The UK's best jewellery magazine

making Jewellery

INSIDE
BUSINESS TIPS FOR CHRISTMAS SELLING

49 FASHION INSPIRED PROJECTS









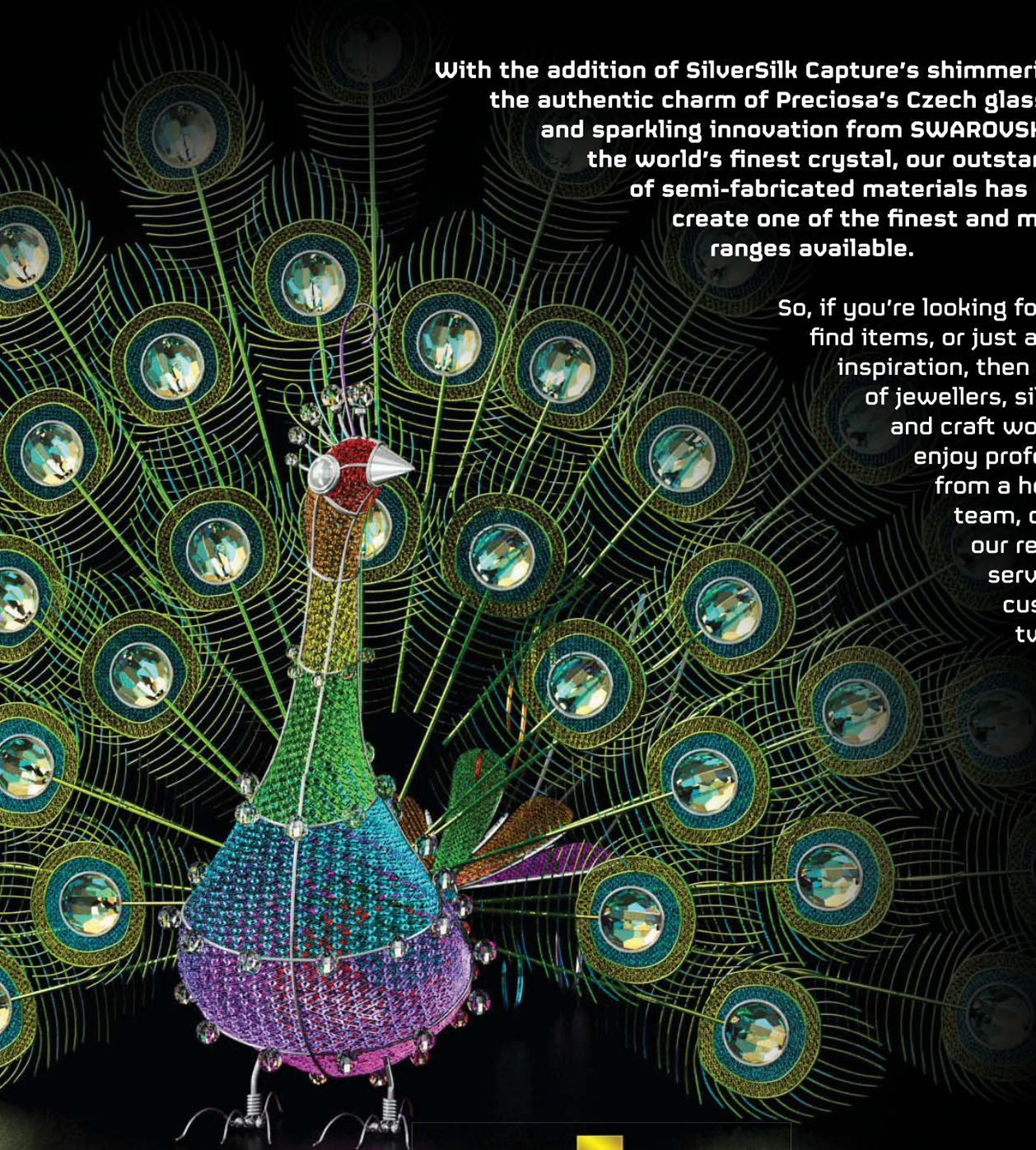








Let your creativity shine



With the addition of SilverSilk Capture's shimmering beauty, the authentic charm of Preciosa's Czech glass seed beads and sparkling innovation from SWAROVSKI® ELEMENTS, the world's finest crystal, our outstanding collection of semi-fabricated materials has been enhanced to create one of the finest and most comprehensive ranges available.

So, if you're looking for those hard to find items, or just a source of creative inspiration, then join the thousands of jewellers, silversmiths, colleges and craft workers who regularly enjoy professional support from a helpful, knowledgeable team, continuing to build our reputation for personal service that's delighted customers for over two decades.

Bring a dazzling world of creativity to your fingertips by simply visiting **palmermetals.co.uk**

PALMER METALS LTD

Specialists in Precious Metals

0845 6449343

email: sales@palmermetals.co.uk

www.palmermetals.co.uk



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

EDITOR Sian Hamilton
mjeditor@thegmcgroup.com
SUB EDITOR Sophie Mould
ASSISTANT EDITOR Katie Holloway
DESIGNERS Claire Stevens, Jo Chapman
STUDIO MANAGER Oliver Prentice
PRODUCTION MANAGER Jim Bulley
jimb@thegmcgroup.com
PRODUCTION CONTROLLERS Rebecca Howard, Clare Disano
repro@thegmcgroup.com
CIRCULATION MANAGER Tony Loveridge
PUBLISHER Jonathan Grogan
PRINTER Precision Colour Printers
DISTRIBUTION Seymour Distribution Ltd
Tel: +44 (0) 20 7429 4000
ADVERTISING Sophie Marsh
Tel: 01273 402819
Sophie.marsh@thegmcgroup.com
MARKETING Anne Guillot
SUBSCRIPTIONS Helen Chrystie
Tel: 01273 488 005
helenc@thegmcgroup.com
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
SEE PAGE 86 FOR MORE DETAILS
Current subscribers will automatically receive a renewal notice (excludes direct debit subscribers)

FIND US ON

Follow us on Twitter at **@MAKINGJEWELLERY**

To become a fan of our Facebook page search for **MAKING JEWELLERY**

Find us on Pinterest at **www.pinterest.com/makingjewellery**

Views and comments expressed by individuals in Making Jewellery magazine (ISSN 1756-4069) do not necessarily represent those of the publishers and no legal responsibility can be accepted for the results of the use of readers of information or advice of whatever kind given in this publication, either in editorial or advertisements.
No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form by anymmeans without the prior permission of Guild of Master Craftsman Publications Ltd.



6
Tribal pursuit

Editor's letter



Click on this icon throughout for extra app pictures

Hello! I love this issue (yes that's it, I simply love it!). I set a fashion theme this month and this kind of theme really brings out the creativity of our designers, I feel they really push themselves to make amazing designs. The inspiration for the projects in this issue has been taken from the catwalk shows from A/W 2014/15 fashion week, which were held all over the world in the spring from London to Paris and New York to Milan! They showcase the most incredible talent and are always fun to watch and see what craziness is coming next.

This season sees bold and bright as a resounding theme along with feathers and all things tribal.

Neons are still holding their own, and good old geometric prints are fixed for the winter season too.

I do like to pick a favourite in each issue but I've found it really hard in this one as I love pretty much all of it! But my absolute favourites (there are two) have to be Gail Florio's stunning feather creation (p6) and Tansy Wilson's very clever use of zips as bracelets (p52). I just love the way both of these designs sit on the body and we had a merry old time trying them all on repeatedly (of course!) over the last few weeks.

I hope you enjoy our fabulous fashion issue too!

Sian

String it once...

Wear it a lifetime

Beadalon miniature bead stringing cable combines the softness and flexibility of thread with the strength and durability of stainless steel. Jewelry made on Beadalon wire is designed to last a lifetime - it's the perfect first choice for stringing designs!

- **Supple & Kink Resistant** – The higher the number of strands, the softer and more threadlike, i.e. our 49 Strand is the softest wire
- **Abrasion Resistant** - The wire protects against sharp crystal, gemstone, glass, and metal beads
- **Knottable** – Ties easily like thread
- **100% Waterproof** - Withstands fresh and saltwater exposure
- **UV Resistant** - Will not deteriorate in sunlight
- **Versatile** - A wide range of diameters, flexibilities, and colors



7 Strand
Good flexibility & drape, lower priced



19 Strand
Better flexibility & drape, medium priced



49 Strand
Best flexibility & drape, higher priced

MADE IN **USA**



CONTEST WINNER!

Congratulations Laura Ehlers Dickmeyer!
Leather and Lace necklace was designed by Laura Ehlers Dickmeyer.
You can make other variations with this winning design below.


Short


Short Bow


Avant Garde

Beadalon®

To find a Beadalon retailer near you, please visit
www.beadalon.com/locatewheretobuy.asp

Contents

ISSUE 73 NOVEMBER 2014



16
All seeing eye



70
Ice crystal necklace



52
Zips on show



32
Silver, mosaic and resin pendant



64
Dusky floral blooms

Easy

6 **Tribal pursuit**
Create a bright, feathered necklace

22 **Celebrity style**
Make an initial bracelet for pop star Cheryl!

44 **Woodland friends**
Stitch up jewellery featuring fashionable bird motifs

46 **Asymmetric leather collar**
Bold and shimmering leather fashion piece

48 **Star swirl earrings**
Create these sparkling earrings with added star appeal

70 **Ice crystal necklace**
Pretty bead and wire design with a hint of sparkle

92 **Maggie**
Make an enticingly sparkly pendant with crystal detail

Intermediate

10 **Owl pin**
Stunning and intricate metal clay design

16 **All seeing eye**
On-trend wirework brooch

26 **Hair-raising accessories**
Use polymer clay pattern sheet for floral hair accessories

38 **Warming winter tones**
Bold polymer shapes create this geometric necklace

56 **Autumn sorbet**
Make beautiful lampwork beads for a colourful necklace

62 **Tashkent traveller**
Beaded necklace using muted jewel colours

64 **Dusky floral blooms**
Mix custom Jewel Enamel for a bold flower necklace

72 **Tribal trio**
Get inspired by the tribal trend for this silver clay set

84 **Men's silver pendant**
Create a solid silver pendant with a rugged feel

Advanced

32 **Silver, mosaic and resin pendant**
Upcycle broken vintage china by setting in resin

52 **Zips on show**
Metalwork bangles with statement zips

58 **Colour-block collar**
Chain-maille collar-style necklace with a stylish twist



58 Colour-block collar

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 month

20 Colour & style
Harriet Davies explores the latest seasonal fashion trends

37 Business matters
Top tips for running your own jewellery business

41 Book reviews
Beth Blight reviews the latest inspiring craft and jewellery books

43 Web reviews
Lauren Johnson surfs the web for the best online stores, blogs and jewellery profiles

78 Ask the expert
Joan Gordon explores jewellers who link their pieces with high-end fashion

95 Coming next month
Find out what's inside our December 2014 issue

96 Pearls of wisdom
The latest installment in Jackie's jewellery column

Features

24 10 Questions
Our questions answered by Sarah Packington

29 Designer profile
We interview regular contributor Sarah Austin

69 Inspirations
Find out what inspires Jenny Gilbert

Shopping

51 Trends
Get geometric style for fashionable accessories

74 Discounts and giveaways
Giveaway prizes to win and bargains galore!

81 Top five
We take a look at our top five resins

82 Product review
Crafty storage solutions

Techniques

30 Top technique
Learn how to make a beaded wire hook clasp

76 Product test
Clair Wolfe tests out another great jewellery product

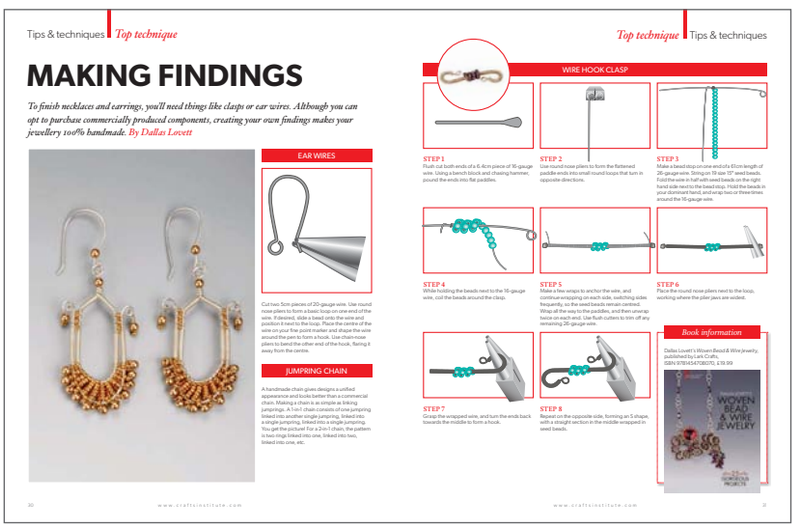
94 Basic techniques



51 Trends



20 Colour & Style



30 Top technique



24 10 questions



39 Designer profile

PRECIOSA

INNOVATIONS

SEPTEMBER 2014

PRECIOSA Crystal Components



www.preciosa.com

www.facebook.com/preciosa.inspirations

Preciosa Customer Centre
Opletalova 3197, 466 67 Jablonec nad Nisou
Czech Republic
info@preciosa.com

TRIBAL PURSUIT

A statement tribal necklace for an autumn trend that will see you right through to winter.

By Gail Florio



Gail is a tiara maker and milliner originally from Dublin, now living in London with her husband, daughter and two cats. She specialises in wedding accessories and teaches a range of beading and wirework classes at the London Jewellery School.

Inspired by the tribal trend and colours predicted for Autumn/Winter 2014/15, Gail has incorporated her millinery supplies to create a beautiful and colourful statement necklace. This project also makes use of gold chain, which still features heavily in the accessories world.

MATERIALS

- Large gold jumprings (8mm–10mm)
- 60cm hackle fringe colour 1
- 54cm hackle fringe colour 2
- Gold filigree cone ends (19)
- 0.8mm (20 gauge) gold plated copper wire
- 28cm thick link gold curb chain
- 25cm medium link gold curb chain
- 31cm thin link gold curb chain
- 30cm gold chain
- Small beads (3mm–6mm)
- Lobster clasp
- 2m suede cord

RESOURCES

Hackle feather fringe:
www.thetrimmingcompany.com
Clasp, cone ends:
stores.ebay.ie/periwinklebeads
Jumprings, suede cord, and wire:
www.creativebeadcraft.co.uk
Chain: www.creativebeadcraft.co.uk and www.ebay.co.uk

CONTACT

www.floriodesigns.co.uk
gail@floriodesigns.co.uk



STEP 1

Cut a 6cm length of feathers from your feather fringe, gather together and shake off the fluff (you might want to do this outside or over a bin). Take a 15cm length of 0.8mm gold plated copper wire and wrap around the top of the feathers three times. Tuck the end of the wire into the feathers and leave a long tail of wire protruding.



STEP 2

Insert the wrapped feathers into a filigree cone, with the long tail coming out the top. Pull up so that the wrapped wire around the feathers is hidden or blended into the gold cone. Add on a few small beads and create a wrapped loop. Trim off any excess wire. Make a further 18 feather cones, ten in one colour and nine in a contrasting colour.



PHOTOGRAPHS: LAUREL GUILFOYLE, GAIL FLORIO

STEP 3

Cut three lengths of curb chains: small, medium and large. The top chain (medium) should have 34 links, the middle chain (thick) 23 links and the bottom chain (thin) 66 links. Link together with jumprings by leaving two links apart in the top chain, one link apart in the middle chain and five links apart in the bottom chain.



STEP 4

Cut a piece of suede cord about 2m long. Tie one end into a thick chain link, knot and pull tightly. Weave the cord through the top and middle chains. Each link of the thick chain will have two wraps, and the medium top chain one wrap. Skip a link if the top chain is becoming too far away from the middle chain to have neat wraps.



STEP 5

Visualising the bottom (thin) chain as grouped sections separated by jumprings, add a feather cone to the third link of each grouped section. The ten main coloured feather cones will be placed along the bottom chain. Then add the remaining nine (secondary colour) feather cones to the jumprings connecting the top and middle chains. Your secondary colour should hang on top and in between the main colour.



STEP 6

Decide how low or high up you would like your necklace to sit and cut another piece of gold chain at an appropriate length. On one side, connect to the middle chain using a jumpring and on the other side, add a clasp. Add an additional jumpring to the middle chain for the clasp to secure in to.





Extra Projects Make earrings and a necklace

EARRINGS

Following Steps 1–2, make up two feather cones. Attach to gold earring wires using small rings.

SINGLE FEATHER NECKLACE

Using 12cm–15cm of feather fringe, follow Steps 1–2 to make a feather cone. Attach to a length of chain (long or short) using a jumpring. Add a clasp to finish off.

the BEAD SMITH
supplies for...

Soutache & Bead Embroidery

- 65 colors of Soutache braid
  Rayon, Polyester, & Textured Metallics
- 23 colors of Ultrasuede®
- Beading Foundation
  Black, White, or Mixed Packs
- Instructional booklet, beads, tools & supplies

BEAD SHOPS: To become a Beadsmith reseller, please contact us at 732.969.5300 (USA) or www.beadsmith.com

Necklace created by Edit Peng Budapest, Hungary.



One stop wholesale suppliers to bead stores worldwide for over 30 years! The BeadSmith is a proud distributor of these brands and more...

MIYUKI · PRECIOSA · CREATE YOUR STYLE with SWAROVSKI ELEMENTS · Kumihimo braiding · Soutache & Bead Embroidery · GENUINE SuperDuo CZECH GLASS TWO HOLE SEED BEADS

READERS' PAGE

Great Barrier Reef

I loved issue 68 of *Making Jewellery*, the beach style projects were truly inspiring! I wanted to show you my necklace, which I created after seeing a photograph of Australia's Great Barrier Reef. It's stitched in herringbone stitch and I used toho seed beads and Swarovski bicones. I wanted to make my own toggle clasp (first attempt!) and was pleased with the finished result.

Janet Sherret, by email







Janet is this month's star prize winner, and receives a copy of Editor Sian's latest book *Cats*!
www.thegmcgroup.com, 01273 488005





Renaissance mask

I always love *Making Jewellery* because of the great projects and inspiration you include. I wanted to write to you, though, to let you know how thrilled I was with the Renaissance Mask project by James Ferris in issue 70, August 2014. I'd been invited to a fancy dress party, but I'm not one for costumes, and I spotted that piece and thought there was my answer! I've not been wireworking for that long, but because of James' excellent instructions and clear photographs, I was able to create the piece fairly easily. I made mine in purple wire!

Kat Donaldson, Farnham

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

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

Favourite Make Friday

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



NAZ HUTCHINGS
Micro macramé necklace



BRIDGE PARLE
Sahara sunrise necklace



GAVIN HARDY
Sea glass necklace



OWL PIN

Enter the enchanted forests of Sicily with your own owl to guide you. *By Sandra Quell*

Sandra is a Luxembourgish designer whose passion is silver. She works with metal clay and loves to add pearls, stones and colour to her pieces.

This pin was inspired by Dolce and Gabbana's 2014 Winter collection. The collection is called 'Enchanted Sicily' and it features native appliqués of forest animals like owls and foxes, creating a fairy tale-like atmosphere. Although the owl in this pin is pure silver, the different finishes used add depth and interest to the design.

MATERIALS

- 10g Art Clay silver
- Art Clay paper type (about 2cm^2)
- Art Clay syringe type
- Fireable pin back
- A small amount of black polymer clay
- Basic metal clay tools
- Pumice powder
- Hand held electric rotary tool
- Silicon tip for the rotary tool
- 3M radial bristle discs for the rotary tool

RESOURCES

All materials widely available from advertisers in this magazine

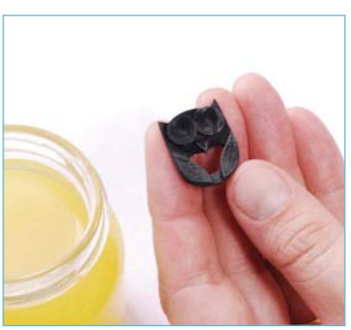
CONTACT

www.qreations.eu
qs@qreations.eu



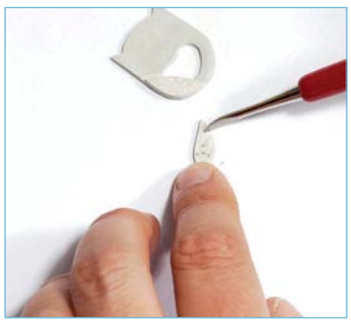
STEP 1

Draw your owl and make paper templates for the body and the wings (height 2.5cm, width 2cm). Roll the clay 1.5mm thick and cut out the body, the wings and a beak for the owl with a needle tool. Make a disk 2mm thick with a diameter of 9mm for the pin back. Let all the pieces dry and refine them using your preferred tools (files, sanding pads, baby wipes).



STEP 6

Brush your owl with a brass brush. You can use the brush of your electric rotary tool to reach into the tight spaces. If you have a tumbler, tumble it. Make a weak solution of liver of sulphur and dip your owl into the solution until you are happy with the colour. Stop the process with cold water.



STEP 2
The parts should be as smooth as possible. Use a carving tool to carve short grooves into the wings to represent feathers. Add a generous drop of water to where you want a wing to be. Press the wing onto the body and wiggle slightly until you feel the parts grab. Adjust the position and let it dry. Add the second wing and the beak. Refine and let dry.



STEP 3
Cut two circles of AC paper with a diameter of 9mm. Mark the centres and cut half way through the circles. Form a cone by overlapping the sides of the cut by 1mm–2mm. Use a tiny bit of paste to stick the sides together. Let it dry. Add a little bit of syringe to the back of the cut and pad it down with a damp brush to stabilise the cones.



STEP 4
Join your disk to the back of your owl. Drill a hole for the pin back. The base of the pin should sit comfortably in the hole with the little prong sticking out. Fill the hole with syringe and press the pin back into it. Use a damp brush to cover it with the syringe that oozed out at the sides. Take care not to cover the prong. Let dry.



STEP 5
Make a hole in your support for the pin so your owl can lie flat while you attach the cones. Make pencil marks where you want the centre of the owl's eyes to be. Place generous blobs of syringe onto your marks and carefully press the cones into the blobs. Adjust them with the silicone tip of a clay shaper. Leave to dry. Fire the pin for 2 hours at 800°C.



STEP 7
Use the silicone tip of your rotary tool to polish the wings, the beak and the inside of the cones. Be careful not to touch the dark parts with your tools. Turn your owl around and remove the oxidation from the pin and the back using radial bristle discs. Use a burnisher or the silicone tip to bring the sides of the owl to a high shine.



STEP 8
Put a little bit of pumice powder onto your desk. Use a silicone clay shaper and cover the tip with a baby wipe. Dip it into the pumice powder and rub across the inside of the cones until the surface becomes matte. Use radial movements from the centre towards the edge. Wash the powder away.



STEP 9
For the eyes of your owl, form two tiny balls of black polymer clay and bake them according to the manufacturer's instructions. You can experiment with the size of the eyes to give the owl a different look. Glue the balls into the centre of the cones with 2-part epoxy glue.

PHOTOGRAPHS: LAUREL GUILFOYLE, RENÉ WERSAND

Designer tips

- To make a reusable template, cover the front and back of your drawing with clear adhesive tape before you cut it out. The tape prevents your template from getting wet and adds stability.
- When designing pins and brooches with holes always keep in mind that the fabric of the clothing becomes part of your design.
- Art Clay paper will disintegrate when in contact with water, so use as little moisture as possible to attach the cones for the eyes.

Extra Projects Make earrings and a pendant



EARRINGS
Make a small version of the owl template. Cut out the owl body like you did for the pin but carve the details. After firing, solder on earring posts. Patinate the earrings and polish them to emphasise the design.



PENDANT
Make another owl without the pin at the back. Add a hole at the top before you fire it. Add a jumpring.



Dip Dyed Peyote Wave Bracelet - Free tutorial online!



Scan me!


90 Colours of
Miyuki Delica Beads


4mm & 6mm Preciosa
Firepolish from £1.55


Dip Dyed Seed
Bead Hanks £1.95

Spoilt Rotten
BEADS

7 The Green, Haddenham, Ely, Cambs, CB6 3TA
01353 749853
www.spoiltrottenbeads.com

NEWS

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



Beaded tea light holders

The Spellbound Bead Co have been having lots of fun with their new sparkly bead mix, and have been making tea light holders with them; a fabulous way of creating home decorations with beads and wire. If you'd like to have a go for yourself, visit www.spellboundbead.co.uk/pdfs/TwinkleTealights.pdf to download the free instructions. One pack of beads will make all three designs!

www.spellboundbead.co.uk, 01543 417650



New studio for London Jewellery School

The London Jewellery School is excited to announce its move to new studios in London's trendy Brick Lane, as of September. The studios have been newly renovated and have plenty of natural light in all three teaching spaces, meaning that the School can deliver a wide range of jewellery making classes in an even better environment. Just a minute's walk from Aldgate East underground station and close to other mainline and underground stations means that the school is easily accessible for all!

www.londonjewelleryschool.co.uk, 020 3176 0546

Preciosa Pip beads

If you've not discovered Preciosa's newest beads yet, where have you been? The Preciosa Pip™ pressed bead is a 5 x 7mm glass bead with a symmetrically flat shape, and a metal coating on both sides. Make flowers by connecting six beads together, or string in a line to create an interlocking zipped effect. Perfect for all your Autumn/Winter fashion designs, the beads even fit together with other beads from the Preciosa range, such as the Twin™ and Solo™ beads.

www.preciosa-ornela.com, Facebook.com/PreciosaOrnela



Melting pot

With the price of gold, silver and other precious metals changing all the time, there is a constant need to use all your scrap pieces. The Assay Office Birmingham has introduced the new melting pot to help you make every piece of scrap count. Pick up your pot from their Trade Counter at the Assay Office in Birmingham to safely store your scrap as you collect it. Once it's full you can bring in your tin to use their independent, fast and efficient melting service.

For more details call 08718 716020 or email testing@theassayoffice.co.uk





Lampwork from Rockin' Beads

Rockin' Beads have started producing beautiful lampwork disc beads. You can buy the discs from their website to incorporate in your own jewellery designs for unique, colourful pieces. Priced at just £6 for 10 beads, each has been handmade and annealed in a digital kiln to ensure maximum strength and colour optimisation.

www.rockinbeads.co.uk, 01837 657614

The GOLDSMITHS' Company

ASSAY OFFICE

Forever etched into your customers' memory



At the Goldsmiths' Company Assay Office, we have been using the latest state-of-the-art laser marking techniques to hallmark your items for over 10 years. We now offer bespoke laser engraving to enhance your brand potential or to personalise that special gift.

To find out more: T 020 7606 8971
E info@assayofficelondon.co.uk
www.assayofficelondon.co.uk

Hallmarking | Laser Engraving | Laboratory Services | Antique Plate Authentications | Educational Seminars | Valuations

(Cuff by Ornella Iannuzzi)

Hallmark of
The Goldsmiths' Company
since 1300

WHAT'S ON

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





Christmas workshops at Spellbound

The Spellbound Bead Co are holding some fabulous Christmassy workshops this autumn and winter at their shop in Lichfield, Staffordshire. On 16 November there's a Sparkling Icicle and Crystalline Snowflake class, from 9am–midday, which costs £30. On the same day they're also running a Nordic Bauble class from 2pm–5pm, which costs £30 too. All of the materials needed are included in this price, and there will be a choice of colourways. The classes are suitable for new beaders as well as those with more experience who would like a fun few hours!

www.spellboundbead.co.uk, 01543 417650

Simply Christmas and Hobbycrafts

Everybody loves a handmade Christmas, and at the Simply Christmas and Hobbycrafts show this November you can get inspiration and gifts galore. From 28–30 November at the ExCel in London, visit for workshops, top tips, demonstrations, festive food and drink village and more. Plus, the show features Art Materials Live, giving you the chance to buy even more goodies. For more information, including opening times, ticket prices and how to book, visit the ICHF website.

www.ichfevents.co.uk, 01425 277988







The Magpie's Bazaar at Flux'n'Flame

Re-kindling their annual jewellery show, Jesa and Al Marshall, of Flux'n'Flame in Dorset, will be showing their latest jewellery collections alongside jewellery from a selection of guest designers. Flux'n'Flame will, as ever, become a wonderland of fabulous jewellery and artwork!

www.fluxnflame.co.uk, 01258 881690



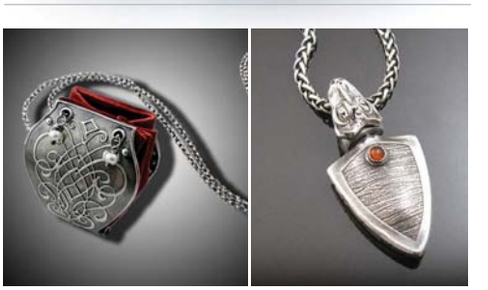


Resin casting and mould making class

Clare John is teaching a two-day casting and mould-making class at her Gloucestershire studio on 22–23 November. This is a very popular class, which shows you how to cast epoxy resin into ready-made silicone moulds, how to finish and polish castings, and how to make your own unique silicone mould. The cost is £110 for two days, which includes all materials, a light lunch, tea, coffee and chocolate biscuits. Visit the website for more information about booking or email clare@resin8.co.uk

www.resin8.co.uk, 01242 602739





Midsummer's Dream metal clay retreat

Following the success of the first Midsummer's Dream metal clay retreat last year, Tracey Spurgin's Craftworx studio in East Yorkshire is running another! The 2015 retreat will take place from 23–28 June, hosted by Tracey Spurgin and Holly Gage, with gourmet meals prepared by Chef Chris Gage. The programme includes two master classes, plus a welcome reception, gourmet lunches, evening meals and an excursion. Booking is open now, with an early bird price of £895 if paid in full by 31 October 2014. After that the price is £945, with payment plans available.

For more details and to book visit www.craftworx.co.uk or email orders@craftworx.co.uk



ALL SEEING EYE

Create an eye-catching brooch and stay on trend for autumn and winter. *By Sue Mason-Burns*

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

Catwalks this season are sporting fashions following a supernatural trend and the 'all seeing eye' is everywhere. Primarily on the malevolent side of the supernatural, it is an important symbol in the occult. However, its earliest representation was the omniscience of Horus the Sun God, by the Egyptians. It also occurs in Hebrew legend, as well as being inextricably linked with Freemasonry. Here Sue has created an intricately woven brooch, incorporating a vibrant green eye cabochon. Wear it on your coat, or why not go all out with your dark supernatural look and use it to hold your cloak closed?

MATERIALS

- 20mm eye cabochon
- 1mm bare copper wire
- 0.4mm bare copper wire
- E6000 glue
- Flush cutters
- Flat nose pliers
- Round nose pliers
- Steel bench block
- Chasing hammer
- File and emery boards
- Liver of sulphur
- Renaissance wax
- Soft cloth

RESOURCES

Eye beads: www.etsy.com/uk/shop/backgard
Wire: www.wires.co.uk

CONTACT

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





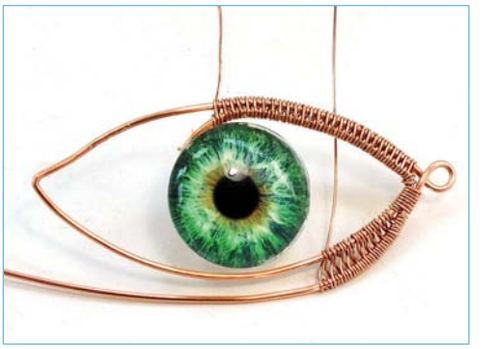
STEP 1

Cut a long length of 1mm wire and form a spiral at one end, slightly smaller than the diameter of the cabochon. Use a chasing hammer and steel bench block to hammer the spiral flat. Glue the cabochon to the spiral and leave to dry. To make sure of the bond, leave to cure for 24 hours before you work with the wire again.



STEP 2

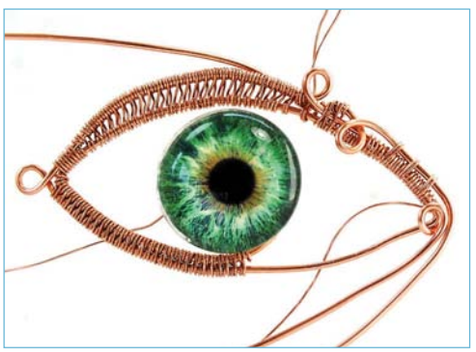
Form the tail wire into an eye shape with the cabochon in the centre as the eyeball. When the wires overlap, begin a weave with 0.4mm wire: coil once around the inner wire, pass the wire over the front of both wires and coil once around the outer wire, bring the wire behind both wires. Continue this weave to the corner of the eye. Form the outer wire into a loop



STEP 3

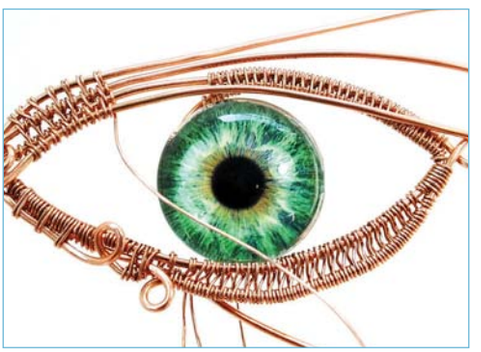
With the wires slightly apart, coil five times around both wires, then weave in a figure-of-eight weave, incorporating an extra coil into each pass of the outer wire to accommodate the curve. Continue weaving until the wires naturally come together again and coil five times around both wires.

PHOTOGRAPHS: LAUREL GUILFOYLE, SUE MASON-BURNS



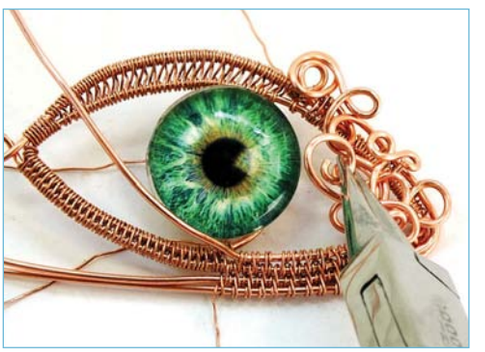
STEP 4

Add a further wire across the top. Form loops in the middle and outer wires, weaving in between: coil five times around the lower two wires then twice around all three wires in between the loops. Continue until you reach the opposite corner of the eye shape. Form the middle wire into a loop that will sit inside the corner of the eye and bring all three wires together.



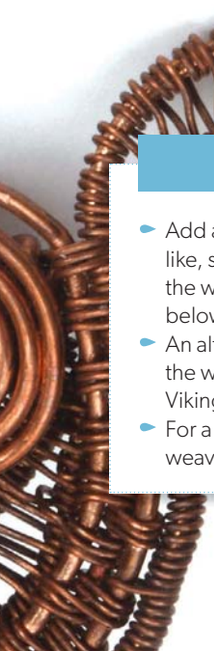
STEP 5

Add a further wire below the frame wire and weave these four wires together: weaving away from you, coil once each around each of the wires, passing the wire in front of the wires as you go. Coming down the back of the work, coil around each wire, passing the wire behind as you go. Continue until you reach the weaving you completed at Step 2.



STEP 6

Use round nose pliers to form decorative organic swirls and loops in the two ends of the extra wire you added at Step 5. Add a piece of weaving wire and coil the two remaining wires together five times, separate the wires and weave with a figure of eight weave, adding an extra coil to the outer wire to accommodate the curve. Coil to the corner of the eye.



Designer tips

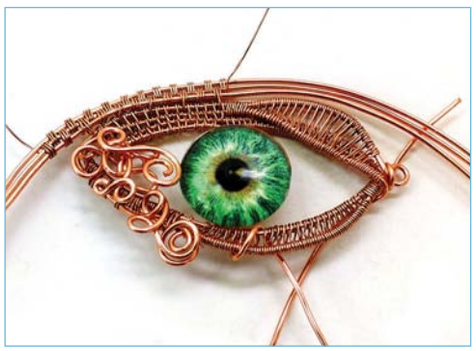
- Add as many layers of weave as you like, simply by incorporating a link with the weaving wire to the woven section below as you weave the new section.
- An alternative to gluing the cabochon to the wire would be capturing it within a Viking knit frame.
- For a simpler look, why not use the same weave in all sections?

Fashion Inspiration

Green shirt, £45, www.yumidirect.co.uk
Rebecca shorts, £85, www.hobbs.co.uk







STEP 7

Take the tails from Step 6 around the back of the eye design, winding around the corner of the eye shape. Take the original frame wire behind the cabochon and coil once around the woven section of frame. Add three further wires above the upper curve of the eye shape and weave with basket weave. Link to the eye shape by periodically weaving between existing weaves of the previous layer.



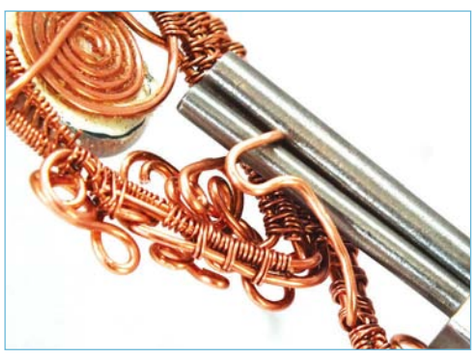
STEP 8

When you reach the end of the eye shape, form small curves with the two upper wires and weave them with figure of eight weave. Trim the tail wires and form into decorative open spirals at the end of the woven sections. Turn the work over and work with the longer of the tail wires you tucked behind the design at Step 7. This wire will form the pin.



STEP 9

Coil the end closest to the corner of the eye around a mandrel three times to form the spring. Trim the wire to the desired length of the pin. Use a file to file the sides of the piece of wire to make the end of the pin a sharp point. Use a series of emery boards, becoming increasingly finer, to remove the rough surface caused by filing.



STEP 10

Use the tail wire from the opposite end of the eye shape and the lower wire from the basket weave section, to form the clasp section of the brooch pin. Form a U shape around a mandrel, then form another U shape towards the back of the brooch. Trim and form a small loop in the wire. The pin will tuck in behind the front U shape to keep the brooch closed.



STEP 11

Add another layer of three woven wires, coiling five times around the lowest wire and twice around all three wires, linking to the lower layer of weaving with every second or third pass of the weave. Weave until just past the cabochon. Continue coiling the lower wire. Form all tail wires into decorative spirals and loops, covering the workings of the brooch clasp from the front view of the brooch.



STEP 12

Make a solution of warm water and liver of sulphur and a separate bowl of cold water. Dip the brooch into the liver of sulphur solution, then quickly into the water until you are happy with the level of oxidation. Apply Renaissance Wax with a soft cloth, to seal the patina, and buff gently to a soft sheen.



Extra Projects
Make earrings and a ring

EARRINGS

Glue two 16mm eye cabochons to forged spirals. Form a double loop in the tail wire and add earwires.

RING

Glue a 16mm eye cabochon to a forged spiral with a long tail and allow to dry. Wrap the tail three times around a ring mandrel at the appropriate size, then around the base of the bead. Form an eye shape and finish with a decorative spiral.



'Pixie' Collection
at Beads Direct

Beads DIRECT
...delivering your creative inspiration



MB651

£3.97

EX3989

£4.49

EX3976

£4.79

CR611

£2.99

Introducing the 'Pixie' Collection at Beads Direct. Stunning Glass Crystal Beads and Designer collection components make these Bracelets a must-have in time for Christmas.

20% OFF your order with discount code NOV14MG*

www.beadsdirect.co.uk
Phone: 01509 218028
Monday to Friday 9am-5pm
Email: service@beadsdirect.co.uk

*Use code NOV14MG at the checkout for 20% off your order. Can not be used in conjunction with any other offer, only 1 use per customer. Prices correct at time of printing. OFFER EXPIRES 31/12/14

BEST QUALITY
DRUSY CABOCHONS
MAKE YOUR DESIGNS shine

BEGINNER?
With a wide range of experience in different types of jewellery making, we love to talk about different techniques and can advise on what you need. Call our friendly team for help and advice:
01872 573888



YOUR DESTINATION FOR GEMSTONES & JEWELLERY MAKING

Gemstones | Cabochons | Tools | Findings | Silversmithing

KERNOWCRAFT®
EST 1967

YOUR DESTINATION FOR GEMSTONES & JEWELLERY MAKING

WWW.KERNOWCRAFT.COM

CALL 01872 573888

beads.co.uk

Visit our online store to view an unbeatable range of beads, cabs and findings

Over 5,000 competitively priced products

Massive range of cabochons and beads including Shamballa, Pandora style, Swarovski, glass, gemstone, pearl, metalised and natural beads! Check out our range of findings from plated metal, Sterling silver, Thai silver and 9ct gold.



PJ BEADS
PJ beads is a limited company

W: www.beads.co.uk E: orders@beads.co.uk T: 01704 575461

GEMSTONE – SWAROVSKI – GLASS – PEARL – FINDINGS – TOOLS – THREAD – PACKING

STRIKE A POSE

Take note of what's happening on the catwalk this season to keep your look totally in vogue.

By Harriet Davies

Bejewelled

Designers have left prints behind in favour of embellishment this season. There was an array of jewelled items on the catwalk for the Autumn/Winter 2014 collections and designers also used interesting fabrics to create patchwork and layered effects. Using fabrics cut into shapes like flowers provided an alternative to patterns, and using lace or crochet over heavier fabrics like velvet was an interesting twist on this. Jewels can be sewn into jumpers, trousers or t-shirts to liven up daywear. Using army-style cuts give this look a military and ceremonial twist.

Dress, £65, www.isme.com
Untold red embellished box clutch, £55, www.houseoffraser.co.uk
Embellished blazer, £39.99, www.bonprix.co.uk
Minnesota flat black velvet shoes, £50, www.debenhams.com









Wrap up

Winter, for all its downsides, such as the lack of daylight, means you can go crazy with hats, scarves and gloves again! Whether it's snoods, bobble hats, scarves or fingerless gloves that float your fashion boat, everyone can indulge in this easy and wearable trend. Among catwalk favourites this season are capes and cloaks. Miss Selfridge has brought out this Aztec version, and a number of others are available on the high street. If a cape is a little much for you, a statement scarf or wrap is the perfect way to add warmth and comfort this winter.

Limited edition jumpsuit, £59; Limited edition gilet, £69; Wrap, £39.50; Belt, £12.50; Boots, £85, all www.marksandspencer.com
Grey boucle scarf, £19, www.accessorize.com
Flora crochet bobble hat, £19.95, www.whitestuff.com





Feeling blue

Blue of all shades is the colour of this Autumn/ Winter collection. For night time, a midnight blue gown or cocktail dress replaces black as the elegant look. You can also tap into this season's pastel blocking trend with paler shades of blue. Designers are bringing out a range of pastel blue garments such as this gorgeous duffel coat, or go for a pastel blue leather jacket for the warmer autumnal weather. Luxe sportswear is 'in' this season and these blue trainers from Gola are a perfect example of comfy, fun, and stylish footwear. What more could you want?

Azurine gown, £1,850, www.kncouture.com
Mantel coat, £199.95, www.hallhuber.com
Mini Kingston satchel bag, £19, www.accessorize.com
Lilly Fleck trainers, £45, www.gola.co.uk





Fantasy

They say that as things get bad in the real world we indulge more in fantasy through art; recent years have seen TV programmes such as *Game of Thrones* become the smash hits of the day. This is reflected in the trends of this season as designers look to fantasy motifs such as knights and epic battles for inspiration. This pony skin bag by Matthew Williamson brings in the rugged textures of the outdoors. Think crossing forests on horseback for this style. Embrace fabrics such as leather, wood and metal – the no-nonsense fabrics of nature.

Blue fur trim parka, £97;
Souch sequined sweat, £29;
Leather trousers, £123, all www.littlewoods.com
H! By Henry Holland hat, £16, www.debenhams.com
Butterly by Matthew Williamson bag, £59, www.debenhams.com
Vixen tippet scarf, £22, www.accessorize.com









STEP 1
Roll out a small amount of silver clay onto your prepared oiled surface to approximately 2mm in thickness.



STEP 4
Once dry you can delicately sand all the edges using emery paper and refine the shape if necessary.

CELEBRITY STYLE

'Call my Name' says Cheryl Fernandez-Versini!

By Tansy Wilson

The inspiration for this necklace is Cheryl's marriage to her French husband Jean Bernard and her name change. She is so famously known as Mrs. Cole, that I thought this initials necklace would give everyone a gentle reminder that she has turned a new chapter in her life now. The design itself is very dainty, much like Cheryl with her pretty features and petite frame.

MATERIALS

- PMC3 silver clay
- Small link trace chain
- 4 x 4mm silver jumprings
- 1 x 6mm silver jumpring
- 1 x silver bolt clasp

RESOURCES

All materials available from suppliers listed throughout this magazine.

CONTACT

tansywilson@hotmail.com



Extra Project Make a bracelet

Following the same steps, try cutting out a design rather than stamping initials. Using a double length of chain makes an elegant feature for a bracelet.



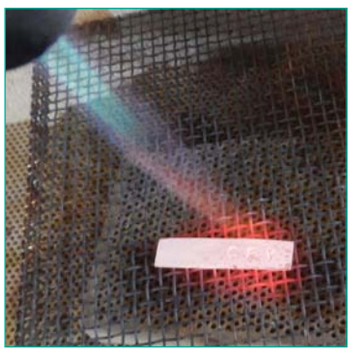


STEP 2

Stamp your initials onto the right hand side of the clay. Try to keep them as straight as possible. Practicing this technique in Fimo will give you confidence.

STEP 3

Shape your rectangle around your initials. Doing it this way round means you can obtain a straight shape with equal distance both top and bottom. Leave to dry completely.





PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WHEELER

STEP 5

Place in a kiln and fire as per the manufacturer's instructions. Alternatively, if using PMC3 you can torch fire. Keep the piece glowing a dull salmon pink colour for at least six minutes. Leave to cool.

STEP 6

Drill a hole either side and polish to a high shine. Link the trace chain to either side of the bar using the 4mm jumprings. Add another 4mm jumpring at either end of the chain and link on a 6mm jumpring one side and a bolt clasp the other.



Designer tips

- Rub the front surface of your dried clay shape onto a sheet of fine emery paper before firing to obtain a really flat smooth finish. This really makes the initials sharp.
- You can make holes in your piece when it is still at the wet or dry clay stage if you find this easier. Just remember the holes shrink along with the clay so you will need to allow for this.

STYLE PROFILE **CHERYL**



PHOTOGRAPH: FEATUREFLASH/SHUTTERSTOCK.COM

Cheryl Fernandez-Versini – previously Cole, is a singer, dancer and TV personality who rose to fame with the all girl group Girls Aloud. She has become one of the most recognised, obsessed over and photographed style icons of recent popular British culture, regularly appearing on the covers of British Vogue, Elle *and* Harper's Bazaar. *She is also the face of cosmetic company L'Oréal and is currently a judge on* The X Factor, *so we can all get our Cheryl fix!*



PHOTOGRAPH: GETTY IMAGES



PHOTOGRAPH: ENTERTAINMENT PRESS/SHUTTERSTOCK.COM



1



2



Who am I?

I am Sarah Packington

Striving to use acrylic in an innovative and personal way, Sarah Packington is finding new ways to give a potentially cold, mass-produced material a precious hand-worked feel. By Lesley Rands

How did your interest in jewellery start?
I have made things ever since I can remember; tiny furniture from cardboard, miniature handbags from sweet wrappers, dolls' clothes... moving on to costumes for school productions and clothes for myself. I considered studying to become a theatre designer or architect, but wanted to be involved in hands-on making. In the second year of my degree, my interest was sparked by a 'mass production' project; I made a series of brooches from oxidised and corrugated tin cans. From then on I was hooked on jewellery, and discovered the endless possibilities of dying acrylic – masking, sand blasting and multiple layering of colours to create jewel-like effects.

Where did you train?
I attended a Foundation Art course at Camberwell school of Art in 1987/88 and a BA(Hons) at Brighton Polytechnic in Wood, Metal, Ceramics and Plastics between 1988–1991. That involved making anything out of those four materials – sculpture, furniture, products, jewellery and fashion.

Where is your studio?
I have been a member of the co-operative studios Rose Hill Workshop since 1994. It was set up by ex-Brighton Polytechnic students twenty years ago in an old disused two story workshop, tucked behind a flat that one of the founder members lived in. He enquired who owned it, and it transpired it was the same landlord as his flat. There are currently eleven members and it is a very friendly supportive working environment; we all bounce ideas off one another.

What is the main inspiration for your designs?
I am drawn to interesting textures, colours and patterns in ceramics, textiles, paintings, architecture and in nature. Anything with a slightly 1950s 'Festival of Britain' vibe gets my attention. I like the simple, light and joyful shapes and subtle colours. I translate my ideas into jewellery using both hand and laser cut acrylic pieces, with dyed edges or etched lines. I have used mostly abstract shapes, but my latest designs have moved towards more organic imagery. My aim is to make my jewellery very wearable and as affordable as possible.

What is you preferred medium?
I love working in clear acrylic, which I texture and dye. Some of my designs also use opal white or charcoal grey coloured acrylic for contrast. I use mainly silver findings, and some nylon covered stainless steel cable as necklets.

Do you have a favourite tool?
I spend a lot of time at the polishing wheel, also using the bandsaw and sander. My favourite tool is probably the hotplate I use to dye my pieces, as that is where the 'magic' of the colouring process happens. Also, my assortment of specially adapted toothbrushes for various cleaning processes!

What are your goals?
I would like to continue developing my practice, making unique jewellery that people love and want to wear. I have enjoyed getting to know my customers as I have been doing more craft fairs and direct sales in the last couple of years.

Do you offer workshops and jewellery classes?
I don't offer classes, but I have written a small book, *Making and Dying Acrylic Jewellery* for how2crafts (www.how2crafts.com). I am always



3



4



5



6

happy to help students who want to come and have a chat or do some work experience.

Where do you exhibit/sell your work?
I sell mainly in the UK in craft galleries and jewellery and gift shops. Also through my own website www.sarahpackingtonjewellery.co.uk www.lovedazzle.com and at a few craft fairs. It is also available in the Tate Modern gift shop.

What has been your greatest achievement?
Tate Modern have been stocking my jewellery in their gift shop since 2010, and I was delighted when they ordered a special collection to be sold at this summer's Matisse Cut Outs exhibition.

DETAILS OF FORTHCOMING SHOWS OR EXHIBITIONS:

Made Brighton, October 23–26
Made London, November 21–23
Dazzle Christmas exhibitions at Oxo Tower, London and Manchester

CONTACT

www.sarahpackingtonjewellery.co.uk
sarahpackington@hotmail.com

1 'Feathered' pendants, made for the Tate Matisse Cut Outs exhibition.
2 'Weave' cufflinks in black. The delicate etched lines front and back give the impression of loose woven fabric.
3 'Horizon' necklace in blue. Inspired by the idea of looking through a porthole at the horizon.
4 'Fragments' earrings in blue. Textured asymmetrical earrings with polished edges.
5 'Horizon' earrings in yellow. Glowing earrings in yellow and black.
6 'Fragments' necklace in orange. Architecturally inspired necklace with asymmetric shapes.



HAIR-RAISING ACCESSORIES

Use a polymer clay pattern sheet to create bold, floral hair accessories. *By Lizzi Holt*

Lizzi is a polymer clay artist who loves to work in bold, bright colours, creating everything from buttons and beads to sculpture and art, and not forgetting her popular 'Peace Pebble' meditation anchors.

Here Lizzi shows you how to create a beautiful polymer clay pattern sheet using some straightforward techniques based on this season's trend of bold, bright florals. Using this pattern sheet, create three different hair accessories to brighten up and complement your outfits for a fun and fresh look. This project would also look great in monochrome shades of black and white and shades of grey or bling it up with gold and silver coloured clay.

MATERIALS

- Polymer clay in 4–5 colours
- Liquid polymer clay or clay softener
- Pasta machine
- Tissue blade
- Flower cutters in at least two sizes
- Greaseproof paper
- Craft knife
- Ball tool
- 5mm diameter wooden dowel
- Rubbing alcohol
- Lint-free cloth
- Knitting needle
- Hair barrette
- 2mm elastic cord
- Tube crimp

RESOURCES

www.craftmerrily.co.uk

CONTACT

www.BizziZizzi.co.uk
www.BizziZizzi.Etsy.com
www.facebook.com/BizziZizzi

Designer tips

- It is not recommended to use varnish on hair pieces, especially if you use hair spray. They can be cleaned up with rubbing alcohol as required. For extra shine, buff with a clear shoe polish.
- If you place your blends or sheets onto greaseproof paper, be sure not to leave them for more than a few minutes as the oils that make the clay flexible will leach out making the clay more brittle once baked.
- If you want to store your pattern sheets for later use, cover them with cling film or plastic deli sheets and store in a zip-lock bag to keep them flat and dust-free.





STEP 1

Choose three or four contrasting and complementary colours plus one dark colour. Condition each of them well by folding and passing them through your pasta machine several times, then roll out to a thickness of 2mm–3mm. Trim each one, except the darkest, to rectangles roughly the same size. Cut in half almost diagonally and stack together as shown in the photo. Now you are ready to create your skinner blends.



STEP 2

Keeping your pasta machine on a 2mm–3mm thickness setting, roll out the stack, keeping the colours vertical. Fold in half horizontally and insert back in the pasta machine, fold first, and roll through again. Continue folding and rolling until the colours are combined in the middle. Always keeping one colour to the left and the other to the right. Repeat for each of your blends.



STEP 3

Place your blends on a smooth surface, like a glass cutting board or greaseproof paper. Using medium and small size flower cutters, cut out shapes from all of the sheets and switch them around to create an interesting and pleasing design. Place a piece of greaseproof paper over the top and smooth to recombine the colours and pattern securely together.



STEP 4

Carefully lift a pattern sheet by sliding a tissue blade edge, almost flat, under one side of the clay. With a zigzag motion, cut it free from your board. Place it on top of another plain sheet of dark clay, starting with one edge and laying it down to prevent trapped air. Smooth to adhere well, and then use a knife to cut out a donut shape approximately 8cm–9cm in diameter.



STEP 5

Take a piece of wooden doweling the same width as your donut shape and cover the ends with clay. Turn over a pattern sheet and trim to slightly less than the rod. Cut the front edge at a slight angle to create a tapered edge. Rub a little liquid polymer clay onto the rod, then roll the sheet around. Cut another tapered edge to join and roll gently on your work surface to adhere and smooth out the join.



STEP 6

Press the donut shape onto a curved surface like a glass jar. Use the cutters and ball tools to gently make impressions on the donut and rod. Now bake according to the manufacturer's instructions. Mix liquid polymer clay or softener into a small piece of gold or white clay until it is really soft. Press it into the grooves and wipe off the excess with a lint-free cloth. Clean up with a cloth soaked with rubbing alcohol. Bake again, then sand and buff to a satin-effect finish.

PHOTOGRAPHS: LAUREL GUILFOYLE, LIZZI HOLT

Extra Projects
Make a barrette and hair bobbles



HAIR BARRETTE

Cover a hair barrette with a sheet of patterned clay. Make sure it is one that will withstand the heat of the oven. Trim off the excess clay, making sure no air is trapped, and smooth using a piece of greaseproof paper to remove finger marks. Make impressions with the cutters and ball tools. Then, again, bake and finish as in Step 6.

HAIR BOBBLES

Roll up scrap clay into several balls, then cover with clay cut out from a pattern sheet. Roll into a tear-drop shape and use a 3mm–4mm knitting needle to make a hole at the small end. Use a ball tool to make some impressions. Bake and finish as in Step 6. Slide onto a length of thick elastic and secure with a round crimp.





MANCHESTER MINERALS
Since 1972

Next-day delivery
+ best value products



Gemstones
Jewellers Tools
Lapidary supplies
PMC
Beads
Crystals

www.gemcraft.co.uk

The Crafty Beggar

www.thecraftybeggar.co.uk



Free delivery on all orders over £25

Email: thecraftybeggar@yahoo.co.uk
or call 01323 738745

thecraftybeggarbeads
CraftyBeggar



FLAME OFF

The largest Lampwork glass event in Europe

10th & 11th April 2015
Uttoxeter Racecourse
Uttoxeter, Staffordshire ST14 8BD

- *Leading Glass Artists*
- *Live Demos*
- *Free "have-a-go" benches*
- *Top traders and suppliers*

For more information call: 01262 420 171
or email: support@tuffnellglass.com



EJR Beads



Large range of Czech glass beads in our Charlatan, Medina and Papyrus bead collections

Hypo-allergenic findings - anodized and plain niobium and titanium

Beadmaking supplies incl. Fimo, Premo & Cernit polymer clay



www.polyclay.co.uk - forum
www.ejrbeads.co.uk - free projects
www.ejrbeads.co.uk/shop - online store



Designer profile
Sarah Austin









When did you first start making jewellery?
From childhood I have always done some sort of crafting. In 2003 my daughter wanted to learn how to make jewellery so I went with her on a beginners' course. I was hooked and spent many happy hours stringing a growing magpie collection of beads. I was already interested in chainmaille through my love of Medieval history and had started making a maille shirt. When I discovered coloured jumprings and that you can make jewellery with them, the maille shirt was put aside and hasn't been added to for years.

Tell us a little about working for Beadsisters.
As a partner, I can turn my hand to just about everything. In a day's work I will process orders, help pack, write emails, order new stock, add items to the website, attack the mountain of admin work that seems to underpin a business, and answer the phone. I lead our two monthly wirework and chainmaille groups, which I love doing as it's a chance to be with others who enjoy crafting.

What's the best bit about working for Beadsisters?
Designing and writing projects, which is really just an excuse for me to make something! As well as magazine projects, I design, photograph and write the website's free chainmaille 'project of the month'. After I've made something, I have to almost deconstruct it to work out the easiest way of explaining how to make it with just words and pictures. Designing something new is always a challenge but I enjoy the creative process. When a new idea works, it is incredibly satisfying.

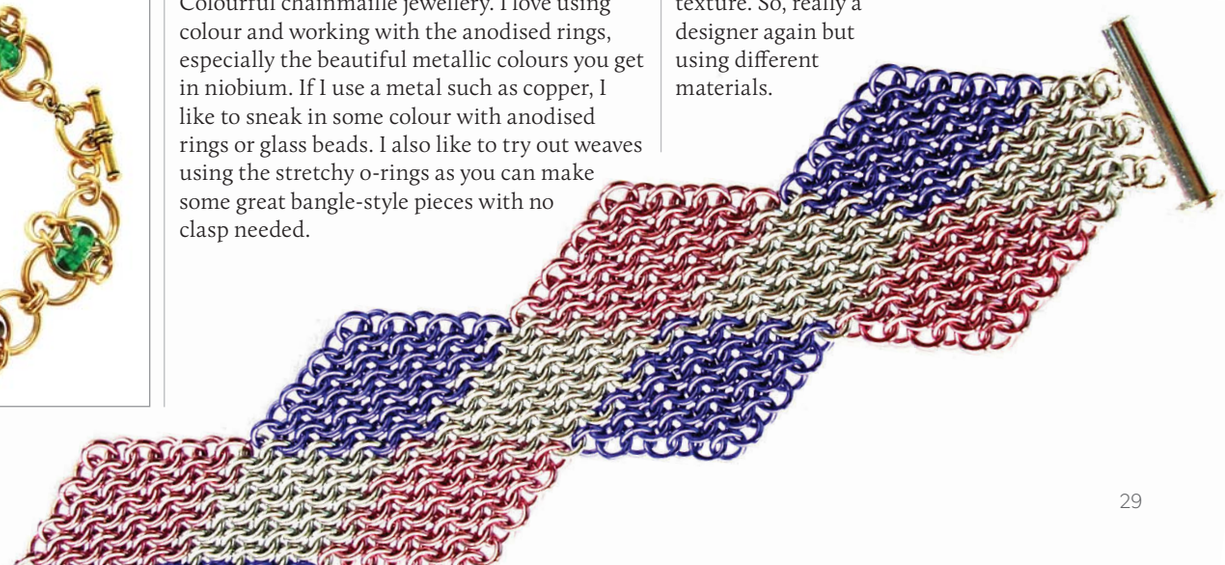
Can you describe the style of jewellery you create?
Colourful chainmaille jewellery. I love using colour and working with the anodised rings, especially the beautiful metallic colours you get in niobium. If I use a metal such as copper, I like to sneak in some colour with anodised rings or glass beads. I also like to try out weaves using the stretchy o-rings as you can make some great bangle-style pieces with no clasp needed.

What is it you like about chain maille?
Chainmaille is a bit like intricate puzzle work. Weaves are just a repetitive set of steps whereby you link rings in a particular order to make a pattern. You have to make sure a ring follows exactly the right pathway and there are so many different ways of weaving a ring, I don't think you could ever work your way through them all! When you look at a finished chain, it always seems amazing that it is made up of circles of wire linked together in a certain way.

Where do you find inspiration for your pieces?
From the weaves themselves. I start with a new weave and experiment by thinking what would happen if I join it in this way or use this size ring. When I put together a piece, I often spend hours fiddling with ring sizes to find the right ring combination for stiffness or flexibility, depending on the effect I'm looking for. The large range of colours I can use are enhanced by different metals and there are times when I am inspired by a set of colours a customer has ordered.

Do you have a favourite piece that you've made?
At the moment it is a micromaille chequered diamond design in European 4-1. Made with tiny rings, the weave is like a fine mesh that is incredibly tactile. The diamond design was a bit of a headache as I couldn't get the number of rings per row to work at first, but I persevered. European 4-1 is my favourite weave as it is so versatile – it is the base for many other weaves and you can shape it.

If I wasn't a designer, I would be ...
A garden landscaper. I love working on parts of the garden, shifting rocks and soil, and putting together different plant combinations for colour and texture. So, really a designer again but using different materials.



MAKING FINDINGS

To finish necklaces and earrings, you'll need things like clasps or ear wires. Although you can opt to purchase commercially produced components, creating your own findings makes your jewellery 100% handmade. By Dallas Lovett



EAR WIRES



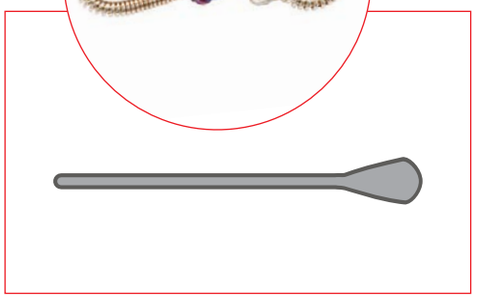
Cut two 5cm pieces of 20-gauge wire. Use round nose pliers to form a basic loop on one end of the wire. If desired, slide a bead onto the wire and position it next to the loop. Place the centre of the wire on your fine point marker and shape the wire around the pen to form a hook. Use chain-nose pliers to bend the other end of the hook, flaring it away from the centre.

JUMPRING CHAIN

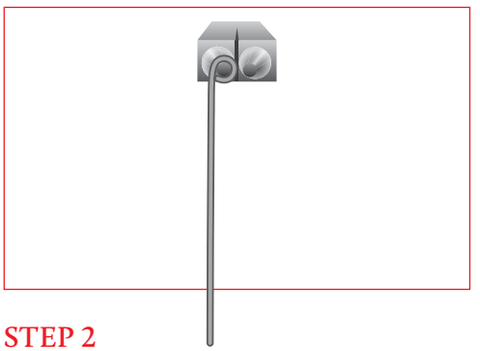
A handmade chain gives designs a unified appearance and looks better than a commercial chain. Making a chain is as simple as linking jumprings. A 1-in-1 chain consists of one jumpring linked into another single jumpring, linked into a single jumpring, linked into a single jumpring. You get the picture! For a 2-in-1 chain, the pattern is two rings linked into one, linked into two, linked into one, etc.



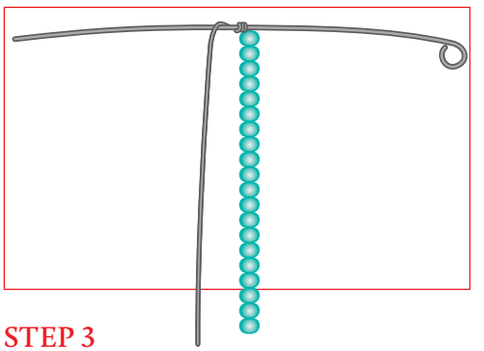
WIRE HOOK CLASP



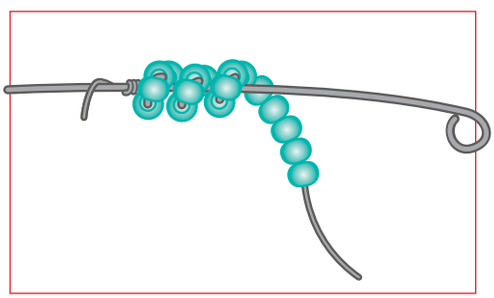
STEP 1
Flush cut both ends of a 6.4cm piece of 16-gauge wire. Using a bench block and chasing hammer, pound the ends into flat paddles.



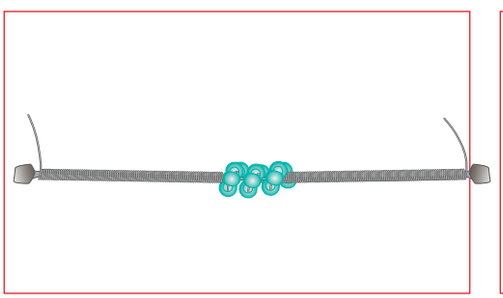
STEP 2
Use round nose pliers to form the flattened paddle ends into small round loops that turn in opposite directions.



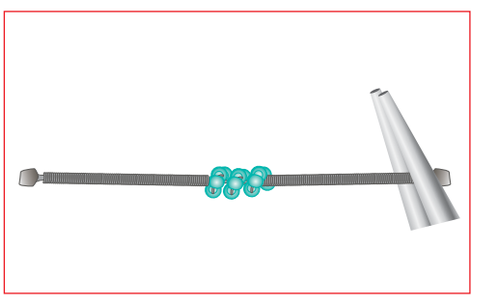
STEP 3
Make a bead stop on one end of a 61cm length of 26-gauge wire. String on 19 size 15° seed beads. Fold the wire in half with seed beads on the right hand side next to the bead stop. Hold the beads in your dominant hand, and wrap two or three times around the 16-gauge wire.



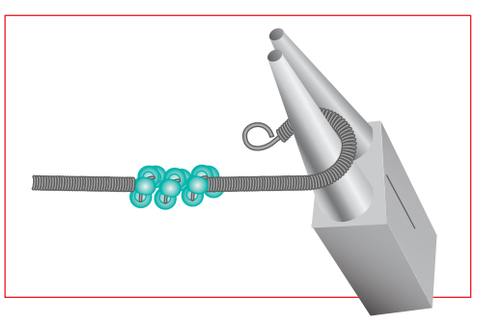
STEP 4
While holding the beads next to the 16-gauge wire, coil the beads around the clasp.



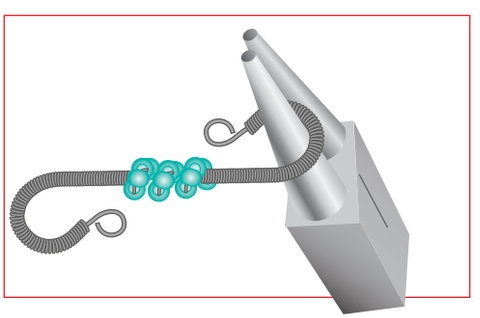
STEP 5
Make a few wraps to anchor the wire, and continue wrapping on each side, switching sides frequently, so the seed beads remain centred. Wrap all the way to the paddles, and then unwrap twice on each end. Use flush cutters to trim off any remaining 26-gauge wire.



STEP 6
Place the round nose pliers next to the loop, working where the plier jaws are widest.



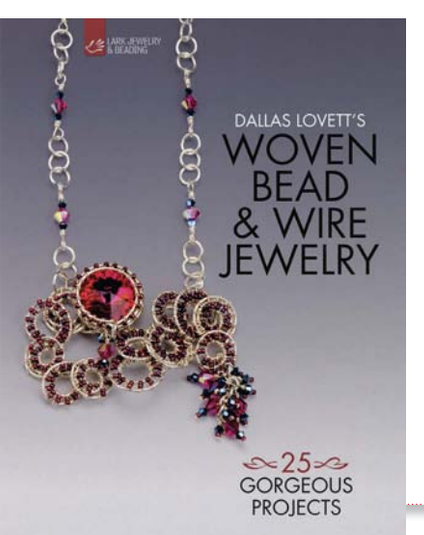
STEP 7
Grasp the wrapped wire, and turn the ends back towards the middle to form a hook.



STEP 8
Repeat on the opposite side, forming an S shape, with a straight section in the middle wrapped in seed beads.

Book information

Dallas Lovett's *Woven Bead & Wire Jewelry*, published by Lark Crafts, ISBN 9781454708070, £19.99



SILVER, MOSAIC AND RESIN PENDANT



Upcycle broken vintage plates, by setting tiny pieces of china in resin, in this handmade oxidised silver pendant. By Clare John

Clare trained as a silversmith and loves adding colour to silver using resin; the range of colours is huge and you can add almost anything to it.

She spotted some 1950s china plates in a charity shop and fell in love with them. She had no plans for them until she saw a mosaic pendant online. She hammered part of the plates into tiny pieces and made a silver pendant for them. They were fixed in place with resin and she added some micro beads for texture.

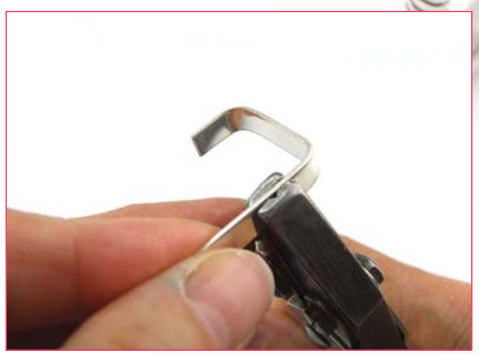
MATERIALS

- 1mm silver sheet 10mm x 100mm
- 0.7mm silver sheet 2.5mm x 2.2mm
- Hard silver solder
- Easy silver solder
- Hammer
- Old china plate
- Kitchen paper
- Ruler
- Parallel pliers
- Piercing saw and blades
- Soldering hearth
- Soldering torch
- Tweezers
- Safety pickle
- File
- Abrasive paper on a buff stick
- Needle file
- Barrel polisher
- Oxidising solution and brush
- Piece of leather
- Polishing compound such as Hyfin
- Brown transparent resin
- Hardener
- Digital scales
- Mixing cups and sticks
- Cocktail sticks
- Acrylic block
- Blu Tack
- Masking tape
- Micro beads
- Doming resin and hardener



STEP 1

Put the pieces of china between sheets of kitchen paper or cloth on a hard surface (the paper or cloth will stop bits of china flying about). Hit it with a hammer to break into small shards. Measure the thickness of the china in order to find out how deep the pendant needs to be. In this case, it is 5mm.



STEP 2

Cut a 5mm wide strip of silver from the 1mm sheet. If the strip is hard, anneal it before bending it. Using your fingers and parallel pliers, bend it into a rectangle (about 20mm x 18mm) with rounded corners. The idea is to make an imperfect rectangle.



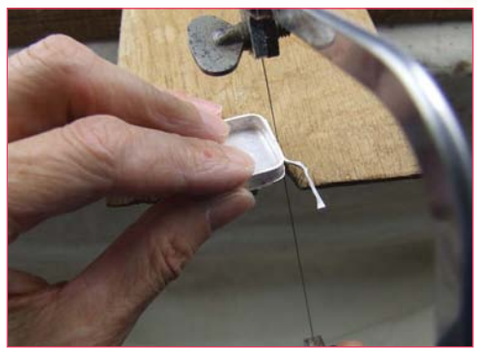
STEP 3

Put one end of the strip over the other and grip the overlapping metal in parallel pliers. Then saw through with a piercing saw. Adjust the join so that it meets tightly and evenly. Keep the offcut of silver strip to use to make the bail.



STEP 4

Using hard silver solder, solder the join together. Pickle and wash the frame. File one side flat and solder it onto the 0.7mm silver sheet, with hard silver solder, so that you have a bezel or setting for the mosaic. Pickle and wash.



STEP 5

Cut away the excess silver from the bottom of the bezel. Then file the edge flush with the frame. Buff the bezel with abrasive paper on a buff stick so that the outside is smooth.



STEP 6

Bend the leftover 5mm strip with round nose pliers to make the bail. Cut it level and file it ready to solder onto the top of the pendant. Solder it to the pendant with easy silver solder. The pendant is a bigger mass of metal than the bail, so heat it first and melt some solder on the side and then add the bail. Pickle and wash.



STEP 7

Buff the pendant again and clean up any excess solder. Put it in a barrel polisher for at least 30 minutes. If you want a high shine finish, you could polish it with a polishing motor, but I prefer it not to have a high shine. Wash off any grease.



STEP 8

Put it face down on a heatproof surface and gently warm it with a soldering torch. Paint a thin layer of oxidising solution on the sides and back. Wash the pendant again. Put some polishing compound on a piece of leather and rub the top edge of the pendant to make it a bit shiny.

PHOTOGRAPHS: LAUREL GUILFOYLE, CLARE JOHN



STEP 9
Fix the pendant to an acrylic block with Blu Tack so that it is level. Select pieces of china to fit inside the pendant to make the mosaic pattern.



STEP 10
Follow the suppliers' instructions and make a mix of 2g brown transparent resin and 1g of hardener. Use a cocktail stick to drip the resin mix in between the mosaic pieces. Don't worry if some drips get onto the china; it will just add an interesting tint to the mosaic.



STEP 11
Add some micro beads to the mosaic. Move them into place with a cocktail stick. Put a bit of masking tape next to the pendant and put a drop of resin mix on it. This is your tester so that you can tell when the resin is set. Put the pendant somewhere warm; between 18°C and 30°C is recommended. Leave the resin to set.



STEP 12
The resin will set in four to eight hours. Make a mix of 2g doming resin and 1g hardener. Put a layer over the top to seal in the china and beads. It will cover any sharp edges and act like a lens over the mosaic. Put a test drop on the masking tape and leave to set as in Step 11.

Extra Projects Make a ring and charm bracelet

RING
Follow all the steps other than Step 6. Instead, solder the bezel onto a flat ring; do not solder with resin in or it will burn out.

CHARM BRACELET
Follow all the steps other than Step 6. Instead, solder on a jumpring. Attach the charm to a chain bracelet; do not solder with resin in or it will burn out.



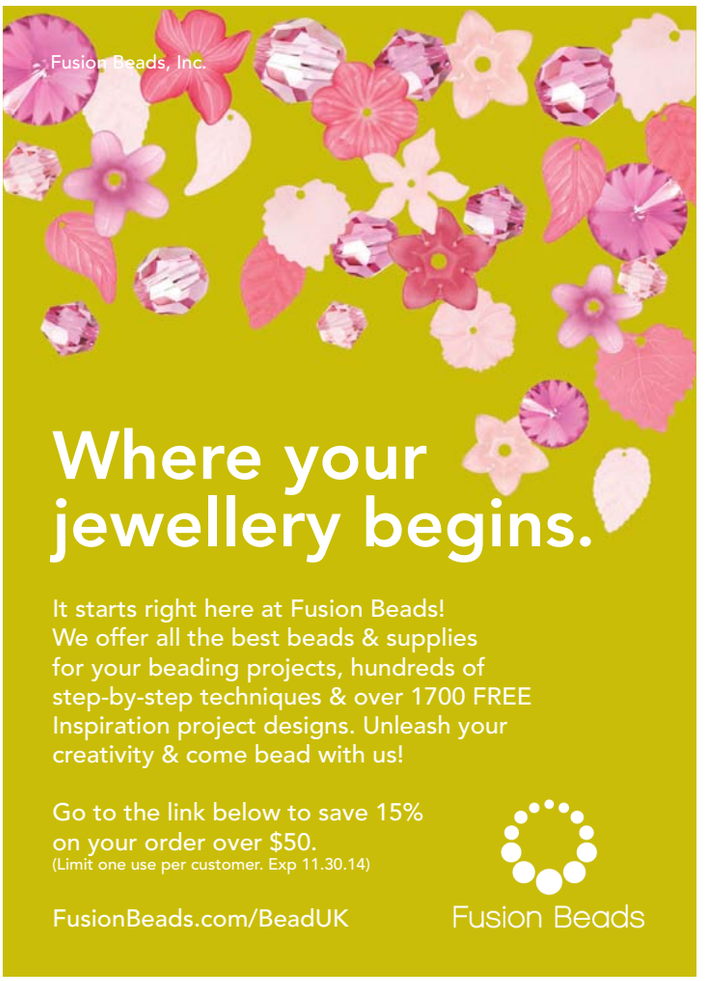
RESOURCES
Resin, hardener and micro beads:
www.resin8.co.uk
Silver and tools: www.cooksongold.com and www.kernowcraft.com

CONTACT
info@resin8.co.uk
www.resin8.co.uk

Designer tips

- Use beads or small stones instead of china pieces, to make the mosaic.
- Do not oxidise the silver setting.
- Use ready-made settings instead of making them by hand.





CSACJ
Cornwall School of Art, Craft and Jewellery

Master Classes 2015





Deb Karash
Pin Me: 14th-16th June 2015, *£570
Drawing on Metal: 18th-22nd June 2015, *£950



Chris Nelson
Ferrous Musings: 3rd-7th August 2015, *£999





Mary Hettmansperger
Metal Exploration: 25th-29th September 2015, *£900

***Early booking discount price until 31st December, instalment payment plans**

www.csacj.co.uk 01208 264155

Christmas Contemporary

Craft Fair

Purchase direct from the very best artists and craftmakers in the UK





RHS Garden

WISLEY

25-30 November

9am - 5.30pm Tues to Sat • 9am - 5pm Sun
Free entry for RHS Members
Craft Fair ticket also includes admission to the Garden*
Adults £9 • RHS Member's Family Guest £6
Accompanied under 16s Free *Terms & conditions apply

CRAFT IN FOCUS

www.craftinfocus.com T: 01622 747325







Flux'n'Flame
Jewellery School

At Flux n Flame we offer silversmithing and jewellery making courses working with sterling silver, gold and precious stones using traditional jewellery techniques. Small groups, friendly, informal atmosphere and superb tuition from professional award winning jewellers. Our beautiful workshop is a fully equipped, purpose built jewellery workshop in the heart of the Dorset countryside.

'Humour, patience and creativity Jess and Al have in abundance. Nothing is too much trouble, and everyone is treated like family. One of the nicest places you could wish for to learn and express yourself, comforted in the knowledge that each piece will be made to their exacting standards. I can't praise them highly enough.' Susan, student

For a brochure contact us at
Flux'n'Flame
Milton Abbas, Dorset DT11 OBD
Tel: 01258 881690
Mobile 07785 550771
E-mail smilealot@fluxnflame.co.uk

www.fluxnflame.co.uk

fine art & craft supplies from

george weil

Tools and mediums for the experimental jewellery designer including **Art Clay Silver** clays, **Fimo** and **Sculpey** polymer clays, **DAS** and **Newclay** air dry clays, **Milliput** epoxy putty, **Gedeo** Resins, paints, Merino wool and silk fibres, silk yarns, silver findings, cubic zirconia and more at: **www.georgeweil.com**





George Weil & Sons Ltd, Old Porsmouth Road, Guildford, Surrey, GU3 1LZ
01483 565800 sales@georgeweil.com www.georgeweil.com

Showroom open
to visitors Mon-Fri
9.30am-4.30pm
Sat 9am-5.00pm
FREE PARKING

PREPARING FOR CHRISTMAS

If you haven't already started the prep for Christmas selling, now's the perfect time to get cracking. By Jessica Rose

We may all laugh or moan about Christmas products arriving in the shops earlier and earlier each year, but if you have a jewellery business and want to make the most of the Christmas period, the earlier you start planning the better.

Whether your focus is online sales or selling face-to-face at Christmas markets there are some key issues you can think about that will help you turn successful seasonal sales.

First off, think about whether you need to make specific Christmas stock – if you do, you should have already started. Unless your normal work is very seasonal or you produce, for example, slogan jewellery, it is unlikely that you will need a Christmas collection. A lot of your work will be bought as presents anyway, so rather than coming up with new designs think about making the gift potential of your pieces as obvious as possible.

This might mean changing the descriptions of your pieces online – for example including phrases like 'unique secret Santa gift' or 'ideal handmade Christmas gift' or even 'perfect for wearing with a party dress'. Or create labels or flyers with similar messages for use at fairs.

And remember these are the messages you should be giving to customers when you talk to them. Are they looking for Christmas gifts? Any Christmas parties coming up, what are they wearing? Encourage them to feel excited about Christmas and they may be more excited about what you have to offer.

GIFT WRAPPING AND CHRISTMAS OFFERS

With so many jewellery businesses about, it is a good idea to think about how you can stand out from the crowd through premium services or special offers to regular customers.

Gift wrapping is a great way to add a premium service – lots of people find this a chore so will appreciate the option and it doesn't need to be costly. But make sure you can wrap your boxes beautifully or invest in clever (but simple to assemble) gift boxes that can be hung from a tree as Christmas ornaments – badly wrapped items will not win you repeat business. Photograph your wrapping and boxes for your online shop and have examples on your stall so buyers know exactly what they are getting.

Christmas is a great time to reward regular customers. If you have a mailing list, Facebook page or Twitter account you could issue a voucher for free gift wrapping or a discount for orders over a certain price.

PRICING

There are two ways to make things easy for your Christmas customers.

At this time of year people often have a set budget in their heads for each gift, so if you display your items in price brackets such as £15–£20, under £25, and so on, it will help them focus on what you have to sell. If you have items that retail for £5 list them in a stocking filler or secret Santa category.

Other people will be looking for something more than just one item to make up a lovely handmade gift. So it can be worth combining pieces into sets or making some jewellery sets to attract them. Price them so that a set is slightly cheaper than buying the items individually – after all you will be saving on items such as wrapping and postage, as well as making your customer feel positive about you and your jewellery.

POSTAGE

All of the above applies whether you are selling online or face-to-face but there are a few specific challenges for each method you need to remember.

For online, checking the last postage dates for Christmas for both the UK and overseas on the Royal Mail website is essential. Make sure you state these clearly in your information about post and packaging, allowing for the time it will take you to send out any orders – customers who don't receive items are not going to be happy.

For more information on building a brand and running your own jewellery business the London Jewellery School run regular Jewellery Business courses. Visit www.londonjewelleryschool.co.uk or call 020 3176 0546 for further details.
Find the London Jewellery School and Jessica Rose on Twitter @jewelleryschool @jessicaroseLDN

CHOOSING YOUR MARKETS

You can find out about Christmas craft fairs and markets in your area through local press as well as searching on Stallfinder.com. You should do some research before committing to a stall to find out what is provided; power, the size of the table and so on, plus where the fair is being advertised. Ask around to see if you know anyone who has sold at the event before and what they thought.

If this is your first go at selling at fairs, see if you can team up with another maker to split the costs.

Think carefully about what stock you take and how to display it. It is easy to get carried away with Christmas decorations but remember you want people to focus on your jewellery. Instead, think about using gift boxes to display items and perhaps some festive fairy lights to add sparkle.

However you decide to sell your items this Christmas we wish you a happy and successful festive period.



MELPOMENE/SHUTTERSTOCK

WARMING WINTER TONES

Make a warming winter accessory with bright and bold geometric shapes and contrasting metallic tones. By Lynn Allingham

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

Trends for winter 2014 included a lot of colour and prints. Create bold, bright and striking geometric designs. Create your very own statement piece for the Christmas party using wood, paint and beautiful foiling techniques.



STEP 1

Take the three pieces of stampbord and arrange them into a design that you think would sit nicely as a necklace (don't glue into place yet). Use a sharp pencil and a ruler to sketch out and draw on your desired design; try to keep the pencil line nice and light. I have chosen a bold but simple geometric design to reflect current winter trends.



STEP 6

Once all the foiling is in place, the design needs to be sealed in with a thin layer of clear PVA glue. Brush a layer of glue over each decorated stampbord tile and leave to dry for a few minutes.

MATERIALS

- Flat nose and round nose pliers
- Wire cutters
- Mini drill
- Craft knife
- Paintbrushes
- Steel ruler
- Scissors
- Pencil
- Double-sided adhesive sheets
- 2 x 2.5cm rectangular stampbord
- 4cm x 4cm square stampbord
- Acrylic paint in Yellow Ochre, Deep Red and Chocolate Brown



STEP 2
Decide what colours you would like to paint the design; I chose bright autumnal acrylics that will complement each other. When adding the colour remember to leave some spaces clear as foil effects will be added at a later stage.



STEP 3
Once all the paint is fully dry, take a very sharp craft knife and a steel ruler and gently scratch out the original lines of the design. Only scratch through to the layer of white, being careful not to scratch too deep and expose the wood underneath.



STEP 4
Decide which sections of the design you want to embellish with leopard print transfer foil. Cut the transfer to the exact shape of the section of design (this can be done with tracing paper), peel off, place on and press firmly with fingers, and then gently remove the foil, leaving behind a golden leopard print. Repeat this in all sections you desire the effect.



STEP 5
Craft foil is applied with double-sided adhesive sheets. The white sections remaining on the design will need to be neatly covered with double-sided adhesive paper. Simply trace the pattern piece and cut it out from the double-sided paper, carefully position in place, remove the top paper to reveal the sticky section, place foil over it and rub gently with fingers, then remove.



STEP 7
Once the glue coating is fully dry, each tile needs to be flooded with Glossy Accents. Gently squeeze an even layer of the gloss over the entire surface 2mm–3mm thick and leave to dry fully overnight. This coating will leave your tiles with a clear, glossy and durable finish.



STEP 8
The tiles can now be glued into place. Once the glue is fully set, drill small holes in the top corner tiles ready to attach the chain. Add eye pins to the two holes and wire wrap them into place as shown.



STEP 9
Take 46cm of chunky gold chain and cut it evenly in half. Attach each half to the prepped eye pins from using 4mm jumprings. Assemble the loose ends of the chain using 3mm–4mm jumprings and a bolt ring clasp.

PHOTOGRAPHS: LAUREL GUILFOYLE, LYNN ALLINGHAM

Extra Projects Make earrings and a brooch



Using Steps 1–9 create simple earrings and a brooch with 2.5cm square pieces and one oval piece of stampbord. Experiment with colours and foil elements to really vary your designs and create a broad range of styles – the possibilities are endless.



- Gold leopard print transfer foil
- Silver transfer foil
- PVA glue
- Glossy Accents
- 2 x gold headpins
- 4 x gold 4mm jumprings
- 46cm chunky gold chain
- Large gold bolt ring clasp and catch

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

RESOURCES
Craft knife, paintbrushes, steel ruler, scissors, pencil, PVA glue, all acrylic paint and double-sided adhesive sheets:
www.fredaldous.co.uk
Glossy Accents:
www.docrafts.com
Chunky gold chain:
www.chikipanda.etsy.com
Mini drill: www.dollshouse.com
Rectangular and square stampbord:
www.mailorder-beads.co.uk

Stampbord can also be bought through Lynn, just email her at: lynn@tuckshop.biz
Leopard print transfer foil:
www.papercellar.com
Silver Transfer foil:
www.stix2.co.uk
All pliers, wire cutters, headpins, 4mm jumprings and large jump bolt ring clasps:
Available from advertisers throughout this magazine



1-212-354-0979 • info@questbeads.com • www.questbeads.com • Custom model-making available Made in USA • Wholesale Only

BOOK REVIEWS

This month Beth Blight reviews three books to spark your creativity.

MJ readers can snap up a copy of *Shaped Beadwork & Beyond* for the incredible price of just £13.99 plus p&p by calling **01273 488005** or by going to **www.thegmcgroup.com** and quoting code: R4575. Closing date: 31 January 2015 Please note: p&p is £2.95 for the first item and £1.95 for each additional item

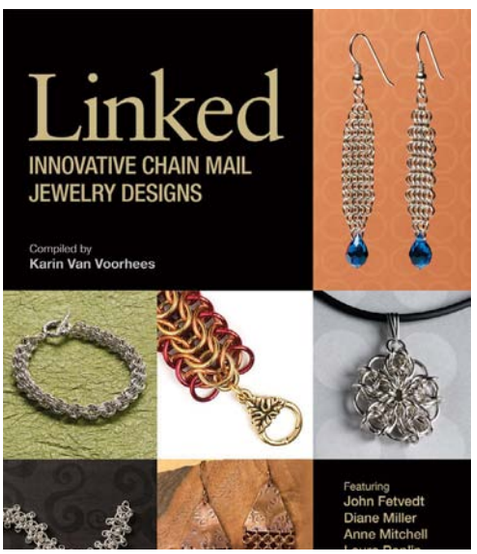
Get your hands on a copy of *1000 Beads* at the reduced price of £13.99 plus p&p. To order please call **01273 488005** or go to **www.thegmcgroup.com** and quote code: R4576. Closing date: 31 January 2015 Please note: p&p is £2.95 for the first item and £1.95 for each additional item



1000 BEADS

KRISTINA LOGAN
LARK CRAFTS, £16.49
ISBN 9781454707882

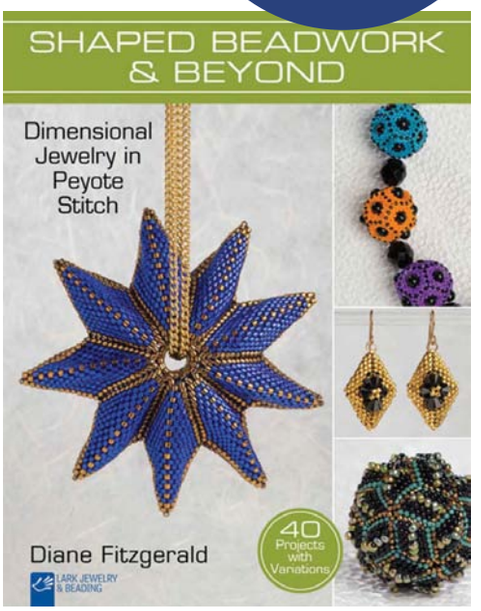
Author Kristina Logan describes beads as 'small objects of enormous impact', and this gallery style book certainly confirms that statement. Bead making is an often overlooked skill, as we tend to focus on jewellery as a whole rather than study the detail of individual components that make a piece. This book puts all the emphasis on tiny subjects with beautiful photography throughout. The beads within the images have been made by artists from all over the world and some could be considered as stand-alone miniature sculptures before they become part of something bigger. The introduction to this book is extremely interesting if you want to learn about the different uses of beads (not just jewellery!) and their historical relevance. Among the pages are beads inspired by sea creatures, food, fashion, and even body parts! Materials include discarded bottle tops and chopped up coloured pencils. Nature is a big theme for many of the beads, but opposite to this is also Cyndi Lavin's work entitled 'not found in nature', which is made from glass seed beads and copper plumbing fixtures! There is an endless amount of inspiration here, you will never look at another bead in the same way again!



LINKED

KARIN VAN VOORHEES
KALMBACH BOOKS, £13.99
ISBN 9781627000895

Chain mail is a material made by tightly linking metal rings together and was created by the Celtic people to use in armour, but since then it has evolved for more ornate purposes. In this book six different jewellery artists interpret what chain mail means to them, and how the age-old techniques can be modified and used in pieces of jewellery today. They each approach designing from very different starting points, giving the reader a wide range of ideas within 22 step-by-step projects and photo guides. John Fetvedt has mathematical reasoning behind each of his pieces, and uses anodised niobium rings in different colours. Laura Poplin on the other hand, has a more organic feel to all her work that combines leather and antiqued copper to make a cuff style bracelet and a Bohemian pendant. Scattered throughout are projects that incorporate beads, crystals, and pearls into the chain mail, lifting the pieces from everyday to occasion wear. For the beginner there is a 'Basics & more' section in the back pages where you can learn about types of pliers, how to make your own jumprings, and soldering techniques. The pieces throughout are substantial, yet anciently elegant.



SHAPED BEADWORK & BEYOND

DIANE FITZGERALD
LARK JEWELRY AND BEADING, £19.99
ISBN 9781454703617

Learn how to make three-dimensional shapes with seed beads in Diane Fitzgerald's new book, *Shaped Beadwork and Beyond*. The main stitch she uses is peyote stitch – the first few pages help you get to grips with the technique before embarking on any one of the 40 projects that make up the rest of the book. And as if that weren't enough, each project contains further variations in colour and style so that you can personalise the jewellery to your own taste, or design your own and change it completely! Each of the seven chapters are based around one shape, for example triangles or teardrops, and teaches you how to combine these shapes to build up bigger shapes like stars and spheres. The simple projects are perhaps the boldest, but the more extravagant ones are just as well thought through. The Bicycle Chain necklace and the Egyptian style Eye-and-Triangle necklace have a very art deco feel, yet the Tiny Butterflies project is cute enough to accessorise any little girl's hat or bag! Although the pieces look complex at first, this book's clear instructions and diagrams help the reader to understand the intricacies of creating beautiful beadwork.

www.thebeadstore.co.uk

Fantastic one-stop shop for all your Jewellery needs

Making Jewellery readers get 20% SAVINGS with coupon code MGJ20



LARGEST STOCKIST of TierraCast products in the UK
~ top quality cast and lead-free metal beads, clasps, charms and findings, all made in California.
We will stock ANY TierraCast item you need.
Email info@thebeadstore.co.uk





Christmas Earrings Kits

Great value stocking-fillers



*Try our exclusively-designed **Christmas Earrings Kits**, made from TierraCast and Swarovski components.*

*Make your own **Snowflake** designs.*

TOP BRANDS ~ **TierraCast**, **Swarovski** · **Beadalon** wire · **Beadsmith** · **TOHO** · **Nymo** · *plus* Gemstones, Cabochons and Settings, Seed and Cube Beads, 100s of Glass/Metal Beads, Waxed Cords, Leather ~ *and more!*

FINEST RANGE of quality Czech Glass Beads. We stock an impressive range of Fire Polish and Pressed Glass Beads.

20% OFF coupon code MGJ20



Get 20% OFF these and all other items at

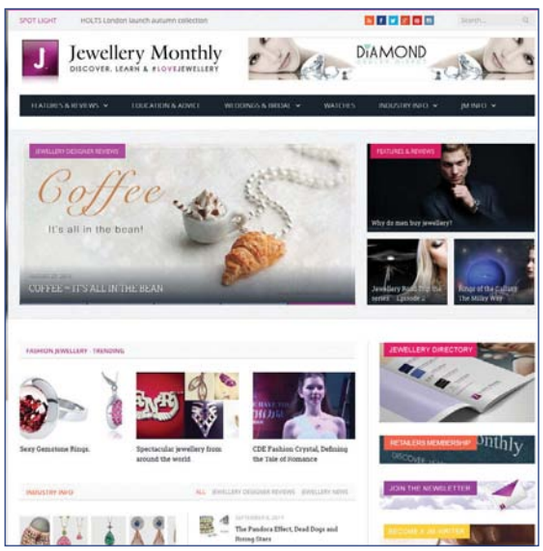
www.thebeadstore.co.uk

Great products | Great prices | Great service!

+ FREE SHIPPING on UK orders over £35 (£2.50 p&p below £35)

WEB REVIEWS

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





JEWELLERY MONTHLY
www.jewellerymonthly.com

Ever wondered what it's like to envision your perfect piece of jewellery? Well Jewellery Monthly do, and they know how to set it to any outfit, as well as to fit any mood; they have facts about jewellery, maybe even the piece you're wearing right now, and if your other half is looking for a gift and he just can't seem to hit the nail on the head, then direct him to this website, as they venture down why men buy jewellery. By checking this website out, you can find jewellery trends of today, and for those future nights out; and if you've found that special someone, then look no further for your accessories on your big day!

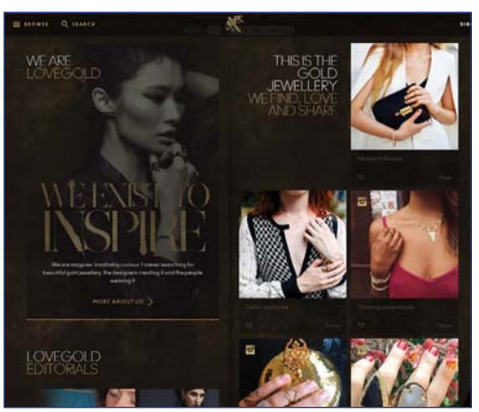


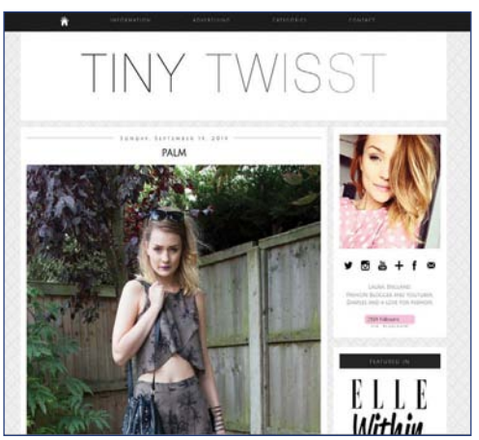
ADORN
www.adorn-london.com

If you're searching for a who's who in fashion then look online at this fabulous jewellery blog; with insight into the industry and a sneak-peak into the wardrobe of 2015 style, Adorn is your go-to-guide. You'll find all sorts of style within this blog, from Chanel to the high street; anything you could wish to know is right before your eyes. But don't just take my word for it, go check them out, and be ahead of the jewellery curve. Just between you and me... they know how to make any old outfit runway-ready.

LOVE GOLD
www.lovegold.com

Gold, gold and more gold; the timeless classic that romanticises even the most dull of times. Love Gold takes you through beautiful imagery of your golden dream, whether it be laced around your finger, or elevated by your neck, this website knows exactly how to keep your signature piece in-fashion. I'm sure you're all thinking gold is old? But trust me when I say it adds a certain elegance to an outfit. With stories that travel through time and space, you'll be captivated by this blog, just as a magpie is attracted to gold. Whatever your style, Love Gold knows how to paint it golden.





TINY TWISST
www.tinytwisst.com

With technology being used everyday, it's hard to stand out from your run-of-the-mill blogs. However Laura Potter manages to do just that, a shining beacon of hope for us jewellery lovers, our light in the dark, with her extensive knowledge within this industry. Not only does she blog, but her YouTube channel extends to us a series of how-to videos and Vlogs, what more could we wish for! Pop on over to her blog, who knows, you may find out some interesting re-vamps for your jewellery that you thought would never see the light of day again.

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



WOODLAND FRIENDS

Recycle cardboard packaging tubes to create on-trend haberdashery-based jewellery. *By Su Pennick*

Su doesn't like to throw anything away, so rather than discarding the tube from the centre of a roll of tape she challenged herself to turn it into something wearable.

A few simple haberdashery supplies can turn mundane rubbish into a piece of on-trend jewellery that can be made by any beginner to the art of mixed media creativity. Once the basic tube has been covered it can be decorated with a variety of materials from traditional jewellery supplies to sewing and paper crafting provisions.

MATERIALS

- Cardboard tube (the tube from a roll of parcel tape was used here)
- DMC Petra 3 crochet thread col.5907
- Extra strong double-sided tape
- Needle
- Two bird motifs
- Butterfly trim
- Stickles glitter glue – Platinum, Lime Green
- Fabric adhesive
- Spray matt varnish

RESOURCES

All haberdashery supplies:
www.buttonboutiqueleicester.co.uk
Stickles glitter glue:
www.thecraftbarn.co.uk
Beading supplies:
www.bojanglebeads.co.uk

CONTACT

supennick@gmail.com





STEP 1

Use a cardboard tube that fits comfortably over your hand. The inside of a roll of tape or any other similar packaging, cut to size, will do. Cover the inside of the tube with strong double-sided tape, from edge to edge, with the pieces flush with one another so that they can be peeled away individually as the thread is wound around the cardboard.



STEP 2

The ball of thread will be too large to pass through the inside of the tube during the covering process so it will be necessary to wind some of the thread onto a piece of card before you begin. Make sure you wind off plenty so that the tube can be covered in one go, although it is possible to use more than one end of thread if necessary.



STEP 3

Peel off the backing from the first strip of tape and stick the end of the thread to it diagonally. As you wrap the thread around the tube wind it over the end of the thread to secure it in place. Pass the thread through the tube and then through the loop created by the last winding as shown. Keep the threads flat and close to each other.



STEP 4

When the whole tube is covered, sew the end of the thread under several other threads to hold it in place. Add a spot of glue to this area for extra strength. Stick the two bird motifs onto opposite sides of the covered tube using fabric adhesive. You may have trouble keeping larger motifs in place so use pegs to hold them flat while the glue dries.



STEP 5

Use Platinum glitter glue to draw swirls onto the cotton thread between the two bird motifs. This will stand out from the surface of the thread while it is still wet, but tends to flatten as it dries. Alternatively, more bird motifs may be used in the gaps if you do not wish to add too much sparkle to your bangle.



STEP 6

Cut individual butterflies from the trim and stick them to the glitter glue swirls. Hold these in place with pegs until they dry then add lime green glitter glue highlights to the butterflies and bird branches. Once dry, cover the whole bangle with a couple of coats of spray matt varnish to protect the surface and stop the threads getting caught during wear.

PHOTOGRAPHS: LAUREL GUILFOYLE, SU PENNICK



Extra Projects Make a necklace and earrings

EARRINGS

Small butterflies, cut from the trim, make pretty matching earrings when teamed with colourful pearls and bellflower beads.

NECKLACE

Wrapping thread around a shaped piece of thick cardboard forms the basis for a matching necklace. Just add stringing cord and a clasp to finish.



Designer tips

- Many different types of thread, yarn and ribbon can be used to wrap the cardboard tube. Just ensure that the threads will lay flat enough to fix decoration to them.
- If you are using a thicker thread then it is possible to sew beads and sequins to the surface of the tube.
- A wooden bangle blank could easily be used instead of a cardboard tube.



ASYMMETRIC LEATHER COLLAR

Inspired by the catwalk trends of leather and gold, this collar-style necklace is simple yet utterly glamorous. *By Natalia Colman*

Natalia Colman is a jewellery designer and author of a range of jewellery making books and DVDs. She loves working with leather in a sculptural way by wetting it and shaping it.

In this project Natalia shows how the versatility of vegetable tan leather can be combined with the hottest trends for Autumn/ Winter fashion.

MATERIALS

- 2mm thick 30cm square piece of vegetable tan leather
- Fiebings acrylic leather dye – black
- Dylon fabric paint – gold
- By Natalia professional leather glue
- 2 x flat nose pliers
- Round nose pliers
- Flush cutters
- Leather shears or craft knife
- Rotary hole cutter
- 2 x bulldog clips or large paperclips
- Large paintbrush
- Baking tray
- Cloth or paper towels
- E6000 glue
- 1m x 0.6mm gold wire
- 20mm gold coloured metal puffy coin bead
- 15mm gold coloured metal puffy coin bead
- 12mm gold coloured metal puffy coin bead
- 5 x 20mm gold coloured metal drop-style beads
- 3 x 4mm black aluminium beads
- Pack of Preciosa crystals – SS20 Citrine AB
- 5 x gold coloured headpins

RESOURCES

Leather, acrylic leather dye, and leather tools: www.tandyleatherfactory.com
Leather glue: www.bynatalia.co.uk
Beads and findings: www.spoiltrottenbeads.co.uk
Preciosa crystals: www.crystalavenue.co.uk

CONTACT

www.bynatalia.co.uk
info@silverclaycreations.co.uk



STEP 1

Use leather shears or a craft knife to cut out two pieces of leather. The first should be a rectangle measuring 30cm x 7.5cm. Cut a second rectangle measuring 28cm x 7.5cm. The second piece should have a gentle curve on the long edge, tapering to a point. Saturate the pieces of leather in warm water. Remove from the water and pat the leather dry with a cloth. Place the damp leather onto a baking tray and heat this in an oven at a temperature of 60°C for five to ten minutes.



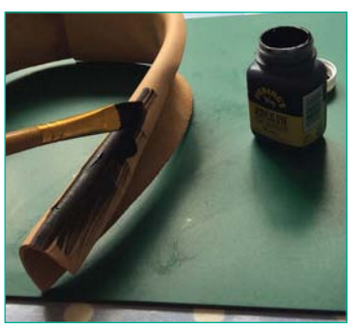
STEP 2

Remove the leather pieces from the oven. They will now be warm and easy to manipulate into shape. Use a mannequin or jewellery bust to help you form and mould the leather into the correct shape for each side of the collar. Carefully place the two pieces back in the oven and heat at 60°C for a further ten minutes.



STEP 3

The pieces should now be nearly dry. If they are not, heat for a further five minutes. Apply some leather glue to the top of each piece and stick them together. Use some bulldog clips or large paperclips to hold the pieces together whilst the glue is drying. Allow an hour for the glue to dry then remove the bulldog/paperclips.



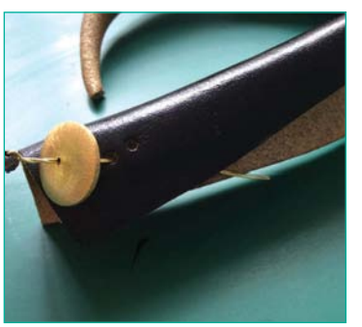
STEP 4

Paint some black acrylic leather dye onto the smooth side of the leather and some gold fabric paint to the rough side of the leather. Allow the paints to dry and apply a second coat to each side. Allow the paint to dry fully.



STEP 5

Use a rotary hole punch on the smallest setting to punch a series of holes along the right hand side of the collar to set the gold puffy coins. You will need to punch two holes side by side to set each puffy coin. Punch a further five holes at 2cm intervals along the left hand side of the collar to set each of the gold drop-shaped beads.



STEP 6

Thread an aluminium bead and gold coin onto a 10cm length of wire. Thread the wire through the first hole in the leather and back up through the second hole. Wrap the wire underneath the puffy coin and trim the excess. Thread the gold drop beads onto headpins and attach using a wrapped loop through each hole on the left of the collar. Attach the crystals with E6000 glue.

PHOTOGRAPHS: LAUREL GUILFOYLE, NATALIA COLMAN

Designer tips

- Use a damp rag and a bone folder to smooth any rough edges on the leather after you have baked it and dried it into the shape you require.
- When forming the leather that has been warmed in the oven if you don't have a mannequin or jewellery bust you can place the leather around your own neckline to form it into the correct shape.
- When creating the two sides of the collar, cut the pieces so that the left side has the rough leather facing upwards and the right side has the smooth leather facing upwards to create a truly asymmetric look.



Extra Projects Make earrings and a leather cuff

EARRINGS

Cut out a pair of elongated triangle shapes from the excess leather. Place some masking tape along the centre of each shape and paint one side of the earring black. Allow the paint to dry and then paint the other side of each earring gold. Place a piece of card over the black side to prevent the gold paint bleeding across. Finish by attaching some crystals along the centre of each earring and adding findings and a small gold bead.

LEATHER CUFF

Create the leather cuff using the same techniques as the necklace by wet forming and painting the leather. Use some wire to attach a large gemstone to the centre of the cuff to give it the wow factor. Attach a press-stud to the back of the cuff to hold it in place when worn on the wrist.



STAR SWIRL EARRINGS

Trace the path of a shooting star in the night sky with swirls of purple craft wire.

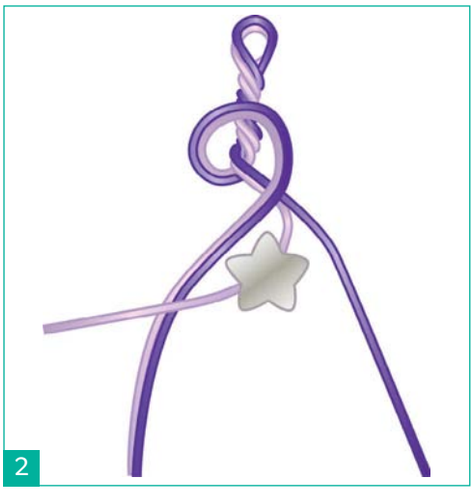
By Kendra Tornheim



MATERIALS

- 2 x 6mm lilac cat's-eye star beads
- 2 x 25.4cm lengths of light purple non-tarnish, silver-plated copper wire, 22 gauge
- 2 x 25.4cm lengths of dark purple non-tarnish, silver-plated copper wire, 22 gauge
- 1 x pair of purple anodised niobium loop earwires
- Round nose pliers
- 2 x chain nose pliers with nylon-coated jaws
- Flush wire cutters
- Chasing hammer and steel bench block


1


2


3


4


5

STEP 1
Hold together one piece of the light purple wire and one piece of the dark purple wire. Place the midpoint of the wires well back into the jaws of the round nose pliers, with the dark purple wire lying closer to the pliers' opening. Bend the paired wires in half over one jaw of the pliers. This is the first set of wires.

STEP 2
Cross the farther pair of wires towards you over the other two ends. Twist both pairs of wires two full turns towards yourself. Repeat Step 1 with the other two wires.

STEP 3
Repeat Step 2, but mirror the actions: cross the pair that is closer to you away from yourself. Twist the pairs two full turns away from yourself. You've made the second set of wires.

STEP 4
Work with the first set of wires you made in Steps 1 and 2. The left-hand pair of wires emerges from the back of the twist. Curve the left wires up, around into a clockwise partial circle, then back to the left (**image 1**).

STEP 5
Curve the light purple wire from the right pair across the left pair. Slide a star bead onto this wire (**image 2**).

STEP 6
Make three wraps around the left-hand pair of wires with the tail that has the star on it. Use the cutters to trim it at the back of the earring. Make a loop underneath the star with the pair of wires (**image 3**).

STEP 7
Use the bare single wire to make a loop on the back of the earring, directly behind the star. Curve the end of the wire down and cross it in front of the pair of wires (**image 4**).

STEP 8
Space apart the two loops by making the inner loop a little smaller (pull the dark purple wire slightly tighter). Feed a little of the light purple wire back to make the outer loop slightly larger.

STEP 9
Wrap the single dark purple wire, from right to left, twice around the paired wires. Use the chain nose pliers to compress the wrap tightly. Spread the three tails apart. Use the cutters to trim each wire to a 2.5cm tail (**image 5**).

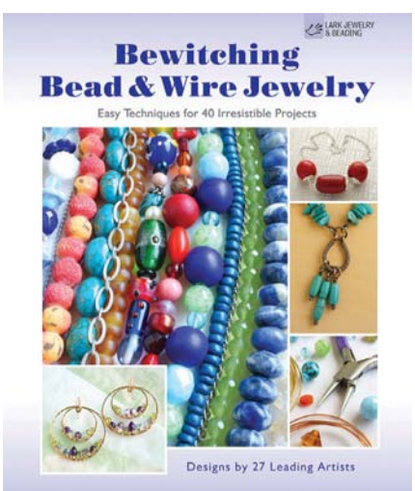
STEP 10
Make an open spiral with the side wires. Make an open spiral with the center wire, curling it to the left. Gently hammer the spirals on the steel block to texture and harden the wire.

STEP 11
Make the second earring body by reversing the left and right directions so that it will be a mirror image of the first one.

STEP 12
Add an earwire to each earring body, opening and closing the loop with two pairs of pliers as you would a jumpring.

Book information

Bewitching Bead & Wire Jewelry, published by Lark Crafts, ISBN 9781454707561, £17.99



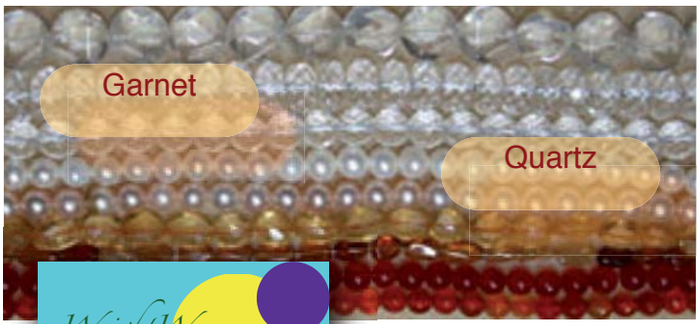
rockin' beads



- ToHo seed beads, gemstones, Czech Crystals, Ceramics
- Lampwork beads made in our Lampwork Studio - commissions taken
- Top quality findings, plated and Sterling Silver
- Large selection of stringing materials
- Knitting wool and patterns, Crochet classes and supplies
- One to one tuition available in jewellery making, lampworking, Silver Clay, knitting and crochet
- Unique gifts. Made to measure jewellery, locally made soaps & Yankee candles

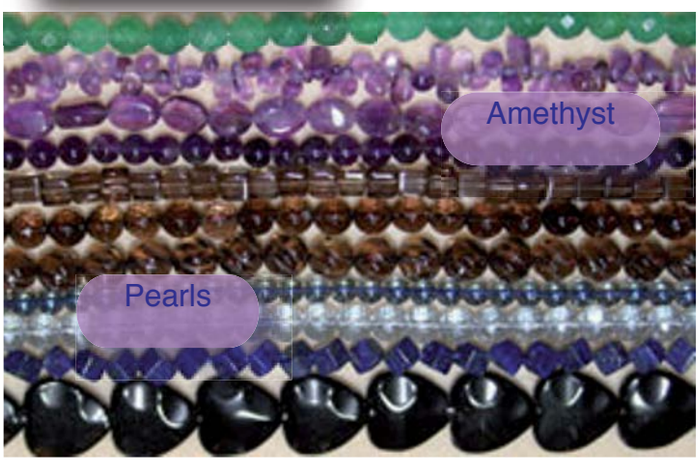
So much more than 'just beads'

Find us in: The Red Lion Yard, Okehampton, Devon, EX20 1AW
01837 657614
info@rockinbeads.co.uk
www.rockinbeads.co.uk



WrightWays Beads
www.wrightways.co.uk

Check out the website for the selection of semi-precious beads, pearls, sterling silver findings, threading materials and much more. New kits available too.



WWW.BEADSANDBOWS.CO.UK
Kumihimo threads & end caps

BEADS AND BOWS
UK BEADS SUPPLIER

NEW STOCK
JUST ARRIVED
*GIFT BOXES
*DISPLAY CARDS
*RIBBONS & BOWS
*BEADS & FINDINGS

FREE POSTAGE
ORDERS OVER £10 UK ONLY

SEE OUR NEW WEB SITE









Join us at

www.craftsinstitute.com

Visit the website for the online crafting community created for all those who are passionate about crafts!

Access the latest projects, interviews, articles, techniques, competitions and behind-the-scenes blogs of your favourite craft magazines...



WOODEN BEAR BROOCH
£18, www.mariaallenboutique.com



GLITTER SQUARE NECKLACE
£12.50, www.topshop.com



HEMATITE EARRINGS
£38, www.merleogrady.com

GEOMETRIC SHAPES

Get classroom cool with angular shapes and straight lines.

By Katie Holloway



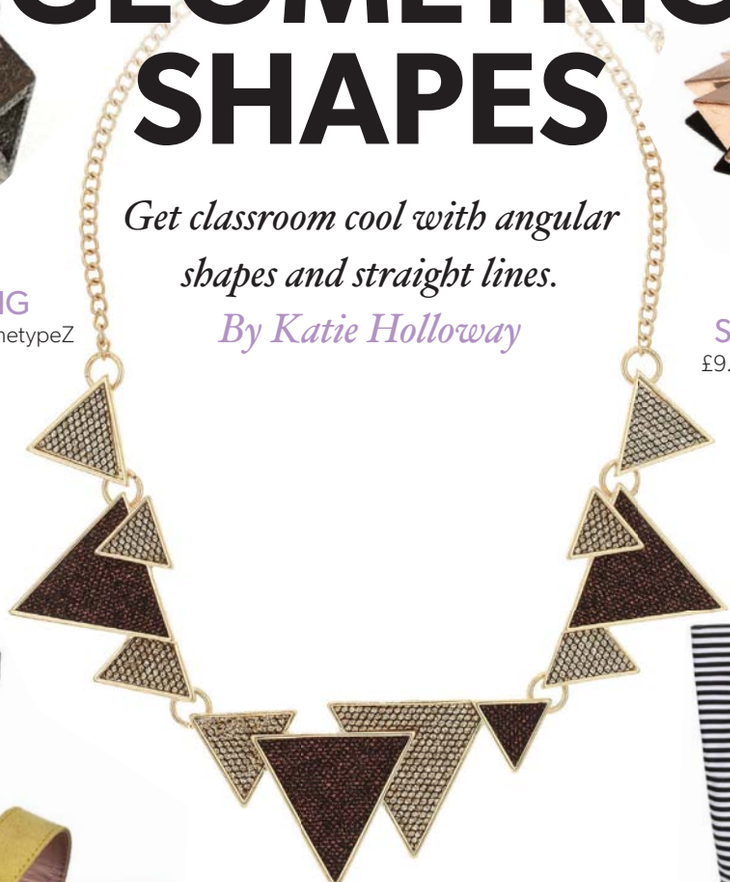
TRIANGULATED RING
£21.64, www.etsy.com/shop/ArchetypeZ



SHAPED STRETCHY BRACELET
£9.95, www.whatsabouttown.com



PATTERNED STILETTOS
£29.95, www.spylovebuy.com



GLITTER NECKLACE
£15, www.wallis.co.uk



SHOPPING BAG
£35, www.marksandspencer.com

ZIPS ON SHOW

Make these bangles utilising zips for the latest fashion trend! *By Tansy Wilson*

Zips on show are a must for this season, with lots of the catwalk shows having as many as possible on a garment to create that high fashion statement. Having an obsession for zips myself, I couldn't resist the challenge of designing a piece of jewellery incorporating them too.

MATERIALS

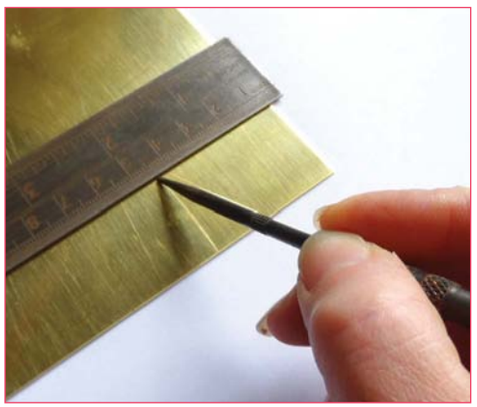
- 1 x brass sheet 0.5mm x 200mm x 200mm
- 1 x 200mm (8 inch) open-ended zip
- Roll of double-sided sticky tape
- Vice
- Guillotine or piercing saw
- Metal file
- Nylon hammer
- Bangle former





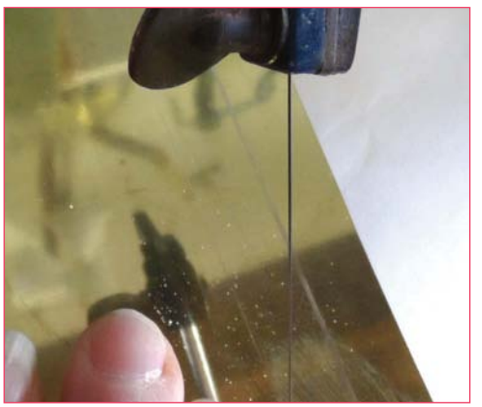
Designer tips

- Use brass sheet no thicker than 0.5mm as hammering it so much will work harden it and make it springy and therefore difficult to finally shape into a bangle.
- Hammer onto paper to keep the zip as clean as possible in the latter stages of this project.



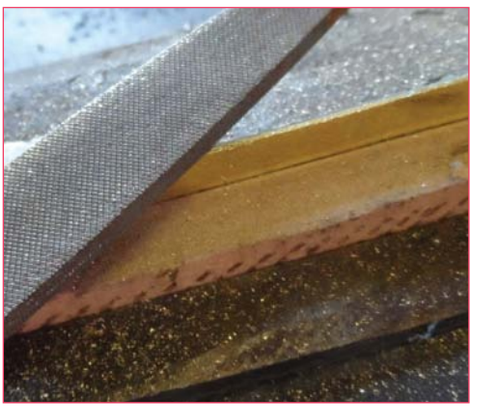
STEP 1

Your 200mm x 200mm sheet of brass will have a protective coating on one side. Measure 24mm from either end of the non-coated side and draw a connecting line.



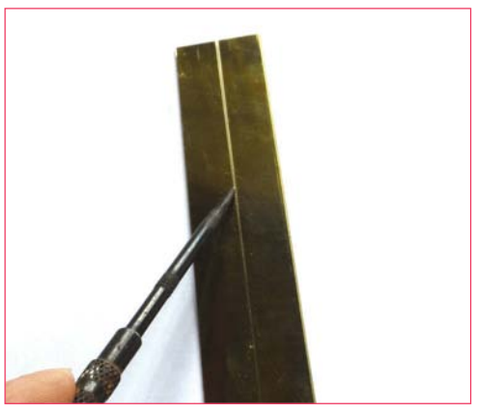
STEP 2

Ideally, you can guillotine along this line to cut out your strip. However if you do not have a guillotine, then pierce along the line using a piercing saw. You will have to pierce from both sides, as the sheet will be too large to cut in one go.



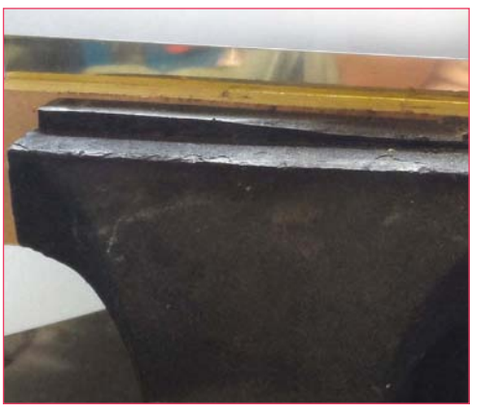
STEP 3

Place the strip into the jaws of a vice, but make sure there are nylon or wood jaw covers so you don't dent the surface too much. Use a metal file to neaten off the saw line and then rub smooth with emery paper.



STEP 4

Measure a central line at 12mm and score all the way along this line. You can also use a ruler and a triangular needle file to make this line a little deeper.



STEP 5

Place the brass strip between two pieces of wood so that the score line is just visible. Make sure the wood is longer than the strip of brass. Then clamp it tightly in the vice.



STEP 6

Using a nylon hammer, start to gently hammer the brass over the wood creating a right-angled fold.



STEP 7

Remove from the vice and add a strip of double-sided sticky tape to both inside surfaces. Keep the tape cover on at this point. Then continue to hammer the fold on a steel block so it is bent in more of an open 'V' shape. Repeat Steps 1–7 to make another brass 'V'



PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WHEELER



STEP 8

Take your open-ended zip and bend back the top ends so it makes the overall zip length just under 20cm. Sew the ends in place and cut away excess lengths of zip fabric.



STEP 9

Starting with one brass strip, remove the double-sided tape cover and place your zip inside the brass 'V'. Make sure you don't place the teeth of the zip too close to the brass edge, as you want the zipper pull to move up and down.



STEP 10

Place back onto your steel block and again using the nylon hammer, carefully strike the piece completely flat, ensuring you don't dent the teeth of the zip. It's easier to open the zip up a little to avoid the zipper pull. Repeat Steps 9 and 10 to add the other brass 'V' to the other side of the zip.



STEP 11

Remove the protective coating from the brass and using the ball end on a metal hammer start to evenly hammer a texture along both brass folded strips. Again open the zip if necessary to avoid hitting the zipper pull.



STEP 12

Finally, place a piece of paper around your bangle former and bend the bangle around it. Keep the zip closed for this process. Hammer into shape using the nylon hammer. Polish using a soft cloth.

RESOURCES

Brass sheet: www.hardwareoutletuk.com
Coloured open ended zips: stores.ebay.co.uk/mnj-trimmings

Extra Project Alternative design

Try shaping your strips of brass to create a pattern either side of the zip teeth for an alternative look.



Craftworx
JEWELLERY WORKSHOPS

Premier Metal Clay Jewellery School




Metal Clay Workshops

- Beginners
- Intermediate
- Advanced
- Certification
- Master Classes
- 1-2-1 Tuition

Tracey@craftworx.co.uk

Follow Tracey Spurgin on Facebook & Twitter

www.craftworx.co.uk

Minerva BEADS AND CRAFTS

Presents

The **ultimate** wire wrapping retreat
spring **2015** with 2 of Europe's **top wire wrappers**

IMNIUM

and

Lonely Soldier DESIGNS

- All **inclusive**, 6 nights staying with 5 days **tutition**
- **Luxury** Cottages set in **beautifull** rural Somerset
- All wire, **stones** and tools provided (**Tronex**)
- All meals including plus **evening menu**
- Indoor **swiming pool** and Steam room
- Tor's tour of the **Tor** included

Held at the historic Middlewick Farm, **Glastonbury**, UK
Dates of retreat **25th April - 1st May 2015**
Please visit website for more information

www.minervabeadsandcrafts.co.uk/wire-retreat

Caverswall Minerals

MAKE YOUR OWN JEWELLERY

Set your own stones, ceramics, resins etc into our silver 925 mounts.
We have a very large selection of silver settings and mounts including pendants, brooches, cufflinks, rings, lockets, earrings, bracelets, stick pins and tie bars etc
in many different styles from modern, classic and celtic all polished and easy to set.



WE SUPPLY A LARGE RANGE OF SEMI PRECIOUS CABOCHONS

Tel: 01782 393838 email: phil@caverswallminerals.com

www.caverswallminerals.com

AUTUMN SORBET

Create a riot of this season's brightest colours.

By Karen Taylor

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

Autumn shades don't have to be boring browns and greens. Karen has taken a selection of this season's brightest and contrasting colours to create these chunky, roundel-shaped autumn sorbet beads along with contrasting spacer beads. The necklace and bracelet is threaded onto suede/leather thong but works just as well if you want to use wire.

Designer tips

- If you prefer, use jewellery wire like Beadalon instead of suede/leather.
- If you don't want such a chunky necklace then use a smaller bead shaper to begin the process.
- You can use a transparent coloured rod of glass instead of clear.

MATERIALS

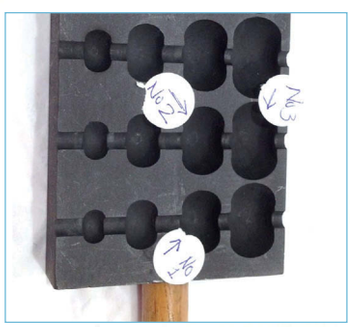
- 46cm of 3mm suede/leather cord
- 2 x 3mm Sterling chain ends
- 2 x Sterling silver jumprings
- 2.5mm mandrels
- Bead release
- Graphite bead roller/shaper
- Effetre Periwinkle, Ivory, Dark Purple/Red, Ochre Yellow, Dark Brown and Pale Pink
- Effetre clear
- Strong jewellery glue

RESOURCES

Glass, mandrels, and bead release: www.tuffnellglass.com
Suede leather: www.beadsdirect.co.uk
Sterling silver findings: www.cooksongold.com

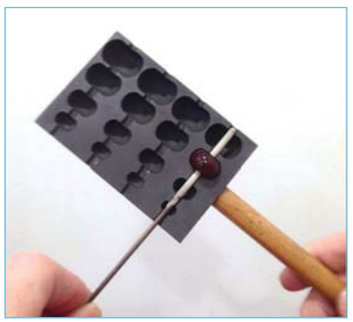
CONTACT

www.preciousjewellery.glass
karen@preciousjewellery.glass



STEP 1

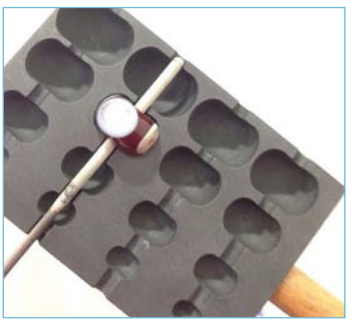
Use three different bead sizes to make the large beads. Out of the six colours of glass rods for this project choose four colours for each of the beads. It can be up to you which colours you choose for each stage.



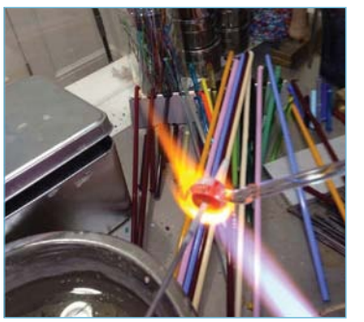
STEP 2
Make each bead using four of your six colour choices but change the colour for each process. I started with Effetre Purple/Red to make the bead. Use the no.1 bead shaper for this bead.



STEP 3
Apply two dots opposite each other in one of the other colours and then another two dots opposite each other and melt them into flat dots. I used Effetre Periwinkle and Effetre Ivory.



STEP 4
Apply a dot of clear glass over these dots and melt in gently. Use the bead shaper again to check the size of the bead. Use no.2 bead shaper as indicated in the first image.

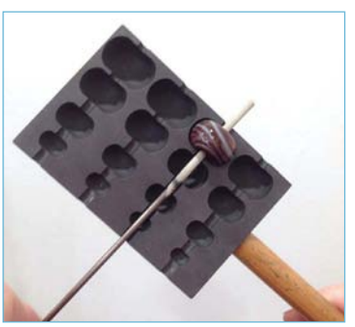


STEP 5
You now need to encase the whole of this bead using the clear. Melt a large gather of clear and wind around the bead, starting from one side and moving to the opposite side.



PHOTOGRAPHS: LAUREL GUILFOYLE, KAREN TAYLOR

STEP 6
Warm the clear glass that has encased the bead and, using another colour rod, touch the bead and drag the clear around, adding more colour in fine streaks and making all of the previous colours swirl around inside the transparent glass.



STEP 7
Using the bead shaper, use no.3 size to check the size of the bead. If there is too much glass then use some tweezers or pliers to remove some (as if you are pulling a stringer) or add more transparent glass to make the bead fit the shaper.



STEP 8
Now you need to make a bunch of spacer beads using a selection of the coloured rods. Use the bead shaper again to get the sizes the same. Use no.1 size (as indicated in Step 1 image). I made 18 large beads and 19 spacer beads.



STEP 9
Using 3mm wide suede/leather cord, thread the beads, alternating the large beads and the spacer beads and choose the colours so that you have contrasting colours next to each other. Cut the cord leaving approximately 2.5cm each end. Using Sterling silver chain ends, apply glue to the cord and inside the chain end then push the cord inside firmly and leave to dry. Attach a lobster clasp with a jumpring onto one chain end and a simple jumpring to the other chain end.



Extra Projects
Make a bracelet and earrings

BRACELET
For the bracelet, I used the graphite bead shaper but started with a smaller size. Follow the same process for each bead and also the spacer beads. They will look the same with regards to the design, but will be smaller.

EARRINGS
You can use the small beads also to put together a matching pair of earrings to complete the set.



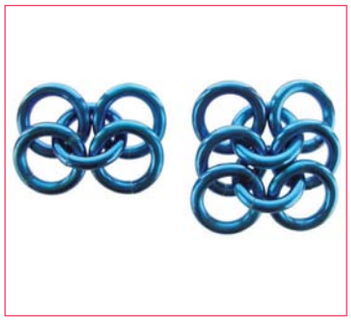
COLOUR-BLOCK COLLAR

Make this colour-block collar using two chain maille weaves.

By Sarah Austin

Sarah runs Beadsisters, which is located in beautiful south-west Scotland, and now has a shop with chain maille and wirework groups. She loves nothing better than playing about with different weaves to see what can be made.

This collar necklace is made with a jumpring size which produces a close European 4–1 weave. Sarah embellished the collar by joining the edges in places to make round maille tubes that are stiff and give the collar body.



STEP 1

Link four closed blue rings using one blue ring. Lay out the rings as shown. It is important that the rings are positioned in exactly the same way so that you can follow subsequent instructions. Weave one blue ring down through the bottom left-hand ring and up through the bottom right-hand ring. Add two closed blue rings before closing the jumpring. Continue adding rings in this way.



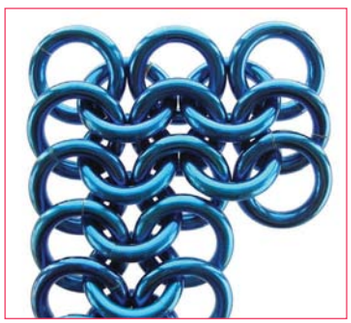
STEP 2

When you weave the blue ring on the twentieth row, add two closed black rings. Continue adding only black rings. When you weave the black ring on the seventeenth row, add two closed blue rings. Continue adding only blue rings. When you weave the blue ring on the nineteenth row, add two closed blue rings. There is a front and back – the side facing you is the front.



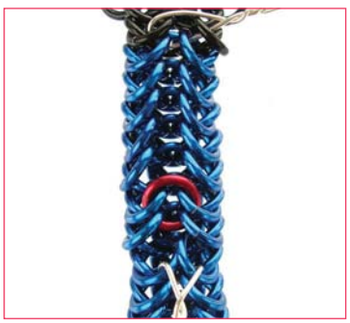
STEP 3

Widen your chain length, starting at the beginning of the chain. Link one blue ring through the first two rings at the edge. Before closing this ring, add two closed blue rings.



STEP 4

Weave one blue ring through two edge rings and the last blue ring added. Link one closed blue ring before closing this ring. Continue adding blue rings in this way, changing to black to match the ring colours of the chain length made in Step 2. Similarly, change back to blue and continue until you reach the end of the chain. Repeat Steps 1–4 to make a second chain length.



STEP 5

Lay out your chain front side up. Curl the sides where the blue and black rings are joined so that the two sides meet. Join the corresponding sides with scrap wire, placing the bottom wire on the eighth blue edge ring. Link one blue ring through the sixth and seventh rings from one side and the two corresponding rings from the other side. The ring added is shown in red.



STEP 6

Link one blue ring through the top two rings joined in Step 5 and the next two corresponding rings above. Continue adding rings until you have linked six blue and four black rings, removing the ties when necessary. At the second colour change, join the chain at the fifth black edge rings, linking four black and six blue rings. Repeat Steps 5–6 for the second chain.

PHOTOGRAPHS: LAUREL GUILFOYLE, SARAH AUSTIN

MATERIALS

- 436 x royal blue anodised aluminium jumprings, id 4mm, 1.2mm (rd3-50alrbl)
- 186 x black anodised aluminium jumprings, id 4mm, 1.2mm (rd3-50alblk)
- Black finish Tierracast medium toggle, 12mm x 16mm (tc-bp-tog8)
- 2 x scraps of wire (optional)
- 2 x chain nose, flat nose or bent nose pliers

RESOURCES

All materials from:
www.beadsisters.co.uk
The codes have been included to help with ordering.

CONTACT

sales@beadsisters.co.uk
01776 830352

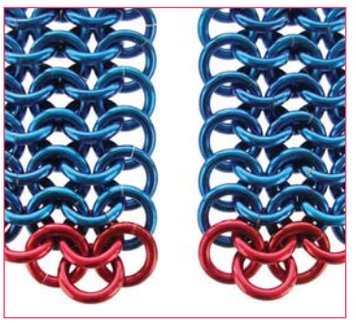
Designer tips

- So that you know which end is the start of your chain, attach a paper clip, a piece of scrap wire or a large jumpring to mark the first ring.
- To reduce marking your rings, use Tool Magic or electrical tape on the pliers.



STEP 7

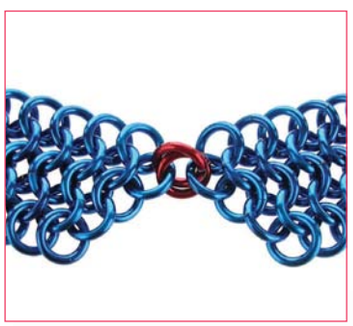
At the start of each chain, link one blue ring up through the first ring and down through the centre ring. Link one blue ring up through the centre ring and down through the third ring. Link one ring through the two rings just added. These rings are shown in red. Using one blue ring attach the toggle ring and bar to each of the last rings added.



STEP 8

To shape the other end of the chains, lay out the chains as shown. Link five blue rings (as shown by the red rings), making sure the rings added to the second chain are a mirror image of those added to the first chain.





STEP 9

Turn the chains through ninety degrees. Using one blue ring, link the last rings of each chain. The second ring is joined so that it crosses over the first ring. Using a second blue ring, follow the path of the ring just added and weave through the centre of the first ring before closing.

Extra Projects
Make earrings and a bracelet

TUBULAR EARRINGS

Using id 3mm, 0.81mm rings, make a chain five rows blue, six rows black and eight rows blue making sure that you change colour as in Step 3. Shape the ends and attach one 6mm sapphire bicone to the eighth row end. Join the chain along the black edge and two blue rings at the bottom and four blue rings at the top.

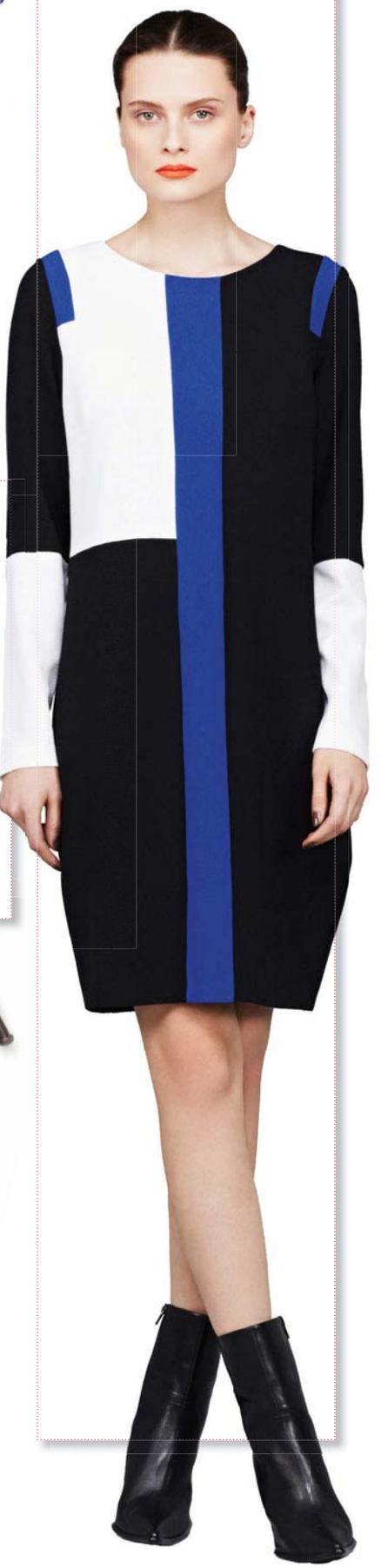
TUBULAR BRACELET

Start with five rows of blue rings. Continue to make the chain in alternate colour blocks of ten rows each, making sure that you change colour as in Step 3. Make four blocks of ten, ending with five rows of black. Join the chain as in Steps 5–6 using two blue and two black rings. Shape the ends and add the toggle.



Fashion Inspiration

Dress, £45
Boots, £85
www.marksandspencer.com



DON'T MISS!

Next month Linzi Alford's multifaceted bead necklace




DOWNLOAD
MAKING JEWELLERY
FOR JUST £1.99 TODAY
AND GET 1 FREE ISSUE
Subscribe and get individual issues wherever you are
+ save money!
6 Month subscription £18.99
12 month subscription £34.49
Single issues £3.99
pocketmags.com
kobo
nook
by Barnes & Noble
INSIDE
WIN BOOKS, BEADS, KITS AND MORE
making jewellery
BEACH STYLE
SAMSUNG
making jewellery
GO GLOBAL
45 PROJECTS INSPIRED BY EXOTIC CULTURES
BlackBerry
INSIDE
BUSINESS TIPS FOR CHRISTMAS SELLING
making jewellery
49 FASHION INSPIRED PROJECTS
9:41 AM
100%
INSIDE
SEE OUR TOP TIPS FOR USING PINTEREST!
making jewellery
LEGENDS
10:32
INSIDE
LOOM BAND PROJECT
Inside...
NOW AVAILABLE ON MICROSOFT SURFACE DEVICES

TASHKENT TRAVELLER

Muted jewel colours glitter amongst textures of antique copper and suede.

By Julie Ashford

With 30 years of jewellery making experience, Julie is the in-house designer at the Spellbound Bead Company. She designs over 50 kits a year and has written several beading books.

This design is all about layering texture and the rich earthy colours of the central Asian plains. The sparkling crystal is bound to a matt chain with a supple suede-effect thong to make a chunky neckchain. The front edge is then softened against the skin with frosty finish bronze beads, chain tassels and suede fringes.

MATERIALS

- 8g of size 8/0 silver lined frost dark topaz seed beads A
- 53 x 6mm x 8mm montana sapphire crystal rondelles B
- 28 x 6mm matt bronze AB fire polished faceted beads C
- 1m of burgundy microfibre suede thong
- 75cm of dark blue microfibre suede thong
- 70cm of 7mm link antique copper curb chain
- 80cm of 6mm link antique copper curb chain
- 50cm of stranded wire beading thread
- 2 x antique copper French crimps
- 19 x 6mm antique copper jumprings
- 1 x antique copper lobster clasp
- Flat and round nose pliers
- Wire cutters
- Scissors
- A pin board or macramé board and a handful of pins

RESOURCES

www.spellboundbead.co.uk

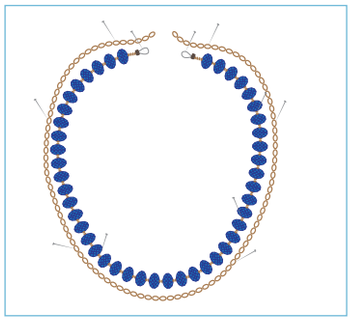
Designer tips

- Make the pieces in a mixture of silver and gold with pearls and crystal for a bling-tastic effect.
- Swap the suede thong for organza ribbon and use a finer chain for a delicate technique with freshwater pearls.

DON'T MISS!

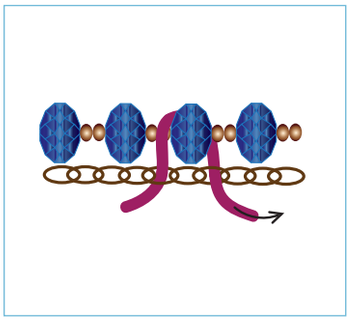
Next month Maggie Jones' focal flower necklace





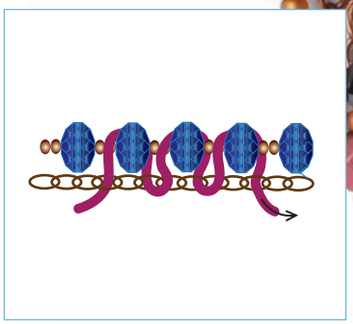
STEP 1

Make a 3mm loop at the end of the stranded wire thread and secure with a crimp. Thread on four A. Thread on thirty-nine repeats of one B and two A. Thread on two A and finish the length with a loop secured with a French crimp as before. Pin the beaded length to the board in a curve. Pin the heavier chain to the outer edge of the curve – make sure the links are flat and untwisted.



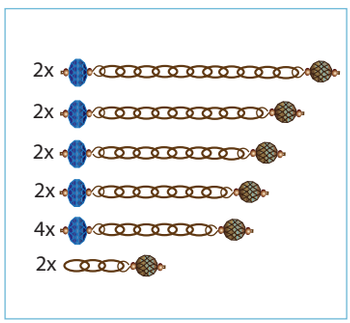
STEP 2

Pass one end of the suede thong through the middle link of the chain to give you two ends of equal length. The thong binds over the beaded length between the B beads to conceal the A beads. Pass one end over the top of the beaded length, underneath the beads and out through the underside of the second link along. Repeat once. Make sure the suede wraps are covering the A beads.



STEP 3

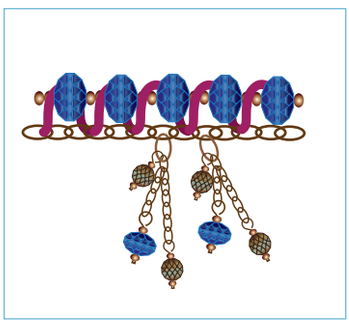
To accommodate the curve the next wrap needs to pass up through the third link along. Repeat this sequence of 2 x two links and 1 x three links out to either side of the centre front until you reach the last four A on each end. Bind the lace over the four A and through the link adjacent to them twice and trim off the excess chain. Attach the clasp to the wire loops with jumprings.



PHOTOGRAPHS: LAUREL GUILFOYLE, JULIE ASHFORD

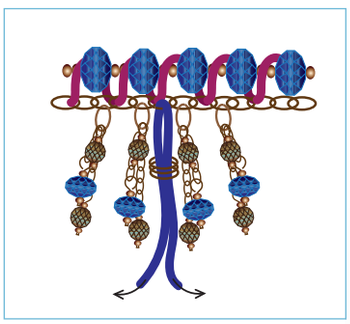
STEP 4

Thread a headpin with one A, one C and one A. Trim and loop. Repeat with all the B and C beads. Cut 2 x 11 links, 2 x nine links, 2 x eight links, 2 x seven links and 4 x six links from the finer chain. Opening the loops just made on the pins attach one B bead to one end of each of these short chains and one C bead to the other ends. Cut 2 x three links and attach one C bead to the end of each.



STEP 5

The dangles attach at two link intervals along the main necklace. Find the middle link on the necklace chain. Open a jumpring and thread on the seventh link from the C bead end of an 11-link chain. Thread on one C bead pin and attach to the link adjacent to the middle link of the necklace to make a stepped arrangement. Repeat two links along the necklace chain with the nine-link chain.



STEP 6

Using the same technique work out one side adding 1 x eight-link, 1 x seven-link, 2 x six-link. Make the next set with 1 x three-link chain and one C pin and the last one with one B bead. Repeat to match the other side. Cut 5 x three links of the heavy chain and 5 x 15cm lengths of blue thong. Thread a lace through centre front link. Pass both ends through all three links of a short chain and push to the top to lock the lace into place. Repeat with the remaining laces and trim to length.



Extra Projects Make earrings and a bracelet

EARRINGS

You will only need simple earrings so just a couple of dangles on a length of chain will be perfect.



BRACELET

For a simple bracelet to match, link two lengths of 7mm curb chain to a clasp set. Weave a length of each suede lace through the chains and add a couple of headpin dangles. Leave the lace ends long to tie into a knot over the clasp mechanism.



DUSKY FLORAL BLOOMS

Taking a little time to mix custom jewel enamel colours ensures that this bold flower necklace fits the style of the season perfectly.

By Louise Jakobsen

Louise is a craft designer and tutor inspired by mixing textures and materials. She delivers workshops and parties around Yorkshire and is a guest designer and workshop leader for a jewellery television channel.

This design was inspired by the bold floral themes and muted colours of nature expected for A/W 2014. To achieve the look, jewel enamels were mixed to create a unique 'rugged nature' palette before pouring and moulding. This gives a very different look to using the enamels straight out of the pots, and is the ultimate customisation challenge for designers.



MATERIALS

- Colourful Thoughts jewel enamel (Amethyst, Apitite, Burmese Flame, Citrine, Deep Gold, Fire Opal, Jet, Lapis Blue, Light Copper, Light Pewter, Malachite, Rich Silver, Ruby Red, Titanium White, Ultramarine)
- Ranger Melt Art™ Melting Pot™
- 1mm (18 gauge) copper coloured silver plated copper wire
- 0.8mm (20 gauge) copper-coloured silver plated copper wire
- 0.6mm (22 gauge) copper-coloured silver plated copper wire
- 0.4mm (26 gauge) copper-coloured silver plated copper wire
- Karantha silicone moulds – round paisley floral, rose
- Best flexible silicone moulds – almond cabs & more, caboshapes I, caboshapes III
- Chocolate mould, including round and hexagonal shapes
- Organza ribbon (sage green)

RESOURCES

Jewel enamel and Melt Pot™:
www.lesleysjewellerybox.co.uk
Karantha moulds:
www.craftynotions.com
Best flexible moulds:
www.polymerclay.co.uk
Other materials available from adertisers within this magazine.

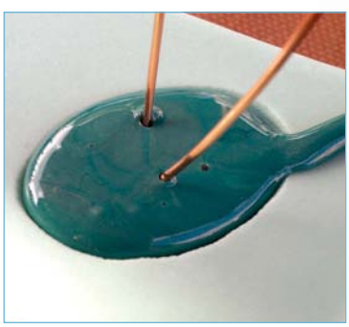
CONTACT

www.facebook.com/
CapricornCreations
louise@capricorncreations.co.uk



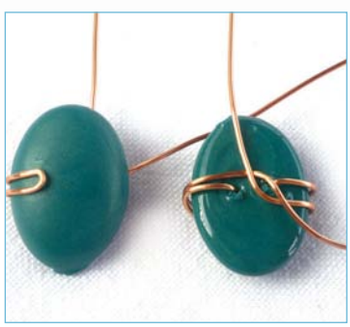
STEP 1

Decide on the colour palette you want to work with. Then spend time working out the recipes of jewel enamel colours needed to create each shade. Use measuring spoons to accurately establish, through trial and error, ratios to enable any quantity of each colour to be created, and recreated, as required. For example the jade-like green I used consisted of 2tsp Citrine, 1tsp Malachite, 1tsp Ultramarine and a tiny bit of Titanium white.



STEP 2

You can mix the jewel enamel colours (shake in a tub) before putting them in the melt pot, or while melting. The second method increases the risk of air being incorporated, so be careful not to stir too vigorously. Once the enamel is melted evenly, pour into the mould. When creating petals embed the 'looped' middle of a 50cm piece of 0.8mm or 0.6mm (for smaller pieces) wire.



STEP 3

Once the jewel enamel has set, gently bend one of the wires round to the front of the petal. Use round nose pliers to create the prong by gripping just below where you want it to finish and bending the wire back on itself and back underneath. Repeat with the other wire at the other side of the petal then twist the wires together on the back to secure.

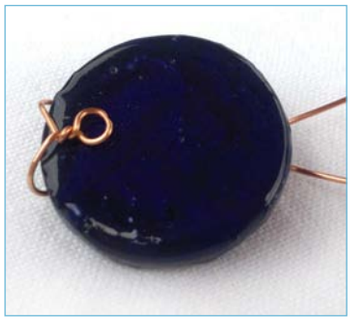


STEP 4

Repeat Step 3 to create another two prongs (the number and position of prongs will vary depending on the size and shape of the petal – think how a similar shaped gemstone would be set into jewellery). Twist the wires together again on the back, then create a coil with both ends by rolling it down with round nose pliers: position where you are likely to secure to the centre piece.

Designer tips

- Create earrings from a pair of petals by adding a piece of 1mm wire, spiral on one end and loop on the other, through the coils on the back. Suspend from coordinating hand-crafted earwires.
- Make and/or use chain, or a simple beaded strand, round the back of the necklace instead of plaited ribbon. Like the bracelet, make links with different sized loops.
- Create a brooch from a single flower or (large) 'petal'. Make like the pendant then make and/or attach a brooch fastening to the back, or embed a brooch finding into the jewel enamel as it sets.



STEP 5
The flower centres don't have wire embedded in them when they are moulded, so the wire wrapping needs to be secure enough to hold the jewel enamel shape in place and enable it to be connected to other elements. Create a simple loop in the middle of a 1m length of 0.8mm wire, or two 1m lengths of 0.6mm wire for a different look; position in the middle of the back.



STEP 6
Holding the loop on the back, wrap the wires round to the front then create freeform loops. Every 3–4 loops make sure the wire passes back through a previous loop and/or round to the back and through the starter loop until you are happy with the coverage. Once finished, secure the wires together on the back and create two or more coils with the ends to help link on petals.



STEP 7
Use 1mm wire, in manageable lengths, to connect petals to centres, and flowers to each other. Use the coils to guide the wire and add loops as needed to secure in place. Use 0.4mm wire to bind some sections together to ensure they sit firmly. Keep turning the piece over to check that elements sit as you want them and don't be afraid to adapt the design as it develops.





STEP 8
If needed, once no more wire will need to pass through a coil, flatten it to add stability. At either end of the piece add a large, multiple coil loop, to attach ribbon to. Work these in (partially behind the enamel design) while connecting flowers, rather than at the end, so the piece holds together securely. Thread through three long pieces of ribbon and double to plait with three pairs.



STEP 9
Plait to the required length then thread the middle ribbon pair through a coordinating hook and loop clasp and fold back over the plait. Knot the two outside pairs over the middle strand. Fold back the middle pair and knot again. Use clear nail varnish to seal the ends before cutting the excess. Add a final level of security by wrapping round the end of the plait with 0.6mm wire.

PHOTOGRAPHS: LAUREL GUILFOYLE, LOUISE JAKOBSEN

Extra Projects
Make a pendant and a bracelet

PENDANT
Place a small layer of Angelina fibres into a large oval (petal) mould, pour on the jewel enamel and embed a piece of 1mm wire. Create 'prongs' as required for the shape/size then twist wires on the back to secure. Create a coil with one end to form a bail.

BRACELET
Create a single 'flower centre' with the swirly wire wrapping on the front and coils on the back. Make a coordinating figure of eight chain, made with bail making pliers to have a variety of different loop sizes to complement the loops on the top. Finish with a hook and loop clasp.





Swellegant

now at

Metal Clay Ltd

A stunning new range to create fantastic surface effects, aged patinas, and metal finishes. Wide selection of metal coatings, patinas, and dye oxides from Christi Friesen! Easy to use, mix and match, plus they work swell on...



Octopus by Christi



POLYMER CLAY & RESIN

METAL CLAY & WOOD

CERAMICS & MUCH MORE!

from £4.50

ORDER YOURS NOW!

www.metalclay.co.uk
support@metalclay.co.uk
01929 481541
Don't forget to follow us on

CHRISTMAS GIFTS AT A GREAT PRICE

SAVE 30%

Give a subscription... or treat yourself!



It's a small world but we're big on ideas!



Beautiful crafts for your home



More patterns, more style

POST: FREEPOST RTHA -TGLU -CTSK, GMC Publications Ltd, 166 High Street, Lewes, BN7 1XU

TEL: +44 (0)1273 488005 FAX: +44 (0)1273 402866

WEB: www.thegmcgroup.com

Please affix a stamp if sending from outside the UK.

Please quote order code A4551

YES! I would like to subscribe / give a subscription for 12 issues to:

- ☐ ***The Dolls House*** for £35.70 was ~~£51.00~~
  £44.63 (Europe) £49.98 (Overseas)
- ☐ ***Making*** for £41.91 was ~~£59.88~~
  £52.40 (Europe) £58.68 (Overseas)
- ☐ ***Knitting Magazine*** for £50.32 was ~~£71.88~~
  £62.90 (Europe) £70.44 (Overseas)

Ordered by

Title | Initial | Surname

Address

Postcode | Country

Telephone | Email

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date | Expires | Security code

Signature | Date

Gift recipient (if different)

Title | Initial | Surname

Address

Postcode | Country

Telephone | Email

A4551

Hemera/Thinkstock

Guild of Master Craftsman Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer to not to be informed of future offers, please tick this box ☐

Offer expires 31/01/2015 Plus free gift with some issues. Sorry, no Direct Debit available.













What inspires

Jenny Gilbert

Explore the inspiration that drives Jenny Gilbert to create elegant yet dramatic jewellery. *By Kira Withers-Jones*

WHAT INSPIRES ME

I'm very inspired by nature, architecture and the outdoors, particularly silhouettes and shadows I come across in trees, plants, and animals. Other jewelers also inspire me – Katja Prins, Esther Knobel, Jess Dare, Lina Peterson. I like to simplify forms found in nature and give them angles to make them more architectural. My designs start with image collection, research and then lots and lots of drawing.

MY STYLE

I use quite traditional goldsmithing techniques to create the forms – beginning with just silver sheet, wire and tube and then piercing, doming, manipulating, soldering and polishing to create finished pieces. Every detail of my jewellery is hand fabricated, nothing is rapid prototyped or cast. The silver I use in my work is 100% recycled to reduce my contribution to the damaging effects of metal mining to the environment. I oxidise the silver to create the black finish using eggs. This process is less harmful to people and the environment than the chemical Liver of Sulphur which is usually used for this process. In my next collection I'm going to explore the benefits of lost wax casting and also experiment with some metal clay.

MY DESIGNS

I started making jewellery during my art foundation course in the Isle of Man (where I grew up); being very experimental with materials my final collection was a mixture of ceramics, pewter, plastic and resin. I then went to study for a BA Honors in Contemporary Jewellery at the UCA in Rochester. Here I learnt traditional silversmithing techniques as well as conceptual design skills. It was a brilliant three years that really allowed students' creativity to run wild. My current collection is more traditional than my university work but still quite contemporary. I work with Sterling silver and pearls to create simple, elegant designs. Treating some of the silver in my pieces to make it black provides a wonderful contrast with the delicacy of the white pearl.

RESOURCES

www.jennygilbert.com
jenny@jennygilbert.com

PHOTOGRAPHS: JENNY GILBERT

ICE CRYSTAL NECKLACE

As winter approaches, take inspiration from fashion designers for making accessories and jewellery that will appeal to everyone this season. *By Joan Gordon*

This simple necklace is influenced by Italian designers who are producing jewellery that reflects ancient archaeological discoveries. It holds rustic appeal as it reflects a soft, glowing warmth from the apricot, multi-faceted, quartz stones. These are linked with copper wire and ornate jumprings. The composite stone beads add an interesting contrast to this minimalistic design.

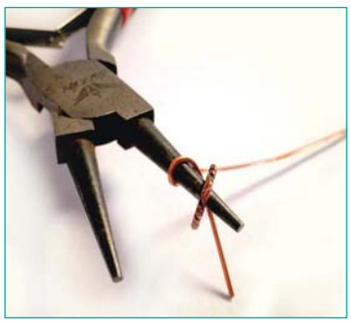
MATERIALS

- 7 x 2.5cm long faceted quartz beads
- 6 x 8mm conglomerate stone beads
- 20 gauge square copper wire
- 24 gauge coil copper wire
- 8 x 6mm fancy copper jumprings
- 1 x spool Desire memory wire
- 1 x copper toggle clasp
- Side cutters, round, snipe and flat nose pliers

DON'T MISS!

Next month Joan's beautiful golden pendant





STEP 1
Cut seven 8cm lengths of square copper wire. At one end form an eye using round nose pliers. Gently prise open the eye and slide on a jumpring. Close the eye and then wire wrap the throat to make a secure link.



STEP 2
Slide a gemstone onto the free end of the wire link and then form a second wrapped loop with a jumpring attached to the eye. Make the wraps neat and flush with the hole in the stone. Trim off any excess wire with side cutters so that there aren't any rough ends.



STEP 3
Cut six lengths from the 24 gauge wire, approximately 10cm long. Take each of the six conglomerate beads and thread a length of wire through the hole in the centre of each bead. Bend the wire in half so it wraps around the sides of each bead. Twist the two ends together to form a neat twist. Form an eye in the twisted wire with round nose pliers. Link the eye to a jumpring that connects the quartz stones together. Form a wrapped loop under the eye to secure it in place. Trim off any excess wire with side cutters.



STEP 4
Continue to make links using the quartz stones. Link the seven together using the copper wire and jumprings. Twist the eyes of each handmade link that protrudes from the holes in the stone so that the attached jumprings will lie neatly against the skin. Tuck in any excess wire from the wrapped loops on each conglomerate bead with snipe nose pliers.



STEP 5
Cut two 25cm lengths of fabric-coated memory wire. Thread one end through a jumpring at one end of the strand of linked stones. Fold the wire in half and twist it with your fingers to make a cord. Repeat this step for the other strand to make two lengths of cord attached to either side of the necklace.



STEP 6
Attach a toggle and ring clasp to either end of the cords. Pass one end of the cord through a linking jumpring and fold it about 1cm back on itself. Cut two lengths of the square copper wire to about 5cm long. Firmly wrap the end of the cord with the wire to secure it in place. Trim off any excess wire with side cutters.

PHOTOGRAPHS: LAUREL GUILFOYLE, JOAN GORDON

Designer tips

- Change the look by using bronze, gold or silver wire.
- Use alternate crystals to make the piece truly unique.
- Use fresh-water pearls in place of the conglomerate beads for a luxury finish.

Extra Projects Make earrings and a ring

EARRINGS
Make simple earrings by threading a conglomerate bead onto a 5cm long headpin. Form a wrapped loop at the top and attach this to fish hook earwires. Repeat this step to make a pair.



RING
Cut a length of square wire approximately 30cm long. Find the middle of the wire and wrap this around a ring mandrel three times. Twist the two ends of wire tightly together at the head of the ring and then manipulate these into a twirled design with round nose pliers. Wrap the sides and base of the ring together with 24 gauge wire. Gently hammer the wraps to flatten and work-harden the metal.





TRIBAL TRIO

The influences for this piece are rooted in earthy tribal patterns and colours. *By Tracey Spurgin*

Tracey is a senior Art Clay instructor and artist with more than fifteen years' teaching experience. She delivers with passion and enthusiasm, either resident at her own studio or travelling in the UK or as an international tutor.

Two alternative pairs of earrings and a focal piece for a pendant with the same theme can all be created using a scratch foam technique. They are finished with the sorts of colours that could be seen in a tribal colour palette.

MATERIALS

- 10g Art Clay Silver
- Roller
- 1.5mm spacer bar
- 1mm spacer bar
- Scratch foam
- Pebeo Vitrail glass paint
- Ball tools
- Needle tool
- Brass brush
- Files and sanding grits
- Badger Balm
- Polishing papers
- Tumble polisher or radial disc on a rotary drill
- Tracing paper
- Craftworx design template 2361

RESOURCES

www.jacksonsart.com
www.craftworx.co.uk
www.metalclay.co.uk

CONTACT

www.craftworx.co.uk
Tracey@craftworx.co.uk



STEP 1

Draw freehand or use Craftworx design template 2361 to sketch out the overall design on tracing paper; the design has been mirror imaged to achieve the matching earrings.



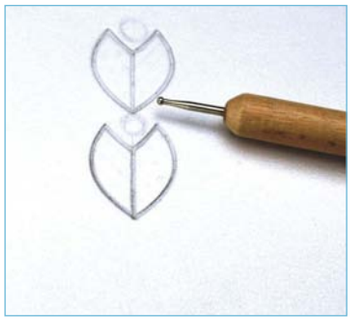
STEP 6

To add earwires, cut a length of 0.8mm Sterling silver wire, creating a 90° bend at one end of the wire. Apply a little solder paste to the back of the earring. Then using a pair of cross lock tweezers, hold the wire in place and gently heat using a small blowtorch until the solder flows.

DON'T MISS!

Next month Tracy's ornate pendant





STEP 2
Place the tracing paper pencil line side down, on to a piece of scratch foam and gently rub over the design image; this will transfer the design into the scratch foam. Use ball end tools to press gently but firmly into the foam to create the depressions; different size ball tools will give thicker or thinner lines. This technique was first introduced by metal clay artist Wanaree Tanner.



STEP 3
Lightly Badger Balm the scratch foam in preparation. Roll out a piece of clay first using 1.5mm spacer bars. Transfer the clay onto the scratch foam texture. Then using a 1mm spacer, roll over once again so the clay picks up the impression from the scratch foam texture. Use a needle tool to cut around the raised outline. Leave to dry.



STEP 4
Once the pieces are fully dried, tidy up the outside edges using a file or sanding grits. To ensure the pieces are refined evenly, place the piece back to back so you treat them as a pair.



STEP 5
Fire the piece, either by torch, gas hob or in a kiln at 800°C for 20 minutes.



STEP 7
Polish the pieces: these can be tumbled in a rotary tumbler or using a hand-held rotary tool with a radial disc or silicone sanding disc. Oxidise with liver of sulpher. Finish with polish and a cloth.



STEP 8
The colour is added using Pebeo Vitrail; these are glass paints, but work equally well on fired silver. Apply one colour at a time and allow to dry to prevent the colours from bleeding. Earthy colours have been chosen to work with the tribal theme, these take 24 hours to dry fully.



STEP 9
Finally form the earwire with the loop and hook and give one final polish to the piece.

PHOTOGRAPHS: LAUREL GUILFOYLE, TRACEY SPURGIN



Extra Projects
Make studs and a pendant

STUDS
The smaller earrings are made in the same way, simply attaching an ear post to the back of the earring rather than forming an earwire. These can be left plain or painted in the same colours, depending on your preference.

PENDANT
The pendant is made in exactly the same way as the main earring project, but has been strung with wooden beads that have been painted with the same Vitrail paints.



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.

LAMPWORK WORKSHOP

Rockin' Beads in Devon offer beginners' lampwork workshops so you can make any size, shape or colour of bead you want. You get to keep all the beads you make, as well as the ones that Donna makes to demonstrate! Two readers can each win a two-hour workshop.
www.rockinbeads.co.uk, 01837 657614

CLOSING DATE 20 NOVEMBER 2014







CHRISTMAS RIBBONS

It's that time of year again when we start to think about wrapping up jewellery as Christmas gifts and making special festive pieces. Berisfords have a lovely range of Christmas ribbons, and seven readers can each win a set of two Christmassy reels.
berisfords@stockistenquiries.co.uk, 01453 883581

CLOSING DATE 20 NOVEMBER 2014

SET OF SUPER+SUPER BOOKS

Crafters – check out these two new books from handmade superheroes Super+Super. *Embroidery* and *Printmaking* each contain 20 projects to make, meaning that you can personalise just about anything! Five winners will each receive one of each of these new books.
www.thegmcgroup.com, 01273 488005

CLOSING DATE 20 NOVEMBER 2014



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 November 73 Giveaways, tick the competitions you would like to enter and type in the code MJ73FASH

For closing dates please see individual competitions.

See www.craftsinstitute.com for full terms and conditions







SIMPLY CHRISTMAS AND HOBBYCRAFTS TICKETS

For the ultimate in Christmas and gift inspiration this year, visit the Simply Christmas and Hobbycrafts show at the ExCel in London on 28 – 30 November. We've got 20 pairs of tickets to give away!

www.ichfevents.co.uk, 01425 277988

CLOSING DATE 16 NOVEMBER 2014

SHAPED BEADWORK & BEYOND

Take your beading to the next dimension by creating three-dimensional shapes. In this book Diane Fitzgerald talks you through different techniques, and shows you how to make 40 projects to really hone your skills. The designs are colourful and eyecatching, and we've got five copies to give away.

www.thegmcgroup.com, 01273 488005

CLOSING DATE 20 NOVEMBER 2014



DREMEL MICRO

Dremel have just launched their new Dremel Micro multitool, which is the lightest ever multitool, weighing only 250g. The tool is perfect for cleaning, cutting, grinding, polishing, sanding sharpening, carving and engraving, plus its sleek shape means it's perfect for very detailed work; great for jewellery making! We've got three tools to give away, worth £110 each.

www.dremel.co.uk, 0344 736 0109

CLOSING DATE 20 NOVEMBER 2014



DISCOUNTS

EARLY BIRD DISCOUNT FOR CRAFTWORX SUMMER RETREAT



After the huge success of this year's Midsummer's Dream metal clay retreat, Craftworx are running another on 23 – 28 June 2015 at their studio in East Yorkshire. If you book and pay in full by 31 October 2014, you'll get an early bird discount of £50, paying the reduced price of £895.

For more details and to book visit www.craftworx.co.uk or email orders@craftworx.co.uk



1000 BEADS

If you're looking for beading inspiration, this book has got it all. Containing 1000 of the most amazing beads we've come across, you'll be flicking through the beautiful photographs for hours. We've got five copies of the book to give away.

www.thegmcgroup.com, 01273 488005

CLOSING DATE 20 NOVEMBER 2014

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.



BEADALON TYING STATION

Beadalon have done it again and have produced a tool that does the job it is designed to, and does it well. *By Clair Wolfe*

THE PRODUCT
The tying station has been designed to hold cords securely in place while you create the knotted braid of your choice.

WHAT DOES IT DO?
It really does do the job it is designed to do; as with most of Beadalon's products. The knotting station holds all the threads in place while the braiding is created. The main body of the station has measurements marked along the braiding area, so you can keep track of the length of the braid. These are a very clever foam pad plate, which allow any length of braid to be formed.

WHAT IS INCLUDED?
The knotting station arrives in a nice sturdy box, perfect for storing it when not in use. The box also has all of the instructions printed on it, which I find really useful as I often lose the instructions if they are just printed on a piece of paper. Also included is a foam pad plate, this can be used when you need to make a braid longer than the board. The foam holds the braid and the beads (if it is a beaded braid) securely without causing damage to the part being held.

HOW GOOD ARE THE INSTRUCTIONS?
The instructions are clear and concise. The knotting tool is really simple to use, but if further information is needed there are a couple of great YouTube tutorials.

WHAT ELSE WILL YOU NEED?
The tool is fully inclusive and you do not need to add anything else to it. You will need your choice of threads, cords and beads.

HOW EASY IS IT TO USE?
There is no difficulty with using the knotting station at all. It is incredibly easy to set up and to use. With a little help even younger beaders would use this with ease.

CAN IT BE ADDED TO?
This is a standalone product.

OVERALL SCORE
This will make a fabulous addition to any creative person's tool collection. It is sturdy, well made, incredibly easy to use and reasonably priced too. This is perfect for all ages; it is light enough to pop in your bag, making it possible to braid anywhere. This is such a well designed tool, the foam plate is incredibly clever, and makes the knotting station even more useful.

SCORE
★★★★★★★★★★

COST
£14.99

RESOURCES
www.beadalon.com



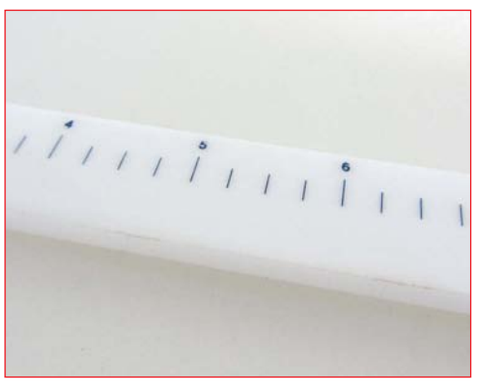
1. Box



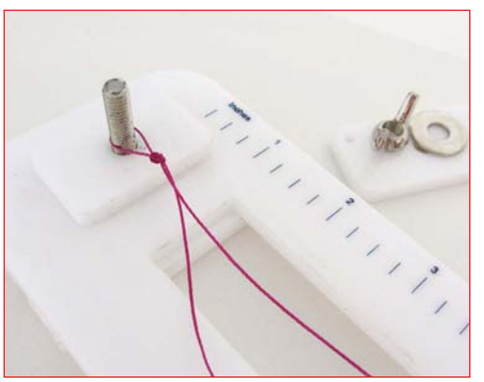
2. Instructions



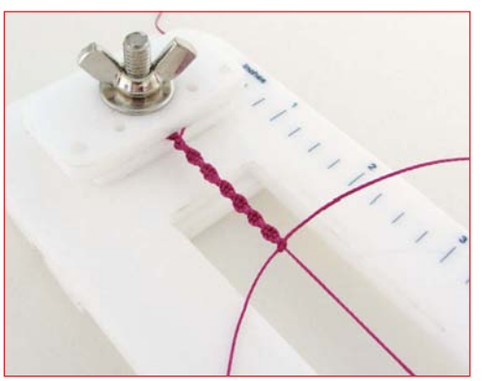
3. Holding plate



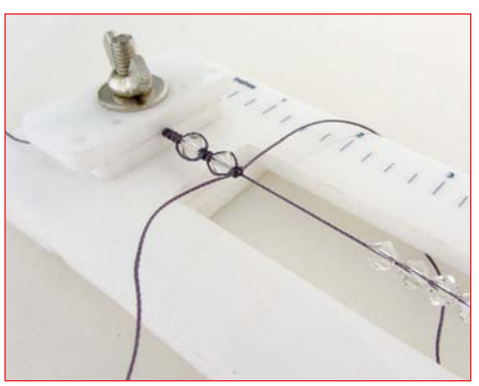
4. Measurements



5. Setting up



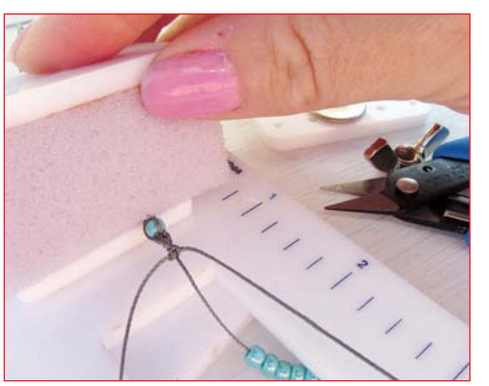
6. Braiding



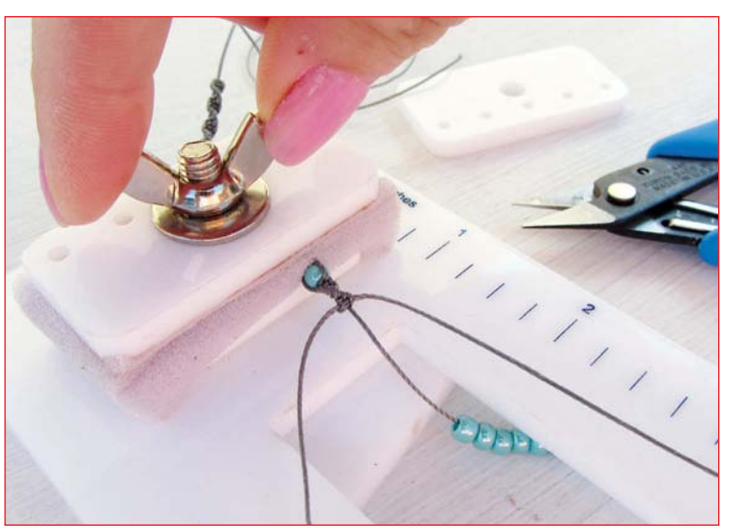
7. Braiding with beads



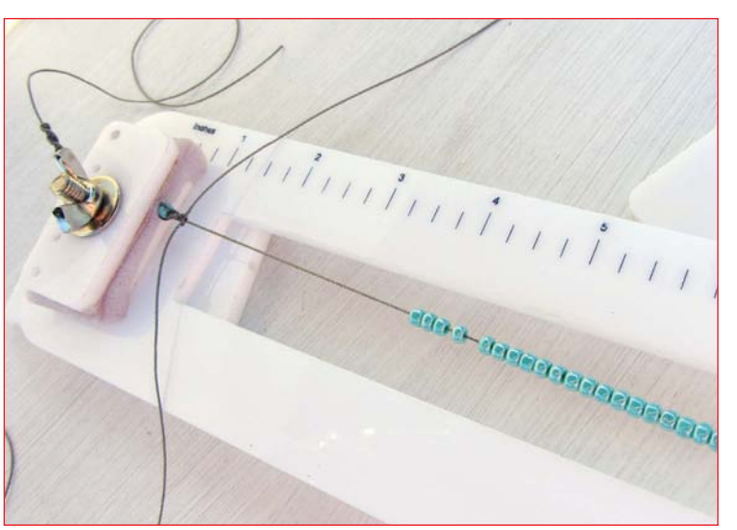
8. Moveable plates



9. Foam plate



10. Foam plate in use



11. Foam plate in use

PHOTOGRAPHS: CLAIR WOLFE

DESIGNER TRENDS



This month we peek at jewellery designers who are setting the tone for change and linking their work with the fashion industry. Some of it you may like, some of it you may not; but when it comes to business and making a profit, we focus on what sells. These designs are minimalistic and on-trend. By Joan Gordon

Taking note of the fashion-led theme for this issue of *Making Jewellery*, we offer a broad global look at jewellery shapes, materials and trends that are setting the trend for this season. Minimalism is one trend that has enjoyed two years of attention with an impressive impact on the beauty, fashion and home décor industries. Whilst researching fashion trends, I was surprised to learn that nude-coloured lipstick is outselling red this season, which is bizarre for winter! As you can see from these designs, monochromatic colour schemes dominate. Check out these designers for your new season inspiration.

CONTACT

Joan Gordon
creativelifemagazine@gmail.com
07545 225753



Kerre Quartz Bangle, £28
www.oliverbonas.com

Designer tips

- Use metal chokers to suspend a large focal to emphasise the pendant.
- Ribbon and cords are an appealing and inexpensive alternative to chain.
- Consider a warmer palette for your focals if working with gold or bronze metals.



FINE SILVER, 24CT GOLD, QUARTZ

This ring created by Lydia Niziblian is a statement piece. Whilst minimalistic in its overall design, it is unique and tactile. Lydia's signature style is one of 'Found Treasure'. This ring reflects her passion for distressed and patina finishes. The bespoke handmade ring formed from textured fine silver has been further embellished with accents of 24ct gold Keum-boo. The ring features a beautiful quartz cabochon with threads of golden rutile. It is a beautiful piece and one that would certainly attract attention. As a maker who works in fine silver – I wish I could add this to my Christmas list!

Level Up – Boss Ring, £224.95
www.niziblian.com

WOOD & CROCHET BEADS

This is a slick creation of metallic green and white, hand-painted, faceted, geometric wood beads linked with white, round crochet cotton beads. This is a quirky mix of media. These beads are threaded onto a silver-tone adjustable brass chain. The inspiration for this design comes from Paris. The city is, of course, situated on the river Seine in the middle of the Île-de-France region in the north of France. Paris, often referred to as, 'La Ville-Lumière' ('The City of Light') was one of the first European cities to adopt gas street lighting. This sculptural design suggests French cubism; it is minimalistic, sculptural and luminous.

Necklace 'Paris 5' by Mon Bijou, £17.22
www.thedesigngiftshop.com





ENAMELLED WIRE

I chose this pendant because it reminded me of the 'Trash to Treasure' project (*Making Jewellery* issue 71, page 81) created by our Editor Sian Hamilton. This sphere of wire created by Sandy Mitchell totally reflects the minimalistic theme. One single bead is suspended on a black rubber or silver bead necklace. The bead is made from enamelled copper wire. The buyer may purchase a similar bead from a range of eighteen colours. The centre of the bead has been hollowed out so that it is very light and the edges of the holes are bound so that they won't snag on the necklace.

Sandy Mitchell Enamelled Wire Jewellery, £18
www.wowthankyou.co.uk



LAMPWORK GLASS BEAD

This aqua and white bead is titled 'Ghost Fern'. The bead is handmade by British artist Jo Wolfe. Jo has formed it using a lampwork torch. She has used a variety of techniques to form the pattern; melting layers of glass onto a steel mandrel. Decorated with a delicate white fern detail the bead sparkles and glitters in the light. To further emphasise the focal it has been strung on organza ribbon and waxed cotton cord. The stringing material enhances the minimalistic theme. The focal bead measures 24mm by 20mm and is 18mm deep. This is a statement bead made with considerable attention to detail and quality of finish.

Ghost Fern Lampwork Bead Necklace, £14.95
www.craftymagpie.co.uk



CRYSTALS

Quartz is a stone of clarity. People from ages past and present believe it clears away negative energy. It is said that quartz purifies and clarifies on the spiritual, mental, and physical planes. Those who believe in crystal healing consider it to be powerfully protective, because of these properties. This gold plated, clear crystal quartz nugget features faceted points and is linked to a 4mm round black leather thong. The necklace is finished with a strong magnetic clasp. What could be more minimalistic then a single crystal attached to a leather thong? An emotive piece with spiritual appeal.

Black Leather Necklace – Clear Crystal Nugget – 22k Gold, £22.29
www.rockribbonsecogifts.com

FREE loom & bands included



On sale NOW for £5.99 from all major magazine retailers & supermarkets

HURRY WHILE STOCKS LAST!

To order a copy please call 01273 488005

Additional £2.95 (per copy) P&P cost will be charged
Subject to availability



ICE resin

This type of resin has two bottles – one of base resin and the other a hardener and is mixed to a 1:1 ratio. ICE resin is jewellery grade crystal clear, self-healing and self-doming.

8oz bottle is £19.99, www.alchemyandice.com

Alumilite Amazing Clear Cast resin is a similar product and can be used in conjunction with mica powders and colours for large or small projects.

16oz from £19.99, www.metalclay.co.uk



Gedeo Crystal resin

Gedeo Crystal resin is mixed two-parts resin to one-part hardener. This is a crystal clear, very hard, epoxy resin. It can be used for mouldings, inlays, coatings or laminates and can be used as a varnish. It can be mixed with colourant pigments to add a variety of colours. It's perfect for making small jewellery items such as brooches or earrings or for larger, deeper castings. Fully dries within 24 hours.

150ml is £14.95, www.mailorder-beads.co.uk



Resin8

Resin8 resin products are available as standard or low viscosity resin. The latter is a good all-purpose resin for cold enamelling and is thinner than standard resin, which makes it easier to use when embedding objects, casting large pieces and filling bezels or settings. It can be used with transparent colours and special effect resins (pearl, metallic, sparkle) mixed to a 2:1 ratio.

20g colour is £4.45 and 25g hardener is £5 www.resin8.co.uk

TOP 5 RESIN

Resin for jewellery use comes in several different variations. Here we take a look at five of the most popular types.

Resin is such a versatile product – it can be used for casting, embedding, doming, inlay, and coating. Once cured it has a hard, smooth, clear and waterproof finish. When coloured it can be used like cold enamel. Used mainly to protect and preserve, it can make delicate items such as paper or fabric durable enough to be made into jewellery or to embed dried flowers and other objects into bezel settings.

Types of resin are: two-part epoxy which needs to be mixed prior to use and cures slowly (usually 24 hours), or a pre-mixed type that is ready to pour and can cure in direct sunlight or under a UV light. There is also resin glaze that is not technically resin but gives the same effect.

UV resin

UV Crystal Resin 1-part crystal clear resin is so easy to use! With the help of UV light the UV Crystal Resin cures in minutes, rather than hours. The bottle has a useful applicator tip, making it easy to apply. The thick viscosity of the gel allows you to create slightly domed effects easily. It cures rock hard in minutes with a UV light.

25g from £13.95 www.metalclay.co.uk

Lisa Pavelka Magic-Glos is to help gloss, seal and protect your polymer clay and other craft creations. It is non-toxic and has no odour, cures in minutes in sunlight or under UV lamp and gives crystal clear results!

Use Magic-Glos™ to create faux dicro effects, sealing transfers, foils, or embed glitters, beads, dried flowers, charms etc.

30ml is £7.99, www.alchemyandice.com

Gel Du Soleil is another type of UV curing epoxy dimensional gloss for crafts, polymer clay and jewellery. It can be mixed with pigments and also domed.

9ml is £6.99, www.alchemyandice.com



JudiKins Diamond Glaze

JudiKins Diamond Glaze is a water-based dimensional adhesive glue. Use directly for a raised glass-like finish, thin with water for a lacquer-like finish. Create your own custom colours by adding a small amount of dye or ink. Use as adhesive for gluing glitter, beads, glass, plastic and vellum to paper.

60ml (2oz) £4.75, www.alchemyandice.com



STORAGE SOLUTIONS

Did your jewellery making journey start out as a hobby which didn't take up much space and now things have got a bit out of hand? We're here to help with some clever ideas to organise your beads, tools and accessories.

By Sue Mason-Burns



BEAD TUBE TOWER

Seed beads need a special approach when it comes to storage. Their small size is both a blessing and a curse. A blessing because they don't take up much room, but a curse because you need to be able to find them and they can easily get lost in a busy work space. This tower, from the Beadsmith, is a great way to keep all your seed beads together and organised so they are there when you need them. It can hold a whopping 138 small tubes or 69 large tubes, and folds flat for easy storage in the handy zipped pouch. When you are working, it stands upright, allowing you access to your tubes of beads. It even has a space for you to store tools and accessories. Great for taking to classes or for beading on the go. Priced at only £12.45, if you are an avid beader (and shopper) you may find yourself buying more than one.

www.threadabead.com





WORKTOP ORGANISER

This nifty little wooden unit gives you a place to keep your pliers tidy, but also readily accessible. It also provides a shelf for other tools you need to keep handy, and a drawer for even more tools and those small essentials that always seem to go missing on your worktop, in my case, my glasses! It is quite small, only 19.3cm x 17.3cm, so it won't take up too much space on your worktop. Ideal if you don't have a lot of space to play with. The little unit is great value for money at £16.99.

www.alchemyandice.com

Top tips

ASSESSING YOUR STORAGE NEEDS

There are a few things you need to think about before you go shopping for storage:

- How will you store your beads? By colour, by size, by gemstone?
- Do you also need to factor in space for tools and others sundries? How are they best stored?
- How much space do you have available for storage?
- Thinking about the future, will you be expanding your jewellery making into new media, so will you need to allow for more tools and supplies, and will they require product specific storage?
- Do you have space on your worktop to store the tools and supplies you need ready access to?

Planning is key, so once you have the answer to these, and probably many more questions, you can begin to plan the type of storage you need to get your workspace organised.



A TOUCH OF LUXURY

You put so much love, skill and time into making your beautiful jewellery pieces, don't they deserve some luxury storage of their own? This exquisite musical jewellery box features butterflies in the stunning inlaid marquetry. The box is hand-crafted and finished in satin burr elm veneers with palisander edging and fine inlaid banding complete with a lock and turned brass feet. The inside of the box is plush velvet and is fitted with a musical movement, which will play when you open the lid. You have a choice of 18, 22 or 36 note movements, which in turn give you a wide choice of tunes. Prices range from £189 to £299, depending on your choice of movement. There are several options for customising the jewellery box and the very helpful website guides you through what each of the options means.

www.njdean.co.uk

RIBBON AND WIRE HOLDER



Hands up everybody who has a drawer, or a box, filled with spools of ribbon, wire, elastic and beading thread? I know I do. This brilliant contraption is such a simple idea but could save you so much space and hassle. There is plenty of space (space for up to 150 spools in fact) on the eight racks to organise all your beading thread, ribbon and wire and dispense it easily when you need it. Simply slide your spools along each of the racks and hang the racks back on the hooks. At less than 40cm tall and wide and only 12cm deep, this rack will sit neatly on your work surface so you will have all your stringing options at your fingertips. This deluxe version of the ribbon holder is priced at £30.22 and the Etsy store holder has other variations to choose from.

www.etsy.com/uk/shop/DeesRibbonHolders

CUSTOMISABLE STORAGE



Bead shopping is an addictive pastime so you will need somewhere to keep all of those beautiful must-haves you found on your last shopping spree. These towers are perfect for the job and, even better, with the nifty interactive 3D tower building tool on the Really Useful Products website. With this, you you can customise them to fit your needs and the space available. The drawers and boxes come in a range of colours and sizes so you can colour code your towers and get just the size you need. There is also a range of handy inserts you can add for stationery or to divide up the space within the drawer or box. You can even choose to have your whole storage system on wheels so you can move it around to where you choose to work. Prices vary according to the options you choose to have in your tower, but the interactive tool keeps you updated on the price as you design your towers, so you can adapt your choices according to your budget.

www.reallyusefulproducts.co.uk





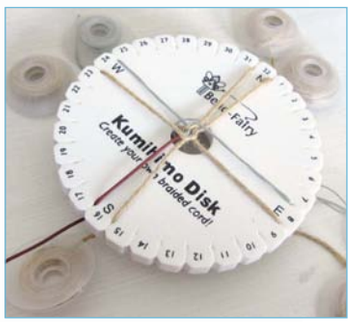
MEN'S SILVER PENDANT

Help keep the men in your life looking stylish this season with catwalk-inspired fashion jewellery. By Clair Wolfe

Au naturel is a huge theme on the A/W 2014 catwalk. Natural colours, rugged textures, chunky knits. A solid silver pendant makes up part of this men's chunky and natural necklace.

Designer tips

- Keep moving the torch when heating the sheet.
- Add a hole and jumpring for a hanging-style pendant.
- Pickle, rinse and polish on a wheel for a really high shine finish.



STEP 1

Cut eight lengths of grey c-lon, five lengths of twine and one length of leather cord, all approximately 1m long. Wind four of the c-lon strands around a bobbin, then the next four around another, wind each of the five lengths of twine around separate bobbins, and finally the leather. Use an overhand knot to tie all loose ends, and then set up a basic eight warp braid on a kumihimo disc.

MATERIALS

- 1mm silver sheet
- Various cords and threads
- Scribe
- Rawhide mallet
- Texturing hammer
- Wire brush
- Steel or anvil
- Torch
- Bench peg
- Piercing saw and blades
- Glue
- Kumihimo disk and bobbins
- Thread snips
- Jewellery saw

RESOURCES

Silver sheet and wire:
www.cooksongold.com

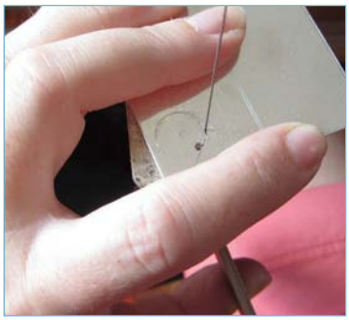
CONTACT

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





STEP 2
Using the basic eight warp braid set up, two twines at north, one twine and one c-lon at east, one twine and one leather at south, and finally one twine and one c-lon at west. Move the left south cord up and position left of the left north cord. Move the right north cord down to the right on the right south cord, quarter turn the disc anti-clockwise, repeat until length is reached.



STEP 3
Take a sheet of 1mm silver and mark out a centre line and a circle wide enough to fit onto the kumihimo cord. This needs to be positioned near a top corner of the sheet. Use a centre punch and a hammer to make a guide for a drill. Drill a hole and then thread through a piercing blade, secure the blade into the saw frame and pierce the circle.



STEP 4
Place the silver onto a suitable surface and then use a torch to anneal the sheet. Do this by moving the flame over the sheet until it emits a dull orange glow. Repeat this process whenever you feel the silver is becoming too hard to work. To cool, either quench in water or place between two steels.



STEP 5
Secure the silver into a vice; position it so that the central line on the sheet lines up with the jaws of the vice. Use a rawhide mallet to begin folding the sheet in half. As the silver is quite thick, this will take a little patience and work; anneal if needed. Complete the fold by removing from vice; continue to fold, this time on a steel.



STEP 6
Use a scribe or suitable tool for marking the silver to mark out the rest of the design onto the folded sheet. Once again, use a piercing saw to cut out the shape. Follow the instructions in Step 3 to pierce the second circle.



STEP 7
Use a selection of files to smooth any rough edges on the pierced silver shape. Use the corner of a file (or triangle file) to create notches in the silver. Don't forget to use a rounded file on the inside of the circle.



STEP 8
Anneal once again and then use pliers to begin to open the fold. This is quite tricky to begin with; try to take care not to mark the silver too much. Once the pendant has been partially opened, anneal, again place onto a steel and then use a mallet to strike along the centre of the pendant, opening it up further. Create a finish on the surface with a texturing hammer and a wire brush.



STEP 9
Measure approx. 45.5cm of kumihimo and use beading thread to whip both ends, knot the threads securely and cut away excess braid. Pass the braid through the circles in the pendant. Use a suitable glue to add an end cap to each end of the braid, allow time to dry completely. Finish with jumprings and your chosen findings.

PHOTOGRAPHS: LAUREL GUILFOYLE, CLAIR WOLFE





Extra Project
Make braided bands

Use another length of the kumihimo braid; whip the ends and then add end caps and findings to create a matching band. Alternatively, use lengths of the twine and leather to make a simple plaited band. Finish as before with end caps and findings.

techniques



easy projects



features



intermediate projects



regulars



advanced projects



Reasons to subscribe...

- Projects for all skill levels
- Learn new techniques in our simple guides
- Tips & tricks from jewellery professionals
- Free delivery direct to your door
- Never miss an issue

SUBSCRIBE & SAVE UP TO 30%

You pay just £3.50 an issue!
by Direct Debit

3 EASY WAYS TO SUBSCRIBE

Please quote order code A4662

☎ **+44 (0) 1273 488005**

www.thegmcgroup.com

FREEPOST RTHA -TGLU -CTSK, GMC Publications Ltd,
166 High Street, Lewes, BN7 1XU (please affix a stamp if posting from overseas)

YES! I would like to subscribe to ***Making Jewellery!***

Subscriber details

Title | Initial | Surname

Address

Postcode | Country

Telephone | Email

Subscription options (please tick the appropriate price)

Pay by cheque/card	12 issues **SAVE 10%**	24 issues **SAVE 20%**
UK	£53.89	£95.81
Europe	£67.37	£119.76
Rest of World	£75.45	£134.13

Pay by Direct Debit (UK only) **SAVE 30%**

UK only	£20.96 every 6 issues	£41.92 every 12 issues

The Direct Debit Guarantee: This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society. Please see your receipt for details. Guild of Master Craftsman Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer to not to be informed of future offers, please tick this box ☐
Offer expires 31/12/2014 Plus free gift with some issues; sorry not available overseas

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date | Expires | Security code

Signature | Date

☐ Direct Debit

Instructions to your Banks or Building Society

Name of account holder

Bank or Building Society account no.

Bank or Building Society sort code

Name and full postal address of your Bank or Building Society

Name

Address

Postcode

Originator's identification number 6 5 9 9 5 7

Reference number (office use only)

Instruction to your Bank or Building Society:
Please pay GMC Publications Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this Instruction may remain with GMC Publications Ltd and, if so, details will be passed electronically to my Bank/ Building Society.

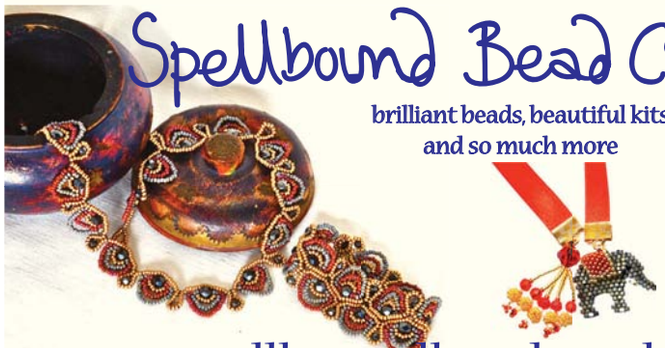
Banks and building societies may not accept direct debits for some types of accounts.

Signature | Date

A4662

Spellbound Bead Co

brilliant beads, beautiful kits and so much more



www.spellboundbead.co.uk

47 Tamworth Street, Lichfield, Staffordshire, WS13 6JW 01543 417650

resin8

Our new book includes 16 step-by-step projects

Order now on our website



Resin for Jewellery and Craft

www.resin8.co.uk | info@resin8.co.uk | 01242 602739

KNOTTING WAYS

Selling supplies for micro-macramé including c-lon thread, tools and findings.



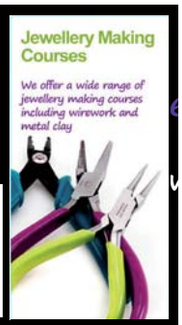
Tel: 07531 814002 Email: knottingways@hotmail.co.uk

www.knottingways.co.uk

- Learn to make silver clay jewellery
- Certified Metal Clay Instructor
- Wirework jewellery courses available
- Purpose built studio in Cardiff

Bezeal

Jewellery Courses



www.bezeal.co.uk

Tel: 02420 844237

E-mail: info@bezeal.co.uk



Precious Handmade Jewellery

Silver and glass courses, beading workshops, Hen Days and more!

The Trading Post, The Boardwalk, Port Solent, Hampshire PO6 4TP

Tel: 07979 597471

www.preciousjewellery.glass

Email: karen@preciousjewellery.glass

CJBeaders

everything for beaders

New Metal Stamping Juniper Font Available in Uppercase & Lowercase



sales@cjbeaders.com

15 Lakewood Road, Highcliffe, BH23 5NX

Facebook.com/cjbeaders

www.cjbeaders.com

beadcornucopia

beads and jewellery supplies

www.beadcornucopia.co.uk

Fantastic range of beautiful beads and findings, including Gemstones, Glass, Acrylic, Freshwater Pearls and lots more at great prices





Deborah Beads

Tel: 01206 729881

www.deborahbeads.co.uk

Beadsisters



Chain maille projects - free instructions online

Huge range of jump rings

Czech glass beads & pearls

Tierracast & Vintaj findings

Seed beads, Tilas & Superduos

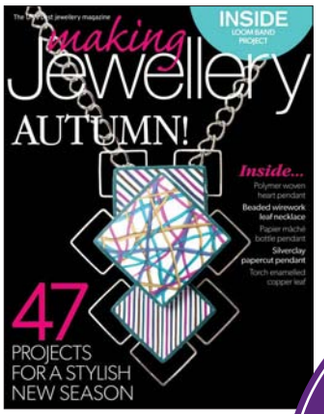
Wire & tools, soutache supplies & lots more!

sales@beadsisters.co.uk tel: 01776 830352

www.beadsisters.co.uk

To advertise on these pages please call the Craft Team on 01273 402819













MISSED AN ISSUE



YOU CAN STILL OBTAIN BACK ISSUES DIRECTLY FROM US!

A back issue of Making Jewellery magazine costs £5.99 in the UK and £6.49 overseas.

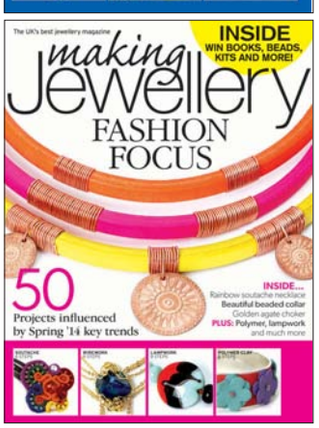
To check availability and to order:

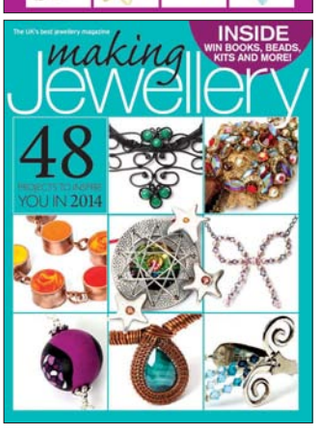
CALL OUR SALES TEAM ON +44 (0) 1273 488 005 OR

VISIT OUR WEBSITE: WWW.THEGMCGROUP.COM

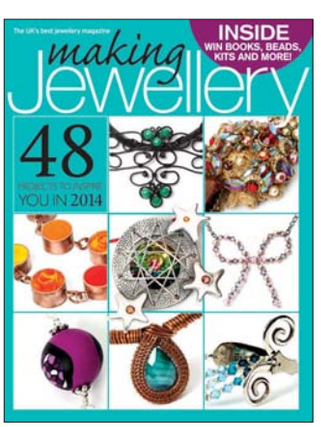


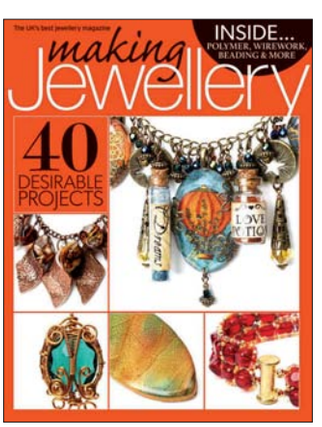
















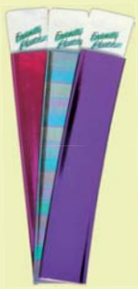
Nosek's Just Gems
more than Just a bead shop...
...Beautiful Kits, Gorgeous Beads, Findings & Thread...
Breast Cancer Care

Gorgeous New Petal Beads

New Water Lily Bracelet KIt

Jolly Christmas Charms
www.noseksjustgems.com
01225 706222 justgems@noseks.co.uk

www.rarebird.ltd.uk


Friendly Plastic
Create unique jewellery, gifts and accessories with speed and with ease
Friendly Plastic • Gilding Flake • Transfer Foils
Kits • Jewel Enamels • Fusible Film • Alcohol Inks
Tim Holtz scissors • Mica Powders • Gilding Wax • Varnish
Cloud Clay • Acrylic Paint • Jewellery Bezels • Tools
Masks • Rub on Transfers • Tubebead Kits • Sugarcraft Cutters
Heat Guns • Glass cabochons • DVDs • Wire • Laser Mesh
0115 9336182 enquiries@rarebird.ltd.uk

WWW.Tanzeedesigns.co.uk
A vast array of bead, findings, cords, charms and books, as well as Silversilk, WireKnitZ and much more
Shop now open at
3 Long Street
WOTTON UNDER EDGE
GL12 7ES
Tel: 01453 520 000

VIP
JEWELLERY, WATCH AND SILVERWARE VALUATIONS

Home Valuation Visits
Postal Service
Valuation Days at
Assay Office Birmingham
1773
0871 423 7922
Book a valuation: www.vipvaluations.co.uk


Reach your target market, get response and raise brand awareness via Making Jewellery magazine
Contact the Craft Team now on 01273 402819 or email sophie.marsh@thegmcgroup.com

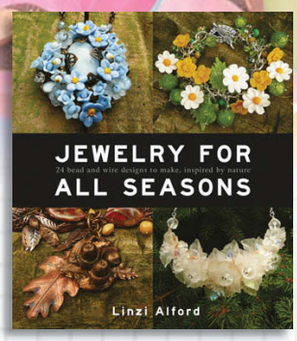
BEAD Books Tools Supplies
NEW! Beadable Pens & Kits
Spangles the Bead People saying "Yes, we have it!" for nearly 30 years!
SpanglesTheBeadPeople
www.spangles4beads.co.uk 01638 742024

The Crystal Phoenix
Jewellery Making tools, Gadgets & Gizmo's plus Beads, Findings, Stringing and Wires
Quality products, competitive prices & speedy delivery
Tel: 01743 791853
Email: enquiries@thecrystalphoenix.co.uk www.thecrystalphoenix.com

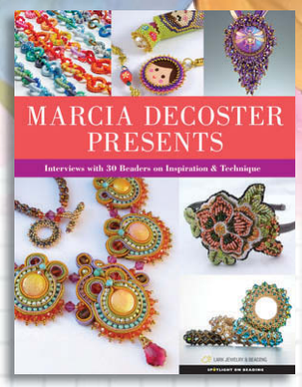
Alchemy & Ice
The Magic Ingredients for Making Jewellery!
www.alchemyandice.com ~ UK Craft Shop

To advertise on these pages please call the Craft Team on 01273 402819

NEW JEWELLERY BOOKS



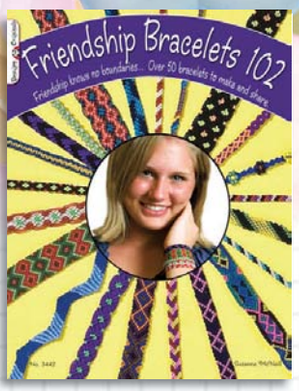
Quick Find Code: 22110
Jewelry for All Seasons
£14.99



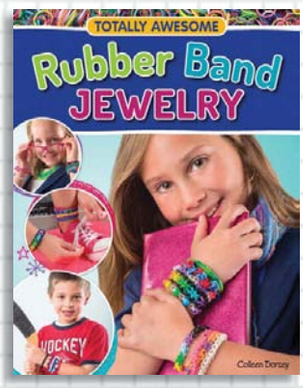
Quick Find Code: 23292
Marcia DeCoster Presents
£19.99



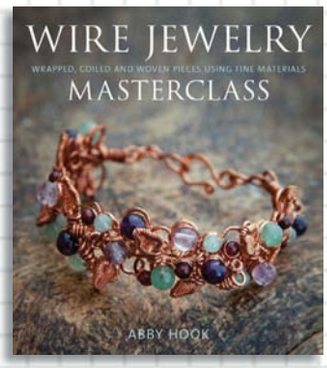
Quick Find Code: 22120
Animals
£9.99



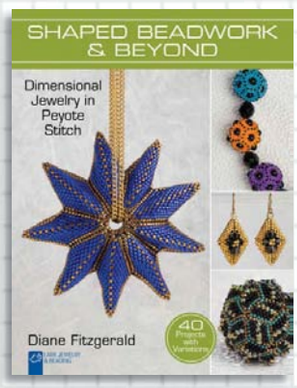
Quick Find Code: 21140
Friendship Bracelets 102
£4.99



Quick Find Code: 23294
Totally Awesome
Rubber Band Jewelry
£5.99



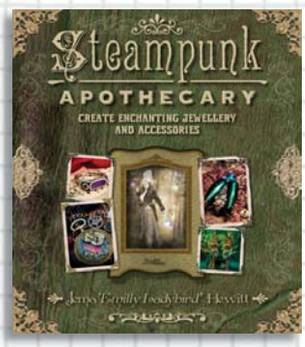
Quick Find Code: 19927
Wire Jewelry Masterclass
£14.99



Quick Find Code: 22798
Shaped Beadwork & Beyond
£19.99



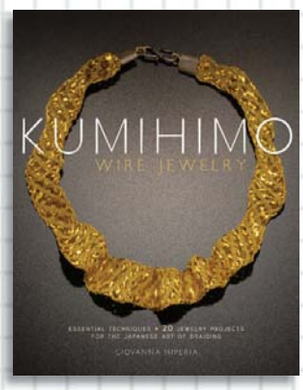
Quick Find Code: 22522
Soutache
£19.99



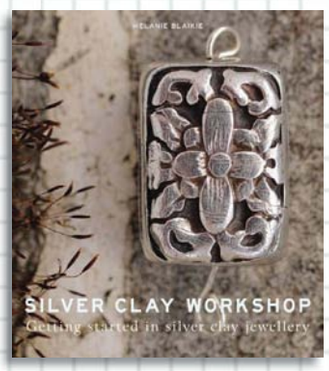
Quick Find Code: 20837
Steampunk Apothecary
£14.99



Quick Find Code: 21541
Shrink! Shrank! Shrunk!
£14.99



Quick Find Code: 19345
Kumihimo Wire Jewelry
£16.99



Quick Find Code: 19130
Silvery Clay Workshop
£14.99

HUNDREDS OF INSPIRING CRAFT BOOKS AVAILABLE

VISIT WWW.THEGMCGROUP.COM OR CALL 01273 488005

PLEASE QUOTE: R4519

«clikcraft»

Websites for craftspeople. Made easy.

Now you can have your own professionally designed website for only £50 pa (including an online shop)

Clikcraft is a new easy-to-use service for craftspeople who want a website without the cost and hassle of setting one up. Using our online admin system and a wide choice of stylish templates designed especially for craftspeople, you can create and edit your own web site quickly, easily and very cost-effectively.

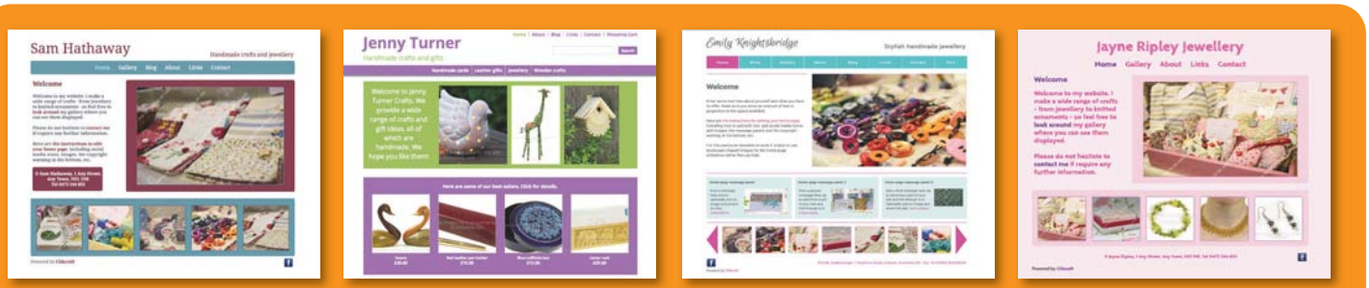


Amazing value – all of these features for £50 pa!

- Update or change your site whenever you want.
- Have as many pages as you like in a variety of formats, including a blog, contact form, about page, events diary, etc.
- Opt to use a template with a shop and take orders online. If so, take payments by linking up to PayPal. We do NOT take any commissions! (Max 50 products or upgrade for more.)
- Stylish slideshows and carousels to display your work.
- Opt to have your own domain name for an extra £6.50 pa or use one you may already have.
- No catches to the pricing!

You can do it!

Minimal technical expertise is required. When you sign up for a free 14 day trial just download the **Easy Start User Guide** and follow the clear illustrated step by step instructions. Go on, give it a go – you can have a website in no time at all!



Visit www.clikcraft.com for a FREE 14 day trial



MAGGIE

Square up to this pretty pendant, twinkling enticingly with crystal decorations. *By Sian Hamilton*

Making pendants out of air-dry clay is great for beginners. Adding crystals for a bit of sparkle makes a simple pendant stunning.

MATERIALS

- 10 x 8mm x 4mm peridot navette crystal chatons
- 6 x 5mm fuchsia round crystal chatons
- 60 x 2mm gold quartz round crystal chatons
- 7 x 6mm silver jumprings
- 2 x neck ends
- Clasp
- 40.5cm length of 1mm leather cord
- Two-part epoxy resin clay
- 2 x chain nose pliers
- Side cutters
- Non-stick surface, such as Teflon sheet
- Roller
- Playing cards
- Square cutters or a knife
- 2mm drinking straw
- Pick-and-place tool

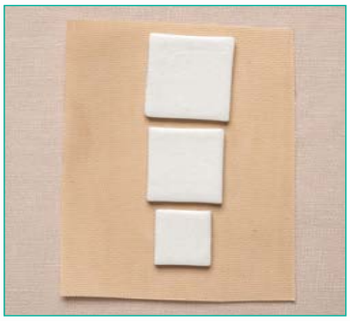
Designer tips

- Try using coloured epoxy clay with clear crystals for an elegant finish.
- Remember that epoxy clay goes hard in about an hour so you will need to be organised and work swiftly.



STEP 1

Mix the two-part epoxy clay to the manufacturer's instructions. You will need about a 2.5cm diameter ball of each part to make this pendant.



STEP 2

Roll out the clay on a non-stick surface. Use a small amount of talcum powder if the clay keeps sticking to the roller. Use a stack of ten playing cards on either side. Using square cutters or a knife, cut out three squares at 3.2cm, 2.5cm, and 2cm.



STEP 3

Gather the crystals. Using the pick-and-place tool, pick up a 5mm fuchsia one. Start with the largest square and place the crystal on the clay; press down until the crystal is well embedded in the clay.



STEP 4

Continue to add crystals, using ten 2mm gold quartz chatons for every flower. Make all the flowers first and add leaves around them.



STEP 5

Take the straw and make holes for the jumprings. Line the three squares up to make sure you have the holes level with the square above. The smallest square will need holes only at the top. Leave to dry for 24 hours.



STEP 6

Using the 6mm jumprings, attach the large 4cm square to the medium 2.5cm one. Now attach the smallest 2cm square below the medium square. Finally, add jumprings to the top of the large square.



STEP 7

Thread the pendant through the leather cord and attach neck ends to each end of the cord. Using the 4mm jumpring, attach the clasp to one side. Using the last 6mm jumpring, attach it to the opposite side as the closing ring for the clasp.

Book information

Extract from *Flowers* by Sian Hamilton, published by GMC Publications, ISBN 9781861089816, £14.99

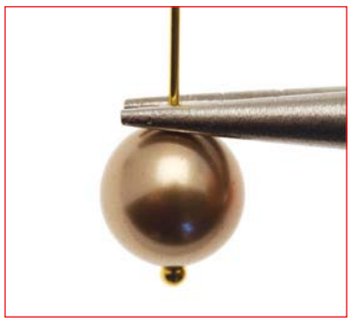




PHOTOGRAPHS: ANDREW PERRIS

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.

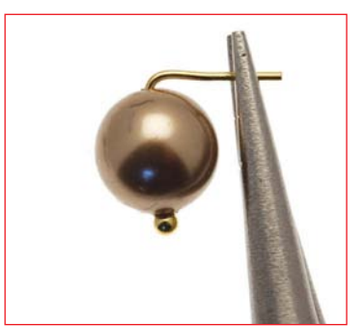


Use a pair of chain nose pliers to hold across the loop firmly.



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.

PHOTOGRAPHS: SIAN HAMILTON

Issue 74 ► December 2014
www.craftsinstitute.com

NEXT MONTH IN

making Jewellery

ONLY £4.99

52 PROJECTS FOR THE CHRISTMAS PARTY SEASON!

In this issue...

Projects include soutache, wirework, resin, polymer, beading and more...







ON SALE 13 NOVEMBER

PHOTOGRAPHS: LAUREL GUILFOYLE

Pearls of Wisdom



Welcome to Jackie's blog, the inspirational column from the owner of What Simon Said, a consumer-friendly website that promotes all aspects of UK jewellery

As we all know, I talk about jewellery a lot. But I've never actually made any, which seems a bit of a crime. I've always thought I'd be quite good at crafty things, but somehow, it's passed me by. Not so any more.

I was lucky enough to be invited to take part in a jewellery making workshop by the lovely Jane Gois, owner of a fabulously titled business, Tea & Crafting in Camden. They run a varied programme of craft workshops, including knitting, crocheting, basic sewing machine skills, dressmaking, and many more, including the jewellery class I was to take part in. Upon arrival, I was taken aback at how utterly gorgeous the place was, all gingham checks and pretty pastels. Our lovely hostess Julia greeted me with a tea (brought out in the prettiest cup holder I've ever seen) and I sat down to join my fellow crafters.

In the two hour session, we were to create a beaded bracelet, a pair of earrings and even a little pouch to carry them home in. I wasn't sure how far I'd get but I dived right in.

Firstly we had to select our beads from the vast array of options laid out on the table. I was struggling already as I am hopeless at decisions, but I finally settled on large, pearl-like beads with smaller bronze and gold coloured ones either side. Julia talked us through the basic method for threading the beads onto the wire, measuring where to cut, snipping (under the table, so we didn't take anyone's eye out) and then creating the joining loops at either end. Quite simple in theory, but it took a few practice goes for us all to get it right. Then we were on our way, making up the individual sections.

Sections all made up, Julia then showed us how to join them all together, and how to attach the clasp. I've never been so grateful for a pair of slim, round nose pliers in my life, as it was all a bit fiddly and my fat fingers and woeful lack of manicure was not helping at all.

Once the bracelets were done, it was on to the earrings. I decided not to go for 'matchy matchy', and went for a more summery colour scheme of blue and turquoise. Using similar techniques, we threaded the beads in our desired order and then looped them onto the earring hook, fastening them securely. I was actually really pleased with my earrings, and started to question why anyone would ever buy earrings, when they were this simple to make?

Next we needed to make pouches to hold our creations. A huge choice of different fabrics was laid out in front of us. I opted for a light brown with pastel green spots and the similarly toned tweed effect. Simple running stitch was all that was needed to quickly make the tab at the top of the pull cord to go through, then join the two halves together, turn inside out and hey presto, we were finished! OK, my running stitch could have been a little straighter but I'd had three slices of that Bakewell tart by now and I think I was having a bit of a sugar rush.

I was really pleased with what I had made, and everyone I showed them to was impressed. The class was so much fun, the perfect girly escape, with lovely people and the best party take home gifts I've ever had. Get a group together (or go on your own as I did) and head to Tea & Crafting. Everything about it is lovely.

For more information visit www.teaandcrafting.co.uk















Read more from Jackie at www.whatsimonsaid.co.uk

MANUFACTURING BEADS SINCE 1948
STARMAN

CZECH MATES
2-HOLE BEADS

The Building Blocks of Modern Beading



'Balustrade Bracelet' by
TrendSetter Nichole Starman.
Pattern available on Etsy.

CZECH MATES 2-Hole Beads
The Building Blocks of Modern Beading
2-Hole Beading System



Consistent hole spacing ensures
no warping or bunching.

Ask for CzechMates at your local bead store, or order online from:

Aforcomlux S.A.
www.TotalRocailles.com

Gyöngysziget
www.Gyongysziget.hu

Image World Collection
www.Beading-Arte.pl

I-Perlen
www.I-Perlen.de

Les Perles de Paline
www.LesPerlesDePaline.fr

Naif srl
www.HobbyPerline.com

Perles & Co
www.PerlesAndCo.com

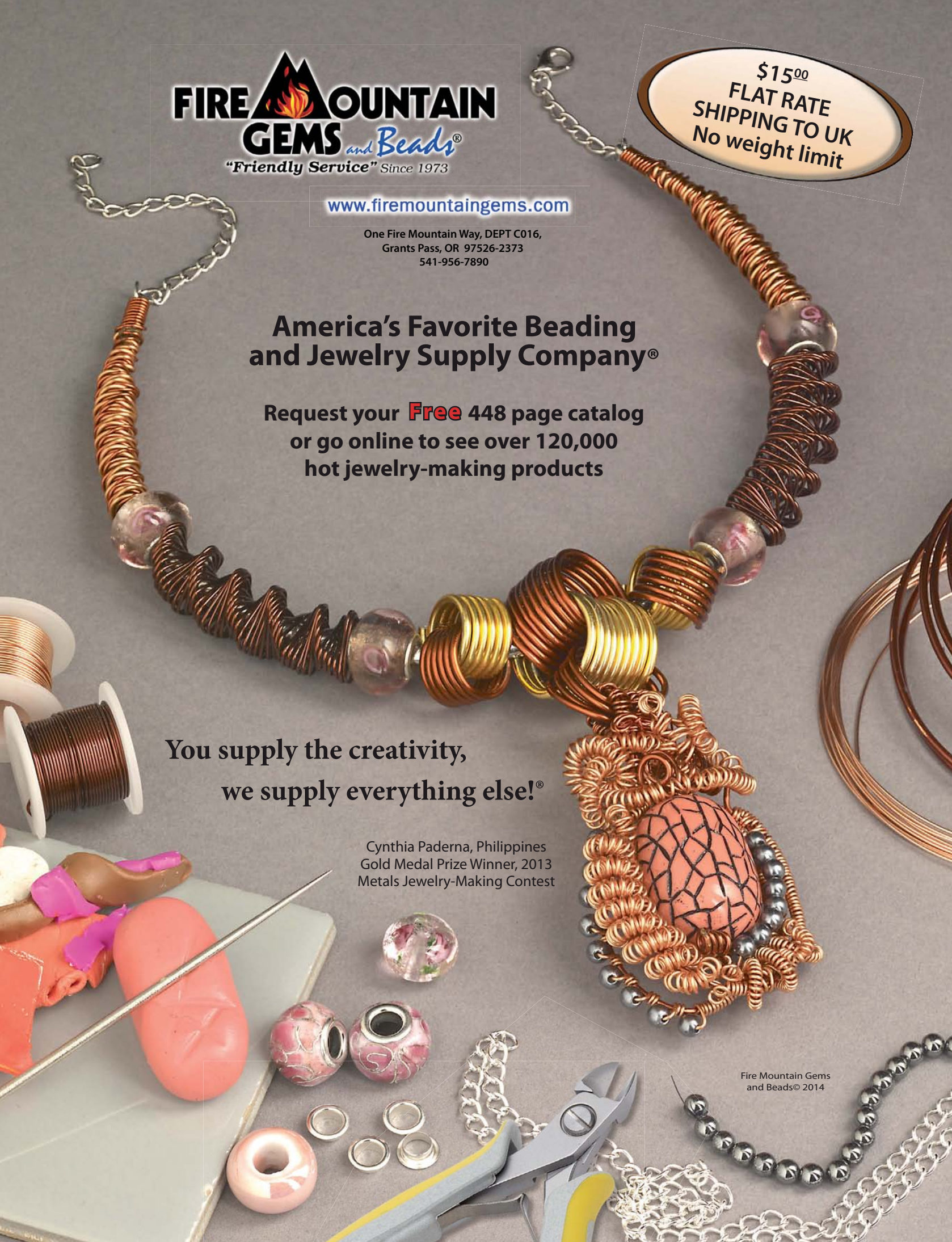
Perlenexpress
www.Perlenexpress.de

Robin's Beads
www.Robins-Beads.co.uk

Bead Stores–register as a reseller:

EUROPE: Koralex: +420 483 360 288 · www.CzechBeads.eu · Sales@SeedBeads.eu

US, ASIA: Starman: +1 888 683 2323 · www.StarmanInc.com · Sales@StarmanInc.com


FIRE MOUNTAIN GEMS and Beads®
"Friendly Service" Since 1973
$15.00 FLAT RATE SHIPPING TO UK No weight limit
www.firemountaingems.com
One Fire Mountain Way, DEPT C016,
Grants Pass, OR 97526-2373
541-956-7890
America's Favorite Beading and Jewelry Supply Company®
Request your Free 448 page catalog or go online to see over 120,000 hot jewelry-making products
You supply the creativity, we supply everything else!®
Cynthia Paderna, Philippines
Gold Medal Prize Winner, 2013
Metals Jewelry-Making Contest
Fire Mountain Gems and Beads© 2014





PLAYING WITH COLOUR





New Year, New Hobby?

Tuffnell Glass
www.tuffnellglass.com

Start Beadmaking today from only **£56.00** with our starter kit

includes: 1 hothead torch, 1 kilo of mixed glass,
20 stainless steel mandrels & 2 pots of bead release



Welcome to our

PLAYING WITH COLOUR

supplement



One of the biggest factors in the appearance of your style of your jewellery is simply the colours you choose. So here is a supplement that encourages you to play around with colour. Whether you love the soft tones of the lavender earrings (p8), or are a fan of the brightest of brights like the feather earrings (p4), there's something here to inspire you.

Both our cross-stitched collar (p10) and soutache pendant (p6) feature colour as a strong design element and show you how using different media gives you huge versatility. Why not try making some jewellery with parachute cord, as in the chevron chain bracelet (p12)? It comes in so many shades that you can make one to match every outfit! We've even included a project just for kids to encourage you to literally play with colour! We think these twisted spirals earrings (p14) are very cool – a different choice of wire could look quite grown up too!

Step away from your usual approach to colour and try something new – who knows what you could end up making!

Katie

4 BRIGHT FEATHER EARRINGS
6 GIVERNY PENDANT
8 LAVENDER EARRINGS
10 PETER PAN COLLAR
12 CHEVRON CHAIN BRACELET
14 TWISTED SPIRALS

SUPPLEMENT EDITOR Katie Holloway
SUB EDITOR Sarah Doughty
SUPPLEMENT DESIGNER Jo Chapman
PUBLISHER Jonathan Grogan
ADVERTISING Sophie Marsh, sophie.marsh@thegmcgroup.com
PRINTER Precision Colour Printers

BRIGHT FEATHER EARRINGS

Ruffle some feathers (in a good way!) with these simple but colourful parrot charm earrings. By Sophie Robertson

This project is ideal for using up charms from old broken earrings and giving them a new lease of life. The vivid pink and bright orange feathers give them added vibrancy!

MATERIALS

- 2 x parrot charms
- 2 x earring hooks
- 2 x decorative rings
- 2 x orange feathers
- 2 x pink feathers
- 6 x 5mm jumprings
- 4 x small ribbon crimps
- Flat nose pliers



STEP 1

Using the pliers, grip the loop on the earring hook and twist your hand away from yourself to open the loop without distorting it.



STEP 2

Place the decorative ring into the open loop and then close the loop again with the pliers.



STEP 3

Open a 5mm jumpring and thread the parrot charm onto it. Thread this through the loop at the bottom of the hook and close the jumpring.



STEP 4

Place the stalk of the pink feather into the cord crimp and, using your pliers, firmly flatten the left side down and then the right side on top of it to secure the feather. Repeat this with the other three feathers.



STEP 5

Open four of the 5mm jumprings and thread the feathers onto them. Do not close the jumprings.



STEP 6

Attach the jumpring with the orange feather to the bottom of the decorative ring and the jumpring with the pink feather to the right of it. Repeat the process to make the second earring.

Book details

Extract from *Birds* by Sophie Robertson, published by GMC Publications, ISBN 9781861089762, RRP £9.99.



PHOTOGRAPHS: ANDREW PERRIS

Designer tips

- For maximum impact, try a larger decorative ring or hoop or more feathers.
- Try to use matching size and shape feathers for each pair of earrings as it creates a balanced look.
- There are various types of earwires available with different sized hoops for hanging charms.



GIVERNY PENDANT

Create a pendant in soft, pastel colours with rows of soutache, seed beads and an aventurine pendant.

By Anneta Valious

Claude Monet, the celebrated impressionist, owned a house in the French village of Giverny. This pendant is like a window looking out onto Monet's celebrated gardens, calling to mind dewdrops and fresh air filled with the scent of blooms.



STEP 1

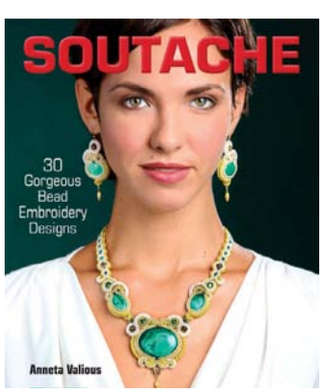
Glue the cabochon to the synthetic suede and let it dry. Cut around the stone, leaving a 2mm border of material all around it.

MATERIALS

- 1m (3ft) each of soutache in green, beige, and olive green
- 20cm (8in) of light pink soutache
- 4cm x 3cm carved stone cabochon or pendant
- 6 x 3mm olive-green crystal bicones
- 10 x blue-green crystal bicones (4mm)
- 4 x pink crystal rounds (4mm)
- 2 x pink crystal rounds (3mm)
- 10mm aventurine briolette pendant
- 1g matte metallic green iris Delicas, size 8°
- 2 x dark pink seed beads, 11°
- 3 x olive green seed beads, 15°
- 20mm silver-coloured metal ring
- 5cm x 7cm of grey synthetic suede
- 8cm x 10cm of tan leather
- 1m (3ft) ribbon or length as desired
- Industrial strength glue
- Beading thread
- Tracing paper
- Tape measure
- Pencil
- Scissors
- Beading needles

Book details

Extract from *Soutache* by Anneta Valious, published by Lark Jewelry & Beading, ISBN 9781454707578, RRP £17.99.





STEP 2

Leaving a 5cm tail, stitch the length of green soutache directly against the cabochon. After attaching it all around the stone, join the trim together with a few stitches. Attach two more rows of soutache around the stone; first use the beige and then the light pink. Finish by making a few stitches at the top of the cabochon to secure all the layers of trim.



STEP 3

Cut between six and eight pieces of soutache, each 10cm (4in) long, and stitch them into a rounded element incorporating the Delicas. Shape as you work.



STEP 4

Trim the ends of the soutache 1cm away from the cabochon and coat them with a bit of glue so they won't fray. Place the rounded element at one end of the cabochon, then stitch it to the back of the work.



STEP 5

Stitch beige, green and olive green soutache around the cabochon in turn. Leaving 5cm tails, start beside the rounded element, then work your way along one side of the cabochon. At the base, just off centre, form one curlicue. Take the soutache across the back of the cabochon, then make a second curlicue. Continue attaching the soutache to the other side, working your way to the rounded element.



STEP 6

Attach pink seed beads in the curlicues. Between them, attach a 3mm olive-green bicone, positioned exactly on the line of symmetry of the pendant. Attach 4mm crystal rounds close to the rounded element, and then loop the ends of the soutache to the back of the work. Add a 4mm bicone with one olive-green 15° seed bead on either side to hide the seam where the layers of soutache meet. If you're using a pendant, embellish the predrilled hole with an olive-green seed bead, stitching it on through the foundation.



STEP 7

Cut three 20cm (8in) pieces of soutache (two green and one olive green) and stitch them around the rounded element. At the middle of the piece, make two curlicues as you did for the bottom of the pendant, but instead of adding seed beads, attach the silver ring through the loops. Attach a 3mm olive-green bicone between the two loops.



STEP 8

This is the other side of the pendant. A pattern was made for the backing of the pendant, cut out of the leather, and sewn to the wrong side of the beadwork to complete the pendant back.



STEP 9

Embellish the bottom of the pendant with the aventurine pendant and a dangle of crystal beads. Attach the hanging ribbon through the ring as shown.

PHOTOGRAPH: ANNETA VALIOUS

Designer tips

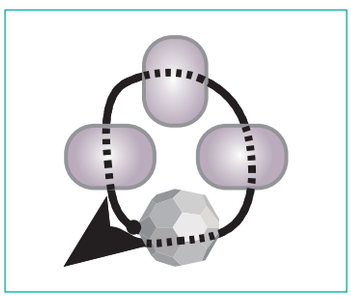
- The carved stone pendant dictates the shape and style of the piece, so choose carefully for the focal element of a design.
- If you choose a stone that is a different size to the one used in this project, you will need to adjust the quantity of the soutache you use. If your stone is larger, make sure you have extra soutache cord on hand.
- More about the stones and beads used in this and other soutache projects can be found at www.larkcrafts.com/bonus

LAVENDER EARRINGS

The beads that make up these fun earrings have contrasting colours of copper and silver. *By Marcia DeCoster*

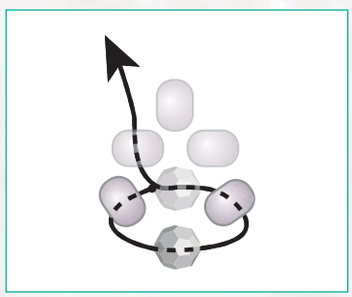


Suspended crystal teardrops within oval frames of lavender are woven to form a checkerboard design. Contrasting beads (copper on one face and dark silver on the other) create a subtle but effective difference in colour. Wear them with the copper beads facing the front, or flip the frame on the earwire to show off the dark silver beads on the other face instead.



STEP 1

Working with single thread, pick up three C beads and one D bead. Tie an overhand knot. Weave through the beads to exit from the D bead. These four beads form the bottom of the cube.



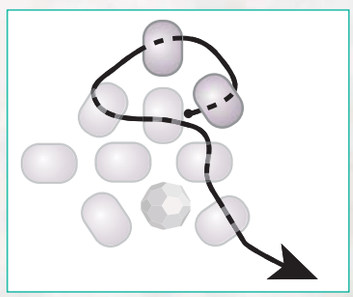
STEP 2

To make the first wall, pick up one C bead, one D bead, and one C bead. Pass through the last D bead exited and the next C bead on the bottom of the cube.



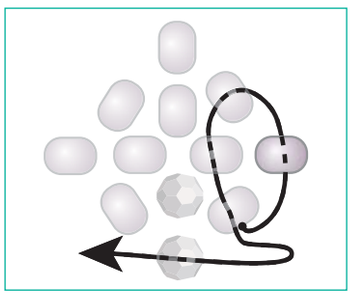
STEP 3

To make the second wall, pick up two C beads. Pass through the side C bead of the previous wall, the last bottom C bead exited, and the next bottom C bead.



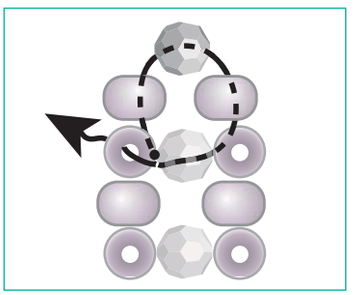
STEP 4

To make the third wall, pick up two C beads. Pass through the side C bead of the previous wall, the last bottom C bead exited, the next bottom C bead, and the side C bead of the first wall.



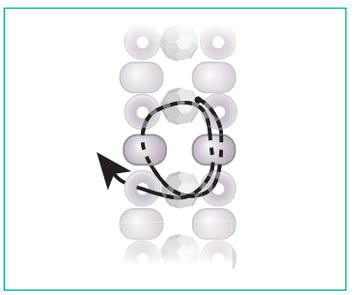
STEP 5

To make the fourth wall, pick up one C bead. Pass through the side C bead of the third, the last bottom C bead exited, the side C bead from the first wall, and the D bead at the top of the first wall.



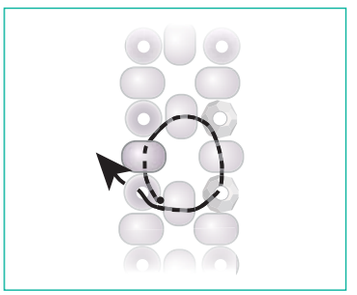
STEP 6

Continue working cubic right angle weave, repeating walls one to four for a total of 29 units. The tops of the walls just added become the bottom of your next cube.



STEP 7

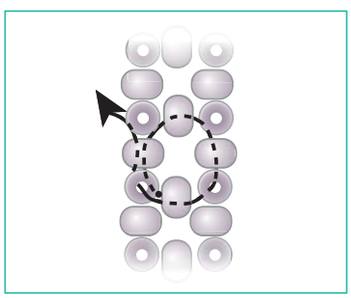
To join the ends of the first wall, weave through the beads to exit from a D bead at the top of the final unit. Position the other end of the strip so a D bead is directly opposite the one you're exiting. Pick up one C bead. Pass through the corresponding D bead. Pick up one C bead. Pass through the last D bead exited at the other end of the strip, and continue through to the next C bead on the top of the next wall.



STEP 8

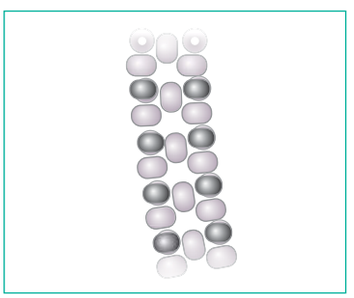
To join the ends of the second wall, pick up one C bead. Pass through the next bottom bead at the other side of the strip, then continue to weave through beads to exit from the next top bead. Repeat this process for the third wall.

PHOTOGRAPHS: LARK CRAFTS. ILLUSTRATIONS: MARCIA DECOSTER



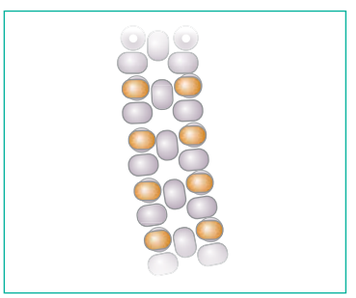
STEP 9

To join the ends of the fourth wall, work a thread path of right angle weave to secure. Weave through the beads to exit from an outside edge C bead on one side of the nearest D bead.



STEP 10

To embellish, pick up one A bead and pass through the next outside edge C bead. Repeat around for a total of 30 beads. Weave through the beads to exit from the inside edge and repeat.



STEP 11

Weave through the beads to exit from the outside edge at the other side of the oval. Pick up one B bead and pass through the next C bead; repeat around for a total of 30 beads. Weave through beads to exit from the inside edge. Repeat. Secure the thread and trim. Set the oval aside.

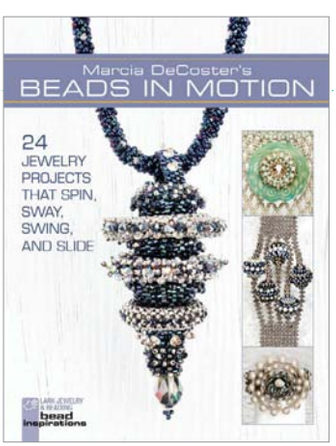


STEP 12

To create a wire wrap, on a headpin, slide on one heishi bead, one teardrop bead, and one heishi bead. Form a wrapped loop to secure, creating a dangle. Cut a 7.6cm piece of wire and form a wrapped loop on one end that attaches to the wrapped loop on the dangle. Pass the wire up through the centre of the top cube structure from the underside. String one heishi on the wire and form another wrapped loop. Attach an earwire and repeat for a second earring.

MATERIALS

- 1g dark grey seed beads, size 15° (A)
- 1g copper seed beads, size 15° (B)
- 5g matte lavender seed beads, size 11° (C)
- 58 x 2mm black diamond crystal round beads (D)
- 6 x 2mm x 3mm dark silver faceted metal heishi beads
- 2 x 12mm x 8mm golden shadow crystal teardrop beads
- 2 x gunmetal ball-end headpins
- 15cm (6in) x 0.65mm (22 gauge) gunmetal wire
- 2 x gunmetal earwires
- Thread
- Wax
- Needles
- Scissors
- Wire cutters
- Chain nose pliers
- Round nose pliers



Book details

Extract from Marcia DeCoster's *Beads in Motion* by Marcia DeCoster, published by Lark Jewelry & Beading, ISBN 9781454703358, RRP £17.99.

PETER PAN COLLAR

Add colour and pattern to an otherwise plain T-shirt by adding you very own cross-stitched Peter Pan collar. By Sarah Fordham

You could use printed cotton fabric, or perhaps two contrasting fabrics to form the top and bottom of your collar. A template is supplied to make the collar pieces. However, you could devise your own template if you prefer – perhaps make a collar with pointy edges or a pretty scalloped edge around the bottom.

MATERIALS

- Cotton fabric, approx. 60cm x 40cm (24in x 16in)
- 50cm (20in) ribbon, 2.5cm wide
- Embroidery thread
- Needle
- Scissors
- Pins
- Pencil
- Tracing paper
- Water-soluble canvas
- Bowl for hot soapy water
- Clean cloth or sponge
- Dressmaker's chalk or washable fabric pen (optional)



STEP 1

Photocopy the template at 200%. Trace it twice onto tracing paper. Cut and stick the thin ends together to make one complete collar. Pin to a new sheet of tracing paper, draw around the outside, and cut out, so you have one single pattern piece.



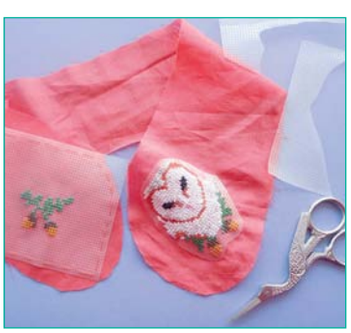
STEP 2

Place the pattern on your chosen fabric and pin in place. Using your pencil, draw around the edge and cut out, leaving at least 1.25cm around the edge for the seam allowance. Repeat so that you have two collar pieces.



STEP 3

Cut pieces of water-soluble canvas to fit the area you want to place your designs in. Count the number of squares on the canvas going across and up, to give a rough idea of how big the design could be. Tack the canvas in place; the tacking stitches can be as messy as you like, as they will be removed shortly. Work the first of your cross-stitch designs.



STEP 4

Once you have completed the second design, remove the tacking stitches from both and cut away any excess canvas.



STEP 5

Following the manufacturer's instructions, soak the collar in hot, soapy water and dab gently with a sponge until all the water-soluble canvas has gone. It will start to feel rubbery and take up to 10 minutes to dissolve completely. You will know it has dissolved when it no longer feels sticky. Rinse in cool water, squeezing away any excess water and leave to dry.



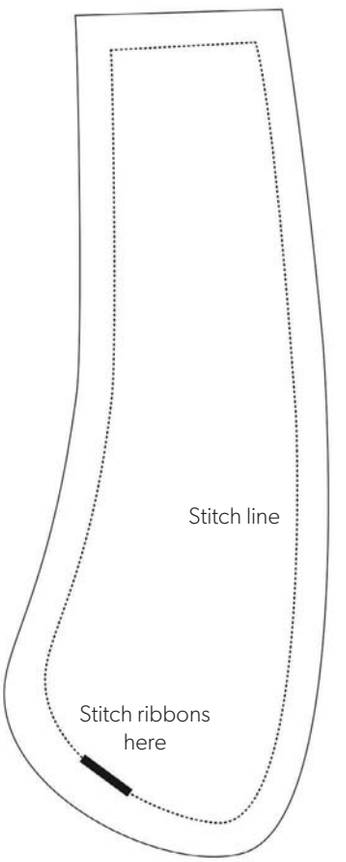
STEP 6

Pin the two collar pieces right sides together. Work a running stitch around the edge, stitching about 1.25cm from the edge and leaving a gap at the top of each side of the collar front, as marked on the template. These gaps are where you will stitch your ribbon to tie the collar at the front.

Designer tips

- Before you start your collar, practise cross-stitching some designs on the water-soluble canvas.
- To prevent the ends of the ribbons from fraying after you have cut the tips add a small amount of clear all-purpose glue or nail varnish to the edges.
- Instead of a ribbon as a tie at the front, why not add a cross-stitched button?



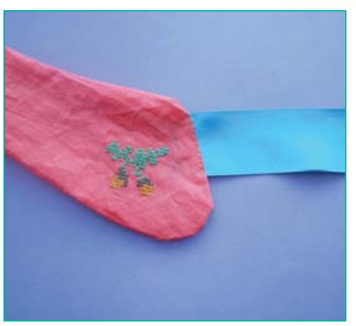


PHOTOGRAPHS: SARAH FORDHAM, REBECCA MOTHERSOLE



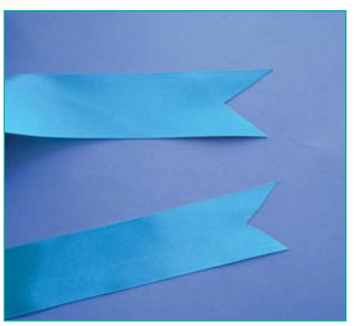
STEP 7

Turn the collar to right side out through one of the gaps at the front.



STEP 8

Cut your length of ribbon in half. Insert one end of ribbon into one of the gaps you left at the front of the collar, turn the raw edges of the gap under and pin in place. Using either a matching or contrasting colour of thread, stitch the ribbon in place with small running stitches, then remove the pin. Repeat on the other side of the collar.



STEP 9

To finish off the other ends of the ribbon, fold the tip in half lengthways. Make a diagonal cut about 2.5cm along the folded edge towards the ribbon tip; this will create a pretty V-shaped tip. You may want to practise on a scrap piece first; be sure to use sharp scissors to avoid snagging. Press gently.

TEMPLATE FOR COLLAR

Photocopy at 200%
Cut fabric at least 1cm bigger for seam allowance

Book details

Extract from *X-Stitch* by Sarah Fordham, published by GMC Publications, ISBN 9781861089069, RRP £12.99.





CHEVRON CHAIN BRACELET

Using parachute cord to make this simple woven bracelet will give you an interesting palette of colours from which to choose.

By Samantha Grenier

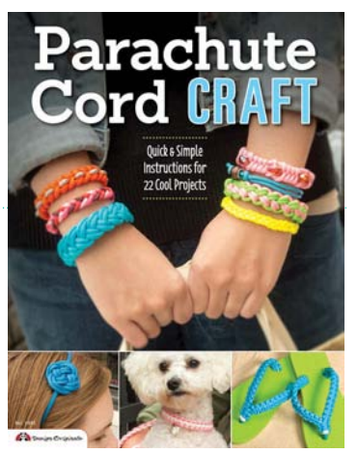
Parachute cord is known by a number of different names (including survival cord and paracord). Available in many different colours (and now with several different sizes), there are plenty of crafting options!

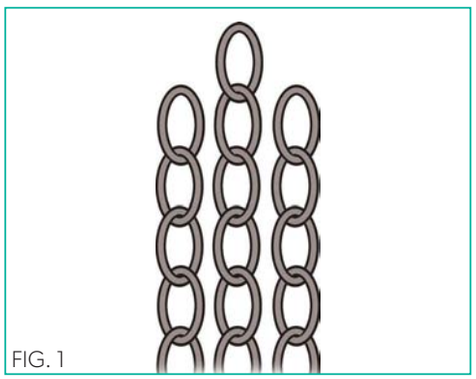
MATERIALS

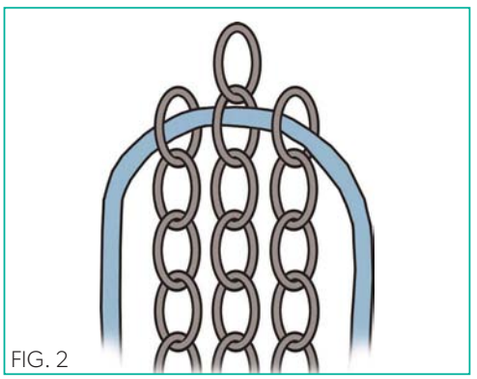
- 1m (3ft) length of 325 parachute cord (3mm in diameter).
- 3 x approx. 18cm (7in) chains, one chain with an extra link
- Clasp closure
- Approx. 7cm (3in) length of extra chain or jumprings
- Board with pins

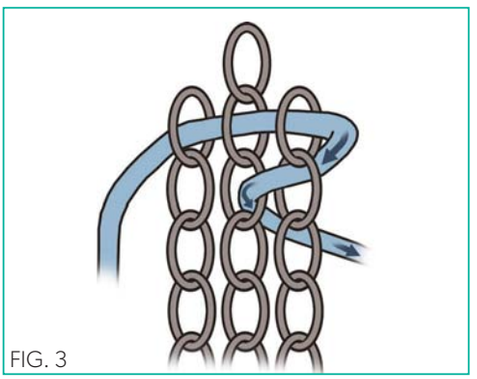
Book details

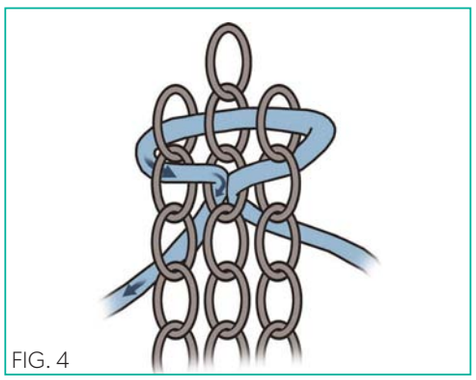
Extract from *Parachute Cord Craft* by Samantha Grenier, published by Design Originals, ISBN 9781574213713, RRP £6.99.

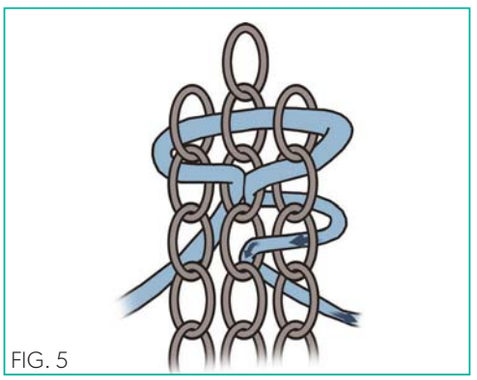


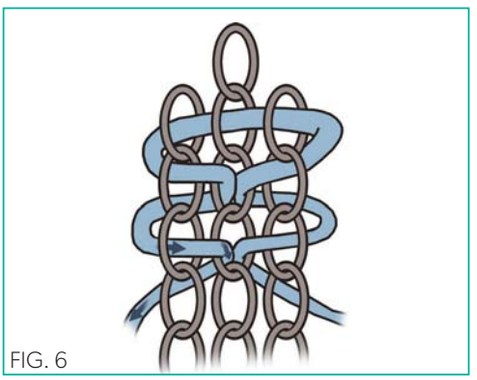

FIG. 1

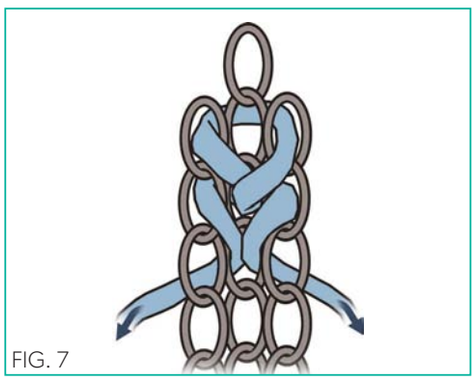

FIG. 2

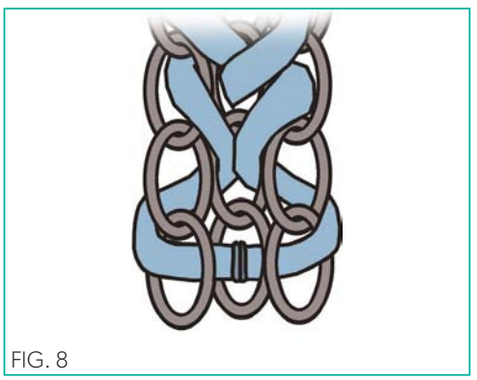

FIG. 3

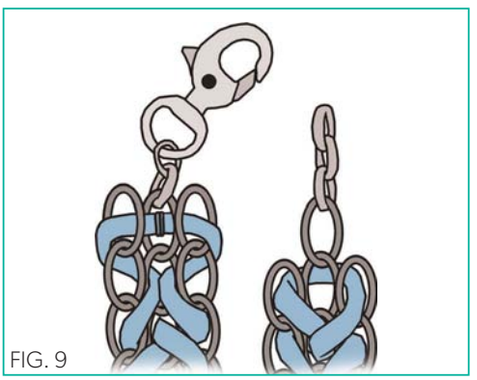

FIG. 4


FIG. 5


FIG. 6


FIG. 7


FIG. 8


FIG. 9

ILLUSTRATIONS: SAMANTHA GRENIER

STEP 1

Pin the lengths of chain to the board so that the links are parallel. Position the centre length of chain so it is one link higher than the two outer chains (**Fig.1**). Centre the length of parachute cord in the first row of parallel links (**Fig.2**).

STEP 2

Pass the right strand of cord through the second link in the right chain and then through the corresponding link in the centre chain. Bring the strand back out to the right side (**Fig.3**).

STEP 3

Following the same procedure, pass the left strand of cord through the second link in the left chain, and then through the corresponding link in the centre chain. Bring this strand back out to the left side (**Fig.4**).

STEP 4

Following **Figs. 5–7**, continue weaving the cord through the chains until you reach the last row of links.

STEP 5

To secure the cord, tie the ends together at the centre, or trim and fuse the ends together (**Fig.8**).

STEP 6

To finish the bracelet, add a clasp closure to the centre link at one end and jumprings to the centre link at the other end (**Fig. 9**).

Designer tips

- As a rule of thumb, you can assume that 30cm (1ft) of cord will make a length of about 2.5cm of braid when woven.
- If you want to make a thicker, heavier bracelet use 550 parachute cord (4mm in diameter). If you want a lighter bracelet use 95 parachute cord (2mm in diameter).

TWISTED SPIRALS

You and the kids can have lots of fun with making twisted spirals into all types of jewellery.

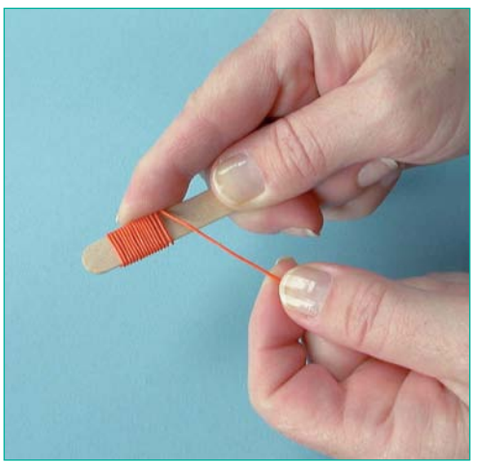
By Chris Gluck. Earrings by Delores Franz.

Twisted spirals look intricate, but they're easy to make and suitable for children over the age of eight. Just twist wire around a craft stick, slip the wire off the stick and the twists form automatically.

Beads are used to add colourful accents and they can cover the twists where the wire ends are joined. There's lots you can make – and they are quick and easy enough to make something for everyone on your gift list!

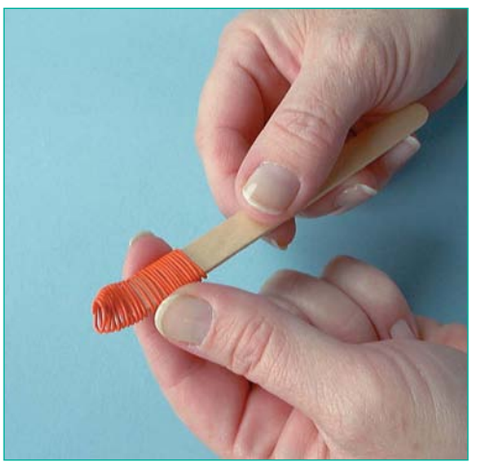
MATERIALS

- Thick coloured wire
- Craft stick
- Beads of your choice
- Earring wires
- Pliers



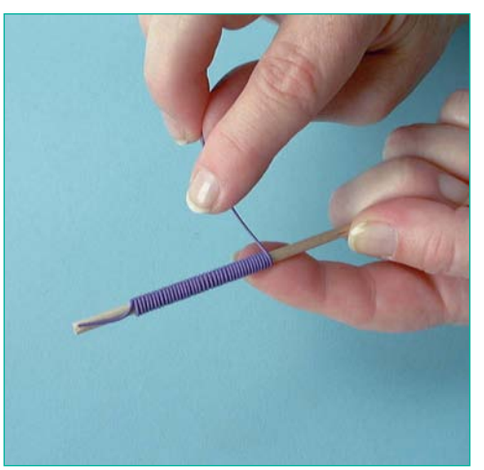
STEP 1

Hold the wire in one hand. Leaving a 2.5cm tail, use the thumb of your other hand to hold the wire against the craft stick. Wrap the wire around the stick, placing each wrap against the one before until the desired length is complete.



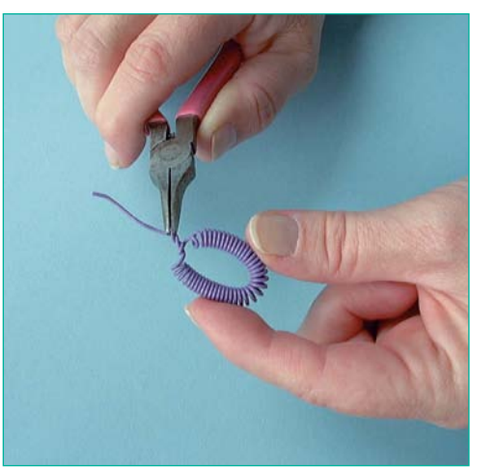
STEP 2

Don't wrap the wire too tightly. If coils are spread out, stop and push them together. Remove from the stick; you'll find that the tension on the wire has created spiral coils.



STEP 3

Many other items such as dowels, pencils, meat skewers and crochet hooks can be used to make coils of different sizes.

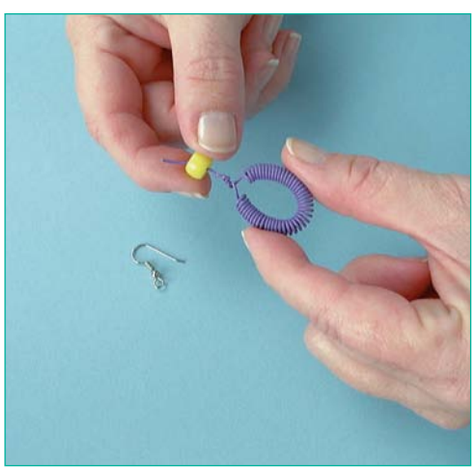


STEP 4

Bend the coil of wire into shape and twist the ends together with pliers.

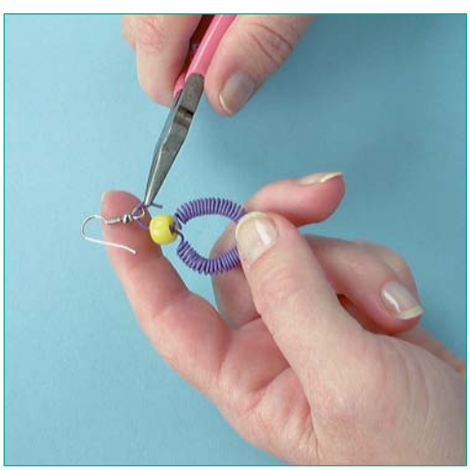
Designer tips

- You can make many different designs of necklaces bracelets and earrings using extra beads as accents.
- Most craft and variety stores carry an excellent assortment of wire and specialist suppliers will be able to help with other requests.
- Note that some wire, especially the striped variety from phone wires, can contain lead and should not be used by children.



STEP 5

Slip beads over the wires to cover joints or to add as accents.

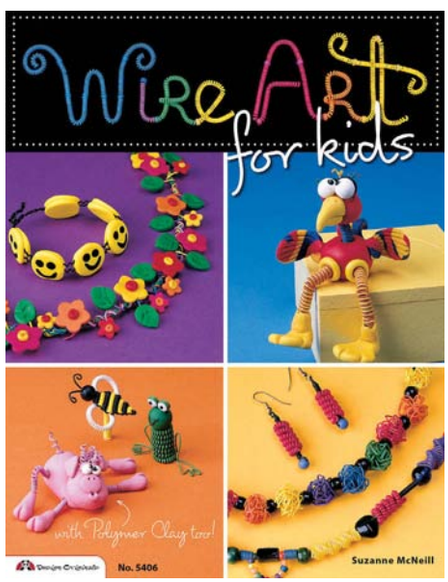


STEP 6

Add findings (such as earwires or bracelet closures) to the coiled wire to complete the piece.

Book details

Extract from *Wire Art for Kids* by Suzanne McNeill, published by Creative Publishing, ISBN 9781574214352, RRP £4.99.



SUBSCRIBE

to one of our other magazines

& SAVE UP TO 30%!



For stylish, fashion conscious knitters

Knitting bridges the divide between fashion and hand-knitting with at least 25 new and contemporary patterns including knits for women, men, children and the home. Bursting with patterns from the world's leading hand-knit designers, it is both style conscious and practical with techniques, clear how-to's, designer profiles and interesting features, making it an essential reading for the discerning knitter.



Small world, big ideas!

Discover the magazine for dolls' house enthusiasts and collectors! *The Dolls' House Magazine* features expertly finished dolls' houses and interiors, excellent projects for you to make, and well written, inspirational articles and photographs to help you choose, decorate, furnish and create your perfect miniature home.



Beautiful crafts for your home

Making is the UK's first contemporary craft magazine, bringing its readers 25 bespoke projects every month. Filled with inspiration, beautiful projects and stunning photography, it covers a wide range of techniques and disciplines, clear how-to's and style advice along with regular features and shopping pages. *Making* is the perfect combination of craft and lifestyle for a creative audience.

3 EASY WAYS TO SUBSCRIBE

Please quote order code A4540

1 CALL
+44 (0) 1273 488005

2 VISIT
www.thegmcgroup.com

3 POST
FREEPOST RTHA -TGLU -CTSK, GMC Publications Ltd, 166 High Street, Lewes, BN7 1XU
(please affix a stamp if posting from overseas)

Subscriber details

Title | Initial | Surname

Address

Postcode | Country

Telephone | Email

Subscription options (please tick the appropriate price)

	Pay by cheque/card SAVE 10%	Pay by Direct Debt SAVE 30%
Knitting Magazine (12 issues)	£64.69 (UK), £80.87 (Europe), £90.57 (Overseas)	£50.32 (UK only)
The Dolls' House Magazine (12 issues)	£45.90 (UK), £57.38 (Europe), £64.26 (Overseas)	£35.70 (UK only)
Making (12 issues)	£53.89 (UK), £67.37 (Europe), £75.45 (Overseas)	£41.92 (UK only)

The Direct Debit Guarantee: This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society. Please see your receipt for details.

Guild of Master Craftsman Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer not to be informed of future offers, please tick this box ☐
Offer expires 31/12/2014 Plus free gift with some issues; sorry not available overseas

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date | Expires | Security code

Signature | Date

☐ Direct Debit

Instructions to your Banks or Building Society

Name of account holder

Bank or Building Society account no.

Bank or Building Society sort code

Originator's identification number 6 5 9 9 5 7

Reference number (office use only)

Name and full postal address of your Bank or Building Society

Name

Address

Postcode

Instruction to your Bank or Building Society:
Please pay GMC Publications Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this Instruction may remain with GMC Publications Ltd and, if so, details will be passed electronically to my Bank/ Building Society.

Banks and building societies may not accept direct debits for some types of accounts.

Signature | Date

A4540