread, create a flat piece of peyote-stitch beadwork with the brown beads on the edge. It should be the height of a pen nib's stem and wide enough to wrap snugly around the stem (photo a). The width must be an odd number of beads (of course, you may create any pattern you choose. Diagonal stripes would be striking!).

STEP 2

Wrap the beadwork around the nib and then zip the peyote stitch closed (photo b).

STEP 3

As shown in figure 1, embellish the strip's top and bottom with simple picots made of one bicone and one 15° as the stopper. To make the picot, bring your needle out of any matte brown 11° on the peyote stitch's edge, string on one bicone and one 15°, and then go back down through the bicone and the next 11° on the edge. Repeat all around. For the very last picot in each edge, you'll finish with your needle inserted into the 11° where you started the first picot. This stitch completes the edging.

STEP 4

Now you'll add fringe. If needed, anchor a new thread by going in and out of the peyote stitches until it's secure. Then bring your needle up and out of any pistachio 11° in the peyote stitch's second row at one end, which will become the top. Add nine 15°s, one bicone, and one 15° as a stopper. Run your needle back through the bicone, the nine 15°s, and the 11° bead that you originally came out of (photo c). Pull the thread gently to create a fringe that falls in a soft arch over the peyote stitch. If you pull it too tightly, the fringe will look spiky and stiff. Insert your needle up through the next 11° bead in the second row (photo d). Add another fringe just like the previous one, remembering to pull gently. Continue adding fringes all around the peyote strip, back to the first fringe made.

STEP 5

With your diagonal cutters, snip the chain to create a short piece with nine links (or any odd number of them). Since you used an odd number of beads to make the peyote-stitch strip, you'll determine the attachment points for the chain as follows. Referring to figure 2, point the pen nib toward you and look directly through the beads' holes in the peyote stitch's top edge. Imagine a horizontal line bisecting the ring of beads.

As shown in the illustration, mine went directly through bead #3 and between beads #7 and #8, so these are the points where I attached the chain. Your beads' individual positions may vary slightly. Just accommodate for that fact.

To attach the chain to the beadwork, you can use a new piece of polyethylene thread or your neutral nylon thread. To sew one link at the chain's end through bead #3, work a double thread into the peyote stitch, come up and out of bead #3, pass your needle through one of the chain's end links, and then go back down through bead #3. Work your needle around the back through the peyote stitching to hide the thread, and come up and out of bead #8. Make sure the chain isn't twisted and pass your needle through the chain's remaining end link. Go down into bead #7, work your needle and thread through the peyote to secure, and cut the end (photo e).

STEP 6

Using your chain nose and standard nose pliers, attach a jumpring to the two-loop connector and then attach the connector to the chain's middle link. Then attach the connector to the earring finding's loop. Repeat all steps to make a second, identical earring.

PHOTOGRAPHS: DIANE HYDE



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