

PAUL MARTIN'S  
**HANDBMADE**  
REVOLUTION



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LEARN NEW CRAFTS FROM BRITAIN'S  
MOST SKILLED MASTERS AND MAKERS







I hope you have as much fun watching the series as we had making it! From stone carving and jewellery, all the way to guerrilla knitting, we've found a huge range of high quality crafts to suit all levels of skill and all kinds of people.

I've been genuinely inspired by the many talented amateur makers I've met, as well as by the master craftsmen and women who've generously shared their skills. Seeing how things are made, and then having a go myself, has been the most satisfying part of my experience – I hope this booklet will help build yours.

Inside this booklet you'll meet some familiar faces from the series. They're delighted to be able to share their experiences with you and offer up some ideas about how you can get started. I hope you'll get real insight into all the different types of craft that you might be tempted to try.

If you're a keen crafter or cautious new starter, it's time to get stuck in and join the Handmade Revolution!

*Dan Martin*

## MEET THE JUDGES



The judges from left to right: Piyush Suri, Mary Jane Baxter and Glenn Adamson

If you don't already know them, it's time to introduce the judges. They're all professionals in the craft world and full-on enthusiasts for all things handmade: they know what will make the grade.

**Glenn Adamson** is a leading specialist on the history and theory of craft, currently working at the Victoria and Albert Museum in London. *"I have both deep and wide understanding of craft practice, both historically and present-day – I have a lot to say about it!"*

**Piyush Suri** is a textile designer and retailer who loves everything handmade and is passionate about British crafts and contemporary interiors. *"What can I say... I am a workaholic and like to work seven days a week."*

**Mary Jane Baxter** is a trained milliner, author and reporter for a number of publications and magazines including her own blog. *"I'm passionate about making and spreading the 'creative word' – I really want to enthuse others and encourage them to give making things a go."*



## GETTING STARTED

**Lots of the craftsmen and women who took part in Handmade Revolution told the team that often they start making things without a conscious idea of what they are making – if you're more practised and have some materials available for use, then experimenting with different materials could be a good way to start.**

If you've never made anything before, an easy first step for making an object or product you are interested in could be choosing a material or reading about a craft in this booklet that sparks an interest. We have encountered individuals that can make and create materials or decorative items from about just about anything:

Paper	Wood	Plaster	Clay
Ink	Plastic	Textiles	Photographs
Paint	Willow	Haberdashery	
Metal	Stone	Ceramics	

Gill Thomas from Avening Women's Institute told us that the best way to get started is:

**"START SMALL AND SIMPLE - AIM FOR MAXIMUM EFFECT WITH MINIMUM EFFORT. SUCCESS HAS TO BE GUARANTEED. BE PROUD OF THE THINGS YOU'VE MADE AND SHARE YOUR SKILLS READILY."**

Later on in this booklet, Mary Jane Baxter, Handmade Revolution judge and milliner, suggests a few things you can find in the home that could turn into craft treasures.



# HOW I MADE CRAFT MY TRADE

I STILL REMEMBER HAVING TO CHOOSE BETWEEN LATIN AND TEXTILES O-LEVELS (YES, IT WAS A WHILE AGO!).



MARY JANE BAXTER,  
MILLINER, HANDMADE  
REVOLUTION JUDGE  
AND CONTRIBUTOR

Back then, I spent most of my spare time in the school textiles room rummaging through the rag bag, creating embroideries. At home, I'd be found running up clothes on my mum's sewing machine. Although very supportive of my hobbies, when it came to getting an education, my mother was pretty adamant. Latin, she felt, would be the better choice. I could always go back to textiles later, she reasoned, whereas a grounding in Latin was a one-off opportunity.

Reluctantly, I swapped trays of glittering sequins for ancient verbs, and I suppose that could have been that. But something you truly love never really goes away, does it? Reading English at university, my desire to create something re-emerged, and I started designing hats. My Bloomsbury heroines Virginia Woolf and Vita Sackville-West were my inspiration, and I tried my best to emulate their look.

**"ALTHOUGH VERY SUPPORTIVE OF MY HOBBIES, WHEN IT CAME TO GETTING AN EDUCATION, MY MOTHER WAS PRETTY ADAMANT."**

The hat-making bug stayed with me, and when I went on to work for the BBC as a journalist, my sewing machine came with me. Friends were amused (or



should I say bemused?) by the number of hats that adorned my abodes. My passion was fuelled by the discovery of flea markets, treasure troves bursting at the seams with trinkets and trimmings with which to adorn my makes.

By the time I reached my mid-thirties, things came to a head. Work pressures were increasingly squeezing out my creative impulses and I felt I had to take action. So I took a risk,



left my job and signed up for an HNC in millinery. A year later and I was working part-time for a well-known hat-maker to the stars whilst continuing to freelance as a journalist to help pay the bills. I launched my own range of hats, but realised pretty quickly that designer-makers often struggle to rely on their craft alone unless they have some form of financial support.

Saddled with a fair bit of debt myself, I reasoned that borrowing more money was out of the question, so I'd somehow have to combine my craft with my journalism in order to pay the bills.

It's taken me almost ten years of hard graft, but that's really

what I'm doing today. I write monthly columns on craft and style for various magazines, and recently published my first book. I still make hats of course, and teach millinery too – and I'm currently writing a second book showing people how to fashion fabulous head wear at home.

As for my mum and her advice? Well, who knows what would have happened if I'd have started out differently.

Each of us has a unique path to follow and everything we do informs our creative work. All I can say is (to quote my mother directly) "it certainly pays to have many strings to your bow." Presumably, it makes the music sweeter too!

Being cash-strapped, I've always had to improvise when it comes to my craft, so I've become adept at turning trash into treasure.

## Here are a few of my top tips:

- 1 Scraps of ribbon**  
Great for creating corsages
- 2 Old jumpers**  
Perfect for making woolly hats and gloves
- 3 Laddered tights and garden wire**  
Fabulous flowers
- 4 Retro ties**  
Sew on a vintage buckle and belt up in style
- 5 Lace doilies**  
Unusual trims for tops
- 6 Tea towels**  
Turn them into an apron

**See what else you can do!**



# TRY YOUR HAND AT CALLIGRAPHY

'CALLIGRAPHY' COMES FROM THE GREEK WORDS 'KALLOS' MEANING BEAUTY AND 'GRAPHE' MEANING WRITING. IT IS THE ART OF FORMING SYMBOLS BY A PEN OR BRUSH.

Modern calligraphy ranges from functional hand-lettered inscriptions and designs to fine-art pieces.

Flat-balled, round-nibbed pens and brushes are used to create this craft.

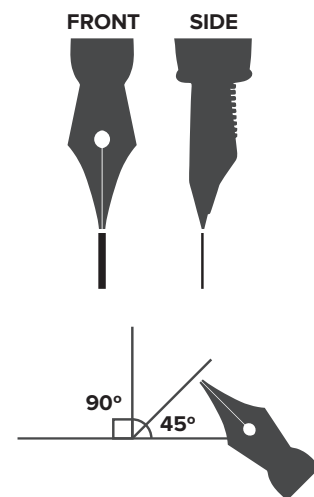
You don't need to spend lots of money on fancy pens and brushes; you can make a basic calligraphy pen by using a lollipop stick. You just need to snap it in half lengthways to make a blunt end and dip it into some ink.

Learning to hold a calligraphy pen is easier than you think – all you need to do is learn how to manipulate the pen for a 'thick-and-thin' effect with a flowing, regular pattern. See the diagram on the right.

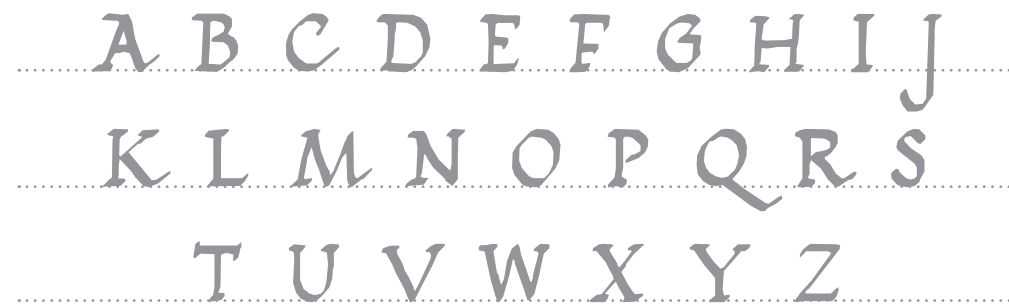
## There are three core skills to be learnt when using a calligraphy pen:

1. Keep the pen angle constant; the nib should not turn as it forms lines or curves. The nib should always point in the same direction.
2. Lead the nib gently across the paper, moving it backwards or sideways from the direction it's pointing in. Use a little pressure and try not to lean too heavily on your hand. If you press too hard on the nib, you will damage it and you can also dig into the paper, causing an inky mess!
3. Draw vertical, horizontal or diagonal lines parallel to each other.

Learn how to manipulate the pen for a 'thick-and-thin' effect



Now it's your turn. Use the tracing paper to practise by tracing over these letters.



join the  
handmade  
revolution



# WOOD

WOOD CRAFTS OFTEN AIM TO UTILISE THE NATURAL BEAUTY OF WOOD TO CREATE APPEALING AND INTERESTING OBJECTS FOR DECORATION, PRACTICAL USE OR TOYS.

The type of wood and way of shaping it offers each craftsperson a different effect, product and experience. Often the grain and type of wood shapes the product made. Wood can be shaped by hand, power tools or machine.

An interesting example of how a machine plus hand tools can be utilised to create a wood craft product is wood turning.

**Wood turners often use native hardwood varieties including:**

**Cherry** is a hardwood that has a hint of pink or red to it. Cherry wood darkens with age; it is often used to make musical instruments.

**Ash** is primarily creamy white in colour, although it can range to a beige colour in black ash varieties. Ash wood was once used to make oars, handles for axes, tennis rackets and skis.

**Walnut** is coarse grained and is a favourite wood amongst carpenters and wood turners; it is easy to work with using hand tools and is easily shaped and sanded. It is inherently strong, stable and shock resistant.

**Elm** is a warm brown-coloured wood and highly grained. It lasts well under water or below ground level – it was used for water pipes in the medieval period and in some of the construction of the original London Bridge.

**“WOOD TURNING IS A QUICK AND INTERESTING WAY OF SHAPING A PIECE OF WOOD TO WHATEVER YOU WANT... THE ONLY LIMIT TO WOOD TURNING IS YOUR IMAGINATION!”**



CHRIS GRACE, WOOD TURNER AND ENGINEER, HANDMADE REVOLUTION CONTRIBUTOR

“One of the easiest and simplest things to turn is a Bud Vase. These are often made from a single piece of wood cut into a hexagonal shape for ease, and gripped by a chuck. As the wood spins on the lathe, the turner uses chisels or gouges to shave the wood away to create the shape. Once the outside is formed, a hole can be drilled into the block and the trumpet shaped to make it into a vase. It is then finished with progressive grades of sandpaper, and waxed or oiled depending on the effect you desire. Let your imagination run wild and combine other materials for a Bud Vase like this.

#### Finishing:

To get a good smooth finish, take a final cut with a sharp tool, then start to work the surface of the wood with good quality sandpaper and sand the wood using each grade of grit until the finish is smooth. There are approximately eight grades of sandpaper commonly used; make sure each grit has taken out the marks from the previous one before continuing, until you get the finish you want.

Once the wood is sanded, a finish can be applied such as oil, lacquer or wax. Layers can be built up to create a shiny surface over a period of days; the more layers used, the higher gloss finish you get. Lemon oil can also give a fresh scent.”



Bud Vase made by Chris Grace



Geronimo by Chris Grace

#### DID YOU KNOW?

**Interesting patterns can be found by picking a section of tree with a knot. As part of the tree, it is either a base of a branch or a dormant bud.**

Understanding how trees grow can help guide the craftsperson to make the most out of the material:

**Pith** is located at the centre of a stem during the first year of growth. It does not grow any larger after the first year. It is not always visible in older wood.

**Heartwood** is found at the centre of a trunk or large branches. It often has a dark colour; many smaller branches do not have any of this as they are newer growth.

**Sapwood** is the live outer part of the wood, made from mostly water and minerals that the roots have taken out of the soil. As branches get thicker, the centre part may become heartwood.

**Bark** is the tree's outer cover, and is sometimes incorporated

in turned items as a decorative feature.

**Wood Grain** refers to the alternating regions of relatively darker and lighter wood resulting from the differing growth parameters occurring in different seasons – these are also known as growth rings representing a year of growth each. Changes in their width represent changes in the tree's environment, such as a drought or other trees competing for water and light.





# WOOL

THE ART OF SPINNING WOOL INTO YARN WAS DEVELOPED AROUND 4000 BC, MAKING IT ONE OF THE FIRST FIBRES TO BE MADE INTO CLOTH. WOOL CAN BE HAND OR MACHINE SPUN – EACH PRODUCES A DIFFERENT TEXTILE RESULT.

Naturally, wool can be found in many colours, depending on the kind and breed of animal it comes from:

**Sheep wool** produces light greys to rich browns and can vary in texture.

**Angora rabbit wool** is known for its softness and ‘halo’ fluff.

**Cashmere goat wool** is known to provide lightweight insulation.

**Mohair goat wool** is sourced from Angora goats. This fibre is sometimes referred to as the diamond fibre because of its natural lustre and hard-wearing properties.

Traditionally, wool is knitted by hand, with needles – bamboo or wooden needles are good first tools for beginners as they have a slight grip on the wool, while metal and plastic needles provide opportunity for fast, smooth knitting. The bigger the needle, the bigger the stitch you get. Knitters often need to have a good grasp of maths, to count stitches if knitting to pattern.

Knitting doesn’t need to be all about clothes and scarfs! One of the latest trends is guerrilla knitting or yarn bombing, a type of street art that uses colourful displays of knitted or crocheted wool rather than paint.



Glenn says:



“One of the clearest instances of the handmade revolution is seen in the underground phenomenon of ‘yarn bombing’, which is equal parts graffiti and tea cosies – a startlingly contemporary use of a craft that was once thought old-fashioned.”

KATH HITCHINGS, KNITTER,  
HANDMADE REVOLUTION CONTRIBUTOR

“Knitting doesn’t have to be all about wool either – you can knit with spirals of stretchy T-shirt material or fleece to get a great texture and to practise. To learn to knit, the best thing to do is to find someone you can watch, who’ll teach you patiently; once you’ve got the hang of it, with a bit of practice you can knit anything.”



# MAKE AN EMBROIDERED DECORATIVE OBJECT

© Eva Steidl



CONTRIBUTED BY  
ELLA ROBINSON, ARTIST

**Using these instructions, you could produce** a name or text plaque, a house number or name sign, something to decorate a garden or interior or an embellishment for a picture frame or mirror. You could also use this technique to add a new lease of life to old furniture. **Turn to the next page for instructions...**



# MAKE AN EMBROIDERED DECORATIVE OBJECT

## YOU WILL NEED:

Medium-sized piece of wood – e.g. driftwood

Embroidery cotton of various colours

A needle with medium-sized eye

Drill – either a hand drill or pillar drill will do

Drill bit – an example small size would be 1.5 or 2.5mm

Sandpaper – ideally both fine and medium grades

A4 paper

A sharp pencil or pen

Scissors

Matt adhesive sticky tape

Your design idea – either a text or image

Protective eye gear

Optional:  
a pair of pliers, vice

## Glenn says:



“You see a lot of ‘upcycling’ in craft today – that’s when a maker takes a piece of junk and adapts it into a usable object. Often, the traces of the material’s previous life make the finished item better than anything brand new.”



1. Make a template or draw/print off text or a simple image for use as your design idea. Try not to make it too complicated as this will require a lot of drilling!

**Tip:** Any knots in the wood, or areas of unevenness, should be avoided.



2. Cut around the template so there is not too much spare paper around the edges.



3. Neatly mark the areas on your template where you will need to drill the holes. You will need to consider the size of the drill bit you are using, and the holes required, to enable you to successfully stitch your full design.



4. Affix your template to the wood using matt adhesive tape.

**Tip:** It will make it easier later if you ensure the whole template is covered with tape.



5. Drill the holes as required, making sure they go all the way through.



6. Remove the template in one piece (you will need it later).



7. Use the medium grain sandpaper first to smooth down both sides of the wood (the back will be more rough). Then follow with the fine grain.



8. With the wood in front of you and the template to the side (for guidance/reference), decide where you will begin stitching and select your first colour.



9. Take a length of embroidery thread no longer than 1 metre and thread through the needle.



10. Make your first stitch, going through the back of the wood whilst holding the end of the thread. Complete one stitch at the front and return to the back. You will now have both ends of the thread at the back. Tie these into a double knot.



11. From here, you can continue stitching until you are finished with this colour.



12. Double knot the thread onto one of the existing stitches at the back and cut away any excess.



13. Continue stitching until the template is complete.



14. Attach a fixing (such as a picture hanger) if necessary, to mount your piece on the wall.

## TOP TIPS

If you have knots in your wood, do not drill within 3mm of these as they may snap the drill bit, causing the broken bit to become stuck within the wood. This can usually be freed with pliers, but it can take some time, and you will need to have a spare drill bit to hand!

Small drill holes will only be able to accommodate three or four ‘lines’ of thread, so if you need to put more than this through one hole, you will need to make the hole bigger. Mark any larger holes clearly on your template.

It is a good idea to ensure that the drill holes are well sanded, as any splinters of wood may catch the thread and separate the strands, meaning you will need to get a new length.

Do not make the length of cotton too long, as this will mean that it gets twisted and may knot itself whilst you are stitching.

If your needle gets stuck going through a hole, then a little tug in the correct direction with the pliers should free the needle and allow the thread to be pulled through successfully.

If you have a few pieces of wood, you could always start with an easy design to see how the technique works and then build up to a more complex design.

# METAL

AS YOU'LL HAVE SEEN THROUGHOUT THE SERIES, METAL IS A TRULY DIVERSE MATERIAL – USED FOR MANY THINGS FROM LARGE BRIDGES TO INTRICATE JEWELLERY.



**KATHERINE WOMACK, BLACKSMITH, HANDMADE REVOLUTION CONTRIBUTOR**

“I was fascinated by the craft of blacksmithing from a young age, watching the smiths

working at the local county show. I had the opportunity to have a go a couple of years ago, found I had a natural talent for it, and I've been hooked ever since!

“Working with metal is more about technique than strength, and feel rather than facts and figures. My style is art nouveau inspired; I like to make anything from huge gates to tiny pendants, steel sculptures to toilet roll holders!”

## DID YOU KNOW?

**Blacksmithing is thought to have started in the Iron Age, some 2000 years BC.**

In the very early days, mainly simple tools and weapons were forged, and the ironwork was used as a form of status, only the very rich and powerful being able to afford the more decorative and complex items.

The blacksmith FORGES (hits the metal between a hammer and anvil) to alter the cross section of the original material being used to what is required e.g. a taper or square or flat or other section.

Alternatively, they FORM shapes like scrolls, curves, twists: this is done by using the hammer with the anvil as a pivot to control what you want the metal to do, or using other tools to control the forming.

## HEALTH & SAFETY CONSIDERATIONS

- Use safety glasses, leather apron, steel toecap shoes and ear defenders
- Wear non-flammable clothing
- As well as leather gloves, you can use leather palm protectors

**Experts say** that the best way to get started is to go and see a blacksmith at work. Find someone in your local area – the links at the back of this booklet should help.

## Glenn says:



**“Blacksmithing is tough work, involving a lot of heat, smoke and raw physical effort. So when a maker coaxes iron into a graceful, tapered shape like those in Katherine’s gate, it’s a feat worth admiring.”**

This page: Katherine Womack's tapered, iron gate

# SILVERSMITHING

SILVERSMITHING IS THE TERM FOR MAKING PRODUCTS FROM GOLD AND SILVER AND IT IS MOSTLY USED FOR MAKING JEWELLERY.



**HAYLEY WRIGHT, SILVER JEWELLERY MAKER, HANDMADE REVOLUTION CONTRIBUTOR**

**Some of the techniques are similar to that of a blacksmith but silver is soft enough that it can be worked at room temperature.**

Silver can be cut with saws and carved with engraving tools, files and drill bits. It can be hammered to forge shapes or add texture; it can be domed with punches and patterned with stamps.

Various pieces can be joined together by soldering them with a blow torch. Wax can be carved and then cast into silver. Once a setting is made, lots of materials can be added – for example gemstones, shells, glass – your only limit is your imagination!

Silversmithing takes a little patience and a keen eye, but is a really enjoyable process and creates a very special final product. There are few crafted products that we can carry with us our whole lives and which will be here long after we have gone; jewellery is one of them.

“I mostly make jewellery: rings necklaces, earrings, bangles, that sort of thing, but I have made other small items on request such as trinket boxes, tiaras and spoons. My favourite things to make are rings; wedding rings are really special, I always feel honoured to make something so important.”

## TOP TIPS TO GET STARTED

- 1 Find someone locally and watch how they work
- 2 Scrap pieces of metal can be reused or worked
- 3 Beginners could start work with wire or beads.
- 4 “Have fun, be original and wear your creations; it was people spotting the jewellery I was wearing that led me to setting up my own jewellery making business.”





## Glenn says:



“The trick of carving stone is to find forms that exploit its natural grain, pattern, and colour. Vincent’s work is particularly effective in juxtaposing smoothly finished surfaces with those left rough, emphasising two different qualities of the same material.”

# STONE CARVING

VINCENT ELPHICK, STONE CARVER,  
HANDMADE REVOLUTION CONTRIBUTOR

Vincent has been making things for as long as he can remember, discovering a passion for working with stone in 2006. Inspired by nature and his own emotions to create his work, Vincent was featured in the series as a judges’ favourite.

“Stone carving takes me on a journey; often I start out with a larger piece and make something, and then it will evolve into something smaller. This can be a good way to make the best use of your materials. If I can do it, anyone can.”



From left to right: Aural, Talking Head and Whale Form by Vincent Elphick

## RECOMMENDED MATERIALS

### Plaster

Great for beginners, as you don’t need to buy expensive tools to work it. You can start by making wet plaster blocks; if you make your own block, it can be ready to work after 10-15 minutes of mixing. Carve, while wet, with plastic cutlery. (see ‘Aural’)

### Breeze blocks

A good cost-effective material which can be covered with render and masonry paint to create a variety of effects. (see ‘Talking Head’)

### Soapstone

Another good medium for the beginner, as it’s very soft. It’s also the densest stone there is, which also makes it the heaviest, so mind your toes if you drop it! (see ‘Whale Form’)

### Slate

A material you can build up to using, along with marble, with more experience. It is expensive and requires more industrial tools which require investment.

**“MY FAVOURITE STONE TO WORK WITH IS WELSH SLATE. IT OFTEN TELLS YOU HOW TO GET THE BEST OUT OF IT ITSELF. YOU CERTAINLY CAN’T BULLY IT.”**

## TOOLS

“I never use power tools. It’s a personal thing, that’s all. There’s nothing wrong with utilising power tools, it just takes something away from my own particular party.”

## HEALTH & SAFETY CONSIDERATIONS

Wear protective gear, such as a pair of goggles and face mask, and always carve away from yourself.

## DID YOU KNOW?

**Slate** can be up to 600 million years old – that means it is so ancient it pre-dates the existence of humans, dinosaurs, insects and even complex plants.

You can find slate in a variety of colours, even if found in one place. Slate from North Wales can be found in many shades of grey, and may also be purple, green or cyan.

The word **marble** derives from the Greek words ‘mármaron’ and ‘mármaros’ meaning crystalline rock and shining stone.

**Soapstone** can be found all over the world. Its primary components are magnetite, dolomite, chlorite and talc. As talc in soapstone is soft to the touch, it gives the smooth feeling of rubbing a piece of dry soap and is one of the key ingredients in talcum powder.

**Breeze blocks** are made from a mixture of cement and ash which is then formed into a ‘block’ shape.

‘Breeze’ is an old British term for ‘ash’ and derives from the French word ‘braise’ meaning hot coals.

**Plaster of Paris** gained its name from predominant use in Paris in the 1700s – the plaster protected houses against fire.





# MODEL MAKING

ONORIO DEPIRO, MODEL MAKER,  
HANDMADE REVOLUTION CONTRIBUTOR

"I would consider my craft as 'high end' collectible toys/models. I like the idea of constructing things which look as if they are able to move or come to life. I use a variety of materials but I believe the most valuable is clay, such as polymer, epoxy and water-based. I find it very easy to manipulate these materials into the desired forms. I also like creating objects from durable materials such as chemiwood, ABS plastic and resin.

The best way for a newcomer to begin model making would be to start with a simple drawing of a character or item and then begin to replicate the design in 3D. I began by using simple forms with clay, such as sausages and round blobs to make up the basic shapes. I then slowly began to make more challenging objects and started to learn how to apply textures and finishes.

Have fun with what you are attempting to make, ask other artists for tips and take your time when trying to perfect your craft.

When creating a model or figure, I always start with a quick concept sketch so I can visualise the piece before I start sculpting. I then build an armature (skeleton) using tin-foil which can help bulk out most of the form. Other materials can be thin wire and cheap woods such as MDF.

Once I'm happy with the base form, I can begin to build up the sculpt using very small volumes of the clay. I then start to refine the model using tools and home-made appliances that can get into all the detailed areas. I sometimes prefer to break down the model into many parts so that I can focus on the individual pieces. Once I'm happy, I reassemble all the components and apply all the weathering and finishes."



Glenn says:



"People tend to think of craft as something traditional, but many of today's biggest industries rely on skilled artisans. One example is film. Stop-frame animation, for instance, depends on the work of modellers to achieve its wonderful effects."



# MAKE

## A SIMPLE PAPER FLORAL HEADBAND OR GARLAND

CONTRIBUTED BY HELEN FRANCES

© James Latter

### HOW TO MAKE

This is ideal as a decorative headband or it could be made into a garland and used to decorate a room or table. You could produce a smaller version to make a friendship bracelet.

You will need:

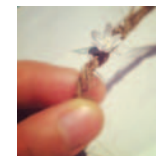
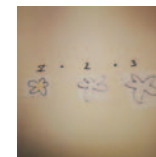
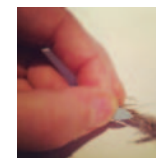
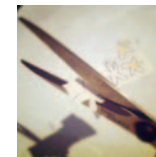
A glue gun

Hot melt glue sticks

Scissors

3 copies of the template provided

1 piece of string or rope – for a headdress a piece that wraps around the head at least once, or the wrist if making a smaller version, long lengths for a garland.



1. Cut out all the parts from the templates.

2. Start by gluing one side of your leaf and sticking it onto your string. Pinching it in half will enhance the impression of a leaf.

3. Glue the smallest flower onto the medium flower then onto the largest flower. This will give the effect of layered petals

4. Pinch them together to close the flower, making it look more realistic.

5. Glue this onto the leaf that you previously glued onto the string.

6. Keep repeating, grouping some flowers together and leaving a finger's width space between others.

Your finished piece should look a little like ours above!

HELEN FRANCES,  
PAPER ARTIST,  
HANDMADE REVOLUTION  
CONTRIBUTOR

"I LOVE THE IDEA OF BRINGING TO LIFE INANIMATE OBJECTS LIKE A FLAT PIECE OF PAPER AND TRANSFORMING THEM INTO THREE-DIMENSIONAL PIECES WITH A PERSONALITY."





PIYUSH SURI, TEXTILE  
AND INTERIORS DESIGNER,  
HANDMADE REVOLUTION JUDGE  
AND CONTRIBUTOR

# TEXTILE PRINTING

TEXTILE PRINTING IS THE PROCESS OF APPLYING COLOUR TO FABRIC IN DEFINITE PATTERNS OR DESIGNS.

Printing on fabrics developed in the early 17th century in response to the popularity of 'chintz' textiles imported to Europe from India. These fine cotton fabrics had exotic flora and fauna designs dyed and painted in rich colours. Textile printing was not successful in Europe until the 18th century, as it was seen as a threat to the silk weaving industry.

In the 1960s, many artists such as Andy Warhol and Roy Lichtenstein made screen printing techniques popular with large scale and solid bright colours perfect for Pop Art. Today, textile printing is a very sophisticated process, utilising advanced fabrics and inks combined with computer technology.

There are various ways to transfer patterns onto fabrics or other surfaces. Some of the popular methods that can be used at home are:

**Stencilling:** This is one of the cheapest and easiest methods; stencils are usually made from paper, card or plastic, and the design to print is cut by hand. The stencil is placed on top of the fabric, paint is then brushed, stippled or sprayed on top, then the stencil is removed. There are pattern and design limitations though and stencilling is usually only used for a one-off, or a small batch of prints. Stencilling can be used not just for printing fabric, but also in wall and furniture decoration. Stencilling is ideal for making T-shirts, bags, etc.

**Screen printing:** A professional stencil method of print making in which a design is imposed on a screen of polyester or other fine mesh (traditionally, silk was used). The blank areas are coated with an impermeable substance and ink is applied by a squeegee onto the printing surface. There is one screen for each colour and a number of screens can be used for multicolour patterns. Screen printing is more versatile than any other method and, with different inks, it can be used for printing on textiles, ceramics, wood, paper, glass, metal and plastic.

**Stamping:** This is an easy printing technique for home use where rubber stamps, foam stamps or potato or other fruit stamps can be used with fabric paint to print on material. It's ideal for small home projects and making T-shirts.

**Lino printing:** A design is carved out of linoleum using special cutters, ink/paint is added to the surface, and then the lino is pressed down evenly onto the surface to be printed. This form of printing is used for transferring designs to paper or card.

You can try textile printing at home, starting with basic stamping and building up to the more complex methods as your skills develop.



James Green - Pigeons lino print





Jewellery by Siân Rookwood

## JEWELLERY MAKING



SIÂN ROOKWOOD,  
JEWELLERY MAKER,  
HANDMADE REVOLUTION  
CONTRIBUTOR

"I endeavour to use everyday objects and materials that are either recycled or upcycled; predominantly industrial washers, zips and clockwork gearing from broken pocket and wrist watches.

I work most often on chainmail style pieces which just involves a pair of pliers in each hand (and eye protection) and a bit of brute strength!

Find something that you're really passionate about, invest in a decent set of appropriate tools and do plenty of research! There are loads of fantastic craft sites on the internet, with great tutorials, images and step-by-step guides to help you get started. Once you're confident with the basics – experiment! It's always more satisfying to put your own spin on a classic idea".

## CERAMICS



ROWENA KELLEY,  
CERAMICIST,  
HANDMADE REVOLUTION  
CONTRIBUTOR

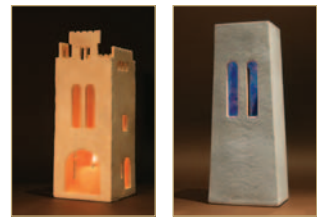
"Buildings such as castles, tin mines and tower blocks have inspired my Candle Towers. Landscapes, shells and trees can also be starting points for your ceramics.

It is exciting to work with clay using fingers as the basic tools. With a knife and rolling pin, you are ready for slab work.

For a first piece, you could make a simple box or Candle Tower. These are made by rolling out clay, as you would pastry. Air drying clay is available and this does not need firing in a kiln.

Roll the clay evenly so the four sides and bottom are of similar thickness. To join the pieces, dampen the edges with water and carefully press together. Smooth with a finger or use a wood or metal tool. Keep finger marks to a minimum for a neat finish. After drying, the box can be decorated with acrylic paint.

Have fun! Start making ceramics at home, and later you could join an evening class or craft group where access to a kiln widens the possibilities".



Ceramics by Rowena Kelley

## WHERE TO GO TO NEXT:

FOR MORE INFORMATION ON THE HANDMADE REVOLUTION SERIES, VISIT [BBC.CO.UK/HANDMADE](http://BBC.CO.UK/HANDMADE)

For crafting events in your local area, visit [bbc.co.uk/thingstodo](http://bbc.co.uk/thingstodo)

**There are lots of organisations that offer demonstrations and access to many of the crafts included in the series and this booklet:**

For heritage craft demonstrations across England, visit [english-heritage.org.uk](http://english-heritage.org.uk)

For courses and craft activities across the UK, visit [nationaltrust.org.uk](http://nationaltrust.org.uk)

**For information on specialist skills and craft workshops, visit:**

Heritage Craft Association:  
[heritagecrafts.org.uk](http://heritagecrafts.org.uk)

Craft and Design:  
[craftanddesign.net/craft-guilds](http://craftanddesign.net/craft-guilds)

Design Museum:  
[designmuseum.org](http://designmuseum.org)

Crafts Council:  
[craftscouncil.org.uk](http://craftscouncil.org.uk)

National Federation of Women's Institute:  
[thewi.org.uk](http://thewi.org.uk)

**For many crafts, there are organisations and guilds that can offer more information about how to get started. These are but a few:**

The Worshipful Company of Blacksmiths:  
[blacksmithscompany.org.uk](http://blacksmithscompany.org.uk)

British Artists Blacksmith Association (BABA):  
[baba.org.uk](http://baba.org.uk)

The Association of Woodturners of Great Britain: [woodturners.co.uk](http://woodturners.co.uk)

The British Woodturners Association:  
[britishwoodturners.co.uk/](http://britishwoodturners.co.uk/)

The British Woodcarvers Association:  
[britishwoodcarversassociation.co.uk](http://britishwoodcarversassociation.co.uk)

The Master Carvers Association:  
[mastercarvers.co.uk](http://mastercarvers.co.uk)

The Guild of Machine Knitters:  
[guild-mach-knit.org.uk](http://guild-mach-knit.org.uk)

The Knitters and Crochet Guild:  
[kcguild.org.uk](http://kcguild.org.uk)

The UK Hand Knitting Association:  
[ukhandknitting.com](http://ukhandknitting.com)

The Silversmithing Guild:  
[contemporarybritishsilversmiths.org](http://contemporarybritishsilversmiths.org)

The Craft Potters Association:  
[cpaceramics.co.uk](http://cpaceramics.co.uk)

The Society of Scribes and Illuminators:  
[calligraphyonline.org](http://calligraphyonline.org)

The Calligraphy and Lettering Arts Society:  
[clas.co.uk](http://clas.co.uk)



Use this template for the paper floral headband on page 18.

