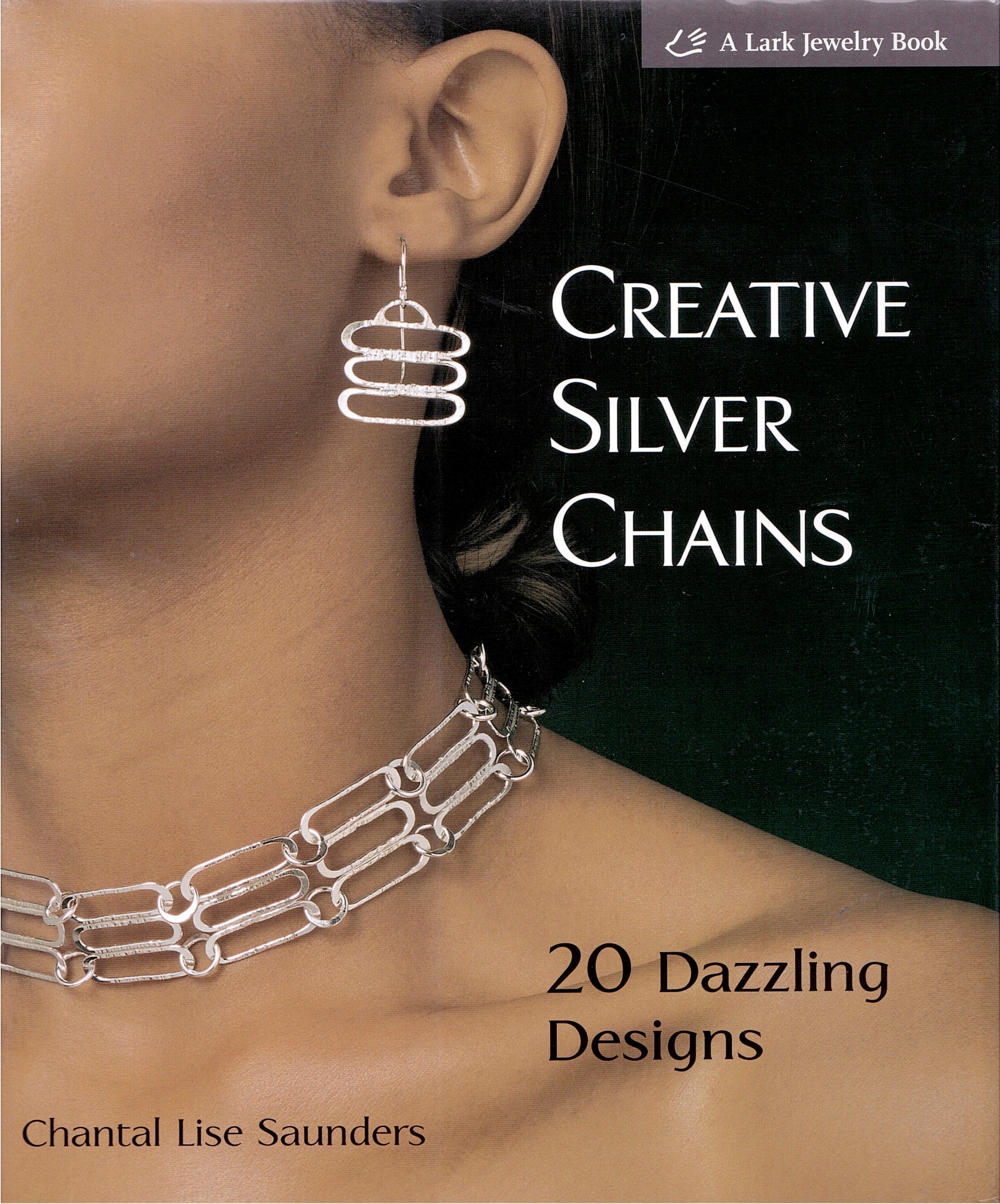


A close-up photograph of a woman's neck and shoulder. She is wearing a silver chain necklace made of interlocking paperclip links. She is also wearing a matching silver earring with a spiral design. The background is dark and out of focus.

 A Lark Jewelry Book

CREATIVE SILVER CHAINS

20 Dazzling
Designs

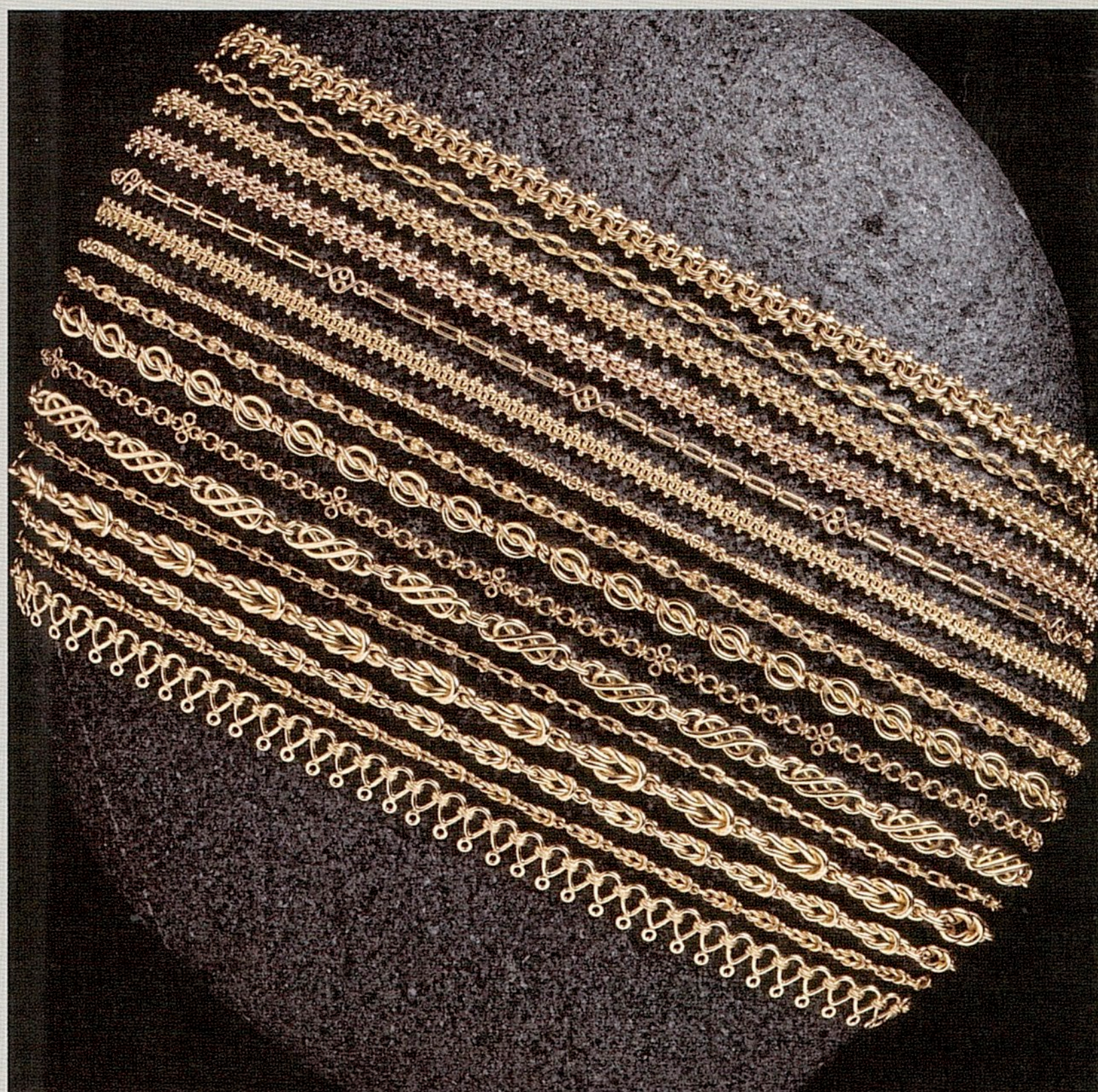
Chantal Lise Saunders

are solid metal forms, and others are more open, like filigree. A chain has a visual line along which our eyes travel, though the individual links also express linear qualities; these might be straight and angular, or curvy and flowing. Texture is visual as well as tactile. Hammered textures can be smooth or bumpy, and nearly anything else in between, and these may be natural—sometimes called “organic”—or industrial. Almost any object that can make a mark on metal can be used to texture it.

The effect of light on a chain’s reflective surface is entirely dependent on its shape, space, line, texture, and environment. Even color from skin tone, hair, and clothing subtly change the perceived design. Using only one color of metal in a chain gives it unity and focuses the eye on shape. And the metal’s native color has its own subjective qualities: silver is a “cooler” color than gold, and copper feels warmer still than gold. Silver has great whitish color. Later, you might try using more than one kind of metal in your own designs to achieve unusual effects.

Movement is the flexibility with which the joinery moves, altering the way the chain looks or feels. A chain might be rigidly designed so that the movement of the wearer doesn’t affect the look of the chain; other designs may flow freely, so even subtle motion constantly changes the look of the piece.

A chain that’s made from a single material, such as silver wire, puts the emphasis on the shape of the link’s basic form and economizes its design. If stones or other embellishments are added to links, those become the focal point and alter the emphasis of the overall design. Start simple and you’ll learn fast.



Lucie Heskett-Brem, *Gold Weaver Collection*, 1988–1991.
Various lengths. 20-karat yellow gold, 20-karat red gold; handmade.
Photo by Louis Brem