

MAKING
Jewellery

Mixed Media

Meet the
Master

Deb Karash



TECHNIQUES

- Beginners guide to resin by Clare John • Paper clay with Tansy Wilson
- Pyrography with Jayne Rimington • Beginners guide to Quilling jewellery by Nikitha Yelchuru

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COVER PHOTOGRAPH: DEB KARASH

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Welcome...

To our Mixed Media issue! As access to artists' work grows via the internet and social media platforms like Instagram and Pinterest we get to view (Alice in Wonderland style) the inspiring combinations of media some makers use to create unique and interesting designs.

This use of often strange and alternative materials intrigues me, so I thought we'd focus on a few different media this issue like paper clay (p8), quilling (p82) and also take a look at some familiar ones like resin (p22) from a beginner's perspective.

Recently on a wander through the Etsy forest (my Pinterest with a price tag!) I came across amazing pyrography work, which reminded me that we had done a little bit on pyrography in the past but hadn't done

a comprehensive technique on it for years so here was our chance to take a fresh look at it. I turned to Jayne Rimington, who's a firm favourite here, who also does beautiful pyrography work and asked her to write a guide to pyro (p56). I hope you like it! I can't wait to have a go myself.

With Christmas around the corner (I know, how did that happen so fast!) I thought we'd give you a different kind of technique and show you ways to make lovely packaging for your pieces (p66). So whether you sell for a living or just give gifts at Christmas this technique will help make your pieces just that little bit more special!

Sian

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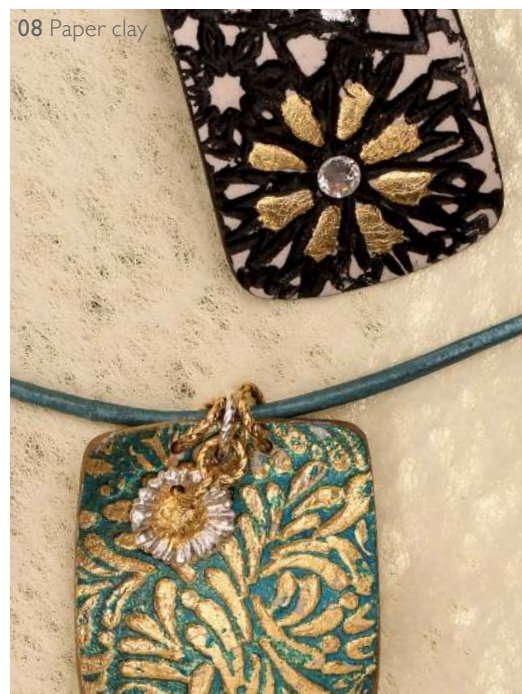
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Discover Karen's passion for tin!



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in the news... Christmas

DAZZLING DISPLAYS!

London contemporary jewellery exhibition Dazzle is on its way, and is selling over 4,000 handmade pieces – perfect for original Christmas gift shopping.

This year the annual pop-up exhibition is presenting its biggest ever bumper crop of new designer makers that have been handpicked from 2018 graduate shows and will be showcased among an impressive mix of contemporary jewellery's most celebrated names.

Dazzle takes place from 11 November to 6 January (see page 6) and brings together more than 80 talented exhibitors keen to share their passion for all things jewellery.

Exhibitors include Helen Noakes with her whimsical resin and silver-set model railway figures, Tania Clarke Hall with her scored leather pieces – a personal favourite of celebrity chef Prue Leith – and Cristina Zani with her patinated wood pieces.

A full exhibitor list is available from dazzle-exhibitions.co.uk as well as examples and details of each exhibitor's work.

CAN'T MAKE IT?

Why not go to the e-commerce website lovedazzle.com and check out the 3,000 pieces up for grabs online in a show of materials, prices and styles.



VISIT A CREATIVE CRAFT SHOW

ICHF events hold a series of Creative Craft Shows across the country every year in Glasgow, Manchester, Birmingham, London and Exeter.

Shows feature all kinds of crafts, with everything from jewellery to knitting supplies, and are great places to browse the wide array of materials you could use in your jewellery making, like papers for quilling or buttons to make moulds for resin or clay.

Check out page 7 for a selection of ICHF's 2019 dates or go to stitchandhobby.co.uk for the full list. If you're quick, there's a show at the Excel in London from 15–17 November, for all your Christmas supplies.

GOOD NEWS FOR ONLINE SELLERS

Could you do with getting ahead of the game for your online orders before the Black Friday sales and Christmas rush?

Boxed-Up Packaging is offering a discount on their single walled and double walled cardboard boxes to allow customers to do just that, following the success of Resin8's new recycling and packaging policy.

To receive the discount yourself, go to the Boxed-Up Packaging website, select the products you desire and enter the code 'Resin8' in the cart to get a helpful 5% off your order. Offer expires 1 January 2019.

The boxes come flat-packed and can be bought in small quantities. Learn more at boxed-up.co.uk.

COME AND DINE WITH THE SILVERSMITHS AND JEWELLERS CHARITY

Date: 30 November, 2018

Location: RAC, Pall Mall, London

Tickets: £140

The Silversmiths' & Jewellers' Charity has issued an open invitation to jewellery trade members to attend their prestigious dinner party event at the Royal Automobile Club in Pall Mall, London. You can grab your tickets by emailing julie@thesjcharity.co.uk. The ticket includes a wine and a luxurious four-course evening meal and the chance to see comedian Ian Irving as guest speaker.

Find out more about the charity at

tsjc.org.uk.





MAKE YOUR OWN GLASS BEADS

Kits, cats, sacks and wives, how many beads are you going to make in St Ives? Cornwall-based glass lampworker Lesley Silver has started new business, The St Ives School of Glass Bead Making Ltd, after several years making unique beads and jewellery in her studio. The school is now taking bookings for half, full and multi-day classes for all abilities.

‘I am so passionate about glass and I am now ready to pass on my knowledge and love of making to others’, she tells *MJ*. Lesley’s studio is situated close to Porthmeor Beach and can accommodate up to four students at any one time. ‘Glass bead making is fun. My workshops are a kaleidoscopic riot of glass, so students will only be limited by their imagination – or if they skip class to go to the beach!’, Lesley adds.

Learn more about Lesley’s work, forthcoming workshops and where to stay at beadashore.com.



WHERE TO FIND THE FINDINGS

CJ Beaders offers a wide selection of over 1,400 jewellery making findings in different styles, shapes, colours, sizes and finishes. Choose from Gold, Silver, Rose Gold, Champagne, Copper and Antique colours. Bulk bags are available for those essential buys, or single styles – if you’d just like a one off! Find out more at cjbeaders.com.



makingjewellery.com



Bola Necklace in Berry, £18.99

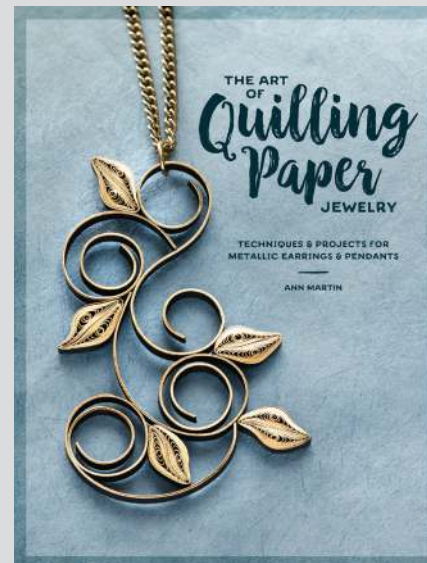
Sumber Necklace in Bluebell, £18.99

Elephant Teether in Aqua, £6.99 (below)

BABY-FRIENDLY JEWELLERY AT HALIA ROSE

Halia Rose are excited to present a collection of modern and feminine silicone jewellery. Designed to last, all of the accessories are super-durable, washable, heat resistant and made from 100% non-toxic food grade silicone.

These pieces are perfect for new mothers after a sensory object for curious babies – ideal when breastfeeding. Or a teething accessory to help soothe baby’s sore gums. Find out more at haliarose.co.uk.



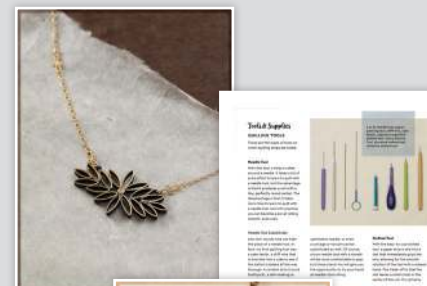
REVIEWS

THE ART OF QUILLING PAPER JEWELLERY Ann Martin

In this issue we take a look at quilling paper to make lovely affordable jewellery pieces.

If you haven’t done any quilling and want to start quilling jewellery then this book is the perfect one to go for. It has a comprehensive guide to tools and materials, and a range of projects to get you building those quilling skills. The projects are beautiful, elegant and very wearable! with detailed instructions to help you reproduce them with ease. The pictures of the jewellery are well shot and you can clearly see the pieces, so along with the step illustrations you can use the main photos of the pieces for a guide on how they should look. Our favourite section has to be the techniques, Ann goes into a lot of detail and makes the instructions easy to follow. £16,99

interweave.com



What's On

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



LEFT: Perspex, Pom Pom and Tassel Earrings
 ABOVE: Dazzle Contemporary Jewellery Exhibition

NOVEMBER 2018

6
PERSPEX, POM POM AND TASSEL EARRINGS
 Dedicate an evening to conjuring up a pair of earrings in Hackney Downs Studios. This London-based workshop is a 'Flexitime Class', meaning if you can get a group of six friends together, you can run this class around your schedule. £25, thelondonloom.com

7
METALLIC LEATHER JEWELLERY
 Receive hands-on help, techniques and inspiration to produce a combination of brooches, pendants and rings during this 2½-hour relaxed session in Camberwell, London. £45, creativehappyLondon.com

8
INTRODUCTION TO SILVER CLAY
 A 'guide into the magical world of metal clay' in Wareham, Dorset, perfect for complete jewellery making or silver clay beginners of ages 16+. £85, metalclay.co.uk

11 (to 6 January)
DAZZLE CONTEMPORARY JEWELLERY EXHIBITION
 From classic to quirky and plastic to pearls, jump on over to gallery@oxo in London's iconic OXO Tower to discover over 4,000 unique jewellery pieces created by more than 80 hand-selected designers. dazzle-exhibitions.co.uk

10
BEAD NECKLACE FROM RECYCLED MATERIALS
 Make a bead necklace at this one day course in a gorgeous Warwickshire village. This workshop will seek to recreate that ancient long lost treasure effect which is so appealing. £50, eleanorallitt.com

24
SILVER CLAY RING MAKING
 Combine silver clay, an organic binder and water to conjure up your own pieces – including a flat band and D-profile ring – ready for firing, in Edinburgh. Discover how to design your own rings, calculate your size to take shrinkage into account and embellish with textures and a gemstone. £135, jewelleryschoolscotland.co.uk

JANUARY 2019

15-16
RESIN JEWELLERY
 Over the course of two days you will be able to experiment with this fantastic material. You will have a chance to make a whole range of pieces including, rings, bracelets, necklaces, pendants, earrings etc.. almost anything you can think of. Resin is a fantastic material to work with particularly in this current climate, as it is very affordable and so versatile. £265, other dates available. londonjewelleryschool.co.uk

28
COPPER CLAY WORKSHOP – MAKE A PENDANT
 Spend the evening experimenting with copper clay at this Somerset-based beginners' workshop. Feel free to bring your own textures like bottle tops, small toys and pretty hairclips if desired. £47.75, welshmillhub.org



Dazzle Contemporary Jewellery Exhibition

FEBRUARY 2019 ONWARDS

22 February ONE DAY INTRODUCTION TO RESIN JEWELLERY: INTERACTIVE WORKSHOP

This class is ideal for resin beginners. You will go through the basics of working safely with epoxy resin as well as different techniques for adding resin to jewellery. £82, resin8.co.uk

9 March ONE DAY INTRODUCTION TO RESIN GEODES: INTERACTIVE WORKSHOP

You will learn the basics of working with epoxy resin, as well as how to create your very own glittering mini geode with crystals, glass and mica powder. £140, resin8.co.uk



Resin8, Resin Geodes

13–15 April FLAT TO FABULOUS

Improve your skills in this fun three day course with Deb Karash. Add surface texture, volume, and layers to your jewellery designs resulting in added interest for your work. £330, csacj.co.uk

15–21 April DRAWING ON METAL

Who doesn't want to add a little colour to their jewellery, or maybe your own patterns and images? Learn to add colour and excitement to your work with Deb Karash's special technique. £550, csacj.co.uk

26 April RECLAMATION JEWELLERY- MAKING

The aim of this course is to make something new and wearable from old, or broken, items. Students can share, swap or add beads and stones from the huge collection of pearls and beads brought in by the tutor Frances Benton. Course is at Denman college, Oxfordshire £125 (£105 WI members), denman.org.uk

30 May SOLDERING ON METAL CLAY

Advance your silver clay skills by learning how to solder onto metal clay. Add findings to your pieces such as stud earrings and cufflink backs, plus solder on and shape a wire brooch pin. £145, londonjewelleryschool.co.uk

Flexible dates PYROGRAPHY WORKSHOP

Draw and Write with Fire! by taking a pyrography workshop with Graham Turner in Hampshire. This is not a specific jewellery course, but a class to learn pyrography that you can then use for jewellery. 2 hours, £17, grahamturner.co

Flexible dates PYROGRAPHY WORKSHOP

Want to learn pyrography? then join Fay Kenyon in Sheffield. The course will start with the basic techniques of pyrography focusing on wood, experimenting with different lines, textures and shading. Once you've grasped the basics you can move on to your own project and take home with you your own coaster, keyring, necklace, wooden sign or piece of art. £85, ecclesallwoodscraftcourses.co.uk

THE CREATIVE CRAFT SHOWS

Revel in a day filled with exhibitions, workshops and inspiration, supplied by up-and-coming and established crafters, at one of ICHF events' 2019. The Creative Craft Shows are spread across the country.

31 January–2 February • EventCity, Manchester

7–10 March • SEC Glasgow

14–17 March • NEC Birmingham

4–6 April • Excel London



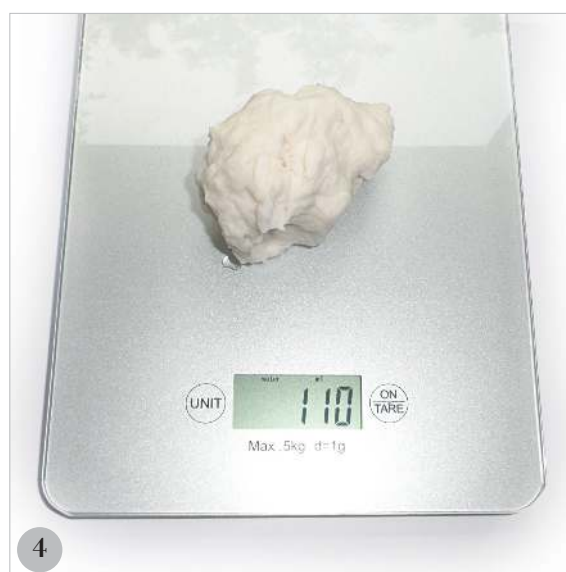
TECHNIQUE

PAPER CLAY

TANSY WILSON

Paper clay is a material that you can easily make at home from affordable, readily available products. Once made up, you can store it in a sealed plastic bag ready for whenever you need to use it. It has an enormous range of possibilities from sculpting and moulding right through to making gorgeous jewellery pieces.





PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WILSON

HOW TO MAKE

MATERIALS & TOOLS

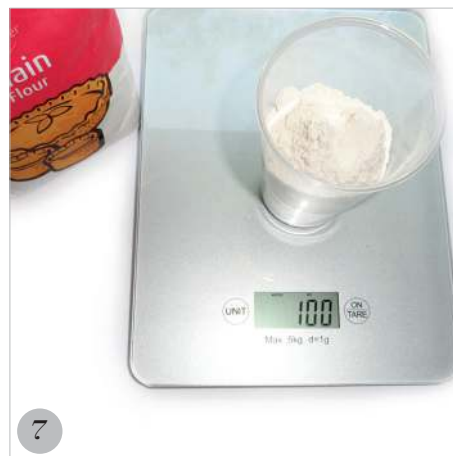
- Weighing scales
- Plastic or paper cups
- Sieve
- Bowl and hand mixer
- Toilet roll
- PVA white glue
- Ready mixed polyfiller
- Plain flour
- Baby oil
- Texture mats
- Sugar craft stamps
- Craft knife

1 Inexpensive toilet roll is the best paper to use. Make sure you find one that is not bonded or quilted as these toilet papers often contain glues. The thin, cheap stuff is perfect! Remove the cardboard roll from the inside and then weigh the paper removing sheets until you have 24g of dry toilet paper.

2 Add enough warm water to a mixing bowl to cover your paper and place the 24g of toilet paper into it stirring it so that it gets completely saturated.

3 When you see the toilet paper almost dissolving into smaller clumps it is ready to remove from the water and strain through a sieve. Squeeze some of the moisture out to make it manageable but not too much!

4 Place your wet lump of toilet paper back onto the scales. You need to have 110g of wet toilet paper. Squeeze more water out if necessary and keep weighing it until you reach this weight. Place the wet ball of paper to one side. ▶



5 Use plastic or paper cups for the next steps to weigh out the following ingredients. Remember to set the scales after the empty cup is on them so you are getting the exact weight of each substance. Weigh 130g of PVA white glue. This is easily found in craft and DIY shops.

6 Weigh 200g of ready mixed polyfiller. Again, this is available in many cheap supermarkets or DIY shops.

7 Weigh 100g of plain flour.

8 Empty all the cups of ingredients into a mixing bowl along with two tablespoons of baby or olive oil. Finally, add the ball of wet toilet paper.

9 Roughly mix them all together with an old spatula or spoon. Then use a hand mixer to continue to blend all the ingredients even

further into a much smoother finer mixture much like an extremely thick cake mix.

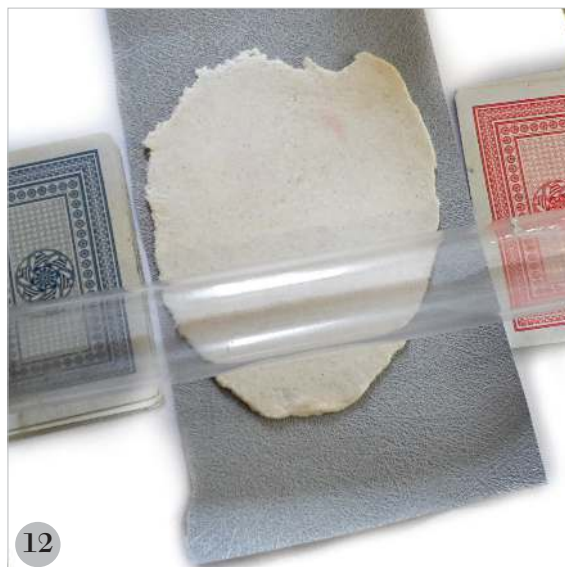
10 Flour your hands and remove the mass from the mixing bowl. Place onto a well-floured surface and start to knead the mixture together. It very quickly forms and feels like a bread dough. Continue to add as much flour as required at this stage. You do not want it to be sticky. ▶







11



12



13



14

11 You know it is the perfect consistency when you can pinch a tiny bit between your fingers and it doesn't break or crack. It should also now be a very smooth, malleable and unsticky dough-like texture. It is now ready to use or store. Simply break off the amount you need to make your piece(s) and place the rest in a sealable freezer bag making sure you remove as much air from the bag as possible before you seal it.

12 Your paper clay can now be used very much as if it were polymer or metal clay. It can be rolled, formed and shaped in

exactly the same ways. You could even colour it using food dyes, but remember you may need to add more flour to keep the mix from getting sticky.

13 You can easily use texture mats with this paper clay and it easily peels away from the rubber or silicone tool! You can experiment with different textures like rolling real ferns and leaves into the surface as well.

14 Once textured, you can cut your clay into shapes using a craft knife. You can also use sugar craft stamps and cutters to

create multiple shapes. Alternatively you can leave the sheet as it is to completely dry. This is best done over 24 hours. Once dry you can cut out shapes using a piercing saw and then use sandpaper to obtain super smooth edges. Let the creativity begin!

CONTACT

tansywilson@hotmail.com

RESOURCES

All clay materials are readily available locally. Cutters, textures and modelling materials are available from advertisers in this magazine.

TECHNIQUE

REPURPOSE

BROKEN CHINA OR BEACH POTTERY

JULIA RAI

We've probably all known someone who has broken a favourite piece of china or maybe a family heirloom and doesn't want to throw it away. Or maybe you have a collection of beach pottery you don't know what to do with. There are a number of ways you can repurpose broken china, porcelain or pottery to create unique jewellery pieces. This can be especially meaningful if it's something that has been in your family for a while. Here are a variety of techniques you can use for turning what could be trash into treasure.

MATERIALS & TOOLS

- China, pottery, ceramic or beach pottery pieces
- Thick plastic bag
- Hammer or heavy mallet
- Glass or tile cutter
- Tile nippers
- Sand paper or wet and dry paper
- Diamond pads: 200 grit and 800 grit
- Diamond drill bit
- Diamond core drill/hole saw
- Stick on findings, jumprings or pinch bails
- Bezel or gallery wire
- 0.8–1mm (20–18 gauge) copper or silver-plated/Sterling silver wire
- Pendant blanks
- Two-part epoxy
- 20g silver clay
- Silver clay paste and syringe
- Chain or cord





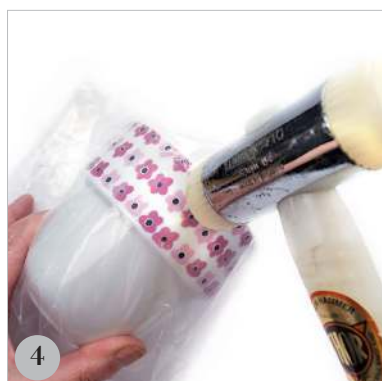
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5



6

PHOTOGRAPHS: LAUREL GUILFOYLE (3), JULIA RAI

HOW TO MAKE

BROKEN CHINA

1 Bone china is a great place to start when looking for inspiration for jewellery. Scour charity shops or car boot sales for mismatched or broken china. Sometimes it seems a shame to break a beautiful cup or plate but think in terms of repurposing it so someone can still enjoy it. Look for pieces with interesting designs that have specific themes – flowers, berries and leaves or rural scenes. Consider how elements of the pattern could be cut out to make a piece of jewellery. Patterns on the edge of plates or saucers can be really effective or a design in the middle of a plate. Cups, especially small ones, can be a bit of a challenge to cut cleanly but the curve can produce some interesting jewellery pieces.

BEACH POTTERY

2 If you live near the sea, beach combing for pieces of pottery washed up by the sea can result in some wonderful finds. The bonus with beach pottery is that it has already been smoothed for you by the sea. Choose pieces with smooth edges and interesting designs. Beach pottery tends to be thicker than china and will make a chunkier pendant or earrings. If you can't go beach combing, you can buy beach pottery on eBay.

CONTEMPORARY CERAMICS

3 Maybe you have some pottery or old ceramic cups or mugs at home, in the back of a cupboard or in the loft that you can use. Look for pieces with interesting designs or great colour combinations. Contemporary pottery can be chunky like beach pottery so pieces will be heavier. Look for patterns or colours that will work on smaller pieces.

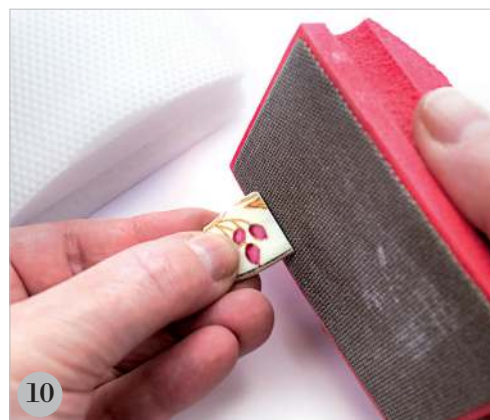
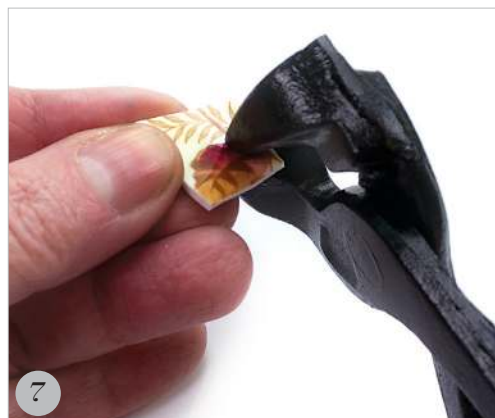
BREAKING AND CUTTING CHINA AND POTTERY

4 With minimal tools you can cut up your ceramic pieces ready to create jewellery. Find a very thick transparent plastic bag. If you can't find a thick bag, put a bag inside a bag to create a thicker barrier. Put your mug, cup, plate or saucer into the bag and fold over the opening so no shards fly out. Put it on a firm surface that you are not concerned about damaging. Outside on a concrete floor is a good place to do this. Wearing a dust mask and eye protection, hit the china firmly with a hammer or a heavy mallet.

5 Thicker contemporary mugs can be surprisingly hard to break so you can really release your aggression on them! Bone

china or thin ceramics take less effort and can shatter into useless pieces if you are too heavy handed. Always start carefully if you are taking the hammer route. When you get your first good break, pick some smaller pieces with a pattern on and break them further, again inside a heavy plastic bag. The sharp edges will most likely puncture your bag so keep checking that everything is being contained and there are no flying shards. This will result in some smaller random shaped pieces.

6 If you want to use a specific piece of the pattern for your jewellery, you'll need to control the cutting. One way to do this, especially on thicker ceramics, is to score the glazed surface first with a glass or tile cutter. If your piece is flat, use a ruler so you cleanly score the line you want several times. If it's curved, you'll have to do it freehand but a couple of scores along the same line should work. Do one side at a time and give yourself a little clearance around the design in case the glaze chips. For thick pottery, put the scored pieces into the heavy bag and tap with the hammer or mallet on the scored line. ▶



7 Thin china is much easier to cut where you want it. Simple tile nippers will create a clean line generally although if you score the glaze first, you give yourself a slight advantage. Grasp the china with the tile nippers on the edge and pointing in the direction you want your cut to go. Give yourself some clearance around the design so you can refine it later. Squeeze the nippers and the china will split in a line from the nipper blades. You can nip away at the edges to achieve the shape you want. All kinds of shapes are possible with this method including circles.

8 A quicker way to make circles is to use a diamond hole saw drill, sometimes called a diamond core drill. Some of these don't fit in a Dremel, so check carefully to ensure you buy something that fits your drill. They will work in a DIY-type drill. It takes a bit of practice to get this right but it's worth it, especially if you intend to produce a lot of pieces.

Take precautions to protect your eyes and wear a dust mask. You will need to keep the whole saw cool, so drill the hole with the piece underwater. Put a block of wood or a rubber block into an old ice cream tub and fill with

water, just enough to cover the ceramic piece on top of the block. If you're cutting from a cup or other curved surface, you can just submerge the cup into the water. Mixing electricity and water is always risky so be sure to take adequate precautions and check that your drill is in good condition.

Mark the circle with a Sharpie pen on the surface of the ceramic. Start at a 30–45° angle so you grind a shallow C-shaped groove into the surface. Straighten up slowly to score a circle in the surface. This will stabilise the hole saw and allow you to cut more effectively without the saw jumping all over the surface. Go at a slow speed and have frequent stops so the china doesn't get too hot. Practise this on scrap pieces until you get the technique right. It's probably a good idea to practise by cutting smaller holes first, then work up to the larger ones when you gain more confidence.

REFINING THE EDGES

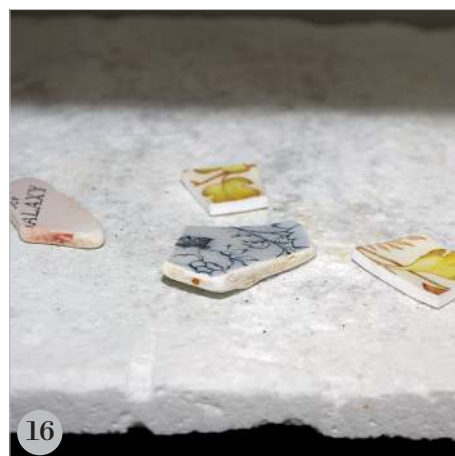
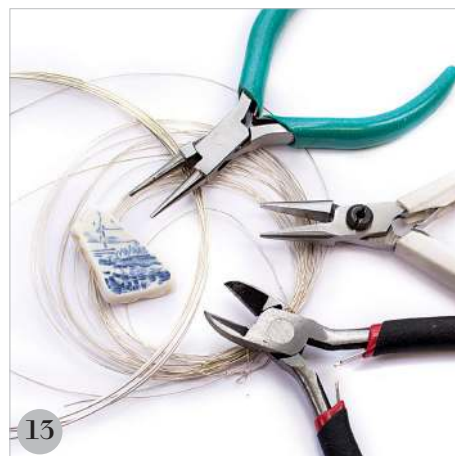
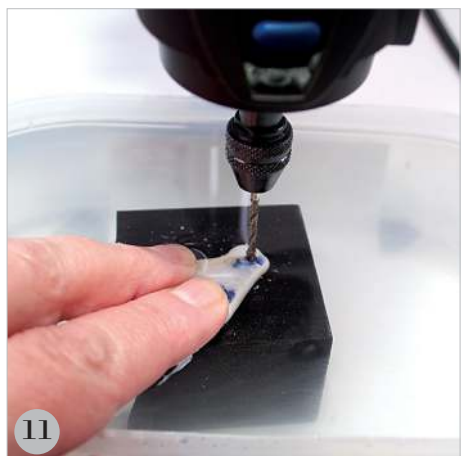
9 Once you have your pieces cut to the size and the general shape you want, it's time to refine the edges. You can use a variety of methods to perfect the shape and smooth off the sharp sides and edges. Whatever you use,

you must take safety precautions. Ensure you protect your eyes with safety glasses, especially if you decide to use a power tool. Also wear a dust mask. The fine dust that results from any form of sanding is not good to breathe in.

10 The simplest thing to use is sandpaper or wet and dry paper. Choose a coarse grit first and move up to something finer until the edges and corners are smooth. It helps to wrap the sandpaper around something hard so you don't risk cutting yourself. If you choose a piece that has a glazed edge, like the edge of a plate or the lip of a cup, you only need to refine three sides. You can use diamond-coated grinding bits in a Dremel or other power tool but take great care and go slowly, especially on thinner, more fragile china.

A glass-grinding tool will take a lot of the hard work out of this process, but it is expensive. It's an option if you already have one for glasswork or if you are intending to produce a lot of pieces. Glass refining pads are a good alternative and much cheaper. These diamond pads come in a variety of grades. I've used 200 grit to get the sharp edges and corners refined, then 800 grit to do a final smoothing. ▶





ATTACHING A BAIL

11 Once you have cut out and smoothed the edges of your ceramic piece, it's time to make it into a proper piece of jewellery. You can drill a hole in the china using a diamond drill bit in a bench drill or Dremel station. This allows you to attach a jumpring or a pinch bail and hang it on a chain. Or you can simply just hang it on a piece of thin ribbon if you use a larger drill bit. Drilling ceramics should be done under water to keep them cool. This also avoids getting lots of dust in the air. Use the ice cream tub filled with water technique as detailed in Step 8 to drill holes in your pieces.

STICK-ON BAIL OR FINDINGS

12 Another simple way of adding a bail is to stick one on with glue. Two-part epoxy works well for this. Stick-on bails are available in silver or gold-plated varieties or Sterling silver if the piece is particularly special. Choose a bail that is in proportion to your piece and rough up the area on the back a little with sandpaper, so the glue has a good grip. Mix the epoxy following the manufacturer's instructions. Put a little on the bail and centre it on the back of your piece. Clean up any excess glue before it sets. Leave for the recommended period of time according to the instructions. This method would also work to make stud earrings, brooches, cuff links or rings.

WIRE WRAPPING

13 If you know how to wire wrap stones, beach glass or other small items, you can use this method to make your ceramic piece into jewellery. There are a wide variety of ways to wire wrap ceramics from something very simple to really intricate designs. Smooth and refine the edges of the ceramic element or use beach pottery for this technique. Make sure the wire is very secure around the ceramic element.

BEZEL SETTING

14 Bezel setting is a good alternative if you have a piece that is particularly special or unique. Choose a bezel or gallery wire that is wide enough to bend slightly over

the top of the ceramic shard. If you choose to bezel set the piece, you don't need to do so much smoothing if the edges are going to be completely enclosed.

EMBED IN RESIN

15 Very tiny shards with interesting colours or patterns can be embedded in resin. Buy a pendant blank and arrange your shards. Stick them down in place with two-part epoxy and allow this to dry. You can then cover them with clear resin following the manufacturer's instructions and they will stay in place rather than floating around. This is a good use for small sharp pieces that may otherwise be discarded. It would be fun to embed these with something organic that reflects the subject matter of the shards or echoes the colour, maybe tiny stones, shells or dried flowers.

SILVER CLAY SETTING

16 Generally, ceramics will stand up to a kiln firing as this is the way they are made. It's prudent to check if the glaze will stand up to the firing temperature you intend to use so choose a small piece that you don't want to use in any designs and test it before you use it in a piece you care about. For kiln firing small pieces, you will need to ramp the kiln to control the heating, just as you would if you were using glass in your work. Ramp at 833°C (1531°F) to 750°C (1382°F) and hold for 30 minutes. Allow the kiln to cool down slowly too so you avoid thermal shock on the pottery. You may get away with a higher firing temperature depending on the type of ceramics you are using, but always test first.

17 There are a number of ways to set a ceramic piece in silver clay. One is to wrap the piece in a long snake of silver clay so the edges are completely enclosed. This will allow you to wrap a non-smoothed piece with no problems. Check that the snake is making good contact with the ceramic piece back and front after drying. If there are gaps or areas where the edge of the ceramic piece is exposed, fill in with lump clay or syringe and smooth this out. Also remember, everything is going to

shrink except the ceramic element so make sure you account for this in your design. If the snake isn't big enough to cover the edges after firing, you'll have to fix it and refire. Add texture and embellishment to the snake. Add a bail either on the back or the top. Nestle in a fibre blanket or put it on a bed of vermiculite and fire using the schedule mentioned earlier.

18 Another way is to make a back piece and then add embellishments to hold the ceramic piece in place. This could be snakes, balls, flowers, or leaves; whatever you want for your design. You will need to refine the edges of the ceramic element so it is smooth or use beach pottery for this approach.

Make a back piece and dry it. Cutting a hole out behind where the glass will go saves clay and also helps reduce any stress on the ceramic piece from shrinking during firing. Refine the edges and the inside of the cutout shape. Make sure that the ceramic piece is firmly held in place by spacing out the embellishments around it. Again, remember that everything will be shrinking around the ceramic element so take this into account. Drill a hole for a jumpring or add a bail, nestle in fibre blanket or vermiculite and fire as before.

19 Take care when polishing these pieces after firing to avoid scratching the glaze. A brass or steel brush or radial brushes in a power tool work well for this. Burnish the high spots of the textures to add sparkle. These are unsuitable for tumble polishing. Hang the polished piece on a chain or ribbon.

CONTACT

juliarai.co.uk
csacj.co.uk
info@csacj.co.uk

RESOURCES

All materials available from advertisers in this magazine ▶



1, 4 & 6. Alexandra Goodrick Jewellery,
Facebook, Etsy shop and Instagram:
[AGoodrickJewellery](#)

2 & 5. Pauline Rogers, Etsy shop:
[DitsyTeacupsBiggar](#)

3. Aida de la Herrán Jewellery, [aida.je](#),
Facebook: [Aida de la Herrán Jewellery](#),
Instagram: [@aidalaherran](#)
aidalaherran@gmail.com

7 & 10. Broken China Jewellery,
Instagram: [brokenchinajewellery](#)
[brokenchinajewellery.com](#)

8. Laura Johnson Jewellery,
[laurajohnsonjewellery.co.uk](#),
Facebook: [LauraJohnsonArtist](#)
Instagram: [LauraJohnsonJewellery](#)

9 & 11. Esme Wilcock Jewellery
Made By Shetland.
Facebook: [esmemadebyshetland](#)
Instagram: [esme_made_by_shetland](#)

1

2



4

5

Inspiration gallery



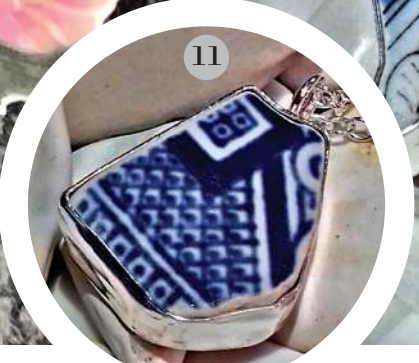


PHOTO: SUSAN THOMPSON

COMPLETE BEGINNER'S GUIDE TO RESIN JEWELLERY

CLARE JOHN



1

Resin was first used in jewellery making in the 1960s and it has come a long way since then. It is now much safer, more predictable and very easy to measure. It can be coloured with a huge range of pigments and powders and lots of things can be set in resin.

When I first used resin in the 1970s, I used polyester resin, which smelt horrible and set with a sticky surface that you had to rub down and then polish. Nowadays, the epoxies I use

are low odour and set with a hard and shiny surface, so there is less work to do.

Resin can be set into metal jewellery to give a look of enamel and this is how I first used it (**image 1**). It can be cast into moulds so that you have a completely resin piece (**image 2**). It looks fantastic when combined with other materials such as wood, polymer clay, Jesmonite, fabric (**image 3**), beads and even concrete. I have used it as a glue when it is not a main feature of the piece (**image 4**).

TYPES OF RESIN

There are several types of resin – epoxy, polyester, polyurethane and UV.

Epoxy is my preferred resin for these reasons

- Low odour
- No carcinogenic solvents
- Good UV stability
- Easy to measure out
- Low tech – you do not need expensive equipment
- Shatter resistant

(Remember that there are health and safety issues with resin and hardener and you must follow the manufacturer's guidelines).





ALL PHOTOGRAPHS BY CLARE JOHN EXCEPT WHERE INDICATED

How does resin work?

Resin starts off as two liquids – resin and hardener (**image 5**), which you mix together to react chemically. They must be measured out reasonably accurately so that the chemical process will work properly and the magic will happen! The chemical reaction is an exothermic reaction, which means that heat is created (large quantities of resin can overheat so you need to be aware of this when planning your work). They will transform from liquid to a hard, shiny material during what is known as curing. You do not need any equipment for curing, as this will happen in temperatures from 18–30°C. The curing time will vary from 12 to 72 hours depending on the type of resin.

Types of epoxy resin

- **Casting:** Resin8 Slowcure is low viscosity (thin consistency) so perfect for casting into moulds as it will find its way into tiny details in the mould. During the setting/curing process, it does not heat up as much as other resins so it is good for making larger items. It can be polished and machined. It is measured out by volume – two parts resin to one part hardener.
- **Coating and doming:** Resin8 1 to 1 and Resin8 Doming are thicker viscosity and are great for shallow castings, doming, coating and putting into jewellery mounts. Resin8 1 to 1 is measured out by volume – one part resin to one part hardener. Resin8 Doming is measured out by weight – two parts resin to one part

hardener. Both these resins can overheat when mixed in larger than 150ml/g amounts.

- **Heat-resistant:** Resin8 Heat Resistant is excellent for making coasters, as it will withstand up to 95°C. It needs to cure for 28 days to be fully functional. It is measured out by weight or volume – two parts resin to one part hardener.

This is a bare bones outline of what they will do and you will discover different uses with experience.

Tools

Working with resin is very low tech. The main things you will need (apart from resin and hardener) are

- Barrier cream or nitrile gloves to protect your skin
- Measuring cups
- Mixing cups and sticks
- Cocktail sticks
- Plastic coated work area
- Kitchen towel
- Baby wipes

You will also find 10mm thick pieces of Perspex or acrylic sheet useful to put jewellery and moulds on to keep things level during curing. If you are using a resin that should be measured out by weight, a small set of digital scales is important.

Basic techniques

As mentioned, the most important thing is to measure out the correct ratio of resin to

hardener. For measuring volumetrically, I use plastic measuring cups that I label R and H to avoid contamination (**image 6**).

For Resin8 1 to 1 fill each cup with either resin or hardener to the same level and then pour resin and hardener into a third cup.

For Resin8 Slowcure and Resin8 Heat Resistant, measure out two cups of resin to one cup of hardener and pour into a third cup.

For Resin8 Doming, put an empty cup on to the digital scales and turn them on. I measure out one part of hardener first as it flows quite quickly so, if you put too much in, you can remove it. Then add two parts of resin by weight. The resin will flow slowly so it is easier to be accurate with it.

All the mixes of resin and hardener need to be stirred gently for 2–3 minutes to make sure they are thoroughly blended.

The working time (also known as the pot life) for different resins varies and the warmth of your workshop will affect it. The warmer it is the shorter the working time you have.

Once the resin and hardener are mixed, you can add pigments and powders to colour it. I split the resin mix into different mixing pots and add different colours to each pot. Then it is time to have fun!

STARTER PROJECT: HOW TO MAKE A COLOURFUL SILVER-PLATED PENDANT

MATERIALS & TOOLS

- Silver-plated pendant
- 10mm thick acrylic block
- Blu-tack
- Resin8 1 to 1 Resin and Hardener
- A mix of transparent pigments
- Opaque pigments and mica powder
- 2 x measuring cups
- Mixing sticks
- Cocktail sticks
- Mixing cups
- Laminated work mat
- Kitchen towel
- Baby wipes
- Masking tape

1. Prepare the pendant by fixing it to the acrylic block with a tiny amount of Blu-tack, making

sure it is parallel to the acrylic (**image 7**). If the pendant is tilted at all, then the liquid resin that is put in will pool at one end.

2. Choose one transparent pigment, one opaque pigment and one mica powder. Then measure out ½ a cup of resin and ½ a cup of hardener. Pour both into a mixing cup and stir gently for 2 minutes. (**image 8**)

3. Then split the resin mix into three mixing cups. Dip a cocktail stick into the transparent pigment and pick up a tiny amount of pigment – about the size of an apple pip – and add it to one of the cups of resin. The pigments will affect the curing of the resin if there is too much added to the resin mix. Do the same with the opaque pigment.

4. Then dip a mixing stick into the mica powder and scoop some out. The mica powder is inert and will not affect the curing of the resin mix (**image 9**). Stir all three pots and make sure there are no streaks in the transparent and opaque coloured resins. The mica powder will have a gorgeous pearlescent texture in it so the colour will never look even and flat (**image 10**).

5. Now comes the fun part. Add the colours to the pendant in whatever design you like, but remember that the resins are liquid and likely to blend a little with each other. So the picture you start with may not be what you end up with. My motto is, 'Go with the flow!' (**images 11, 12, 13**). Leave the pendant to cure overnight in a warm, dust-free place. ▶



6. When the first layer of resin is set, you can add a doming layer on top that will give your pendant a really lovely professional finish. **(image 14)**. Note how the resin has changed during the curing time.

Embedding things in resin

7. This is a good way to make very a personal memory as jewellery. All sorts of things can be embedded in resin as long as they are bone dry as any moisture will make the resin cloudy and the item will rot in the piece. If you are going to use card, photos or paper I recommend that you seal them with something like Mod Podge or PVA glue **(image 15)**. Seal in place and allow the glue to dry completely.

8. If you are using a page out of a book, you will need to seal each side of the paper at least two times. Otherwise the resin can soak into the paper and you will see the text on the back of the page. It is best to use copies of valuable photos rather than originals!

9. I suggest that you test resin on fabrics just in case the dyes bleed into the resin. And do note that I have had the best results with fabric that has a printed pattern not a woven pattern.

10. You can be super adventurous with beads, sequins, threads, Angelina fibre, hair, text and pictures printed on acetate sheet, **(image 16)**, polymer clay, shrink plastic, dried flowers and leaves, encaustic art and more.

Cast resin jewellery

11. This is a process for making jewellery that is all resin and does not rely on a jewellery mount. You can either use ready-made silicone moulds or you can make your own silicone moulds. Ready-made moulds could be purpose-made jewellery moulds or you could find cooking, candle, soap moulds or even ice cube trays, as long as they are made of silicone. The main thing to remember is that the surface of the mould will be replicated exactly in resin. A shiny surface will give a shiny resin casting **(image 17)** and a dull mould will give a dull surface on the resin **(image 18)**.

12. Castings can be clear resin, coloured resin and have things embedded in them **(image 19)**. Generally I like to cast in layers when I am embedding things, so that the top layers of resin are smooth. There will always be finishing to do on castings on the top of the moulds where the last layer of resin has been poured. This is done by rubbing down any rough edges using wet and dry paper that has been wetted first **(image 20)**. This is to keep the dust from floating in the air. (If you are working with a large piece, it is essential to wear a proper respiratory mask). The rubbed-down surface can then be re-polished by adding a layer of resin over it. I added a layer of white resin in this instance **(image 21)**.

Making your own moulds

13. This is a sophisticated process and I would suggest that it is best to attend a class to learn how to do this. I always use a two-part addition cure silicone mould material to make moulds. There is a cheaper silicone, which is condensation cure but the moulds do not last as long as addition cure.

14. The silicone is very liquid so the original that you want to make a mould from needs to be fixed in a 'mould box'. Then the silicone can be poured around the original.

15. Resin can be used for much more than jewellery – wood and resin tables, resin artwork, coasters, Christmas decorations, resin and concrete lamps and more. It is used on an industrial scale to make bonded driveways, repair cracks in tarmac and it is a truly versatile material.

Enjoy and have fun exploring the resin world.

RESOURCES & CONTACT

For classes and materials visit Clare's website

resin8.co.uk

info@resin8.co.uk

01242 603624



Resin earrings
Verdebijoux, Etsy VerdeBijoux

Inspiration gallery

Susie Dyball
Enchantedresin.com





Turquoise resin
and silver earrings
Dawn Gear
dawngear.co.uk

Susie Dyball,
enchantedresin.com



3 Circle Necklace silver and resin
Beth Chubb
Etsy: ElizabethChubb
Instagram: elizabethchubb



Resin butterfly bangle.
Please note no butterflies were harmed
in the making of this bangle!
Tallulah does the Hula
Etsy: TallulahDoestheHula2
Instagram: TallulahDoestheHula



Resin earrings
Verdebijoux, Etsy VerdeBijoux

MOSAIC IN SILVER

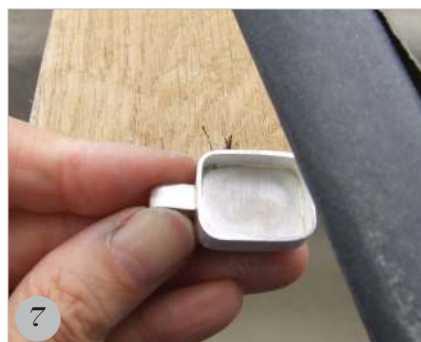
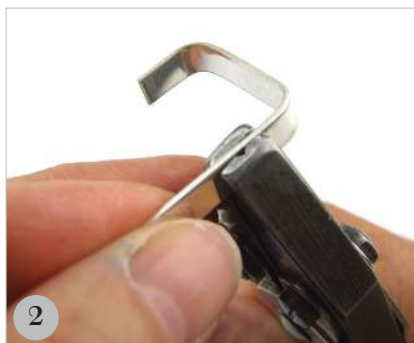
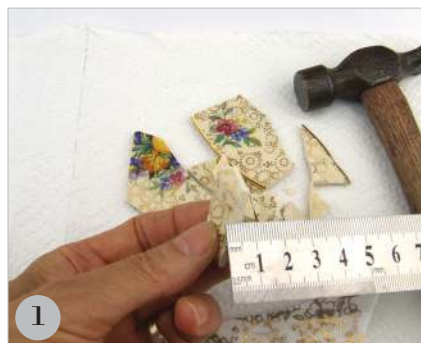
CLARE JOHN

U pcycle broken vintage plates, by setting tiny pieces of china in resin. Some knowledge of silversmithing is needed for this project, though you can find a soldering and piercing guide in the basic techniques section on page 116.

MATERIALS & TOOLS

- 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





PHOTOGRAPHS: LAUREL GUILFOYLE, CLARE JOHN

HOW TO MAKE

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.

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.

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.

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.

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.

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.

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.

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.

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. ▶



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.

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.

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.

RESOURCES

Resin and associated tools: resin8.co.uk

Other materials and tools are widely available online and from advertisers in this magazine.

CONTACT

info@resin8.co.uk, resin8.co.uk

GLOWING RAINBOW

CLARE JOHN

This necklace is made from brightly coloured resin beads cast into a silicone mini-muffin baking tray.

You can find inexpensive silicone moulds in kitchen shops and online. Resin does not stick to silicone so it is ideal for casting resin shapes. As resin is a plastic it will drill easily to make beads. Transparent resins have been mixed to rainbow colours and backed with silver gilding flakes to give the beads a lovely glow.

MATERIALS & TOOLS

- Round silicone mould tray with 12 sections
- 20g each of yellow, orange, red, violet, blue and green transparent resin
- 25g bottle of hardener
- 20g bottle of clear resin
- Gilding flakes
- 50g bottle of doming resin
- 25g bottle of doming hardener
- Silver-plated jumprings
- Silver-plated chain
- Scales (digital)
- Mixing cups
- Mixing sticks
- Perspex sheet
- Non-slip matting
- Dividers
- Pliers
- High-speed drill
- Imm drill bit





HOW TO MAKE

1 Take yellow, orange, red, violet, blue and green transparent resins and mix six colour blends in mixing cups. For example, measure out 0.5g of yellow and add 0.5g of orange to get a colour midway between yellow and orange. You will need less of the darker colours to give a translucent look to the beads. Put some neat resin colours in six cups – you have 12 colours ready to use.

2 Using a pair of scales, add clear resin to a weight of about 3g and add 50% by weight of hardener. Aim for a translucent colour – not too dense. Do this with all 12 colours. Pour the resin mixes into 12 sections of the moulds. Leave in a warm place to cure. Do not be tempted to take out the resin before the next step.

3 When the resin is set (cured), make a mix of 12g of clear resin and 6g of hardener (these weights given are a guide only). Put a small amount in each section. Add as much gilding flake as you like. Cover the gilding flake with more resin – not too deep or the bead will be too thick. Leave to cure.

4 When the resin is fully cured put the mould in the fridge for 30 minutes. This will make it easier to de-mould. Take out the beads and rub the backs down lightly. Use wet and dry sandpaper (which should be wetted) and wear a mask. This will get rid of the slight ridge around the edge and will give a dull surface to part of the bead.

5 Tape the non-slip matting onto a Perspex sheet. Lay the beads upside down on the matting. Check that they are parallel to the Perspex. Mix 16g of the doming resin with 8g of doming hardener. Spread doming mix on the back of each bead. This will bring back the polish and smooth the back of the bead. Put a tester drop of resin on the side and leave to cure completely.

6 Use a pair of dividers to mark two places on the back of each bead as guides for drilling holes. Drill 24 holes with a high-speed drill dipped in water and wear a mask. After you have decided which beads will be the focal colours in the middle, link up the beads in colour graduation, with three jumpings and add some silver-plated chain at two ends.

Online CHRISTMAS SALES

There is still time to maximise your online Christmas sales this year.

Jeweller Anna Campbell offers some tips that show you how

If you have a jewellery business, Christmas will hopefully be a very busy time for you, but there are still actions you can take to ensure your online sales are bigger than ever this year.

CHECK YOUR SELLING SITE

Check over your website or shop site to ensure that all the information on there is up to date. It's surprising how often I find old offers, mentions of previous events like Black Friday and so on. When a site looks out of date it makes buyers unsure of purchasing from you. Also test your checkout process to make sure it is clear and works correctly.

BE GIFTABLE

Put together gift sets and be sure it's clear in your description that they are perfect for giving. For example, you may sell a necklace and earring set, a cufflink and tie pin set. Signposting giftables in your description of the item/s really helps your customers at this time of year, so make sure you include who the set will be perfect for.

Consider offering a free gift-wrapping service if you don't already. It's one less thing for your customer to worry about when it arrives and can help make the sale. Add a photo of your gift-wrapping to all your listings as this helps the customer envisage what they will be getting.

Also, think strategically about the cost of your items and gift sets. When gifting, people usually have a certain budget in mind that they want to spend so look

to be around those prices e.g. £30, £50, £100, £150 (depending on the type of jewellery you sell).

GIFT VOUCHERS

Consider offering gift vouchers as at this time of year they're an easy choice for those that are unsure what to choose. I used the free graphic package [canva.com](https://www.canva.com) to create a gift voucher that I had printed in postcard size. I also offer emailed e-vouchers created in canva and downloaded as a PDF for last minute or overseas gifts. Make sure you take all the details down of those who purchase, the amount, who will be using the voucher and generate your own code. You can add individual voucher codes to Etsy or get the customer to email you when they want to redeem a voucher.

GET FOUND

It's important to ensure that your website or sales page such as Etsy or Folksy is found. You can do this in a number of ways. Firstly, make sure you are sharing it everywhere! And that it is added as the link in your profile on Instagram, Facebook and Twitter.

Next, tag your work. Tagging is about ensuring that your product is linked to certain key words or phrases. Each website or selling site has different ways to add tags so do a quick Google search to find out how. Then make sure the tag section for each item is tagged with key phrases like 'Christmas gift', 'Christmas jewellery', 'gift for her', 'gift for him' and 'stocking filler'. Using these terms helps get you higher in any searches.

SHOW OFF YOUR JEWELLERY

As with online sales all year round, your photography is crucial. Make sure you have clear shots from lots of angles, including any clasps and consider Christmas-themed photos to really get attention. Adding a short (10 to 15 second) video of the piece – holding it and turning it over has been shown to have a big effect on sales as it's good for demonstrating the size and movement of the jewellery.

DON'T BE AFRAID TO SELL

Sometimes people feel a bit uncertain about selling their jewellery, but do remember that you are providing customers a valuable service and helping solve a problem they have.

How often do you find something that you're interested in but get distracted before you buy? Everyone does it so you need to ensure you create a sense of urgency in your descriptions of items – that there are only a limited number you can make before Christmas. Also include a countdown to your Christmas cut-off dates on your selling site and social media to remind people to buy in time.

GET IN TOUCH

If you have social media or an email list get in touch with them to remind them about your shop. These are people who are already interested in what you do and a little reminder to support you is a good thing! Also remind your friends and family that you are selling and ask them to share that with their friends

too. More and more people want to support small businesses at Christmas so show them how they can support you. Message everyone 24 hours before your final posting date for Christmas too to nudge those who still haven't got round to buying.

GREAT SERVICE

Make sure you are available and quickly answering any questions that come up. Be very clear about last order dates for Christmas for the UK and overseas; customers want to feel confident that the gift will arrive in time or may be reluctant to buy even if they love it. Check and update your frequently asked questions section with any Christmas sales information.

You may also consider offering an extended refund or exchange policy for after Christmas. This will give more peace of mind and, in my experience, is rarely taken up.

I hope you get bumper sales this year!

Anna Campbell is the Community Manager for Jewellers Academy, the online resource for jewellers founded by Jessica Rose, Director of the London Jewellery School. Jewellers Academy membership gives you access to a library of jewellery business resources including the jewellery photography course, monthly masterclasses, a thriving community, exclusive discounts and an access-all-areas pass to our online jewellery making courses. It is the complete package of support and training for jewellery designers.

CONTACT

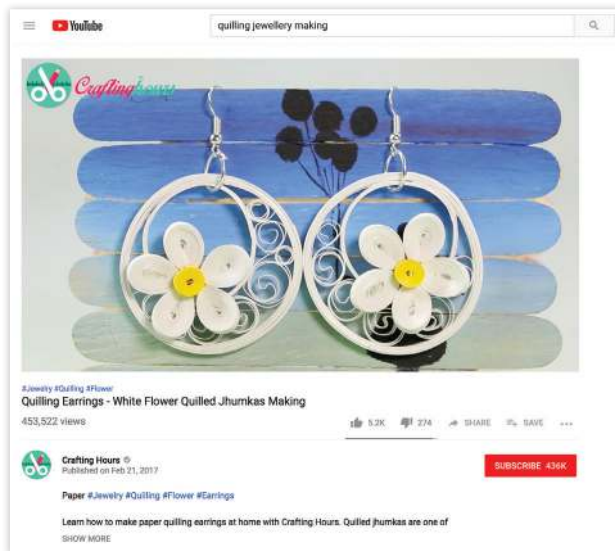
For more information and to join visit us at: jewellersacademy.com

Net Life

*Do you love mixed media or alternative interesting materials?
Check out these online resources for inspiration,
instruction or interaction.*

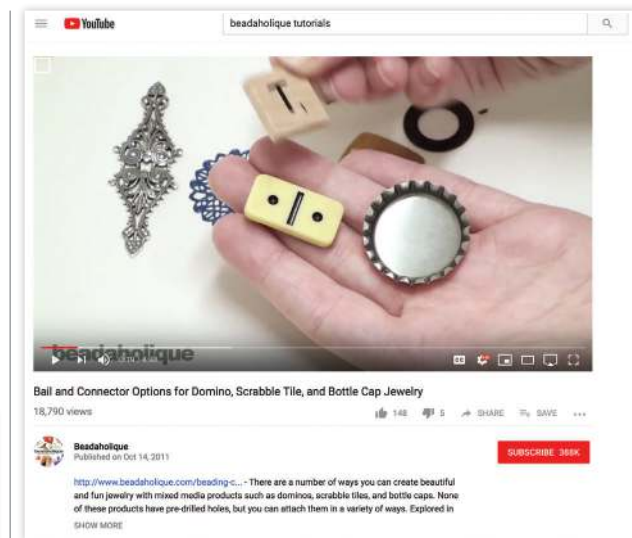
YOUTUBE

We all know you can lose hours on YouTube, so narrowing down your searches to get the content you want quickly is worth doing. Here are some channels and videos to look for:



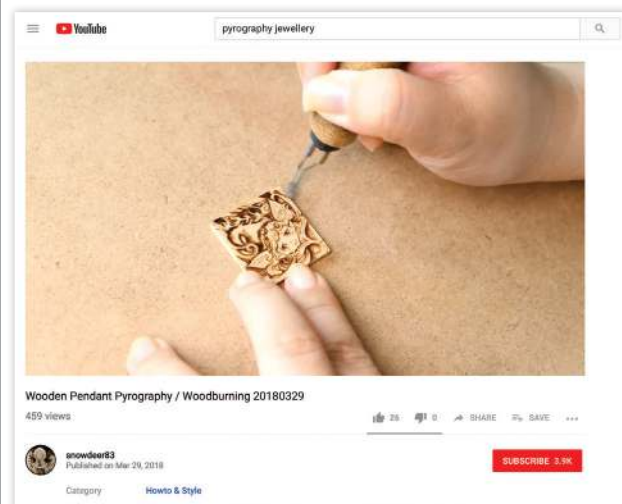
Crafting Hours: Video – Quilling Earrings – White Flower Quilled Jhumkas Making

This video is a great starter to get you quilling! It goes through what you need and clearly shows how to make the earrings.



Beadaholique: Video – Bail and connector options for domino, scrabble, tile and bottle cap jewellery

We like this video for giving inspiration to help assemble any types of your handmade pieces that have used found or recycled objects in mixed media.



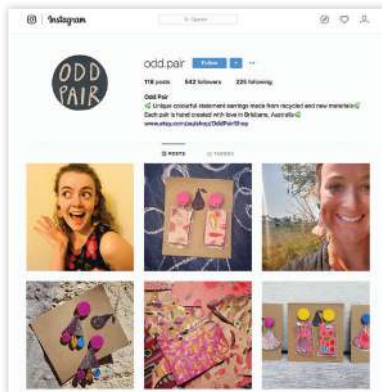
Snowdeer83: Video – Wooden Pendant Pyrography

Sometimes it's just nice to watch a master at work! This one-and-a-half-minute video shows a pyrography artist drawing out a design on a wooden blank. It's amazing to watch and a great way to pick up tips.

INSTAGRAM

If you are not on Instagram, then you really should consider it. This social media site is great for any visual inspiration.

You can search as well as follow. Here are some accounts that really explore and inspire mixed media jewellery:

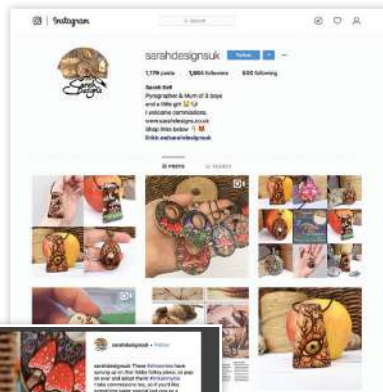


Odd pair – odd.pair

These guys have some really fun and colourful design ideas. We particularly love that they recycle and reuse old materials!

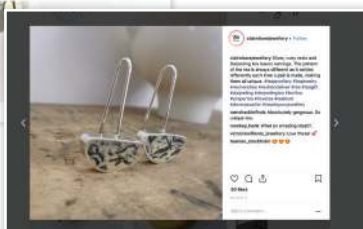
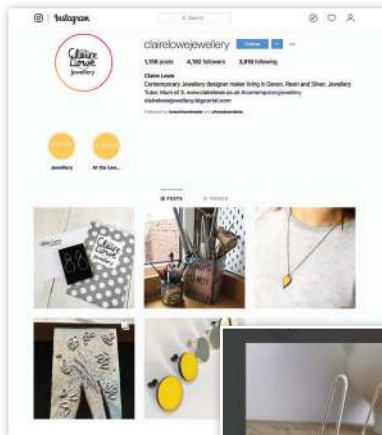
Sarah Designs UK – sarahdesignsuk

Love pyrography? Then you'll like Sarah Bell; you can see some of her gorgeous work in the pyrography gallery on pages 60–63. We love how talented she is and her Instagram feed will make you drool! We particularly love her Christmassy 'shroomies'.



Claire Lowe Jewellery – clairelowejewellery

Claire Lowe uses traditional techniques with silver and resin to create her jewellery. We love her use of interesting things embedded in the resin like Darjeeling tea leaves!



PINTEREST

This is the go-to place for browsing design ideas.

Want to get to grips with quilled jewellery? Then you'll like our technique on page 82. Once you've learnt the basics, check out the stunning pieces you can see when you search quilled jewellery on Pinterest. It's a feast for the eyes!

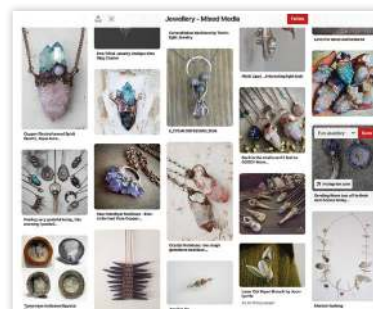
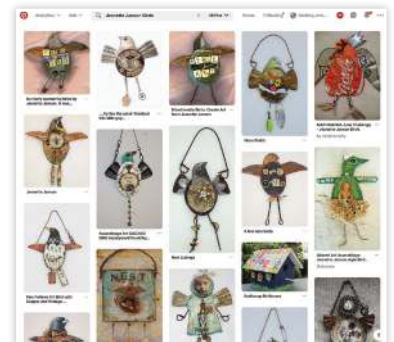


Mixed Media Jewellery – Board by Anna Campbell

We love Anna, she writes regularly for us! She is an artist and teacher based in the UK and has some great boards dedicated to everything jewellery. We especially like this mixed media board.

Jeanette Janson – Birds

If you like the Steampunk vibe and birds then check out Jeanette Janson's work (search Jeanette Janson Birds). This is a visual treat exploring all species of birds made from all sorts of bits and bobs.

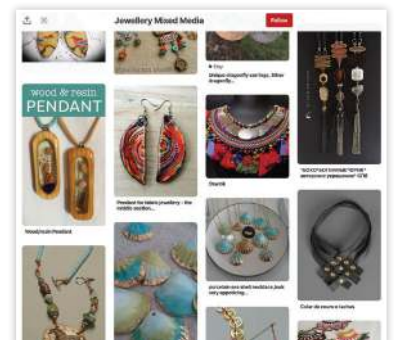


Jewellery – Mixed Media – Board by Cactistudio

This board has some lovely jewellery utilising lots of natural elements like shells, crystal and bark in many exquisite combinations.

Jewellery Mixed Media – Board by Nora Bishay

This board drew my eye to the gorgeous ceramic shells with gilt edges. There are so many inspirational pieces to browse.



Meet the Master

DEB KARASH

Deb Karash is a teacher, traveller and studio jeweller – specialising in a technique for drawing on metal with coloured pencils. We spoke to her about her life and art!

Have you always made jewellery?

What made you choose it?

My first career was in retail display, which I loved because it engaged my creativity. It was also very physical work and I thought that I might not be wanting to do it after I passed 50. My mother was an antique dealer and going to auctions and estate sales with her spurred an interest in antique jewellery, which I began collecting as a teenager. I've always enjoyed making things and one day, while attending a local art fair, I met an artist who was teaching jewellery classes in her studio. I thought it would be fun to learn how to make jewellery so I signed up. It wasn't long before I was hooked! I soon went to the nearest university with a jewellery program and enrolled in the jewellery and metalworking program. I was 30 years old at the time. I went on to get a Master of Arts degree in Jewelry and Metalsmithing from Northern Illinois University.

Are you a full-time jewellery designer, or do you do other things as well?

I have been a full-time studio jeweller for about 23 years. I do a couple of shows to sell my work but I mainly sell through galleries and my website. Now I do a lot teaching, travelling to teach workshops 8–10 times per year. The teaching is something I never really planned to do but a friend talked me into it and now I love it. I meet so many interesting people and, unlike selling my

work at shows, I really get to spend some time and get to know them a little bit. As a teacher my approach is always to meet the student at the level they are at and just move them ahead a little bit, sometimes a lot. It's very rewarding when a student appreciates my teaching style and creates something that they are excited about and proud of. Teaching also takes me to new places. I've taught all around the United States, in Australia, Mexico and now I will be coming to the UK. I will also be teaching in the Bahamas right before coming to England. When I'm teaching I feel that I'm really doing something positive by helping my students improve their work. I also find that the workshop atmosphere breeds lifelong friendships and students learn as much from each other as they do from me. If you've never taken a workshop you owe it yourself to try it. It's a special atmosphere that I've never found anywhere else. I always make sure that students have fun, learn what they came for, and improve their skills a little bit.

What would you say is your signature style?

Drawing on Metal – I developed a technique for drawing on metal with coloured pencils and that is what I'm most known for. I do a lot of botanical images, but I also love doing geometric forms. I'm really interested in the division of space and how colours interact with each other. ▶





MEET THE MASTER

What is your favourite material to work with?

I work almost exclusively with copper and silver. I draw on copper because it is easy to manipulate and it's the best material for creating a surface to draw on. Lately I have been working with argentine silver rather than regular Sterling silver to help avoid tarnish. I have also been working with Phillip Baldwin who has developed a new bimetal for me which is about 30% argentine silver and the rest copper. It allows me to texture both sides of the metal with a deep texture without cutting through to the other metal. I'm using it to create some more dimensional work.

How do you start out when thinking about a new line of work or collection?

I sketch all the time. It allows me to weed out a lot of bad ideas! I'm a firm believer in having a sketch, even if you make changes to the design once you begin the piece. I look at everything for inspiration but some of my favourites are botanical drawings, vintage fabrics and wallpapers, quilts, and, of course, nature. Sometimes I do simple designs just to play with colour combinations. Every now and then I do a series of work like the Rockets, Robots, and Ray Guns series that was actually inspired by a combination of my love of science fiction and the death of David Bowie. I did the first piece, entitled Major Tom to Ground Control, as a donation to the Penland School of Crafts annual auction.

What's the longest time you have spent on one piece of jewellery?

I work pretty fast, but sometimes the

engineering of a piece will slow me down so I may have to look at it for a couple of weeks.

If you are having a creative block, what do you do to get your creativity moving again?

Because I am usually selling work to galleries I have some production pieces that I make more than once so I can always make one of those pieces. I don't really get creative block because I always have sketchbooks full of designs that I haven't had time to make, yet.

You are really well known for your gorgeous colour work using Prismacolor pencils on metal. When did you start using this technique and how did it come about?

It was after college, probably about 19 or 20 years ago. I wanted to add colour to my work but I didn't like enamelling. I hate that part where it's in the kiln and I can't see what's happening. I tried anodising aluminium, but didn't like that either. I was experimenting with some patinas and I just picked up a coloured pencil and added a bit more colour and from there I just began experimenting. It was a couple of years before I really worked it out. I'm always trying to improve the technique or improve my drawing skills.

You are teaching this technique at CSACJ next April; what would you say to someone worrying that they need to be artistic or able to draw to do this colouring technique?

The great thing about this process is that

your design can be as simple or complex as you like. One of the things that I teach is how to use templates to create an interesting design and also how to create colours, blend colours, and what colours look great together.

You are also teaching a fabrication course; what is this course about?

This is a great class for beginners or for anyone wanting to brush up on their skills. We will be using this fabrication technique to assemble our finished work. The class will cover surface design, soldering with paste solder, riveting and lots of little tips to give their work a more professional finish.

What is your best tip for any budding jewellery designers?

Keep a sketchbook nearby all of the time and go to the studio even if you don't have an idea. I always used to leave a piece unfinished on my bench so that when I went to the studio I would know what I was going to do next. Once I began working, the ideas would always flow. Often we have to engage our hands in order to allow our minds to generate new ideas. I also find that sketching while listening to a lecture or watching a movie is helpful. Sometimes staring at a blank page can be very intimidating!





MEET THE MASTER



When you are not working, what else do you like to do?

I love to travel, read, and spend time with friends. I'd have to say my favourite activity is to sit on the beach with a good book and a fruity rum drink. We often travel to see interesting architecture. Our home is our other creative outlet and we have been remodelling and landscaping our house for

the past five years. It's not quite finished, yet. We collect art and craft and with a small house we are always trying to fit in one more piece. Now the collection is moving outside into the garden. Recently my partner, David, and I joined the Big Brothers/Big Sisters program and now we spend time with a nine-year-old boy so we are always looking for things to do with him. We just took him

to his first professional baseball game, which was really fun. We also have a three-year-old godchild that we like to spend time with. I live in Asheville in North Carolina and it's a city with plenty to do and see. It's in the mountains so it's really beautiful and we are fortunate to have a lively restaurant and music scene. There is never a lack of something interesting to do here.

Lastly, what is your all time favourite movie or book?

I love science fiction movies so, of course, I'm a Star Wars fan, but I think my favourite was *Deadpool* because, while I don't usually like a lot of violence, it was just so crazy

and irreverent. When I read it's usually fiction so Michael Crichton is a good one. Recently my good friend, Rachael Sparks, wrote *Resistant*, which is a great read and since I got to be in on the whole process I'd have to say that it's my favourite book.

It's pretty exciting to watch the whole process of getting published unfold. Each creative endeavour has its own path to success.

CONTACT
debkarash.com





YOUR FIRST STEPS IN BUSINESS

*Do you want to turn your jewellery making into your job?
Established designer/maker Anna Mcloughlin explains how
to get started with business planning.*

WHAT'S YOUR IDEA?

Every new business begins its existence inside someone's brain. It might not be your brain, as your 'idea' may be kindly given to you by a friend, relative, your children, current customer, passer by in the street... but no matter where it comes from, there will always be an idea, that starts everything off.

Sometimes there will be lots of different ideas, in which case you might need to whittle them down to the best ones, and sometimes your initial idea will spark off lots of other related ones. Sometimes (actually probably most times!) this all leads to feelings of confusion and not knowing where to go next. So, I'm going to try my best to alleviate some of that confusion, by advising how I

would go about starting up a new business.

In my experience, a business either starts from already knowing exactly what you want to make – an 'answer'. Or more often, from a 'question' that you want or need to solve. Either of these is fine, but then what?

As an artist, I like all of my planning (and my current accounting and ordering systems) to be visual and colourful, and this

is where my advice is probably going to differ somewhat to some that you might find in your average business book. The image shows an example of some of my planning from a few years ago when I'd just moved house and was trying to refocus my business direction... and it's in crayon! I find this method, that's officially called a 'mind map' a really simple, and useful, method for getting an idea and all my thoughts surrounding it out of my head and into some kind of reality. You basically, put the idea or the question that you want your business to answer in the middle of the page (or screen) and work out towards the edge of the page, writing down and answering anything that you can think of that might relate to it. It's a really great way of thinking around an idea before you start that big scary 'official' business plan, and doing it in crayon is optional!

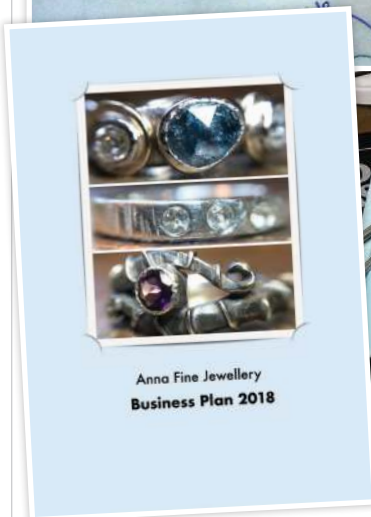
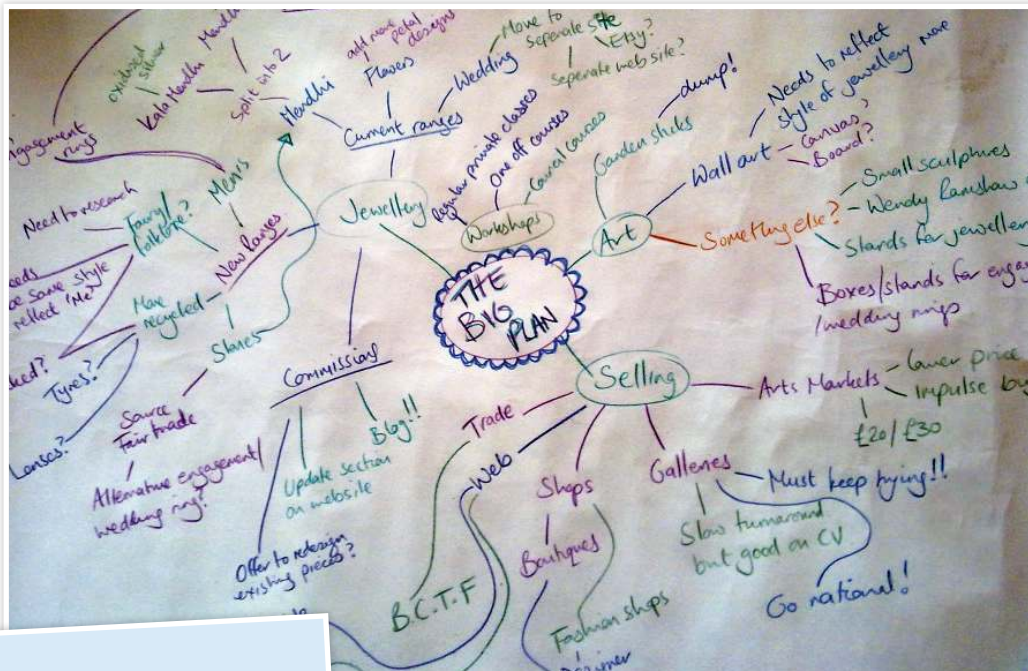
WRITING A BUSINESS PLAN

OK, so you've done a bit of initial thinking and planning, but at some point, you're going to need to get a bit more official and produce a proper business plan. This is always a working document as plans can, and usually do, change but if you're looking to open a business bank account, apply for any kind of funding, go on *Dragons' Den*, or ever need to prove that you're a 'proper' business when HMRC start asking why you're not making any profit yet, you really do need to have one. Don't lose sleep over it though, as there are loads of templates kicking around the internet that you can adjust to fit your own business ideas. There are some specific headings that it's best to mostly stick to – but just like every business, every business plan will be different, so it's fine to change bits and even miss things out if you feel they're not quite relevant to you right now.

I've used The Princes' Trust Business Plan Pack to help me summarise each of the sections so before you start writing your own version, I'd highly recommend downloading the whole pack and having a read of that, too. OK here goes...

1. Executive summary

This is the most important part of your business plan because if someone is busy, this might be the only section they read. It



TOP: My own colourful business plan from a few years ago ABOVE: There are plenty of books out there to support business planning LEFT: The cover of my Business Plan OPPOSITE: A recent commission

should explain the basics of your business that help the reader understand what the business is all about and hopefully help them to know more! It should include the key points of your business plan and should be short – no longer than two pages. Oh, and even though it's the first section, I would always advise to write this bit last!

2. Owner's background

This section is where you get to 'sell yourself'! Explain why you want to start your own business and why you think you have the experience, ability and commitment to make your idea a success. It should also give details of your education and qualifications, work experience, training and hobbies.

3. Products and services

This is the part where you describe what you are going to sell. I'm going to assume that as you're reading this in *MJ* magazine, that you'll be selling some kind of object that you've made, most likely jewellery. This is

a 'product' in proper business speak, but you might also want to sell a 'service'. This basically means selling time to do something for a customer, for example, running a jewellery making workshop for a school or community group. If you intend to do this too, then make sure you include it in your business plan.

4. The market

This is where you need to describe who you intend to sell your product or service to. You need to be specific here – just saying something like '...I intend to sell my jewellery to women...' isn't enough. You need to show that you really understand your customer. Be specific and find out detailed information about your target market. Then your description might read something more like, 'I intend to sell my jewellery to local women who are in the 30–50 age bracket, earning a higher than average income, who enjoy spending time visiting and shopping at craft and art events, exhibitions and galleries.'

The best proof that customers will be interested in your business is if you have already sold some of your products, so doing a couple of ‘test’ events or asking a local gallery if you can just trial a few pieces is a great idea.

5. Market research

This is probably one of the most important parts of setting up your own business. Now usually, the primary aim of a business is to make money, so you really do need to do your homework by trailing the internet, visiting craft events, shops, galleries, or simply just asking people if they like and would pay money for what you are planning to make and sell. Look for items that are similar to yours, or if you have a product that’s totally unique, think about your target customer and go to the places that they might visit. Look at the other products that are being sold, and for how much.

Then decide if your product (and not necessarily yourself) would fit in. If you can’t see your products selling in your local craft fair, it definitely doesn’t mean that you shouldn’t make it, it’s just that you need to look elsewhere for your customers.

6. Marketing strategy

In order for your business to be successful, you need to tell people that it exists! Marketing describes any activity that attempts to make contact with your potential customers. Good marketing materials are essential (we’ll cover it further in a future article), here’s a list and a brief description of some of the ways that you might choose to market your business. They’re in the order that I would do them in for my business, but yours might be different.

- **Business cards/leaflets** I would say this is a must for any creative business, and probably something that you would want to have ready to include in your business plan as an example of your branding (This will be covered in *MJ125*). You should also say how much they have cost, and who you intend to give them to.
- **Social media** Whether you love or hate it, social media’s become a way of life. It’s also free, and an incredibly easy and

quick way to connect with your potential new customers!

- **Website** It can just be a single page to start with and there’s loads of options out there that enable you to do this for free. I think it’s really important to get your domain name registered and out onto the world wide web so that Google and all the other search engines can start to find it.
- **Word of mouth** When your existing customers recommend your business to others, so creating new customers. Simple!
- **Paid advertising** This could be in a magazine, shop window, internet directory, in a local paper or leaflet. In your business plan, you should give an explanation of why you have chosen this type of advertising and how much it will cost.
- **Trade/public shows and exhibitions** These are pretty low down on my list, which might seem odd, as they are quite often the first thing that you might try, but – and this is only my own experience – I’ve found that most of these type of events just don’t work for me. I seem to have found my niche now, with ‘higher end’ and ‘alternative’ wedding fairs but it’s taken me a very long time, and has cost me a lot in stand fees at other types of events to get to this point.
- **Direct marketing** This is where you directly contact potential customers either by email, phone or face to face. If someone tries this with me, I tend to find it pretty annoying, as I prefer to do the finding out for myself. If you choose to use this method, you’ll need to explain why, and if necessary also explain how you will comply with the new General Data Protection Rules (GDPR).

7. Competitor analysis

A competitor is any business that offers a product or service that is similar to yours, and as a jewellery maker, you’re likely to find lots! Think about any competitors that you think your customers might buy from instead of you. These are likely to be the ones nearest to you, with the most similar

prices or the most similar products. At this point it’s a good idea to mention your USP, or Unique Selling Point, which is a short statement, or even just a sentence to explain what makes your business different to what is already out there.

Then comes a SWOT analysis (Strengths, Weaknesses, Opportunities and Threats). This should help you to understand all the things – good and bad – that could affect your business. Once you know what they are, you can work out how to resolve them or use them to your advantage. Thinking about your weaknesses and what could go wrong is important because (in theory anyway!), it will allow you to correct your mistakes before they actually happen.

8. Operations and logistics

It’s important to work out how your business will work on a day-to-day basis. It’s so easy to forget little things (and sometimes the big things!) like working out when and how to get paid. Imagine you are preparing for your first sale; work through all the different stages, from making or buying your product through to delivering it and taking the money.

9. Costs and pricing strategy

This is possibly the most difficult part for any artist/designer/craftsperson to work out. I use a spreadsheet that I input the raw materials, and how long I think something will take to make. It also lists all of my business overheads such as packaging, post, hallmarking, advertising, electricity and gas bills, replacing equipment and tools as they wear out, then some magic happens – and in a poof of smoke, it gives me a suggested wholesale and retail price (OK, so it’s a formula and not really magic). Then quite often I look at it and think, ‘No way can I charge that!’ and I go back and see if I can tweak the figures.

10. Financial forecasts

This section is split into quite a few parts!

- **Sales and costs forecast** A sales forecast shows how many sales you are aiming to achieve in your first year. This is an incredibly hard thing to do, but let’s remember that this is a working

document so try to be realistic and don't worry if in real life you actually achieve something very different. A cost forecast shows how much money you intend to spend. This will be on things like buying equipment, tools, advertising etc. This will then give you your projected profit, or loss for your first year.

- **Personal survival budget** My first piece of advice for anyone wanting to set up their own business would be to 'get a job!' Any job will do, as long as it gives you enough income to live on while your business becomes established. Official statistics put survival rates of small businesses after one year at about 80%, but after five years, this has dropped to nearly half. I think most people expect that they'll make a loss after the first year, and so plan for that, but then maybe just lose heart if their business still isn't making money after two, three or even five years. I think the simple truth here is that times are hard, and in general,

people have a lot less disposable income than they used to. I would even go as far to say that your business might never support you financially on its own, but this shouldn't be a reason not to do it. It might just mean that you have to keep up another part-time job alongside. I'm really lucky that my business is now able to support myself and my family, but it took me about six or seven years to get it to that point!

- **Cash flow forecast** This shows how much money is expected to come in and out of your business and usually takes the form of a spreadsheet. You'll need to have a column for each month of the first year, and then in these you'll list all of your expected overheads (outgoing costs) and sales (incoming capital). I'd suggest downloading a template to help you do this, but if you're handy with spreadsheets or numbers then you might not need it. This will then give you your projected profit or loss for year 1.

11. Back-up plan

Sometimes, despite doing everything right, the unexpected can happen and your business can fail. This is the final section that you should include, which just needs to be a paragraph to explain, what you plan to do if things don't all turn out the way you thought they would.

Phew... Well done for getting to the end of all that and I really hope I haven't put you off. Working for yourself is incredibly hard work but also gives so rewarding, so if you are thinking of turning your hobby into a business, I say just GO FOR IT!

Find the Princes' Trust Business Plan Pack at: princes-trust.org.uk/Document_Business-Plan-Pack_PDF.pdf

MJ's Blogger Anna McLoughlin is a gold and silversmith with a passion for using environmentally friendly and ethically sourced materials in her designs. Find out more about Anna's jewellery at annafinejewellery.co.uk



LEFT: A recent commission
TOP: Talk to potential customers to find out what they think of your ideas
ABOVE: Don't forget to include the tools of your trade in your costings



Alternative Materials Inspiration gallery



Chara Garantzioti
Etsy My precious CG



MODEL PHOTOS: VASIA KATRANADAKI PHOTOGRAPHY



IMAGES ABOVE & OPPOSITE PAGE: Jill Hamilton, Etsy AtomicPaper
Her unique, multi-step process includes paper embossing, paper cutting, glueing, and painting.

INSPIRATION



Greenpeace - the base of the necklace is made from a recycled beer can lid, decorated with polymer clay and dimensional magic. The necklace has a genuine brown leather back and twisted multi-coloured rope.



TOP: *Rainbow sun* - a hand knitted necklace made with a metal base and rainbow cord with a felt back.

ABOVE: *Turtle shell* - made from a recycled beer can bottom, decorated with polymer clay, dimensional magic, cord and wire.

LEFT: *Sea bottom* - This jewellery has a recycled metal beer can bottom base, decorated with polymer clay and real shells. The cord is made from felt beads.

IMAGES: Eli Petkova, Etsy, Facebook and Instagram: ArtatEli



Megan Rose uses a unique combination recycled inertube, bicycle chain and stainless steel findings for her work.

LEFT and RIGHT: Rose and feather earrings - recycled inertube roses, and feathers and stainless steel findings

CENTRE: Chain Feather earrings - inertube feathers and stainless steel chain and findings

Megan Rose,
rosepedalsjewelry.com

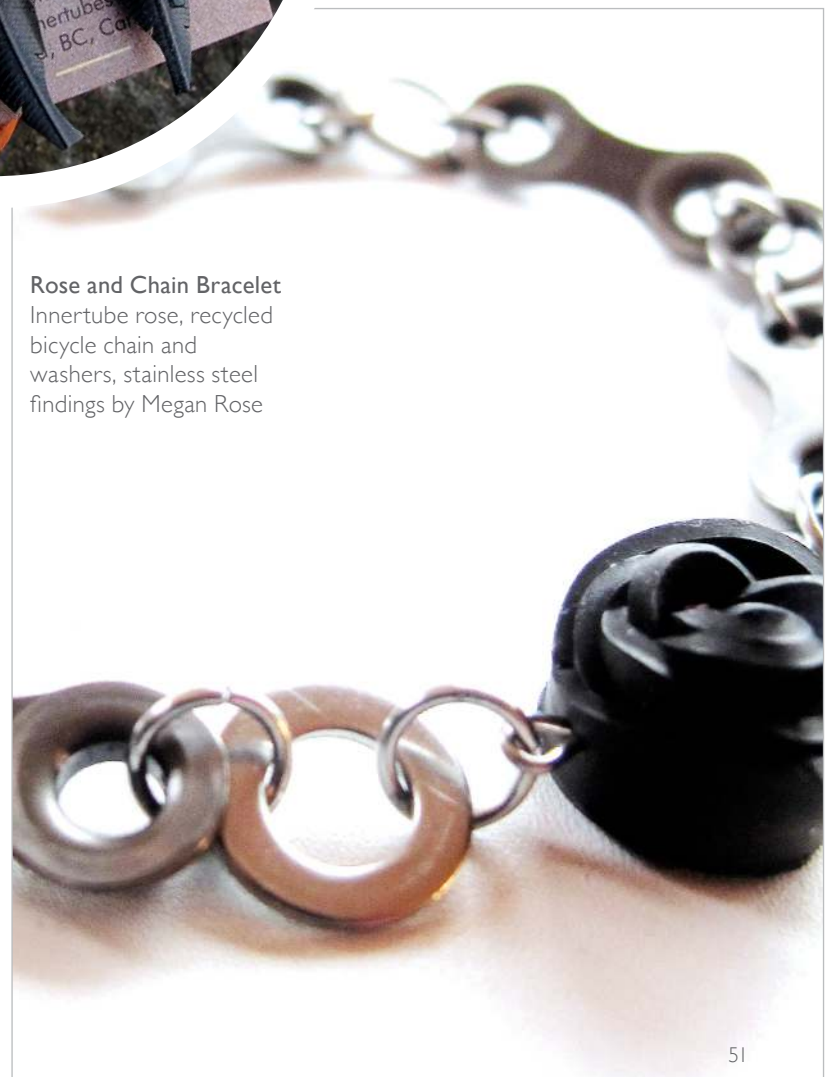


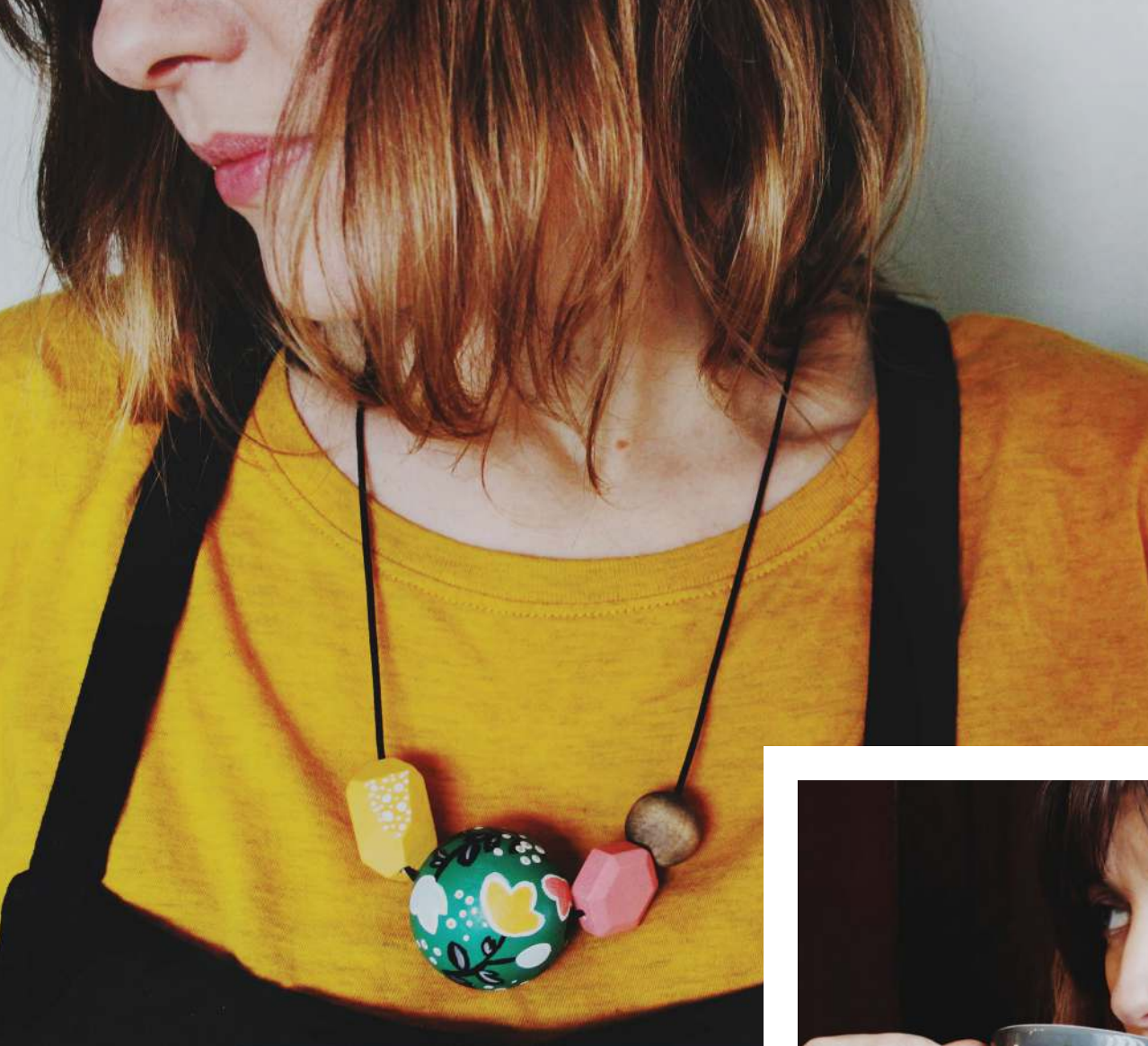
Valeriia Grigel
Etsy FoxLabJewelry
Instagram: fox_lab_jewelry

Blue quill window
This piece is a combination of paper quilling, real flowers and resin.



Rose and Chain Bracelet
Innertube rose, recycled bicycle chain and washers, stainless steel findings by Megan Rose





Darkling's pieces are wood or nut and hand painted with a custom mixed acrylic paint.

Darkling, Etsy [DarklingShop](#)
Instagram: [madebydarkling](#)



ALL IMAGES:
Dazzle@oxo

AillieAnderson
Tube Facet Earrings

INSPIRATION

BELOW:
Cloud Brooch with
Golden Drop
Cumulus Revolution
Collection - 9ct
Gold, 22ct Gold
Plated Silver and
brass, Steel, Lucite,
Vintage Pearls



PHOTOGRAPH: JOCELYN LOW



ABOVE:
Helen Noakes
Swimmer ring silver resin
miniature scale model

Abbie Gaiger, **Chroma
Bracelet**, hand dyed
acrylic and silver

Emma Calvert
Two strand necklace
ribbon and sterling silver

Sue Gregor **Cuff Arm**

TOP:
Dominika Kupcova
Blue Twist Pendant
Laser cut card and
spray paint

ABOVE:
Dominika Kupcova;
Linear Rings
Oxidised and
polished silver



INSPIRATION

Rio Powers supports Brazilian Artisans. All Pieces are unique and handmade in Brazil using locally sourced materials.

X'Maya makes a lot of the indigenous collection and for his people of Fulni-ô.

Rio Powers Etsy [BrazilianArtisan](#)



INSPIRATION



Tita uses fabric, copper filigree findings, textiles, ribbons and pearls in her handmade pieces.

Tita Nagy
Etsy LoveAffairVintagee





TECHNIQUE

PYROGRAPHY

JAYNE RIMINGTON

Pyrography is the ancient art of woodburning, also known as 'pokerwork'. The tools and techniques have evolved over the years, due to the advancement of technology and the introduction of electric machines. There are many machines available that offer the option of adjusting the power and heat and to change the tips and nibs. This now enables us to have more control and achieve intricate and stunning detail and textures.

Pyrography is mostly practised on wood, but other materials have been used such as leather, bone, paper, card and cork. By learning this skill, you can add more options, materials and interest to your jewellery pieces.

MATERIALS & TOOLS

- Pyrography machine, pen and tips
- Heatproof mat
- Wooden blanks or sheet
- Pencil or graphite paper for image transfer
- Stencils
- Eraser
- Steel ruler
- Pliers
- Needle files
- Small flat head screwdriver (for changing nibs)
- Wire brush
- Fine sandpaper
- Piercing saw and blades
- Small drill/Dremel with fine drill bit (2–3mm)
- Dust mask



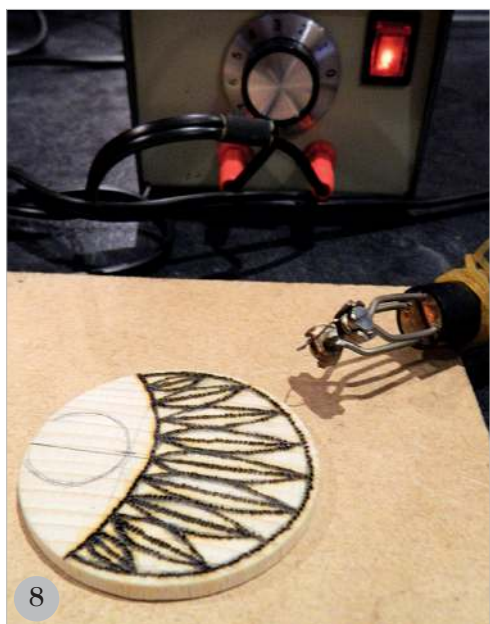
HOW TO MAKE

CHOOSING THE MACHINE:
SOLID POINT PEN

L Resembling a soldering iron a solid point pen is a good way to start learning pyrography. The pens are often reasonably cheap in price, easily available and have a wide range of compatible tips that are easy to change. However, they can be slow to warm up, have less control of heat variation and aren't well suited to very fine work. Beware the heat can sometimes be felt in the handle if used for long periods.

CHOOSING THE MACHINE:
HOT WIRE MACHINE

A hot wire machine is more expensive, but is lighter to use, has no heating element in the handle, and gives you more control over heat variation with the adjustable temperature setting. The machines are good for detailed work because the wire nibs are so fine (can be fragile) and they burn the wood more easily and quickly. It is also possible to make your own nibs with the specialist wire and some pliers. Whichever machine you choose make sure you read the manufacturer's instructions before you use. ▶



SELECTING THE CORRECT WOOD

3 Pyrography is commonly used on wood but can be used on other materials such as leather. Beech, birch and sycamore are a popular choice because they have a pale colour and fine grain. Oak, maple and lots of others are suitable but have larger natural grain markings, which means that you need to make your burn marks darker. Do not use MDF, painted or varnished wood as this produces toxic fumes when burnt.

PREPARE THE WOODEN SHAPE

4 There are plenty of ready-made wooden shapes available to buy, but you may wish to select your own piece of wood and use a piercing saw to cut to your required shape once marked out. Some of the pre-cut shapes have holes, but you may need to make your own where it will be attached to your jewellery. If you need a hole in the wooden shape, then use a pencil to mark it where the hole is needed. Secure the shape in a vice. Using a small drill or Dremel with a drill bit of approx. 2–3mm make the hole. Use fine sandpaper to gently rub over shape to remove any rough edges or splinters.

PENCIL DRAW DESIGN

5 To ease the process of burning the design it is useful to have pencil marks to follow. These can be added by using stencils, or templates and graphite transfer paper, or drawn on by freehand. It is also useful to plan out your design by sketching it if doing by freehand. Use a sharp pencil or mechanical pencil to draw on the design onto the wooden shape. Drawing a border around the shape means that you can fill it in with a darker border or use a decorative pattern around the edge. If you are planning to cut the shape, then mark this out too. You could cut this before burning, however, keep in mind the size and shape of the piece as it may be easier to burn the design before cutting due to having a larger shape to work with.

USING THE PEN AND TESTING OUT PEN STROKES

6 Burning wood and any other material inevitably causes smoke and fumes, so before starting, make sure you have good ventilation or an extraction fan. Next, lay out a heatproof mat or block to place your wooden shape on. When you are just starting out, using

a new machine, or starting a new project, it is always worth having a spare piece of wood to test out your pen. This enables you to check your positioning and the temperature and pressure you are working at is correct. Also bear in mind the direction of the wood grain. It is always easier to work with the grain. Be aware of how you are holding the pen as it's possible that over time your fingers may slip towards the heating wire element. It's useful to add some electrical tape or an elastic band to prevent your fingers slipping.

FIRST LIGHT MARKS

7 Following the pencil guidelines, start with light pen strokes. It is always better to start with lighter marks because you can build up the colour gradually until you reach the shade you require. Keeping the pen moving because the longer the tip stays in one place the darker the mark will be.

ADD MORE DETAIL AND SHADING

8 Once you have drawn the main shapes of your design you can start to add shading and detail. Experiment on your spare piece of wood so that you can practise and then choose the strokes that you would like to use on your final piece. To create a hard and dark line requires more heat and pressure, to add shading the pressure is lighter and the temperature lower. You may also wish to experiment with the different tips and nibs to see which strokes are more suited to your design.

CUTTING SHAPES

9 There are many cutting tools that you could use to cut your wood to the required shape such as a Dremel with a cutting disc, but by using a piercing saw with a fine blade this gives you a neat edge and enables you to cut around intricate burn designs if required. A jewellery bench peg or a woodworking bench is useful to support your work and enables you to keep a steady hand. Follow the pencil/burnt guidelines for cutting, and when cut use fine sandpaper to smooth edges and remove any splinters.

ADDING COLOUR

10 There are many ways to add colour to your wooden shape, by using waxes, stains, paints and pencils. The method you use depends on how you want your finished piece

to look and if you are looking to add multiple colours. Using pencils enables you to colour more precisely and add colour to small details.

FIXING AND SEALING COLOUR

11 The product you have used to add colour will influence how you fix and seal the colour to the wood. To seal the coloured pencil you can use a clear varnish; the easiest way to apply this is by using clear spray varnish/sealant. Read and follow the directions by the manufacturer and make sure you spray in a well-ventilated area. Protect work surfaces, then lay your pieces out ready to spray. Leave to dry depending on manufacturer's recommendation. Once dry, your pyrography pieces are ready to be made into jewellery.

RESOURCES

Wooden shapes: inf.co.uk, craftshapes.co.uk,
Etsy shop - [Lightning Laser Cuts \(USA\)](https://www.etsy.com/shop/LightningLaserCuts)
Tools and shapes: turners-retreat.co.uk,
dalescraft.com, homecrafts.co.uk,
hobbycraft.co.uk

CONTACT

fireball-lily.co.uk
jaynerimington.com
Facebook: [Fireball.lily](https://www.facebook.com/Fireball.lily) and [JRDesignerMaker](https://www.facebook.com/JRDesignerMaker)



BIOGRAPHY

Jayne is a Designer/Maker Silversmith who is currently studying for a BA (Hons) in Glass, Ceramics, Jewellery & Metal at UCA Farnham. She creates contemporary commissioned silverware and jewellery in various materials and sells her work through exhibiting in galleries and at craft fairs. Jayne has been a contributor to *MJ* magazine for 5 years, writing articles on silversmithing, metal clay, wirework and pyrography.

TECHNICAL



Inspiration gallery



OPPOSITE PAGE:
Mark Tzerelshtein,
Etsy MarkintoshArt

THIS PAGE:
Stephanie Butler
Etsy AgniPrasadaBurning





Sarah Bell, Etsy SarahDesignUK



Sarah Bell, Etsy SarahDesignUK



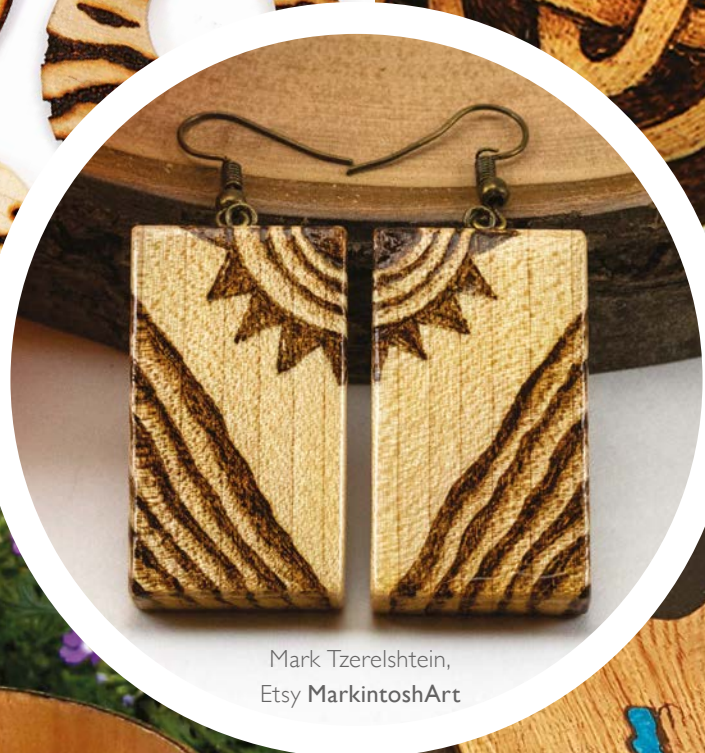
LEFT, RIGHT AND ABOVE
Stephanie Butler,
Etsy AgniPrasadaBurning



Jayne Rimington
Facebook: JRDesignerMaker



Yanka Arf
Etsy YankaPyrography



Mark Tzerelshtein,
Etsy MarkintoshArt



Yanka Arf
Etsy YankaPyrography



Andy Cordell
resin8.co.uk

MULTI-MEDIA CHOKER

JAYNE RIMINGTON



This project shows how you can create statement jewellery by mixing different materials and techniques. By using pyrography on the wooden shapes to add detail and texture, and then setting into silver along with semiprecious stones, this gives you a myriad of options to produce unique pieces. This project is suitable for someone with experience of pyrography, soldering and stone setting.

MATERIALS & TOOLS

- 1.2mm (16 gauge) square Sterling silver wire
- 1mm (18 gauge) round Sterling wire
- Wooden shapes
- Semiprecious cabochons
- Pyrography pen or machine
- Heatproof mat
- Flat nose pliers, half-round pliers and flush cutters
- Mandrel or mandrel pliers
- Nylon or rawhide hammer
- Steel block or anvil
- Torch, tweezers, ceramic block and pickle
- Piercing saw and fine blades or Dremel cutting disks

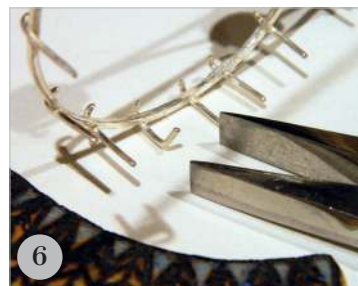
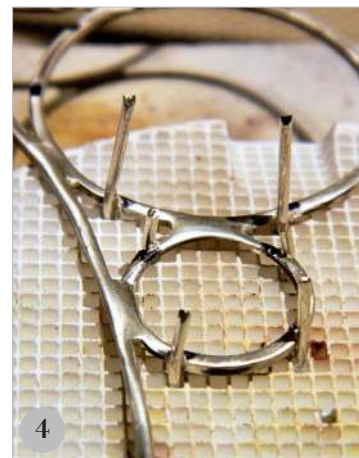
- Needle files
- Fine grit sandpaper or sanding sticks
- Dremel or pendant motor with abrasive and polishing accessories
- Polishing tools or papers

RESOURCES

cooksongold.co.uk
craftshapes.co.uk
yourpreciousgems.com

CONTACT

jaynelr@gmail.com



HOW TO MAKE

1 Draw the design and lay out the materials to be used. This helps with planning each element. Think about the gauge of the wire to be used and the weight of the other materials that will be added. Too thin a gauge and the wire will bend and distort. Too thick will mean more heat will be needed to solder and may cause issues adding wire prongs or rivets that will hold the materials. Consider the design that will be burnt onto the wooden shapes, draw on with pencil or transfer with graphite paper. Plan where and how the shapes will be attached to the choker.

2 Follow the manufacturing instructions for your pyrography pen/machine and burn the design into wood over the pencil guidelines. Prepare the shape by cutting if needed, using sandpaper to smooth the cut edges. Add colour if required to the wooden shape with and fix with clear spray varnish. Follow the manufacturer's instructions and allow to dry. Using 1.2mm square silver wire, measure and cut the length required for the base of the choker. Next measure, shape and cut the wire required for each bezel to hold the wooden shapes and stones to be set on the choker. Use a mandrel and half-round pliers to bend the wire to the shapes. Check each bezel fits the shapes and stones. Lay out the wire, wooden shapes and stones to check how the positioning will look and where each piece needs to be soldered.

3 Solder the joints of each bezel. Once cooled and pickled you may need to use a mandrel

or pliers to adjust the shape. Next, layout the choker base wire and position the bezels on the soldering block. It may be necessary to use ceramic blocks, tweezers or titanium strips to hold the wires in position. Make sure all the joints are touching, flux and add solder. Move the heat evenly over the choker and bezels until the solder flows. Quench, pickle, rinse and dry.

4 Check each wooden shape and stone over each of the bezels and use a Sharpie pen to mark on each wire bezel where the prongs are required. Using a needle file or a fine grinding tip on a Dremel make a notch on the outside of each bezel where the marks have been made. Cut 1mm wire to use for each prong, making sure it is long enough to hold each of the wooden shapes and stones, and allow extra length as the heat may melt the ends during soldering. If you have a honeycomb ceramic block this is useful to hold the wires against the bezel grooves, if not then tweezers and a third hand is useful. Flux joints, position solder, heat evenly until the solder flows. Quench, pickle, rinse and dry. Polish the silver wire by using a cloth or polishing tips on a Dremel.

5 Once all the prongs have been soldered onto each bezel, check each wooden shape and stone fits within the prongs. Use pliers to make any further adjustments. The stones will sit above the bezel, but the wooden shapes can each sit above or below the bezel. If sitting below the bezel, the prongs on top can either

be cut and filed down or can be cut, bent and filed to form part of the design. To work harden the choker base wire, lay on a steel block and use a rawhide or nylon hammer.

6 Check the depth of each wooden shape against the length of the prongs, and trim if necessary. Use a needle file or fine tip grinding tip on a Dremel to round the ends of prongs. Once the prongs are the correct length use flat nose pliers to bend the prongs. A Sharpie pen is useful to mark where the bends are needed. When a few prongs have been bent up check that the shapes sit well on or under the bezel, then continue to bend the prongs to hold the shape securely in position.

7 To set the stones onto the choker, sit the stone onto the bezel and mark where the prongs need to be trimmed. Allow the prong to be long enough to start to curve up the stone and be able to secure it in place. Remove the stone and use cutters or a piercing saw to cut the prongs to required length. Use a needle file or fine tip grinding tip on a Dremel to round the ends of prongs, and then on the inside of each prong to thin it slightly and enable it to bend and sit snugly around the stone. Once all the filing has been done and the prongs are ready sit the stone on the bezel and use pliers or a setting tool to push the prongs gently into position. Check the stone is secure before moving onto the next one. Once all pieces have been set use a polishing cloth for the silver wire.

TECHNIQUE

CREATIVE
PAPER
PACKAGING

TANSY WILSON

Making jewellery as a gift is such a wonderful present so why not top it off with personal packaging? In these technique pages, I look at simple, creative ways of packaging your jewellery to really personalise and fit your pieces. You can use paper or thin card in any of the designs and you can accessorise with ribbons, buttons and charms for that really gorgeous unique finish.

A craft knife is the best tool for cutting out shapes from card or paper, especially using a ruler as a guide if there are straight cuts. However you may feel more comfortable using a pair of scissors. Always be careful using a craft knife as they have an extremely sharp blade and use a cutting mat to protect any table surfaces.

Where there is a need to stick elements together, I prefer to use double-sided tape as it creates an immediate bond without any mess or time taken, however you can also use a paper or card glue stick instead.

Finally, all the templates supplied are printed showing the measurement for one side. Check the size of the item you want to make and enlarge or reduce the templates to fit using a photocopier or scan and print them. I would recommend that the larger you go, to use a thicker card to maintain its rigidity.





PHOTOGRAPHS: LAUREL GUILFOYLE, TANSY WILSON

HOW TO MAKE

MATERIALS & TOOLS

- Selection of papers and cards
- Ribbons, string, lace, charms and buttons for decoration
- Cutting mat
- Craft knife
- Scissors
- Paper scoring tool
- Glue stick
- Double-sided tape
- Templates 1-4 (see page 72)
- Pillow pack
- Envelope
- Pyramid box
- Classic box

PILLOW PACK

1 This pillow shaped box is ideal for bulkier jewellery items like large earrings, bracelets or necklaces that could be wrapped in tissue paper. Copy Template 1 (p72) to your desired size and cut it out. Trace around it using a pencil onto your chosen card.

2 Using a paper scoring tool (or the back of a pair of scissors or craft knife) score along all of the dotted lines. Cut out your shape using a craft knife or scissors. Bend the card along all the score lines to create the perfect curved folds before sticking.

3 Add a strip of double-sided tape along the edge marked 'tab' on the template and again refold your pillow pack so the sticky edge firmly joins onto the other side. Fold the elliptical sides in making sure the ones cut with the finger holes are folded first so they are not seen when the top section folds onto them.

4 Finally, you can decorate your pillow packs however you choose. Strips of lace, ribbon or string create a natural feel, whereas a brightly coloured card creates a more modern style.

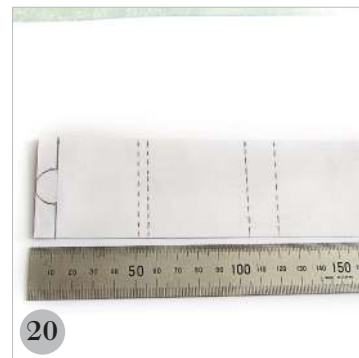
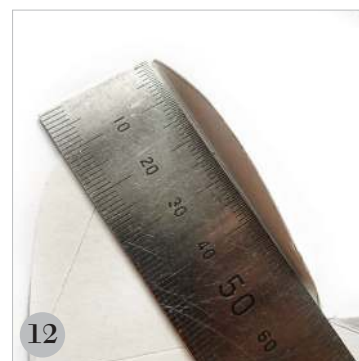
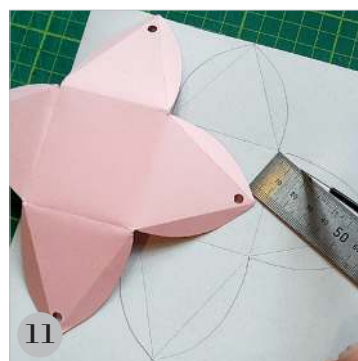
ENVELOPE

5 This design is ideal for smaller earrings or a dainty pendant on a chain as you can use an additional jewellery card insert to display the pieces (See Step 10). Use Template 2 (p73) and size it to suit your needs. Trace onto your paper or card using a pencil.

6 Score all along the dotted lines and then cut out the template ideally using a craft knife as there are so many straight edges. Fold the card along all the score lines to ensure the folds are nice and crisp.

7 Add double-sided tape along the long tab marked on the template. The smaller tab has the tape added to the other side.

8 Fold the sides in and then the bottom up securing your thin envelope together. Some papers are patterned on both sides and this is an ideal paper for this design as it gives you a colourful interior too! ▶



9 Use a hole punch and cut out two small holes in the top flap and two small holes in the body of the envelope as per the image. There is no exact placing of these holes, it's just so you can then thread a pretty ribbon through them to secure the flap down. Add a button too if you like, for that extra detail!

10 Finally, you can make your own jewellery card insert. A simple shaped card that easily fits inside the envelope. This image shows one shaped like a parcel tag. This neatly displays the jewellery items on it and then has the possibilities to add type or your logo for that extra professional look.

PYRAMID BOX

11 This design is perfect again for larger jewellery items. Size and trace around Template 3 (p74) using a pencil onto your chosen card. A stiffer card is better for this design.

12 Score along all the dotted lines and then cut out the shape using a craft knife or scissors. Then use a ruler to help to fold the card along the score lines. This obviously helps keep the fold straight but also because the tab is so small it gives a neater finish.

13 Use a hole punch to punch a small hole at the top of each point. Then thread a pretty ribbon through all the holes pulling gently to start to create the pyramid shape.



14 Your jewellery item can be wrapped in pretty tissue paper and placed into the box before pulling the box completely shut ensuring all the tabs are folded in. Tie a bow. Curling ribbon is great as you can then use the scissor blade and curl the ribbon for a really festive vibe!

CLASSIC BOX

15 Again, this design is great for larger jewellery items especially bangles or multiple pieces. Size and trace around Template 4 (p75) using a pencil onto your chosen card. Then trace around Template 4a so you have four semicircles.

16 Score along all the dotted lines and cut out your template and the four semicircles using either a craft knife or scissors. Add double-sided sticky tape to all the tabs marked on the template and use a stick glue or more double sided tape to stick all four semicircles to the curved 'lids' that form the top of the box.

17 Remove the sticky tape covers along all the tabs and stick the template together to create the box.

18 Fold each large semicircle down so that one lies on top of the previous one. The last semicircle tucks under the first one folded to secure the tops all in place. You can also add ribbon for an extra feature as well as making it more peep proof!

MATCH BOOK

19 This design does not require a template and can be made as large as you want it. The sizes I have used in the following steps are ideal for stud earrings or even cufflinks for that ideal man's gift! Measure a piece of card 5cm wide x 17cm long.

20 Use a craft knife to cut out this rectangle and mark in from the left edge 1cm, followed by 4cm then 0.5cm, then 5cm, then 1.5cm, then a final 5cm. In the first 1cm strip draw a 1.5cm wide semicircular tab shape in the middle as per the image.





21 Cut away the initial 1cm section leaving just the semicircular tab. Score along all the measured marks and fold to create crisp edges. Where the tab meets the other end of folded card you will need to cut a 1.5cm wide corresponding slit.

22 Reinforce the final 5cm square of card that has the slit cut into it by sticking on another piece of card. If your initial card is heavily patterned like this tartan card, then a plain piece will look nice as this is the 'backdrop' that the jewellery item will be presented on. Punch two holes into this plain card.

23 Finally, you can embellish the match books to suit your designs. I have added this lovely antler charm to the front of one to make the ideal mans matchbook for a pair of cufflinks!

DOILY ENVELOPE

24 This design uses a 7.5in doily to create a pretty lace envelope. Cut a stiff piece of card 9cm wide and 13.5cm long. Make a score line along the long edge at 8cm. Fold the card so you have a back face of 8cm and a front face of 5.5cm.

25 Place this folded card onto your doily so the edge of the 5.5cm front face just meets the bottom of the doily and the 8cm back face falls approx. 3cm short from the top of the doily. Use the glue stick to glue the folded card onto the doily.

26 Fold the two sides of the doily onto the 5.5cm piece of card and stick them onto it to create an envelope shape.

27 Fold the top of the doily down to create the flap of the envelope but do not stick this. You can make another jewellery card insert in a matching card gluing on a piece of doily to mimic the lacey design. Finally a piece of string or ribbon is a nice touch to present the doily envelope.

RESOURCES

Widely available from online and local suppliers

CONTACT

tansywilson@hotmail.com

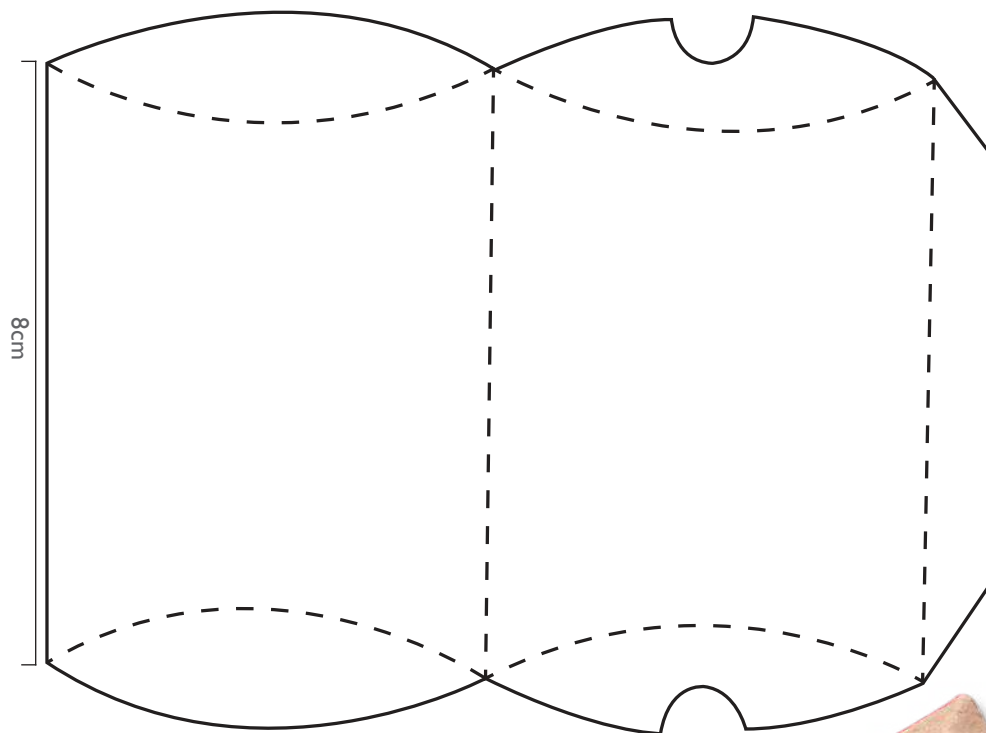


BIOGRAPHY

Tansy Wilson
I have a degree in 3D Design with Mixed Media, specialising in metal work. This has kept me really playful with all types of textures and materials to use within my jewellery designs and whenever possible I love to learn a new technique to explore and experiment with. I love the possibilities of combining the classical elements associated with jewellery making, like gold, sterling silver and gemstones with other more accessible materials to create affordable, yet stylish pieces for my clients.



TEMPLATE | PILLOW PACK



Templates are printed with a measurement as a guide. Enlarge or reduce the template to suit your needs.

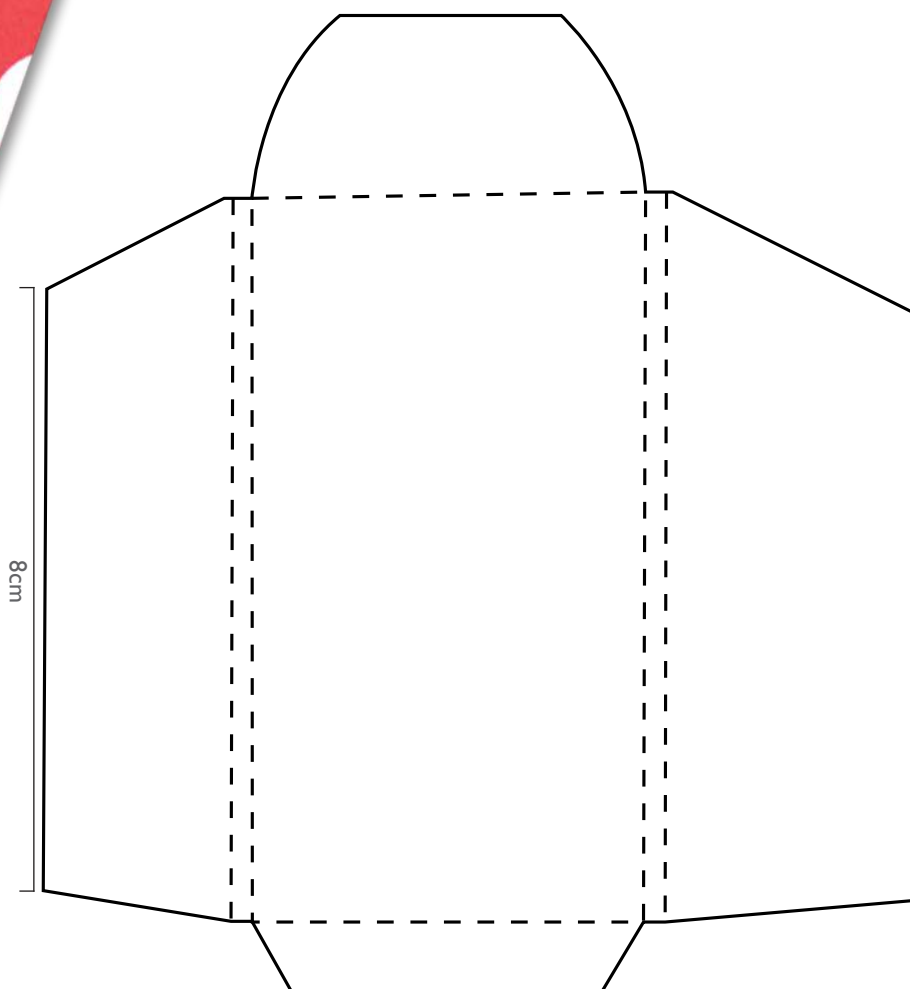
Working out the percentage to enlarge or reduce by.

Take the size you need your package to be ÷ by size printed here × 100 =

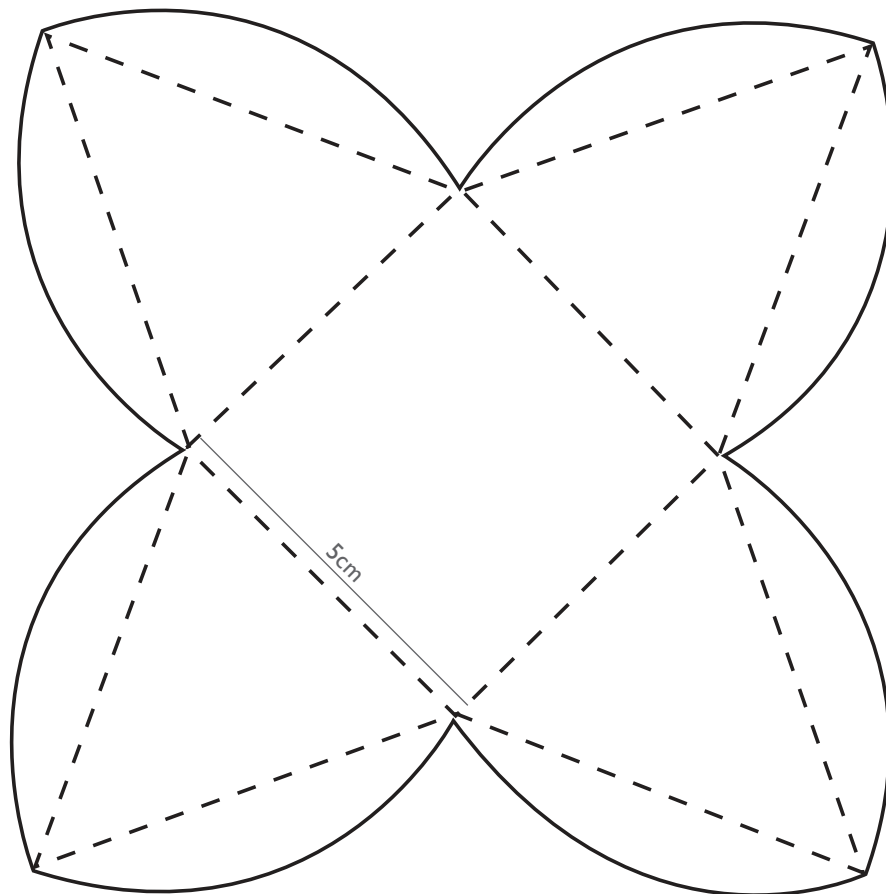
The answer is the % you need to increase to if it's a minus amount then decrease by that %.



TEMPLATE 2 ENVELOPE

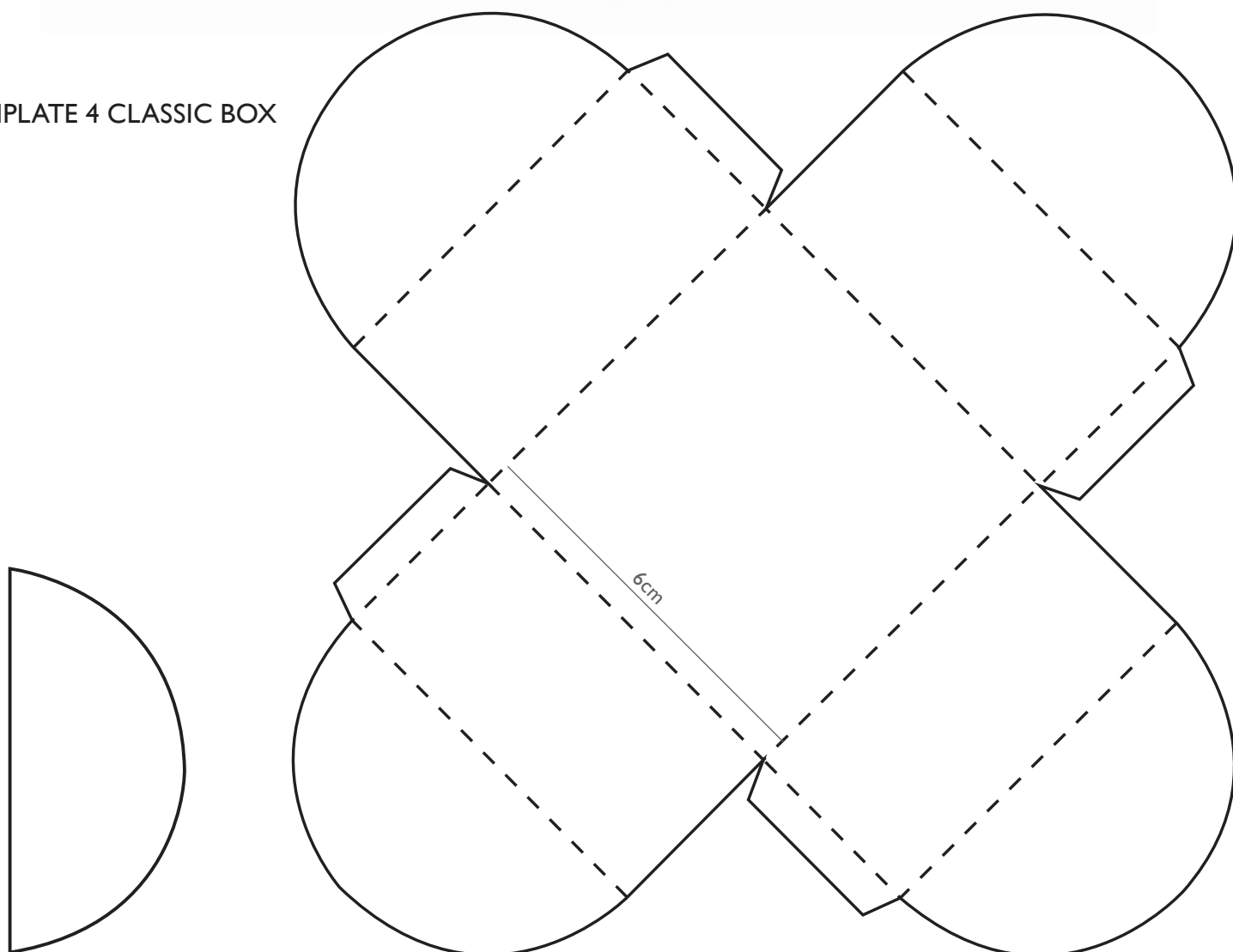


TEMPLATE 3 PYRAMID BOX





TEMPLATE 4 CLASSIC BOX



MEET THE MASTER



Harry Potter necklace

Silk Museum in Macclesfield and I find that this part-time work suits me very well.

Most of your jewellery is made with paper, how did this start out?

While I was at college I specialised in textiles and sculpture and got very interested in using books and paper in my work. I started out by making sculptures out of second-hand books, but soon ran out of room at home to store all the artwork I was producing. The idea occurred to me when making one of my sculpted books that it would be possible to scale it all down and make jewellery. This also gave me the opportunity to use some textile techniques that I had previously experimented with. I found I really enjoyed the technical challenges involved and find it very satisfying transforming a wonderful yet unwanted book into something that can be loved and enjoyed in a totally new form.

What is it about this material that you like?

I find paper incredibly versatile and open to experimentation. It can be cut, folded,

laminated, stitched, pulped, coiled, woven and cast. It's also a very immediate and is a low-cost material that can be found everywhere. Another good thing about working with paper is that the tools can be very basic – often just my hands, scissors, a bone folder and a clean surface. I usually practise initial ideas with plain paper or sometimes a piece of junk mail. There is no pressure about wasting it. If I'm not happy with my result it either goes into a box for future reference or ends up in the recycling bin. Books are normally printed and published in hundreds of identical copies – so I feel totally fine that I am only dismantling one copy as I know that there are plenty of other copies out there in the world for people to enjoy reading.

Can you tell us a little about how you go about finding your paper?

Most of the books I use come from charity shops or are sometimes given to me. For some pieces I like to incorporate good quality coloured papers so I'm always on the lookout for sources for that.

How do you start out when thinking about a new line of work or collection?

I sometimes sketch and I often keep notes on technical aspects of my work. More often I make little 3D models, which I keep in what I call my sketch box if I find them interesting enough. I don't really tend to do collections as such, although certain designs and themes are repeated. I much prefer to make one-of-a-kind pieces.

Where does your inspiration come from? What's important to you when thinking about designs?

Inspiration mostly comes from the book or map I've found. It might be the subject, title or imagery that suggests something, otherwise the quality and age of the paper is an important

factor. Sometimes I find a lovely interesting book but the paper is too fragile for certain techniques, especially origami. I tend to use origami for my map jewellery as maps are usually made from really good quality paper. The method for producing origami structures also involves valley and mountain folds and I find it pleasing that this reflects what a map is usually depicting.

Ideas also come from the last piece I've made. I usually have ideas while working on something and when I've finished I often realise how it could have been done not necessarily better, but differently, so then I need to start again. Pieces often go through this kind of evolution process.

What is the most complicated or time-consuming piece you have ever made?

The most interesting and probably most time-consuming piece I made was as a commission for a lady who was married

to a clergyman. He had died a few years previously and she still had his well-used and very battered Bible. The pages made of incredibly thin but good-quality paper had been personalised with tiny but beautifully written notations and lots of passages had been underlined with various coloured pencils. It took me ages to work out how to make the paper stable enough for use and to incorporate the notations and handwriting successfully into what became a pendant style necklace for her. When she finally received the necklace she was so pleased with the result and also got very emotional. She also got the remains of the Bible back, which although had missing pages was still reasonably intact. It's probably one of the pieces I am most proud of, in part because of the technical challenge but mainly because it gave her so much pleasure and obviously brought back many happy memories. It's probably one of the only pieces of work

I didn't take photos of and 'share', it just seemed too personal for that. Some months later the Bible was returned to me to make a piece of jewellery for her daughter.

How long does it take you to make a piece?

Commissions always take the longest to make because often the customer has got a specific book or map in mind and often one they own that has special meaning to them. It would be difficult to say how long pieces take to make as so much time goes into the planning and practising on less precious paper first. I often do photocopies of the parts of the book that I intend to use and then do test pieces. I usually have more than one piece on the go; this might be something I want to make to try out a new idea or something I have to make to go on sale in a gallery shop. Once I know what I'm doing, a piece doesn't necessarily take that long ▶



Two brooches

MEET THE MASTER

to make; the time definitely goes into the planning. I usually have no idea and don't get too concerned on how long the planning process takes; it just has to be a good piece that pleases. This is why I find having a regular part-time job is a good idea!

Do you sell your work?

Yes I do, but mostly in exhibitions, galleries and the odd commission; often a commission is for a first wedding anniversary gift. I have no online shop at the moment. I must admit that I'm not massively motivated when it comes to selling as this involves a lot of work with self-promotion and paperwork, which I struggle with. It makes everything very time-consuming and takes me away from making, but I do get a huge boost and am always thrilled when someone does buy something. I'm also a bit old-fashioned when it comes to online selling as I would much prefer that people see my work in person.

What is your best tip for any budding jewellery designers?

As with any creative endeavour I would say don't be afraid of making mistakes, so much can be learned from them; enjoy the process, enjoy the learning, enjoy the playing. This will ultimately produce truly unique pieces to be proud of even if they are not totally perfect. I do think though that doing some kind of basic art or design training although not strictly necessary, but is of great benefit. It enables you to design and develop original ideas independently and to have confidence in those ideas.

When you are not working, what else do you like to do?

This may sound like an unusual hobby for a female jewellery designer, but I love fishing and it's something my husband and I can do together. Even if I don't catch anything – which is often the case – it's wonderful sitting outside and watching the flow of a river while kingfishers and dragonflies

fly past. I find it extremely relaxing and therapeutic. Otherwise I belong to a dance group; we used to do mostly Egyptian-style dancing, but nowadays that's been broadened to Latin American and even Hawaiian hoola dancing. It's good fun, good exercise and we all get to dress up and listen to fantastic music from all over the world. Reading is always a pleasure too; in fact I often read the books I'm using in my work if they're short ones like the children's Ladybird books that I use to make my bangles.

Lastly, what is your all time favourite movie or book?

That's a tough one; probably my all-time favourite book is *The Life of Pi* by Yann Martel or *Perfume* by Patrick Suskind. I'm also big fan of Joanne Harris who wrote *Chocolat* amongst other brilliant novels. As far as films go, I don't think I really have a favourite, but enjoy watching anything that makes me laugh.

CONTACT

Liz Hamman

Facebook:

Liz Hamman Paper Jewellery Artist

Instagram: **LizHammanPaperArt**



North Yorkshire Moors necklace



Book necklace



Ideal book for girl's necklace



Music manuscript necklace



Good English bracelet

Good English bracelet

COMPLETE
BEGINNER'S GUIDE TO

QUILLING

NIKITHA YELCHURU

Quilling, an ancient art form, involves rolling, shaping and gluing strips of paper to create a variety of decorative designs. The art of quilling has been around for centuries with a remarkable history across different geographies. During the Renaissance period of the 16th and 17th centuries, French and Italian nuns used quilling to decorate book covers and religious items. The paper most commonly used was strips of paper trimmed from the gold-gilded edges of books. These gilded paper strips were then rolled to create the quilled shapes.

Quilling became popular in England in the 18th century and was taught along with needlework as a 'proper pastime' for fashionable young ladies. The popularity of quilling declined during the last century but it is seeing resurgence in the last few decades.

In this article, I will give you steps to make some basic shapes with quilling as well as a quilled earring. Let's get started!

BASIC SUPPLIES

To get started with quilling, you'll need the following basic supplies:



PHOTOGRAPHS: NIKITHA YELCHURU

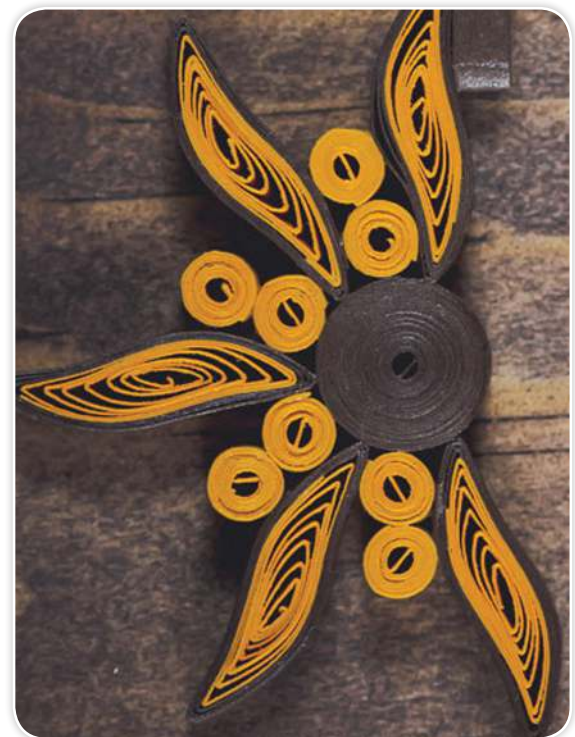
Slotted quilling tool: This is the most important tool for quilling. The double-pronged slot gives you the ability to hold the paper and easily produce tight rolls as you twirl.

Fine tip scissors: These are used for intricate and delicate cutting needs. They also give clear visibility for cutting the paper at accurate lengths.

Quilling tweezers: Fine-tip tweezers are perfect for quilling. Using tweezers makes the job easy as they fit easily into the centre of either loose or tight coils. They are very helpful for gluing or placing small pieces in position.

Craft glue: I use 'X-press It' clear gel glue. It is acid-free, dries clear and fast. This helps to reduce any mess made during the creation process. However, there are many different brands of glue that you can use. Try to pick one that dries clear and quickly.

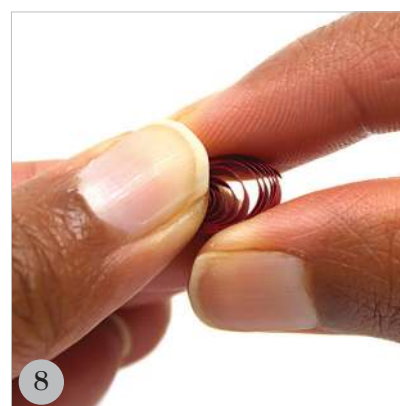
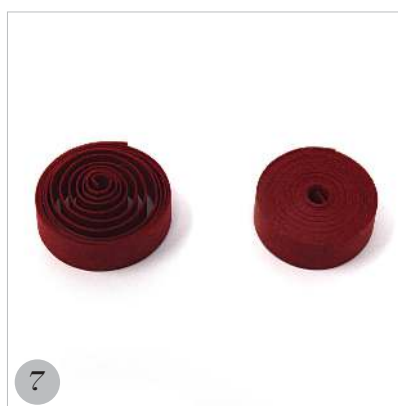
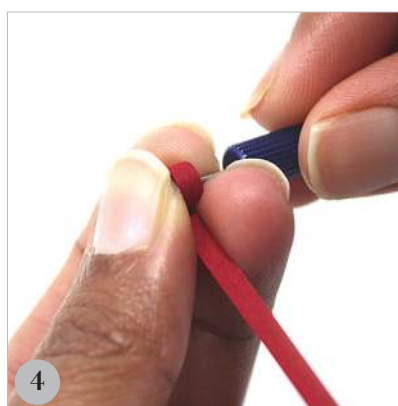
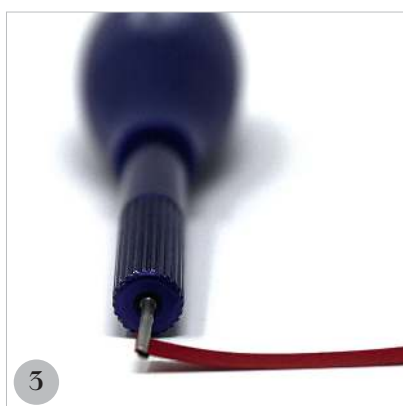
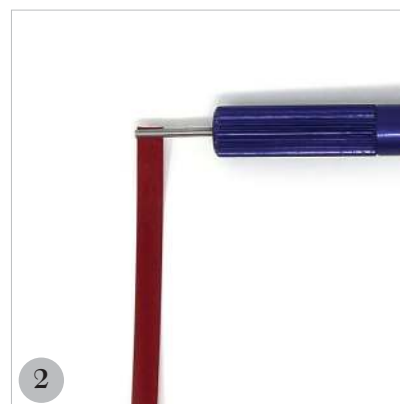
Circle template board: This tool is used to create uniform and off-centred circles. Usually, basic circle template boards are made of plastic, but it is a good idea to invest in a quality board that comes with a cork board backing as this will hold up the shapes for a longer time. The cork board templates also have some work area for piercing quilled artwork together.



Quilling paper strips: Quilling paper is, of course, the medium of this art. The quality of the paper makes a huge contribution to the overall look of a quilling project. Pre-cut quilling strips are available in multiple sizes (3mm to 10mm). A multi-coloured pack is usually good value for beginners.

Mod Podge sealant: Treating quilled jewellery with the Mod Podge sealant makes the jewellery water-resistant and sturdy. I use 'Mod Podge Matte' clear acrylic sealer for my jewellery, applied with a paintbrush. It creates a strong, crystal clear, matte finish and non-yellowing acrylic seal. It also dries quickly. ▶





PHOTOGRAPHS UNLESS STATED: NIKITHA YELCHURU

HOW TO MAKE

BASIC SHAPES

In this first section, I'd like to take you through the steps to make basic shapes with quilling paper as shown in **picture 1**. Once you are able to make these shapes, you can mix and match various shapes to make different designs.

USING A SLOTTED TOOL

1. Insert a strip of quilling paper into the slotted tool so that the paper barely comes out of the slot (**pictures 2 and 3**).

MAKING A TIGHT COIL

2. Use your thumb, index and middle finger to

hold the paper in place in the slotted tool and rotate the tool to make a tight roll of paper. The slotted tool can be rotated clockwise or anticlockwise depending on your convenience. Once you reach the end of the strip, put a tiny blob of glue on the end of the strip and stick it to the coil (**pictures 4 and 5**).

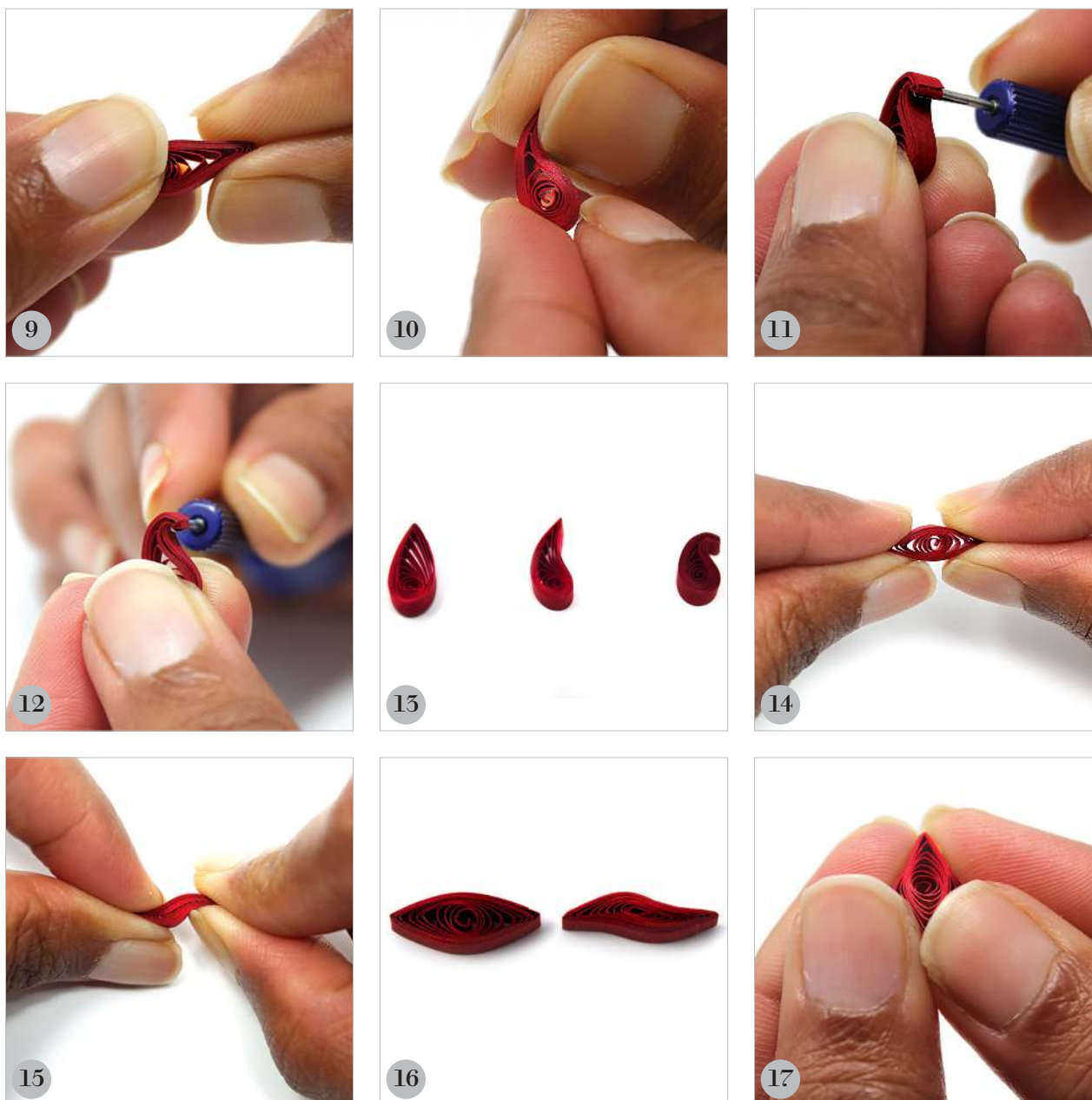
MAKING A LOOSE COIL

3. In order to make a loose coil, first roll the paper into a coil using the slotted tool. Once you reach the end of the strip, remove the coil from the slotted tool. Now, hold the coil between your thumb and index finger and slowly loosen your

grip on the coil till you get the desired size. Once you get the desired size, glue the end of the strip to the coil (**pictures 6 and 7**).

MAKING A TEARDROP SHAPE

4. Teardrop shape is one of the most widely used shapes in quilling. It is easy to make and can be used as the base for many simple and complex projects. Roll the paper into a loose coil as shown in Step 3. Hold the centre of the coil with your thumb and index finger (as shown in **picture 8**) and pull it towards one side of the coil. Then pinch the other side of the coil to make a teardrop shape (**as shown in picture 9**).



VARIATIONS

Curved teardrop: Once you have a teardrop, take the pointy end of the teardrop and slightly curve it using your thumb and index fingers to create a subtle shift in shape.

Deep curved teardrop: If you'd like to get a deeper curve, make a teardrop. Then insert the pointy end of the teardrop into the slotted tool. Use the slotted tool to curl the teardrop a little bit more (pictures 10, 11, 12 and 13).

MAKING A MARQUISE SHAPE

5. Make a loose coil as shown in Step 3. Hold two sides of the loose coil with your thumb and

index fingers using both your hands. Pinch the coil on both the sides to make a marquise shape (picture 14).

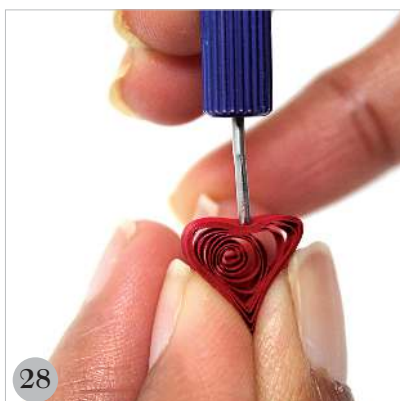
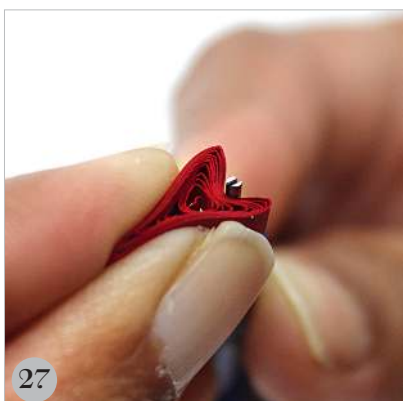
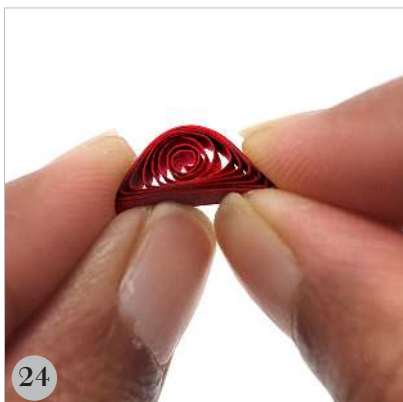
VARIATION

Double-curved marquise: Make a marquise shape using quilling paper as per the guidelines in Step 5. Then, curve the ends of the marquise such that each curve is opposite of the other – using the tips of your fingers (picture 15).

MAKING A DIAMOND

6. To create a diamond shape, first create a marquise shape. Turn the marquise around such

that it is vertical (pointy ends to the top and bottom instead of the sides). Again using thumb and index fingers of both your hands, pinch the marquise giving equal pressure from all four fingers such that it turns into a diamond shape (picture 17). ▶



MAKING A SQUARE

7. In order to make a square shape use the diamond shape as your starting point. Place your thumb on one side of the diamond and your index finger at the opposite side of the diamond and hold it between both your fingers as shown in **picture 18**. Then, gently apply pressure to the diamond to open it up to make it into a square shape (**picture 19**).

MAKING A TRIANGLE

8. Make a teardrop shape to use it as a base shape to make a triangle. Hold the pointy end of the teardrop between your fingers on one hand and use the index finger of the other hand to push the curved side of the tear drop to make a triangle shape (**pictures 20, 21 and 22**).

MAKING A SEMICIRCLE

9. Make a loose coil. Now, take the loose coil and pinch at two corners while leaving the

paper above the ground as shown in the picture (**pictures 23 and 24**).

VARIATION

Making a half-moon

Take the semicircle as the starting point for the half-moon shape. Curve the straight side of the semicircle using the slotted tool as shown in the **picture 25** to make a half-moon shape (**picture 26**).

MAKING AN ARROW

10. Make a teardrop. Hold on to the pointy end of the teardrop and use the slotted tool to press into the curved side of the teardrop slightly to make an arrow. Once you have a basic shape, you can refine it further by pinching onto the two corners of the arrow shape to give it a better shape (**picture 27**).

MAKING A HEART SHAPE

11. Make a teardrop. Use the slotted tool to press into the curved side of the teardrop a little deeper than what you did for the arrow to make a heart shape (**pictures 28 and 29**). ▶



BIOGRAPHY

I discovered quilling in 2012 and bought myself a starter kit, quickly falling in love with the art. My technique is self-taught and after a few months, I began designing my own beautiful jewellery that I would wear with my outfits. Friends and family were quick to notice my designs, and after making a few custom-made pieces to give as gifts, I realised just how popular and well received they were. This sparked my passion for designing and quilling jewellery, leading me to open 'Paper Sweetly' in summer 2016! My designs are inspired by life, music, art, symmetry and travels.

Ann B. Martin

Petal Power Lariat necklace,

from the *The Art of Quilling Paper Jewelry* book

For further Quilling inspiration see pages 88-91



TECHNICAL



Colourful
Lightweight
Earrings

Niharika
Etsy: Filigratti



Forget-me-not necklaces
Valeriia Grigel
Etsy FoxLabJewelry



Modern Circle Earrings
Niharika, Etsy: Filigratti

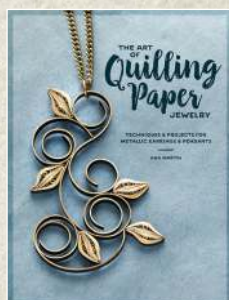


Quilled Earrings
Irena Gornik, Facebook:
Yesterday's news - today's accessories



Forget-me-not necklaces
Valeriia Grigel
Etsy: FoxLabJewelry

Inspiration gallery



The Art of Quilling Paper Jewelry
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Interweave, an imprint of F+W Media Inc
Ann B. Martin allthingspaper.net

Ann B Martin Solitary Leaf Pendant



6



7



8



9

Quill Necklace
Valeriia Grigel
Etsy FoxLabJewelry



10

Quilling Earrings
Irena Gornik, Facebook: Yesterday's news - today's accessories



11

Fox Brooch
Valeriia Grigel
Etsy FoxLabJewelry



12

Colourful Fan Earrings
Niharika, Etsy Filigratti



13



14 Quilling Earrings
Irena Gornik, Facebook: Yesterday's news - today's accessories



15 Asymmetrical earrings
Niharika, Etsy Filigratti



16 Maple Leafs
Valeriia Grigel
Etsy FoxLabJewelry



17 Poppy Brooch
Valeriia Grigel
Etsy FoxLabJewelry

TRAYA EARRINGS

NIKITHA YELCHURU

Here is method used to make one of my earring designs called Traya. Traya means 'Threefold' in Sanskrit. The steps below show how to make a single piece of earring. You'll have to repeat all the steps to make the second piece of earring.





HOW TO MAKE

MATERIALS & TOOLS

- Slotted quilling tool
- Fine-tip scissors
- Quilling tweezers
- Craft glue
- Circle template board
- Circular ruler
- Mod Podge sealant
- Paintbrush
- 2 x 4mm jumprings
- 2 x 6mm jumprings
- 2 x earwires

3mm quilling paper strips:

- Four 15cm strips of grape
- Six 15cm strips of purple
- Six 15cm strips of lavender
- Extra strips of lavender and grape

1 Use one strip of grape-coloured paper to make a tight coil and the rest of the strips to turn them into teardrops. Use a circular ruler to make loose coils since this can help you make coils with same dimensions (**picture 1**). I'd also like to advise you to use the tweezers to remove the coil from the circular ruler instead of using your fingers. These are the finished teardrops (**picture 2**).

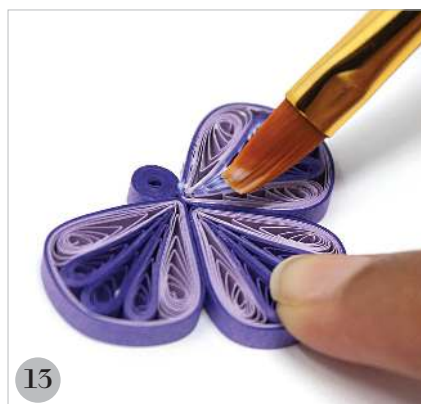
2 Start with a grape teardrop. Apply glue on both the sides of a grape teardrop and stick one purple teardrop on each side. In the next step, apply glue onto the sides of the purple teardrops and stick one lavender tear drop on

each side of the purple teardrop as shown in **picture 3**.

3 Take a strip of lavender paper and attach it to the side of the lavender teardrop using glue. Now create a border around the teardrop group by rotating the lavender paper three times. At the end of the third time, cut the paper and glue it to the group. Repeat this step with a grape strip (**pictures 4 and 5**).

4 Using the same Steps 1 to 3, create two more teardrop groups. In total you will have three teardrop groups (**picture 6**). ▶

PROJECT



Now take a teardrop group and apply glue on the pointy end of the shape with a small dab. Stick another shape's pointy end to this (pictures 7 and 8).

5 Now take the third teardrop group and apply glue on the two sides of the pointy end. Stick the shape in between the two teardrop groups created in Step 4 (pictures 9 and 10).

6 Apply glue at the point at which the pointy ends of the three groups meet. Take the grape-coloured tight coil that you made in Step 1 and stick it to the glued portion of the earring (pictures 11 and 12). Voila! The earring shape is complete.

7 Next step is to make the earring sturdy by applying sealant. Take a paintbrush and apply sealant on the earring including the sides (picture 13). Be generous with the sealant. Let the earring sit aside for five minutes to allow the sealant to dry. After the sealant is dry, you can touch the earring and feel it to ascertain its sturdiness.

8 After the sealant has dried, attach jumpings and an earring hook (picture 14). You can follow all the Steps 1 to 8 once to make the second piece of earring or you can instead attach a chain to the jumping and use it as a pendant as well!

RESOURCES

jjquilling.co.uk, homecrafts.co.uk
pasttimesquilling.co.uk
createandcraft.com
quilledcreations.com
customquillingbydenise.com
quillingsuperstore.com

CONTACT

Email: papersweetly@gmail.com
Website: papersweetly.com
Etsy: [etsy.com/shop/PaperSweetly](https://www.etsy.com/shop/PaperSweetly)
Instagram: [instagram.com/papersweetly](https://www.instagram.com/papersweetly)
Facebook: [facebook.com/papersweetly](https://www.facebook.com/papersweetly)
Twitter: twitter.com/papersweetly
Pinterest: [pinterest.com/PaperSweetly](https://www.pinterest.com/PaperSweetly)



CHRISTMAS PARCEL EMBELLISHMENTS

JULIA RAI



If you are anything like me, you'll have a box or a drawer somewhere that all the CDs you no longer need or use go to languish. Music, software, games, user manuals, films – you name it, there's probably a CD for it. I began to wonder what could be done with these useless bits of plastic once you upgrade, upload or otherwise no longer need the CD. This beginners' metal clay

level tutorial is all about using those CDs to add colour to your work, repurposing them rather than sending them to landfill. I'll show you two ways of riveting the plastic part with your metal clay pieces to create some fun and colourful embellishments for your Christmas cards and parcels or to hang on the Christmas tree. And they are great for jewellery too!



PHOTOGRAPHS: LAUREL GUILFOYLE, JULIA RAI

HOW TO MAKE

MATERIALS & TOOLS

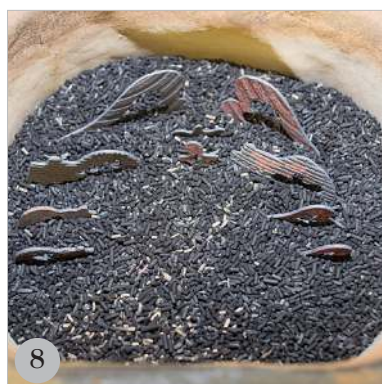
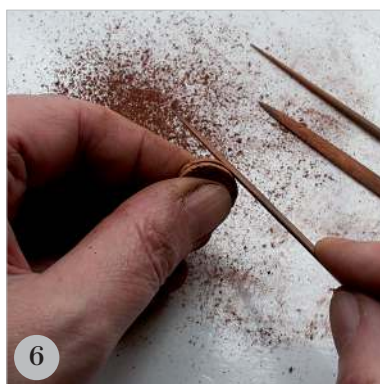
- 20g For Your Inspiration (FYI) fine silver clay
- 50g Art Clay Copper
- Imm Sterling silver wire
- Oval shaped copper jumpings
- CDs
- Roller
- Cutters
- Textures
- Teflon
- Scissors
- Sharpie pen
- Imm drill
- Jeweller's saw and 4/0 blade
- Files
- Sanding sponges
- Firing tools
- Magic Carbon and stainless steel pan
- Polishing tools
- Ball-pein riveting hammer
- Crafted Findings 1/16in rivet piercing and setting tool
- Crafted Findings 1/16in diameter 1/4in long copper rivets
- Acrylic paint
- Two-part epoxy or resin
- Narrow ribbon

1 First, sort out your stash of CDs. Look for CDs with areas of colour or interesting images and text that you could use. Depending on how large you intend to make your pieces, you may find you can get a whole picture into the space. Or maybe choose a specific colour to fit with your theme. Having your CDs sorted and ready will help you to plan and design your pieces.

2 For the first examples, I'm using a combination of FYI 999 silver clay and Art Clay Copper clay. FYI 999 silver shrinks by around 28-30% and Art Clay Copper by around 10%. This difference in shrinkage means that if you use the same cutters for both clays, you have an interesting outcome when you put them together. You'll need a cutter for the overall shape and a smaller cutter for the aperture through which you will see the CD. You can use a different shape for the aperture front and back as the CD is opaque. Roll out the clay four cards thick onto Teflon, texture and cut the shapes out. Make one side in the FYI 999 and one side in the Art Clay Copper for each piece. Dry.

3 For some of these examples, I'm just using copper clay for both sides. If you are making asymmetrical shaped pieces, it really helps to have double-sided cutters. These cutters normally come in nesting sets and are more expensive than cutters with one cutting edge and one rolled edge. But they are well worth the extra cost when it comes to making pieces you want to mirror each other, like earrings. Or in this case, where you are making a piece that will be sandwiched together back and front.

4 When working with mixed metal clays, you need to keep them apart as much as possible and work cleanly with each. Any tools that can be wiped clean are fine to use with both, just make sure they are fully cleaned before moving to the other clay. Refine your silver pieces using small files, which can get into all the nooks and crannies. Fire the FYI 999 silver clay pieces in the kiln at 850°C (1562°F) for 90 minutes. ▶



5 I have a set of files that are clearly marked for working with copper. Likewise, sanding sponges, sandpaper and emery boards are clearly marked so I don't get them mixed up. Everything for working with copper, bronze and so on is kept in a separate box from my silver working tools. Refine your copper clay pieces with files as you did with the silver pieces.

6 For the pieces that are copper clay in which both sides shrink at the same rate, you need to make sure the two sides match up. Once you have refined all the edges, put the two sides together back to back as they will be in the final piece. File across both sides wherever they are not completely flush, so they are fully aligned. Check all around the outside so that you have two pieces exactly the same.

7 Copper clay can be open-shelf fired, but this results in a lot of oxidisation if you don't open the kiln while it is still very hot and drop the pieces into cold water immediately. As this is quite hazardous, I recommend a two-step firing process instead. To fire multiple copper clay pieces, first burn out the binder. Place

the pieces on a sheet of stainless steel mesh, put them on some posts in the kiln and fire at 600°C (1112°F) for 30 minutes. Allow them to cool down. They are very fragile at this stage so handle them very carefully once they are cool.

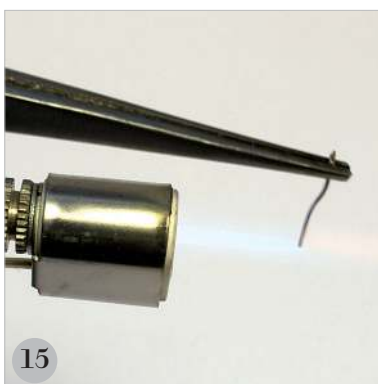
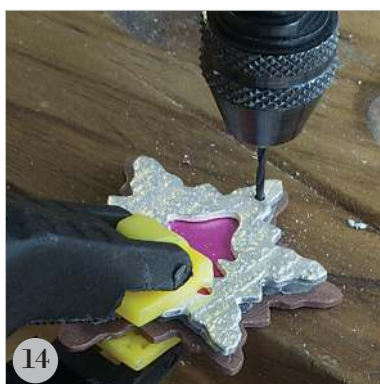
8 Half-fill your firing pan with Magic Carbon. Carefully place each piece upright into the carbon and around 1cm apart and at least 1cm away from the sides of the pan. If you have a front-loading kiln, only place the pieces at the back and sides of the pan. The front tends to be cooler and can result in pieces that are not fully sintered. Pour more carbon onto the pieces until you have filled up the pan. Fire at 970°C (1778°F) for at least two hours. I fired this load for three hours as there was quite a lot in the pan.

9 When the firing pan is cool, remove it from the kiln. After every firing, the carbon burns a little and results in ash and dust, this is normal. The easiest way to get everything out of the carbon is to pour it out into another container but this is not advisable when you are inside. The dust and ash are

very fine and not good to breath in or get all over your home or studio. Go outside and, wearing a dust mask, pour the carbon slowly into another container. Remove all your pieces as they appear. Pour the carbon back and forth between the containers until no more dust is blowing away. The carbon can be stored in the firing pan. Brush and polish the copper and silver pieces and put them together in pairs.

10 For the pieces that are copper and silver, use the silver part to measure how much of the CD you need to cut off. The coloured CD layer needs to be inside the edges of the silver part and not visible around the outside. You can cut a CD with scissors but sometimes they splinter. To help prevent this, put the CD into hot water – not boiling – for five or ten minutes. This softens it enough to make cutting a little safer. Make sure there is plenty of clearance around your shape in case you get any splintering during cutting.

11 Draw around the silver shape with a Sharpie, this will be your guide for sawing out the shape. If you get Sharpie marks



on the edges of your silver, use cheap nail varnish remover to get it off. Wash the silver in soapy water, rinse well and dry before using it.

12 It is easy to cleanly cut the plastic CD with a jeweller's saw and a 4/0 blade, just like you would cut metal. Support it on your bench peg and saw around 2mm inside your Sharpie line. Every so often, saw off the edge to remove the excess. Too much of the plastic flapping around can result in breaking or splitting. Use the same sort of hold you would when sawing metal. You need a light hold on the saw handle and smooth up and down strokes, allowing the blade to do the work.

13 Sandwich the three pieces together to check the fit. For shapes with lots of elements like these star shapes, you may find there is one way they all properly work together so turn them around until you get the best fit. The plastic should be inside the silver part, not visible around the edges. Move the plastic away from the silver slightly where you see visible parts that need removing. Use a file to trim them back around the outside of the

silver, being careful not to file the edge of the silver piece.

14 I am going to show two ways of riveting these pieces together. The traditional way to rivet is to drill the first rivet hole through all the layers. Decide where your rivets are going to be, you need at least two, but you'll only drill and fit one at a time. Also consider how you are going to hang your pieces. Drill a hole for a jumpring in the copper piece only before riveting. Clamp the pieces together so they don't move. Use a 1mm drill bit in a bench pillar drill or a Dremel in a workstation to drill the first hole. Do this in short bursts. The metal will get hot as you drill and there is a risk that the plastic could begin to melt or warp if you don't have short breaks to allow the metal to cool down.

15 Melt a small ball on the end of a short piece of 1mm silver wire. Turn on your torch and adjust the flame to the hottest possible setting. You should hear a roaring sound and see a blue cone with a sharp point inside the flame. Holding the wire in tweezers,

move the end of the wire down into the flame, just around the end of the blue cone. Watch it carefully until you see the ball form. Quench.

16 Push the wire through all three layers; it should be a tight fit. You can have the ball on the copper side or the silver side, whichever works for your design. Put the piece down onto a steel bench block, ball side down, and press down firmly. You need the ball making tight contact with the steel block and the metal of your piece. Trim the wire to around 2mm above the surface of the metal. File the end of the wire flat. Using a ball-peen riveting hammer, tap the end of the wire straight down so it splays out forming the rivet head. Make the rest of the rivets for your design in the same way. ▶





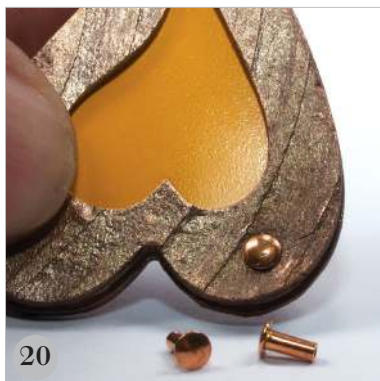
17



18



19



20



21

17 For the pieces which combine two same-sized copper shapes back and front, saw the CD as before, using one of the copper pieces as your guide and sawing a couple of millimetres inside the Sharpie line. Before riveting these together, decide where your jumpring will go and file a small notch into the plastic part so the jumpring will sit neatly between the two metal pieces. Drill a hole for this and add the jumpring before riveting. You can use the same traditional process for riveting these as before.

18 The Crafted Findings riveting tool is a much simpler way of making rivets than the traditional way. It is limited to a single diameter rivet though so it's not as flexible as the traditional method. But if you don't like using spinning tools like a bench drill, it's quicker and easier. It also takes up less space than a bench drill. One end cleanly cuts a hole the right size for the rivets, making short work of all three layers. The other end neatly splays the end of the rivet. Both tasks are carried out with a simple turn of the handle. Line up the three layers where you want the rivet to go and slide them into the cutting end. Turn the handle to lower the cutter and make sure it is in the right place for your rivet. Screw it all the way down until the cut out pieces drop out of the bottom.

19 The rivets used with this tool are tubular with a head on one end. Push the tube through the hole so the head sits flush against one side of your piece. Line it up in the riveting end so the head is down in the specially designed cradle. Turn the handle to bring the flaring tool down onto the open tube end. We are using one of the longest rivet sizes for these projects, as the sandwich of metal and plastic is quite thick. Screw down just enough for the end of the tube to flare. If you screw down too much you will mark the metal and may crack the CD.

20 You can buy rivets of varying lengths and metals for this system including copper, brass, aluminium and Sterling silver. The diameter is the same for all of them. They make a very neat and secure rivet without the effort of the traditional method. They are not good for smaller pieces of jewellery due to the size of the hole and the rivet head but great for these.

21 The colour on a CD is normally only on one side so you can have more fun with these by adding colour to the mirror side once they are assembled. This will also cover up any scratches or cracking that may appear after riveting. The plastic is relatively fragile so if you find a split or crack in the CD, you can

cover it using this technique. An easy method for adding colour to the back of the piece is to use acrylic paint. It is opaque so will cover any imperfections on the back of the plastic. It's also cheap and easily obtainable. Use a very small paintbrush or a cocktail stick to add the colour directly from the tube to the plastic. Acrylic paint is thick so it's likely that you will get some texture in the paint, which just adds interest. When the acrylic paint is dry, cover it with a thin layer of clear resin or two-part epoxy. Add ribbon to the jumprings and attach these onto your parcels or Christmas cards.

RESOURCES

Art Clay Copper clay, Magic Carbon, firing pan: metalclay.co.uk

FYI 999: [facebook.com/lunanovasupplies](https://www.facebook.com/lunanovasupplies)

Crafted Findings riveting tool and rivets, Sterling silver wire: palmermetals.co.uk

Oval copper jumprings: beadsunlimited.co.uk

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BIOGRAPHY

Julia Rai is director and principle tutor at the Cornwall School of Art Craft and Jewellery located on the St Austell campus of Cornwall College. She is one of the most experienced and qualified metal clay teachers in the UK and is a regular contributor to magazines and online publications worldwide. Her first book was published in 2017. Her teaching style is relaxed and supportive and she loves to introduce beginners to this incredible material.

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Meet the Master

KAREN WELLMAN

We talk to American artist Karen Wellman also known as ‘The Mad Cutter’, who transforms decorative tins into statement jewellery.

***Have you always made jewellery?
What made you choose it?***

As far back as my memory goes, I’ve always been cutting whatever I could get my hands on to craft something. While other children were told not to play in the street or sit too close to the TV, I was the one being told not to run with scissors! As a young child I remember sewing paper towels to make evening couture for my Barbies and cutting cereal boxes to fashion their furniture. Later in life, when school got busy and I had no time, my creative juices sort of went dormant. It wasn’t until I relocated to a small town in Kentucky from the big city life of St. Louis, Missouri that my urge to create was rejuvenated. Not being accustomed to a slower pace of life, I needed something to awaken me. That journey began with painting furniture I would find here and there for children’s rooms as well as the therapy room I had at the school for the deaf in my town. I had never made jewellery before of any kind (unless stringing Froot Loops on yarn in kindergarten counts!), but I started gravitating towards jewellery magazines in bookstores and thought, ‘I think I could do some of that!’

My first venture in creating jewellery started with making what I called ‘Pieces of the Past’ bracelets. I collected all sorts of bits and bobs such as buttons, typewriter keys, foreign coins and tokens, old wooden Bingo markers and orphaned beaded earrings. When married together, these worked quite well in unison for one-of-a-kind statement pieces. I made those bracelets for quite a long time until I felt the itch for a different medium and began exploring those options.

Do you have a qualification in jewellery?

I’ve never had any formal training or even attended classes, but I sometimes watch videos or simply study a piece to figure out how it is made. Here in America, that’s the way most artists get into their craft.

Are you a full-time jewellery designer, or do you do other things as well?

While I would love to make a living cutting tin all day in my small bungalow, I do have a day job that alternates between working as a teacher of the deaf and a speech-language pathologist, both of which keep me very busy. For years I have toyed and experimented with writing a children’s book. I would love to see that dream come to fruition someday.

Most of your jewellery is made with recycled tins, how did this start out?

My love affair with tin actually began with paper. I found myself being drawn to images popping up on everything from labels on cans, postcards, magazine pictures, stamps and other ephemera. From that point, I could no longer casually look at a magazine without dissecting the patterns and graphics featured on everything from pillows to wallpaper. I recalled fond memories of making beads from rolled up magazines and dictionary pages from my grandmother’s stash when I little and thinking that I would love to revisit the idea of using that medium for jewellery. I found some lace-edge settings and placed the paper, usually colour copied onto heavy card stock, into them and joined the settings together

forming necklaces and bracelets as well as earrings. I then became intrigued seeing other artists who were doing all kinds of cool art with tin and quickly saw the similarities between the images on paper what was on the tins. It was the perfect segue into that new realm. While more of a challenge to cut, tin provides the same satisfaction and excitement as paper in my finished pieces.

What is it about this material that you like?

The only conclusion I can reach is that it takes me back to my fundamental roots of cutting. There is something about the feel of the tin shears in my hand that feels as natural as breathing for me. I adore mixing and matching all sorts of patterns and tins with graphics such as spice or old typewriter ribbon tins. My favourite pieces to make are a mish-mash of bits and pieces on my worktable: florals, bold stripes, swirls, and words that I may isolate on the tins. This adds so much more interest and intrigue. Although I do make them, I’m not fond of pieces that are too predictable. I find a heart that has the top part cut from a Coleman’s Mustard tin and a bottom of bright florals much more exciting than a bracelet that exactly matches a pair of earrings.

How do you start out when thinking about a new line of work or collection?

The process begins so many different ways and may be as simple as sitting down at my worktable to begin one project in mind and then gravitating to a scrap of tin intended for something else. It sparks a new idea and off it goes! While some people may sit and ▶



sketch what their ideas, that rarely works for me due to poor drawing skills. Rather, I may thumb through magazines or go to an antique store. I'm amazed at ideas that come to me by simply poking around that way. I see colours and patterns on other items that remind me of a long buried tin in my basement. Suddenly, I'm looking at it in a totally different way, which leads me to create a piece according to that vision. I once developed a line of 70s' flower power-inspired pieces just by hearing the opening song to the Partridge Family, 'Come On Get Happy.' Ideas for new creations come in so many forms... I never know what may light the fire for the next one!

Tell us a little about how you go about finding your tins?

I find tins in all the places you would imagine: garage and estate sales, charity shops and antique shops, which all yield old ones. I find newer ones in the form of containers that once held jewellery, such as Fossil Watch tins and Brighton (Michigan) jewellery tins. My favourite tins, really, are the graphic ones that held tobacco, coffee, medicine and even liquor. The grocery shop is a great place to find patterned tins home to everything from



soda and beer to cookies. Once you begin crafting with tin your eye will find them everywhere! One of my favourite tins, and story to go with it, came from a vintage Avon talcum powder tin. It had the words 'California Perfume Co. 1977 Anniversary Keepsake' across the front with a bounty of flowers surrounding it. I isolated those words and the blooms to make a heart necklace. Something told me that may appeal to someone out there... and it did. A woman bought the piece and wrote me to explain that she lived in California and

was born in the year 1977. Another great piece for someone came serendipitously by way of an old black Crayola tin featuring the word 'Art'. Again, I cut out that word and used it as the bottom of a heart with the top half being pretty florals. That was purchased by an art teacher. I love it when my creations can actually have meaning for someone.

You sell via Etsy, do you have any tips for others wanting to sell their work?

While I do love selling pieces on Etsy, I find that I enjoy having my jewellery sold in a brick and mortar shops even more. When I first began making mixed media bracelets I approached a boutique on the main street ►

MEET THE MASTER

of our small town. I was quite nervous, never having tried such a thing and not knowing if the shop owner would even be receptive. Thankfully, she was and so began a business partnership that I cherished. It was nice to walk into a live store and be able to view my work live and edit as necessary. I loved running into people around town actually wearing my jewellery, the ultimate thrill. While they require a great deal of preparation, I also love participating in craft shows and gallery hops. I enjoy decorating my booth and setting up the displays. The best advice I can give to those interested in selling their work is to not be afraid of rejection, because you will encounter it. Develop a thick skin and continue to put yourself out there. There will be a place that lends itself to your style and when you find it, you will be glad you sojourned on.

Do you think you will stick with tins or branch into any other materials?

When I needed a break from jewellery a while back, I began to sew stuffed creatures from recycled jeans, sweaters and other cast-off fabrics from clothing. Working with children on my day job, I was always excited to provide at craft shows something that may pique their interest while their mothers were busy looking at my jewellery. I found that I really enjoyed crafting with denim as much as wearing it. One day, I looked at the piles of fabric on my worktable and envisioned some type of jewellery with them as well... and 'Scrap Gypsy' wrap-style bracelets were the end product. With a denim base and a montage of random fabrics and buttons layered and stitched on, they were a great complement to jeans and a T-shirt. Not ready to abandon using jeans, I then began to make hearts from tin, punching holes around the edges, and sewing a piece of weathered denim to the back for a cute, casual necklace. While I'm sure I will venture into new mediums here and there, I know I will ultimately return to the ones I enjoy most: tin, paper and denim. They will be in constant rotation in my workroom because they are, in a way, like old friends... very familiar and comfortable. There's something about the way they feel in my hands when I'm working with them that delights me as no other medium can.

What is your best tip for any budding jewellery designers?

Try your hand at many different mediums until you find the one(s) that really feel good to you and speak to your soul. Go to craft shows, thumb through jewellery magazines, or scroll through Instagram to see what other artists are up to. You can get inspiration from what you see and enjoy doing in everyday life, so make time to do those things. Ideas will come to you in the oddest places. You will instinctively feel at home when you have arrived at your chosen materials and working with it will come as naturally as breathing. Don't be intimidated by creating and failing, because you will. Most importantly, don't quit if you aren't getting the results you envisioned. I look back on some of my first attempts making jewellery with tin and think, 'What in the world was I doing on that?' I realise it was all part of the creating process and sub-par work was necessary to refine myself.

When you are not working, what else do you like to do?

I absolutely love to go to estate sales. St. Louis has an over abundance of them each week. I find the ones in the heart of the city are the best. There's nothing like the excitement of getting up early on a Saturday morning and getting in line for one. I always head to the basement first because tins always seem to be there. I never know what I may find... and that's the thrill of it all! I also enjoy going to restaurants with friends and catching some live music. Some days, especially if the weather is less than great, I love curling up with my black cat, Sir, and catching old movies on TV.

Lastly, what is your all time favourite movie or book?

I just love old movies from the 50s and 60s and I would say one of my favourites is *The Cactus Flower* starring Walter Matthau and Goldie Hawn. It's a very happy-go-lucky movie with a cute ending! There's something about movies from that era that are innocent and fun.

RESOURCES

Etsy: [themadcutter.etsy.com](https://www.etsy.com/shop/themadcutter)

Instagram: [themadcutter53](https://www.instagram.com/themadcutter53)



PHOTOGRAPHS: © KAREN WELLMAN





Marketplace

What's new on the alternative materials market

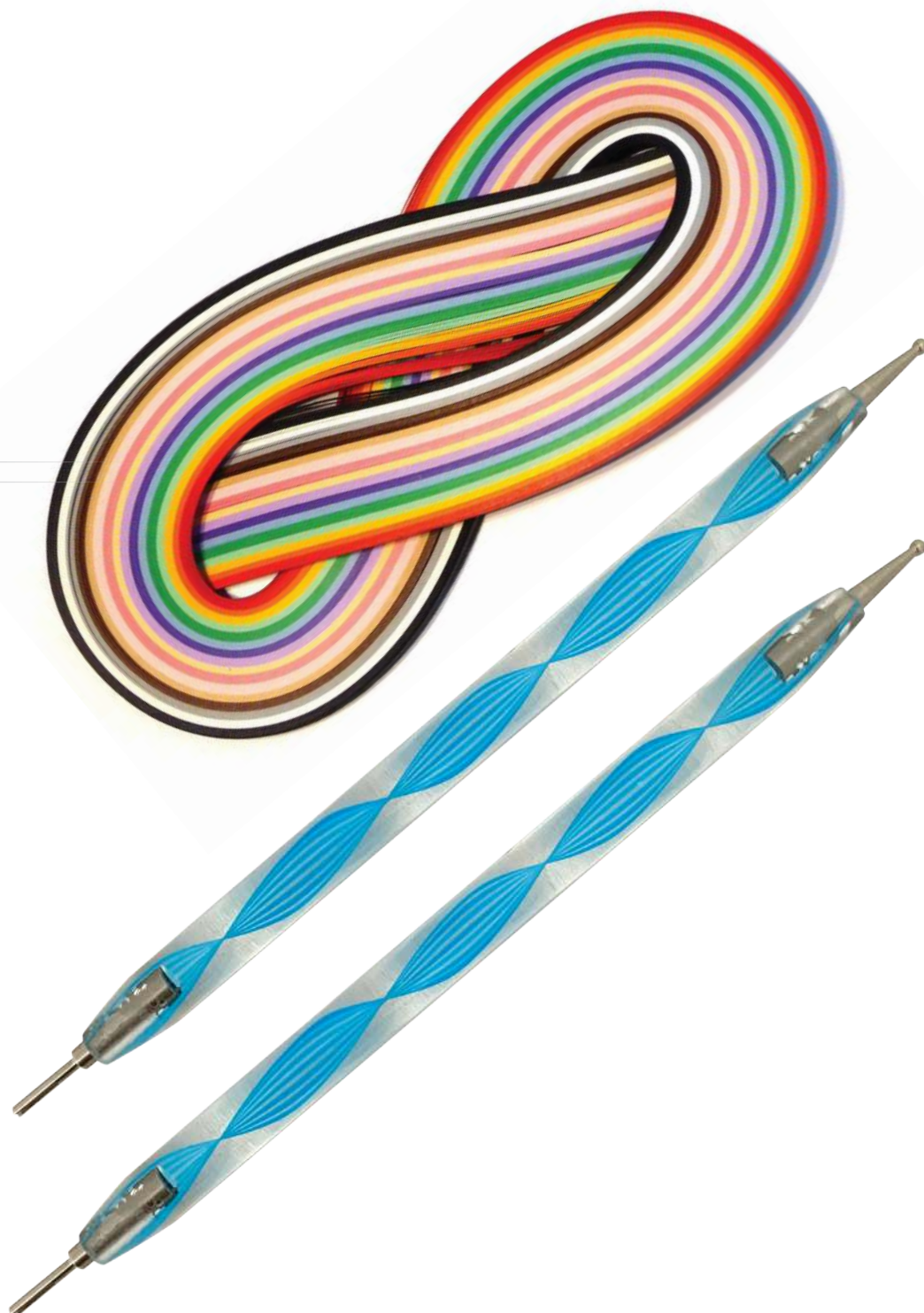
Who doesn't love a new product? Here we take a look at what's around for use in the world of paper, resin and wood!

QUILLING PAPERS

When it comes to quilling, the paper you use is the most important thing. JJ Quilling make their own paper strips using high quality papers sourced from the UK and Europe. Their strips come in 2mm, 5mm, 5 and 10mm and in a huge range of colours. For beginners it's worth looking at purchasing a multicolour pack to get you started. These start at £1.75 per pack, jjquilling.co.uk

SLOTTED QUILLING TOOL

If you have already read the quilling technique on page 84, then you'll have seen the slotted quilling tool at work. It's a slim rod with a slot cut into the end that you place the end of the paper strip into. This makes rolling the paper up into a coil very quick and easy. When you reach the end, hold onto the coil and gently pull it off the end. These tools do leave a small crimp on the paper in the centre of the coil, but for a beginner they will help you learn the craft and you can then move onto using a needle tool to roll up your coils. Priced from £2 (jjquilling.co.uk), these tools vary in quality, so buy the one that suits your needs. The version shown is double-ended with a ball tool at the opposite end (Amazon £8+). They are available from Hobbycraft, Amazon and many other suppliers.



RESIN STARTER KIT

This resin starter Kit contains the basic tools required for your very first go with colouring 1 to 1 epoxy resin. In the kit you get: Resin8 1 to 1 epoxy resin 200ml kit – 100ml of resin and 100ml of hardener; Resin8 transparent pigment – 20g in dark blue, red and yellow – these glorious colours

can be intermixed to make almost any colour imaginable and give beautiful stained glass effects when added to clear resin. Also included are one pair of nitrile gloves – essential for protecting your skin against chemicals; three graduated mixing cups – essential for measuring out, for example, 20ml of resin to

20ml of hardener (1 to 1); three plain mixing cups – great for mixing the coloured resin and hardener together and 10 mixing sticks – essential for stirring resin and hardener and can be reused over and over again. Resin8 1 to 1 epoxy resin is one of the fastest curing artwork resins on the market. It is non-toxic and certified safe for home use (when used as directed). Price for the kit is £25.95 from Resin8.co.uk



LASER CUT WOODEN BLANKS

Want to get gorgeous wooden shapes to use for pyrography? Then look no further than Lightning Laser Cuts. Based in the USA, Larry cuts all the pieces to order and

they are shipped all over the world. Made from 1/4in thick wood they come unfinished, ready for you to work on. The laser cut has an attractive burnt edge that finishes the

edges off nicely. They can be burnt, painted, stained or left unfinished. Prices start around £8 for 50 x 30mm (1 1/4in) discs (not including shipping), Etsy shop, **Lightning Laser Cuts**



PRODUCT REVIEW



DREMEL VERSA TIP

If you want to have a go at pyrography but don't have the money to invest in an expensive machine, then take a look at the Versa Tip: The Dremel 2000-01 Versa Tip Precision Butane Torch is one to consider. It comes with a 14-piece kit to solder, melt, cut, weld, shrink and burn. Like most handheld cook's torches you can refill this torch with butane gas available from most supermarkets. The torch is £35 and is widely available from retailers and online, dremel.co.uk





PETER CHILD PYROGRAPHY KIT

Do you fancy making a serious leap into pyrography? Then this machine will work wonders for you. Included is a powerful unit, pen, six wire points, small supply of wire sufficient for making approximately 50 fine points and an instruction leaflet. This machine goes up to 1100C and has variable heat settings for precise control. The pen handle remains cool whilst being used and is lightweight, so comfortable for long use. £116.48, yandlesartandcrafts.co.uk



MOD PODGE

If you do any type of decoupage or paper craft you have probably come across Mod Podge. It's an all-in-one glue, sealer and finish. It's non-toxic and water based so perfect to be used by children with easy cleanup. The range of types is impressive too! Satin, Matte, Paper Matte, Gloss, Hard Coat, Fabric, Sparkle, Extreme Glitter, Silver shimmer and Outdoor. If you are worried about moisture try out the Outdoor version, which is their water-resistant product (be aware that it's not completely waterproof!). If you are not sure, Craftyarts offer a starter set with Sparkle, Paper Matt, Gloss, Matt and Outdoor in 2oz bottles for £14.99. Bottles come in 4oz, 8oz, 16oz and 32oz! Prices start from £4.25 for 4oz, craftyarts.co.uk

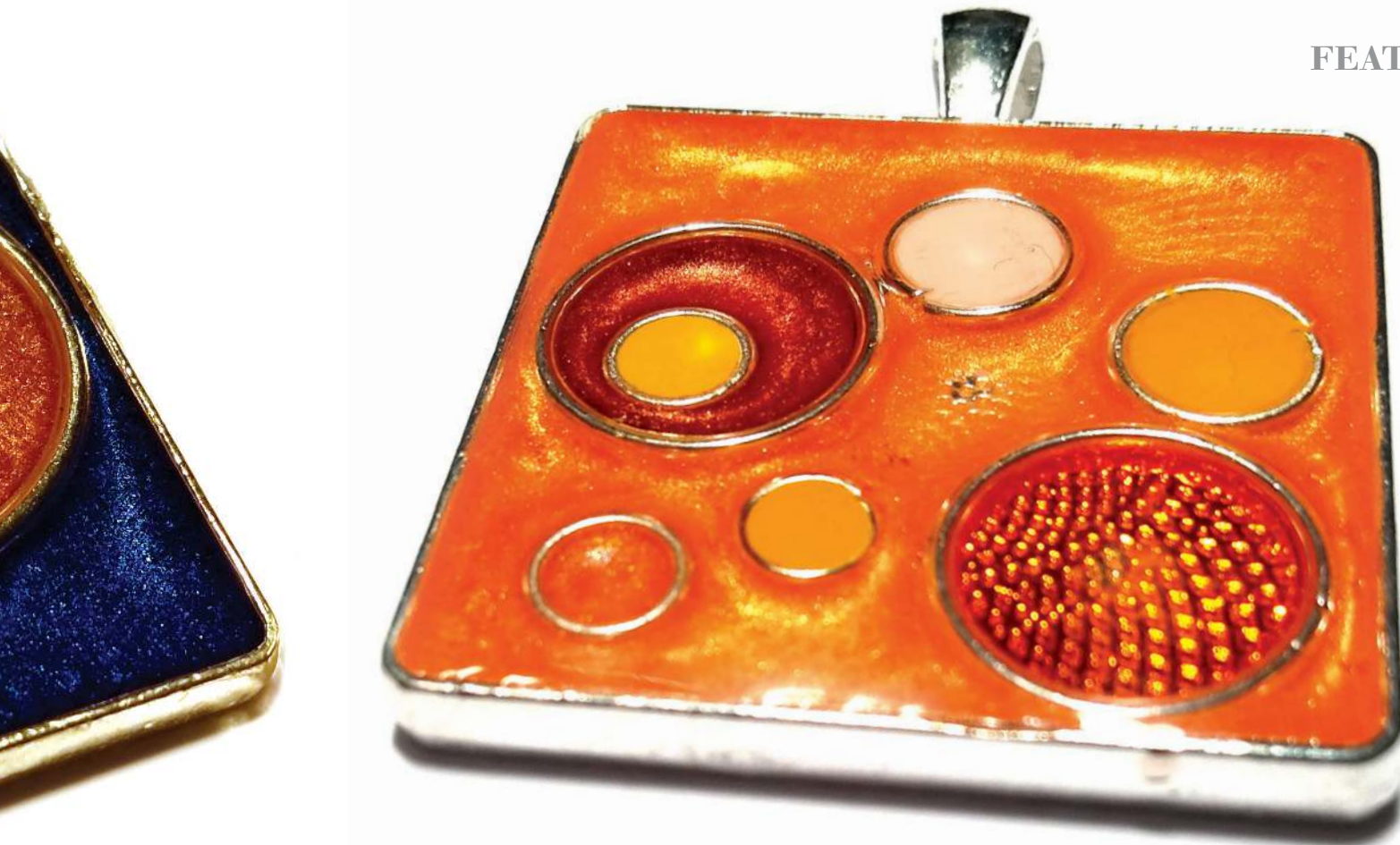


WOODEN SHAPED BLANKS

Infinite Craft Design Resources is based in the UK and sells an extensive range of wooden blanks. Why not try a multiple pack of 100 flowers or 75 butterflies made from 3mm plywood? Ranging in size from 2-4cm, they are only £5.99, with free shipping within the UK. Perfect for getting to grips with pyrography! Infinite Craft Design, inf.co.uk (also on Etsy, eBay and Amazon)



PHOTOGRAPHS: RESIN8, ELIZABETH DUMERGUE



COURSE REVIEW

Elizabeth Dumergue reviews a resin jewellery workshop at Resin8

Having been on various jewellery-making courses over the years, I've tried my hand at silversmithing, pearl knotting, and silver art clay, but I've never tried using resin. So on a misty autumn morning, my partner and I drove to the Cotswolds for a one-day decorative resin jewellery interactive workshop run by Resin8.

Thankfully before the workshop began, Ellie, one of the team at Resin8, had emailed me with helpful directions to their premises. (Never one to have much of a sense of direction, the instructions on how to get there and where to park were invaluable.)

Despite the cold weather outside, the venue was warm and welcoming. Although I had no previous experience using resin, I was keen to learn as much as I could.

The day started with us being shown a variety of different colours of resins, used in lots of different ways. There were opaque colours, transparent colours and ones with a shimmering pearlescent effect.

Around the workshop were examples of previously completed projects. In addition to jewellery, there were clocks and canvas-backed artworks. The possibilities, it seems, are endless.

Our first project for the day was setting jumprings into large bezels. There were a variety of sizes of jumprings to choose from. Our tutor, Clare, suggested that we use the 3/5/7 rule that florists use. I hadn't heard of this before, but she helpfully explained that florists tend to put 3 (or 5 or 7) statement flowers in bouquets as odd numbers are pleasing to the eye. We glued the jumprings into our bezels and put them aside to set. Following the 'odd-number' rule suggested by Clare, I glued five jumprings into a large oval bezel, and seven jumprings (varying in size) into a square bezel.

After the glue had set, we then carefully mixed our resin and hardener before putting it into different little pots, to which we added our various colours. We were careful to stir our mixtures slowly – Clare reminded us

that we were making resin, not whipping a meringue!

We then carefully, using cocktail sticks, put the different coloured resins into the jumprings. I used a variety of orange and yellowish colours inside the jumprings, with a translucent orange resin for the background. Once done, we put our items into a dryer to hurry along the process.

After the more structured morning, we stopped for lunch (this was included in the price). Dietary requirements had all been accounted for ahead of time as vegan and gluten-free options were available for those of us who had requested them.

After our lunch, the afternoon was a little less structured, and we could use the techniques we had learnt in the morning to make pendants that were limited only by our imagination.

I opted to make three further items – one was an explosion of bright colours, another was muted blues and greens, and the final piece was a circular pendant filled ▶

with just two colours. Our tutor had told us that if you don't have a 'barrier' (e.g. a jumpring, or a piece of wire) to hold the colours in place, the colours will move in unpredictable ways. Well, that sounded pretty interesting to me! I was keen to see just how the colours would move.

I poured a bluey-grey background resin into a circular bezel, and then put four smallish drops of bright pink resin around the outside. Like a baker that drags a cocktail stick through icing on a cake to make love hearts, I dragged a cocktail stick through the resin and made four little hearts in the resin. Needless to say, Clare's comments that the 'freeform' resin will move in ways that you don't expect proved correct. Once the resin had set in my bezel, I saw that the pink colour had somewhat overtaken the bluey-grey and the pretty little hearts I had created before the resin set were nowhere to be seen! Nevertheless, pouring different coloured resins into the same bezel without a barrier between them is something I want to try again. My fellow classmates produced some gloriously kaleidoscopic pendants using this technique.

We also domed our pendants from the morning. Once the coloured resin had set

in these pendants, we mixed up some more hardener and resin, although this time we didn't add any colour to it. We slowly dropped the clear resin into the middle of our pendants. Because of the surface tension in resin, it is possible to dome the resin (so long as you don't add too much and spill it over the edge). These give the pendants a lovely shine and help to make the items 'pop'.

Clare was a very helpful and knowledgeable tutor, who was more than happy to talk about resin beyond simply that which was covered in the course. One of the items she showed us was a beautiful artwork she had made where she had added resin in more than one layer to a sheet of glass. It wouldn't look out of place on the wall of a swanky Manhattan apartment.

She also answered questions from the class about a variety of other things, including making coasters, embedding flowers in resin, and putting resin on canvas to create artwork.

Clare showed us examples of what works and what doesn't. For instance, she showed us some cotton lace that was embedded in resin (it didn't really work), compared to nylon lace (it did work). These 'top tips' that she provided were very helpful, partly

because the items had turned out differently to how I would expect.

The class cost £82 for a full day workshop, including a light lunch and teas and coffees. Given how much I learned, I definitely consider this value for money and I would give the class a 10 out of 10. In fact, I liked it so much, I've already arranged with Clare when I'll be heading back to the Cotswolds for my next course!

RESIN8 CLASSES 2019

- **One Day Introduction to Resin Jewellery**, Resin8 studio, £82, 22 February and 23 March
- **One Day Introduction to Resin Geodes**, £140, 9 March
- **Half Day Introduction to Resin Jewellery**, £60, 18 March
- **Fantastic, fun resin jewellery**, Denman College WI, WI member £105, non member £125, 8 April and 2-3 September
- **One Day Decorative Resin Jewellery**, £82, 13 April

Clare also offers private tuition on a 1-2-1 basis starting at £125.95 (three hours for one person).

Resin8.co.uk



next issue...

MAKING
Jewellery
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132 PAGE BUMPER ISSUE

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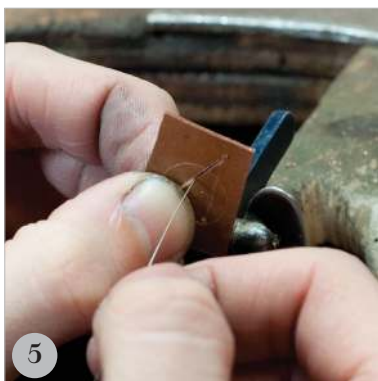
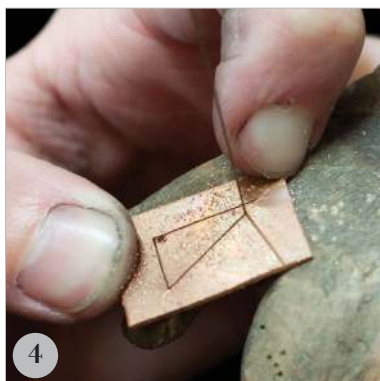
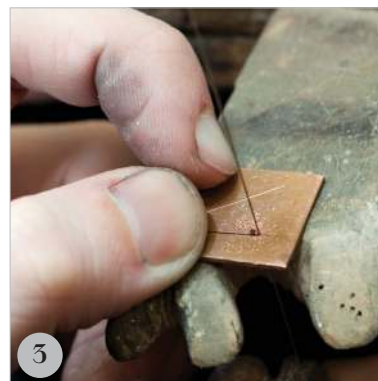
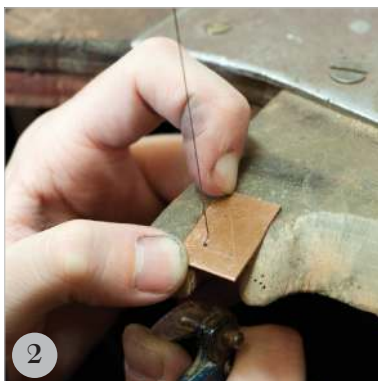
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ON SALE 20 DECEMBER

SILVERSMITHING

BASIC TECHNIQUES

Piercing and soldering are essential skills for metalwork



PHOTOGRAPHS: ANDREW BERRY

PIERCING METAL

1. When cutting out a shape, firstly drill a hole just large enough to pass the blade through on the edge of the design. Open up one end of the saw frame and pass the blade through the hole. Push the handle against your chest and the opposite end against your peg or work bench and place the blade into the frame. Tighten the screw and pluck the blade, you want a nice 'ping' sound (remember though the metal sheet will deaden the sound). It will be trial and error until experience tells you the blade is in tight enough to start cutting effectively! Loose blade are more likely to break.

2. With the metal held firmly on the bench peg with one hand and the direction you want to cut straight ahead of you, gently saw downwards to start the cutting process. Using the full length of the blade smoothly saw with a careful action,

letting the saw do most of the work, making sure you only use very gentle forward pressure. Remember to keep your blade upright.

3. Always saw inside your guidelines as this makes it easier to file the line after cutting and always remember to turn the work and not the saw when sawing curves. If you have a sharp corner to cut out continue to keep sawing up and down but without any forward pressure whilst simultaneously carefully turning the piece of work until the direction of the cut is straight ahead again. You can then resume a little pressure on the saw frame and continue with the cutting process as before.

4. If you have a very sharp inside corner to cut it may be easier and you will achieve a sharper corner, if you saw into the corner from both sides instead of trying to saw around it. Tip for filing,

if you have a really narrow cut out piece that is too small for your needle file to work in, you can use the side of a saw blade as a file. Pass the blade through the 'gap' in your piece and tension it as before. Then, using an up and down sawing motion, 'rub' the side of the blade against the area that needs refining. If this doesn't appeal, small bud burrs can be used with a pendant motor or hand held drill refine the edges.

5. If you snap a blade whilst cutting and that happens even to experienced silversmiths, you need to remove the broken blade pieces and attach a new blade to one end of the saw frame. The blade then needs to be threaded through your work piece and then attached under compression to the other end of the saw frame. It's awkward and fiddly but there is no easy way of doing this, it just takes patience!



PHOTOGRAPHS: TANSY WHEELER

SOLDERING METAL

1. Silver solder comes in a variety of forms as a flat strip or a rod. Solder can also come in a paste (not shown) that is ready mixed with flux. Strips and rods are cheaper to buy and you can see exactly how much solder you are using on each join by cutting it into small squares, called pallions. Cut tiny pallions for small areas to be soldered and larger pallions for bigger joins. Solder also comes at different melting temperatures. 'Easy' solder melts at a lower temperature than 'hard' solder and is therefore easier to use, but it is useful to have both types in your toolbox, especially if you are soldering one piece and adding to it several times.

2. As mentioned, silver solder can be bought as a paste mixed in flux. However, if you use flat strips or rods of solder you will need to use a separate flux. Flux is a substance that helps the pallions of solder flow along joins. There are two main types

of flux. A borax cone and dish is a solid type of flux that you grind with water to make a paste and is very effective. However, you can also use a flux powder that is mixed with water. Powder is easier to keep clean if you work in a dirty environment as borax dishes seem to hold onto dirt though a cone and dish is cheaper. You can also mix tiny amounts of powder with minimum effort.

3. To mix your flux using the powdered kind, simply add some of the powder to the smallest drop of water. Very little water is required to make a thick paste! The consistency should be thick and glossy but not lumpy. This rule also applies if you are grinding a borax cone in a dish.

4. You will also need to mix up a safety pickle ready for placing your soldered items into. The job of the pickle is to remove any flux and 'firestain' from the piece and make it clean. Overheating

the silver causes firestain and this is very easily done. Safety pickle is non-toxic and the best type to use. Use a glass or plastic container and check the manufacturer's instructions for water to pickle ratio. The pickle works best if the water is warm and it can keep for a couple of weeks.

5. Preparing your soldering area is the next crucial thing. You will need pallions cut and ready with the flux and pickle close by. It is good to have a cup of cold water handy. Make sure your soldering blocks are clean, dust free and level. It can be helpful to have reverse-action tweezers and a soldering probe to hand as well.

6. The final preparation is to make sure your torch is working. You can buy handheld soldering torches with small gas cylinders attached from DIY outlets. These are great for beginners. A soldering flame should be blue and intense, not yellow and bushy.

JEWELLERY —

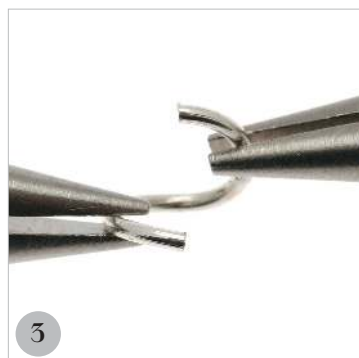
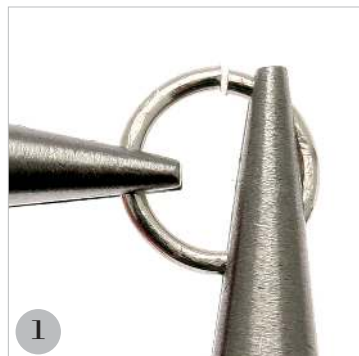
7. For this soldering example we've used a ring. Whatever you solder, you must make sure the ends meet completely with no gap. If making a ring overlap the ends and cut through both pieces with a saw and line them up so the ends meet.

8. Make sure the ends meet together perfectly. Time spent on this will make the soldering process so much easier and quicker. Solder will not bridge gaps, so all joins must be completely flush together and always touching. Any areas to solder must be grease-free. If you get the area to be soldered dirty, rub it with emery paper to remove the dirt.

9. Once you have aligned your joins and know they are clean, place the item onto the soldering block. Grip pieces in either reverse-action tweezers or a tool called a 'third hand' so your hands are free and the piece is held firm. Add a drop of your mixed flux along the join using a paintbrush and add a pallion of solder.

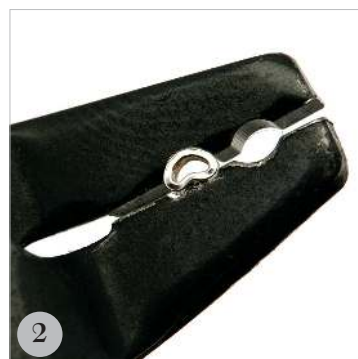
10. Heat the entire piece slowly and evenly. The flux will start to spit and bubble and inevitably move the flux away from the join. Use the soldering probe to tease the pallion back to exactly the right place on top of the join. The flux will stop bubbling and appear to stick the pallion onto the join.

11. When the pallion is stuck you can intensify the heat and concentrate the tip of the blue flame evenly across the join. Solder will run to the hottest part of metal, so it's crucial you heat the join evenly, otherwise the solder might only run on one side. The pallion will now shimmer and melt running into the join. When this happens, move the flame away immediately. Turn off the torch. Place in the ready mixed pickle until the item is white and looks clean. Then wash off the pickle and continue with your piece.



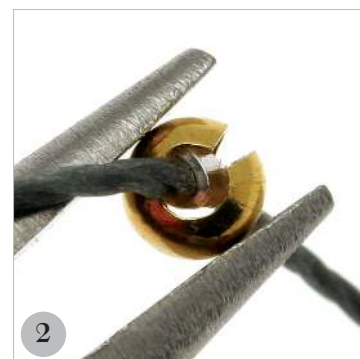
USING JUMPRINGS

1. Take a jumpring in two pairs of pliers with the opening centred at the top.
2. Hold the jumpring either as shown in the step above or this step.
3. Whichever way you hold the jumpring, the opening motion is the same. Twist one hand towards you and the other hand away; never pull apart. Reverse the action to close.



CRIMPING A BEAD

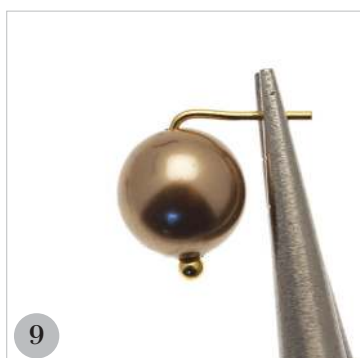
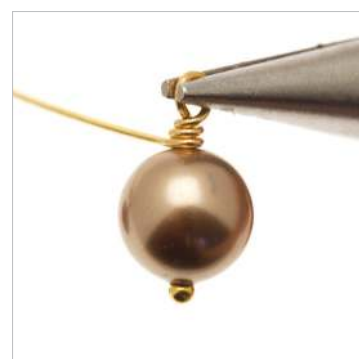
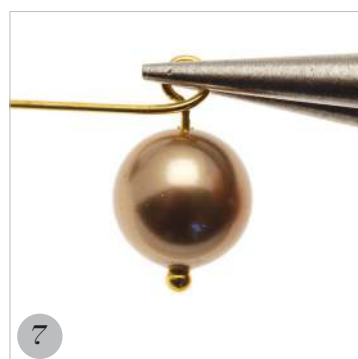
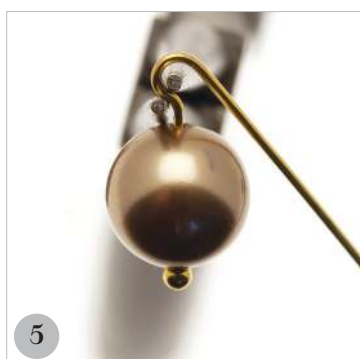
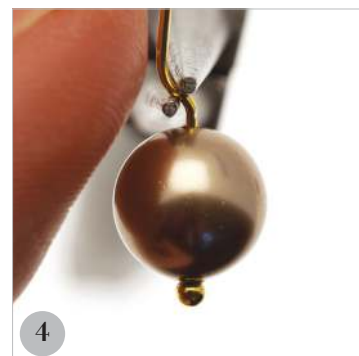
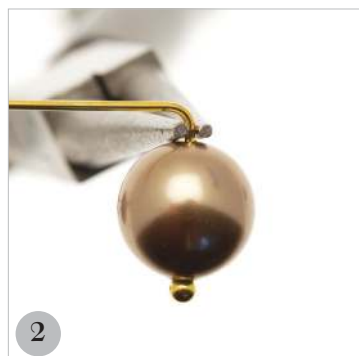
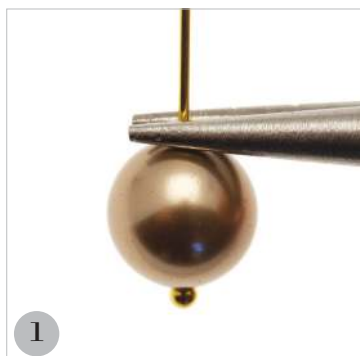
1. Hold the crimp bead in the pliers with the bead sat in the hole that has a round side opposite a 'W' shape.
2. Before closing the pliers, check that the bead is sat straight. When you close the pliers the thread should fall either side of the bend.
3. Move the 'U' shape crimp to the other hole with two round sides. Turn the crimp so the 'U' faces sideways, press the pliers closed tightly.



ADDING A COVER

1. Take a crimp cover and place it over the crimped bead, making sure the bead is completely inside the cover.
2. Take a pair of chain or flat nose pliers and carefully grasp the cover. Gently press the cover closed.
3. The finished bead should be closed into a perfect bead shape. Nylon nose pliers do this job very well as they won't mark the cover.

BASIC TECHNIQUES



PHOTOGRAPHS: SIAN HAMILTON

HOW TO MAKE A WRAPPED LOOP

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

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

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

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

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

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

7. If attaching the loop to a chain this is the stage to do that. Use a pair of

chain nose pliers to hold across the loop firmly.

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

MAKING A SIMPLE LOOP

9. 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.

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

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

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

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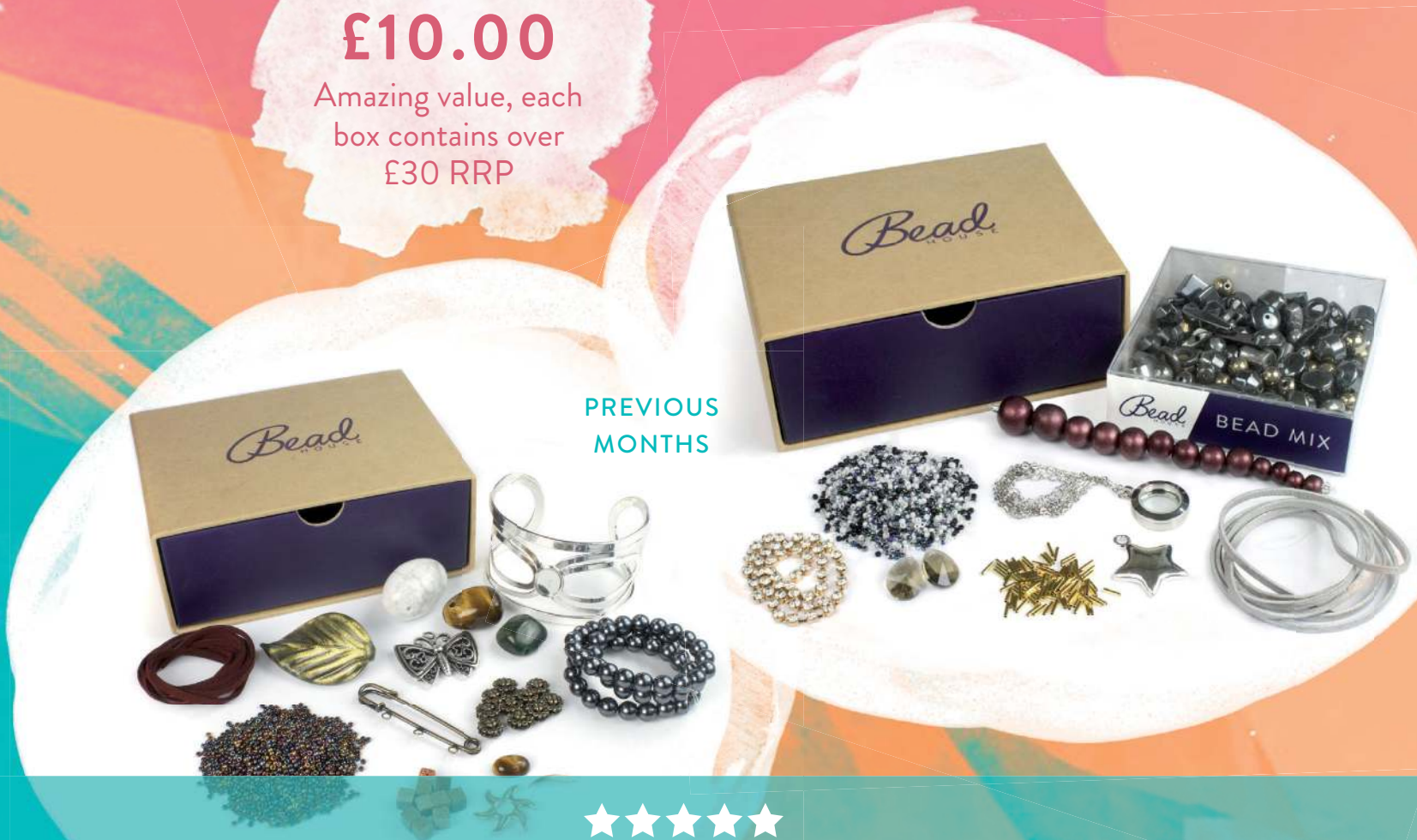
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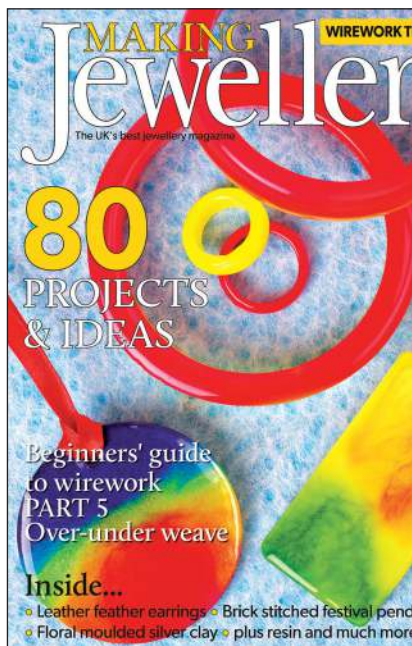
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