

JEWELRY Upcycled!



TECHNIQUES
AND PROJECTS
FOR REUSING
METAL, PLASTIC,
GLASS, FIBER,
AND FOUND OBJECTS

SHERRI HAAB
and MICHELLE HAAB

THINK OUTSIDE THE JEWELRY BOX

Before you recycle that soda bottle, scrap that old T-shirt, or toss that broken china plate, ask yourself: "Could I use this to make something fabulous?" Impossible? Think again!

In *Jewelry Upcycled!*, jewelry expert and bestselling author Sherri Haab has teamed up with daughter Michelle Haab to show you how to transform metal, glass, plastic, fabric, and found objects—items you might otherwise recycle or throw away—into fun and exciting jewelry designs.

Explore the creative possibilities of these everyday materials in resourceful and innovative ways: Repurpose plastic bottles into pretty charms, turn broken cassette tapes into braided bracelets, and fashion one-of-a-kind pendants with found objects.

SHERRI HAAB is the bestselling, award-winning author of more than twenty books, including *The Art of Metal Clay*, *The Art of Resin Jewelry*, and *Sherri Haab Jewelry Inspirations*. Sherri teaches crafting seminars throughout the United States and around the world. Her daughter **MICHELLE HAAB** is an experienced crafter and the co-author of *Dangles and Bangles*. To find out more about Sherri's classes or to see what's new on her blog, visit SherriHaab.com.


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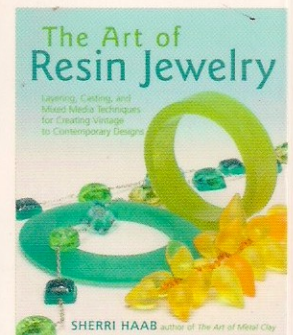
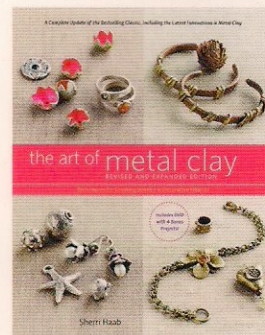
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Also by Sherri Haab:

The Art of Metal Clay,
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Molded Fused Glass Pendant

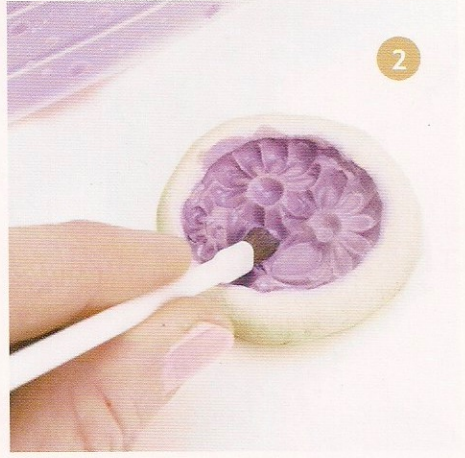
Designed by Bill Hess

Bill is the owner and founder of Ideas on Legs. Through his business he creates art and products that use recycled glass in new ways to emphasize sustainable and ecological design. He comments, "I have been experimenting with recycled glass for several years and thoroughly enjoy discovering new ways to create provocative art and craft pieces. In using this glass, I am adding soul and material history to the work while making a statement that is more mindful of the earth's resources."

Experimentation may be necessary to fuse the glass you are using since bottle glass is different than the glass that is sold and used for craft and jewelry purposes. Fusing recycled glass is difficult to master—but the results are worth it!

Supplies

- Purchased or handmade mold that is compatible with recycled glass
 - Option 1: Ceramic mold for recycled glass (*Jodi McRaney, Rusho Molds*)
 - Option 2: Mold-making kit (*greenglasscast.com*)
 - Option 3: Creative Paperclay or white ceramic earthenware clay (for making your own mold)
- Shell, large button, or other object (for making your own mold)
- Kiln wash
- Paint brush
- Lily Kiln Traveler (*Metal Clay Supply*)
- Clean glass bottles in clear, brown, green, and blue
- Old towel or rag (big enough to wrap around a bottle)
- Hammer
- Rubber or leather gardening gloves
- Protective eyewear
- Dust mask
- Small plates, trays, or cups (for holding crushed glass)
- Spoon
- 18-gauge copper wire (1½ inch)
- Creative Paperclay
- Needle nose pliers
- Wire cutter
- Glass grinder with diamond-coated drill bit
- Sponge
- Diamond-coated sanding blocks (400, 800, and 1000 grit)
- Belt sander (*Delta Porter Cable*)
- Cork belt for wet sanding (150-, 220-, 400-, 600-grit cork belts)
- Polishing oil
- Fine steel wool
- Purchased ball chain for hanging the pendant



1. Use a purchased mold that is rated for high firing temperatures that are suitable for recycled glass, or make your own mold. If you choose to make your own mold you can either purchase a kit or make a press mold. To make a clay press mold, choose an object that has a shallow relief and simple design, such as a seashell or a large button. Avoid complicated designs with protrusions, which can cause undercuts in the mold. Undercuts will cause the glass to stick in the mold, making the glass difficult to remove and resulting in a broken mold. Form small molds using Paperclay or earthenware clay by pressing the model into a ball of the clay. Make sure the walls surround the object for a nice deep mold. Remove the object and let the mold dry. Dry the molds well and then pre-fire in a kiln prior to filling with glass. Fire the earthenware type as directed for the type of clay you are using, or fire the Paperclay up to 1600°F, then turn off the kiln and let it cool before opening the door. Keep in mind that molds are fragile and not meant to hold up indefinitely. The molds will form cracks or break over time, and will need to be replaced.
2. Mix a small amount of kiln wash according to package directions and apply it to the inside of the molds. The kiln wash should dry quickly on the molds. Apply three coats with a brush, letting the wash dry between each coat. Place the molds on a kiln shelf that has been treated with kiln wash, as well.

3. Put on protective eyewear and gloves. Wrap a glass bottle in a towel, place it on the floor or workbench, and use a hammer to break the glass into small pieces (this is a little subjective, depending on the look you want) less than ½ inch in size. Empty the crushed glass into a small tray or cup. Do this for each bottle, keeping each color separate and being sure to carefully shake out the towel into the garbage between each use. Spoon the glass pieces into the prepared mold, trying to use the larger chunkier pieces of glass. Some glass artists screen the glass to separate the fine crushed glass from the chunks. Fill the mold with a mound that is higher in the center. Overfill the mold, so the glass will lose volume as it melts down into the mold.

Glass is rated in terms of coefficient of expansion (COE), and the COE varies depending on the type of glass. Art glass typically has a COE of 90–94. Common bottles in green, brown, and clear glass with a COE of 85–87 are used in this project. It is not advisable to mix different types of glass as the glass could break due to the differences in the expansion of glass. The COE also affects the fusing temperature of the glass.



KILN DIRECTIONS

The following directions are for a small electric kiln. Always keep kiln shelf paper or kiln wash on a shelf to protect your kiln from glass that might go astray. Turn on the kiln to fire the glass with the following program (this is a basic schedule for small jewelry-sized pieces that are at least 1/4" thick):

- Heat the kiln at a ramp speed of 300°F/hour up to 1600°F. (This is an average temperature for recycled glass; you may need to fire 100°F higher or lower. Experiment with the glass you are using.)
- Hold for 20 minutes.
- Ramp down quickly (or crash cool by opening the door) to 1000°F.
- Close the door (if opened) and hold at 1000°F for 20–30 minutes to anneal the glass.
- Let the kiln cool down naturally without opening the door.

4. Using a wire cutter cut a 1½-inch length of copper wire for simple loop, or use a longer piece of wire for more complex shaped loop. Using the needle nosed pliers, form the loop or hook with the wire to embed in the glass.
5. Cover the loop portion of the wire that will not be embedded in the glass with a piece of Paperclay to keep the oxygen from the wire and avoid firescale (an oxidation layer on the wire).
6. Embed the wire into the glass at the edge of the mold, making sure there is glass under and over it. The loop will fire in place.
7. Carefully put the kiln shelf with the filled mold into the kiln, adjusting any glass that may have shifted to be sure the mold is filled and the embedded portion of the copper wire is covered.



8. After the kiln has cooled, open the door. Remove your creations from the molds. Be careful when handling the work, as there will likely be some sharp areas.
9. Crumble the clay off of the copper loops and use steel wool to clean any firescale on the surface of the wires.

10. Put on protective eyewear, dust mask, and gloves. Begin cold working by grinding off any obvious pieces that would be structurally fragile or sharp points with a grinder fit with a diamond-coated bit. Keep water on the bit with a sponge to lubricate as you grind. Be sure to avoid marring the copper loop as you grind. After grinding, move on to sanders and polishers. Use progressively higher-numbered abrasives with the corresponding tool to smooth the edges of the piece. This photo shows a diamond-coated sanding block. For more shine, use progressive grits of cork on a belt sander. Polishing oil can be sprayed on the sanding belts to prolong the life of the abrasives and reduce dust and heat (which can cause cracking in the glass). Thread the finished pendant onto the chain through the loop.