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by
Cynthia Kimura



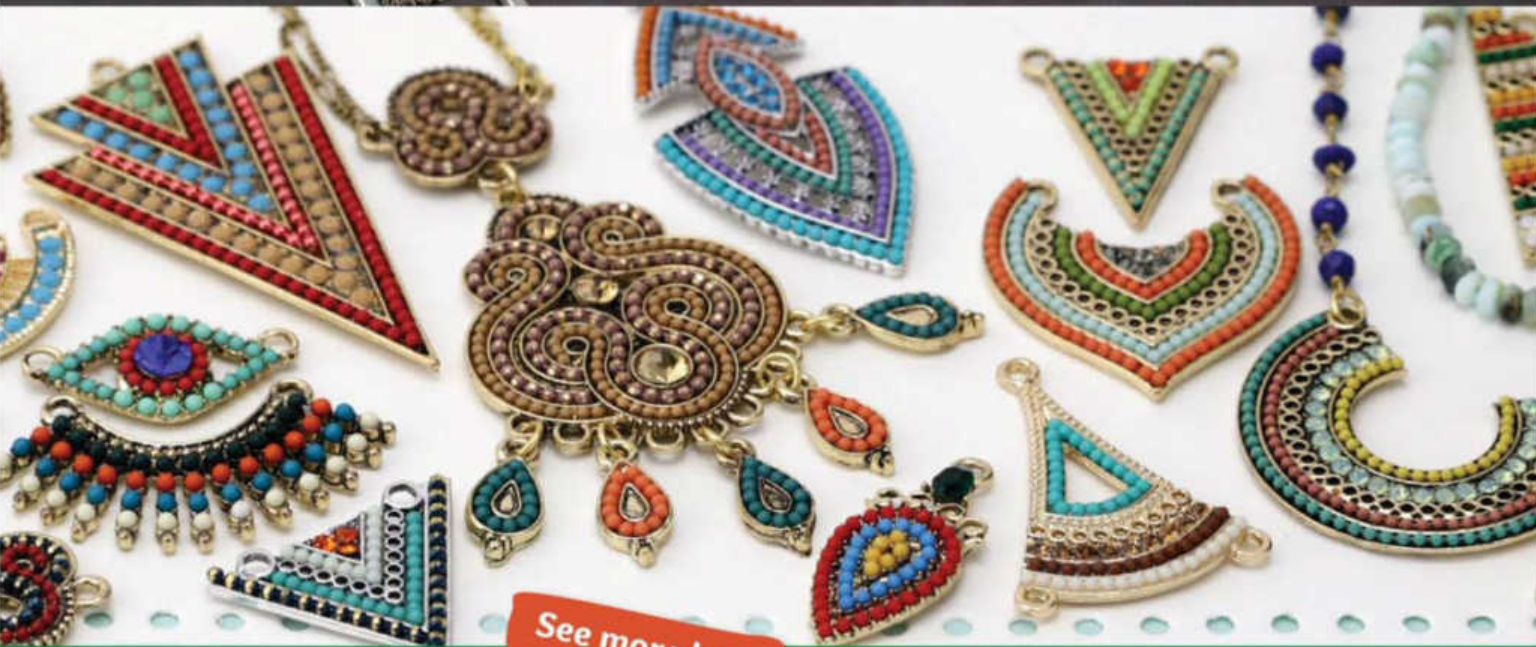
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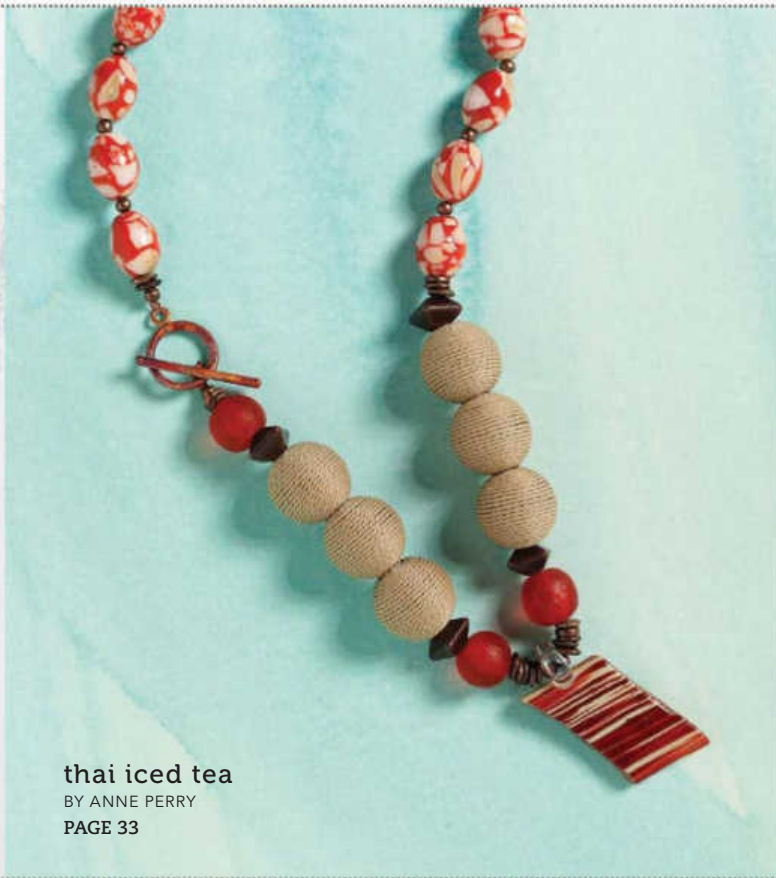
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Get Ready for Summer!

Who doesn't love summer—three glorious months of seemingly endless days and abundant sunshine! Time to put away the tights and sweaters, don a sundress, and pull up our hair! To help you make the most of the season, we've packed this issue with dozens of fun, flirty, colorful projects. Plus, we explore easy techniques that will help you customize your handmade jewelry with a special focus on mixed media.

For the epitome of relaxed summer style, turn to our Vintage Summer collection on page 45, where seven designers have crafted charming pieces with vintage details and soft washed-out palettes. Then flip to page 33, where you'll find six juicy designs featuring the season's hottest color trend—papaya! If bright, bold colors are more your style, you'll love the Carnival collection of projects starting on page 55, inspired by the annual Carnival of Brazil that will take place as Rio de Janeiro hosts the Summer Olympic Games.

And we realize that today's jewelry designer is expanding her jewelry-making repertoire beyond basic stringing and wireworking techniques. With that in mind, we present a collection of mixed-media designs starting on page 21 that use materials such as cork, colored resin, image transfers, and more to help you customize your jewelry designs even further. This focus on mixed media also includes an in-depth tutorial on how to easily add patina to your metal components using materials you already have around the house (page 11).

May your summer be filled with plentiful time to relax, rejuvenate, and create! Cheers!

Debbie

Debbie Blair, Editor
Debbie.Blair@fwcommunity.com

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What We Love for Summer

For a super-accessible way to create beautiful enameled effects on metal without using a torch or kiln, pick up this kit by our friends at ICE Resin. Experiment with the colorful enamel powder on the included bezels and blanks, then simply fuse with a craft heat gun. Shop today at www.bit.ly/iced-enamels-kit.



Looking to start your own jewelry business? Join longtime *Jewelry Stringing* contributor and business owner Nina Cooper as she delves into what it takes to start a successful jewelry business in this online course through Craft University. For information, visit www.bit.ly/jewelry-business-power-session.

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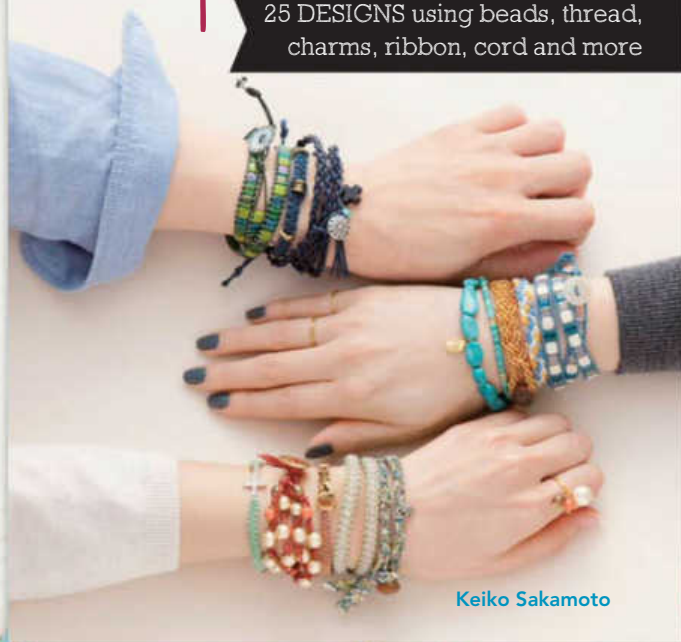
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Keiko Sakamoto

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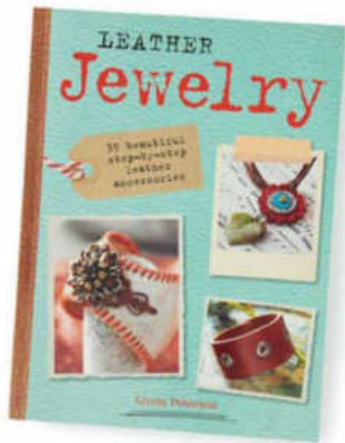
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Leather Unlimited

Illuminate and explore the boundless potential of leather with Linda Peterson's *Leather Jewelry* (CICO Books, 2015). Colorful and easy to follow, this step-by-step guide will demystify the process of working with leather while exciting your creativity with unique pieces such as a fun cuff made from an upcycled baseball or a steampunk corset bracelet made with scraps of leather, lace, and watch parts. Purchase for \$19.95 at your local bookstore.



Beading for Body and Soul

For sixteen years, The Portable Playhouse has brought the relaxing and rejuvenating qualities of beading to the bedsides of ailing women and children across the East Coast. They have worked with over 180,000 patients in 22 hospitals and cancer centers and have found that, no matter the patient's age or condition, their worries seem to disappear when they open a box full of brightly colored beads. Visit www.theportableplayhouse.org to learn more.

Tradition Revisited

Handmade in Japan with compressed cotton and featuring a semimatte texture, the new Cotton Pearls by Miyuki Beads are not your grandmother's pearls. Their light weight makes them ideal for large statement necklaces or earrings that won't weigh you down. These beauties are available in fourteen colors, from aqua to lavender to green, and in sizes from 6mm to 18mm. For purchasing info, check with your local bead shop.



Organize in Color

Go-Organize has just released their ingenious organizational storage systems in four new colors: Powder Blue, Buttercream, Mint, and Lavender. Perfect for bringing life to your crafting space, these storage cubes are interchangeable and can be used with one another or the Classic White cubes you may already own. Visit www.go-organize.com for pricing and design options.



Color Yourself Pretty

Adult coloring books are still the rage! But why color on paper when you can color these beautiful hardwood laser-cut pendants by Tangible Light Studio? Handmade in California by Michelle Davis, these pendants are beautiful bare but can also be embellished using Sharpie oil paint markers to create a one-of-a-kind look! Find them for \$8 each at www.tangiblelight.etsy.com.

Jewelry to Live By

Combine style and substance with these gorgeous one-of-a-kind cuffs by NW58th ST designer Margaux Jones. Crafted with original artwork plus 100% vegan faux leather and featuring words such as "Breathe," "Roar," and "Love," these cuffs are a daily and stylish reminder to stay strong, positive, and free. They were even included in the celebrity swag bags at this year's Grammy awards! Join the ranks of the rich and famous and check out these cuffs, priced at \$28 apiece, at www.nw58thst.com.



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Tamara Honaman

Before her recent position as the editor of BeadingDaily.com, Tamara Honaman was already a well-known jewelry artist working in a variety of mediums, including metal clay, polymer clay, wire, sheet metal, glass, and beads. She has authored numerous articles and books and has filmed dozens of how-to videos that teach the art of jewelry making. We recently asked Tamara about the inspiration behind her designs.



Q&A

Q: How would you describe your design style?

A: My typical design style is colorful, classic, and easy to wear.

Q: What was the inspiration for your Premade Filigree video?

A: The filigree collection is a trend-inspired design series. I was seeing a lot of feminine accents in fashion, with lace being very prominent among many designers. Filigree captures that feminine, lacy look perfectly.

Q: What do you love about working with filigree components?

A: Filigree comes in all shapes, sizes, and metals. It's very delicate in design yet sturdy because it's made from metal. Filigree can be integrated into jewelry designs beautifully.

Q: How do you keep your ideas fresh?

A: I sit down with a stack of fashion magazines at least twice a year. These magazines don't tend to show a lot of jewelry—just what's coming out on the runways. However, as I get lost in the pages, trends eventually start to emerge. Then I get to play with all the supplies I've picked up during the year and see where fashion and jewelry design meet.

Q: What is your favorite jewelry trend?

A: I love the simple bar necklaces that are popular right now. But I also love that layers of necklaces are back—so you can wear the simple bar and layer on a lot of other fun designs, too!

I'm also glad the layered bracelet look is still happening. For me, the wrist is like a blank canvas, and bracelets are a palette of my favorite colors to play with.

Q: What is on your bench right now?

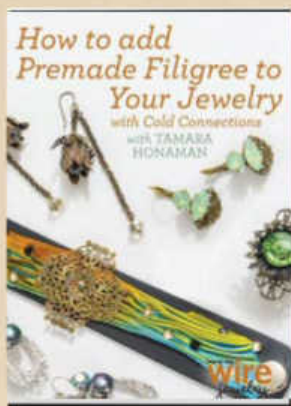
A: I have stacks of various materials surrounding me: leather, seed beads, findings, all types of metal, and, of course, my tools. I'm most happy when I'm surrounded by all my favorite supplies, discovering ways to combine them into wearable designs.

Q: Do you have a favorite quotation or saying about beading or creativity?

A: "Art enables us to find ourselves and lose ourselves at the same time."—Thomas Merton



FEATURED VIDEO



How to add Premade Filigree to Your Jewelry with Cold Connections by Tamara Honaman

Filigree can add a touch of femininity to any jewelry design. Join Tamara to discover the different types of filigree components that are available, including various shapes, sizes, metals, and finishes, as well as filigree that incorporates a setting. Learn cold connection techniques for incorporating premade

filigree into your jewelry designs to give your projects additional style and flair. Get tips for joining filigree to leather or other filigree pieces, forming bezels, adding patinas, and more! Download this video at www.bit.ly/add-premade-filigree.

All Dressed Up

These fanciful crystal-and-filigree earrings are easy to assemble—in fact, the only hard part is deciding what color of crystals to add!



MATERIALS

Brass pair:

- 2 brass ox-plated 18×14mm fan-shaped filigree earring settings
- 2 aquamarine AB 8.5mm crystal chatons
- 2 chrysolite opal 15×7mm crystal navettes

Silver pair:

- 2 silver ox-plated 20×35mm filigree drop-shaped earring settings
- 2 cyclamen opal 8.5mm crystal chatons
- 2 black Tahiti 11mm faux pearl cabochon rounds

Copper pair:

- 2 copper ox 18mm diamond-shaped filigree earring settings
- 2 aquamarine 12mm cushion-cut crystal squares

TOOLS

- Cup-chain hand tool
- Flat-nose pliers
- Rubber block

FINISHED SIZE: 1¼" (brass and copper pairs);
2" (silver pair)

Tip: The rubber block is used to help stabilize the findings while you set the crystals.

1] Set 1 crystal into the appropriately sized earring setting and ensure that the crystal is level. Place the setting on the rubber block. Set the cup-chain tool over the prongs and push down. Remove the tool to check the prongs and ensure they are pressed completely against the surface of the crystal. If needed, repeat the motion.

2] For settings that won't allow you to use the cup-chain tool, use flat-nose pliers to compress the prongs toward the crystal. Hold the finding in your hand and carefully position the flat-nose pliers against the finding and 1 prong, then push the prong down. Repeat on the prong directly opposite. Work in this fashion around the setting to ensure the prongs are all pressed equally (and not crooked or in such a way they cause the crystal to shift). ◉

RESOURCES Check your favorite bead retailer or contact: Black Tahiti faux pearl cabochons and filigree earring settings: Las Vegas Rhinestones, (401) 681-4107, www.lasvegashinestones.com. Swarovski crystals and cup-chain hand tool: Dreamtime Creations, (417) 678-5748, www.dreamtimecreations.com.

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Kitchen Table Patina

COLORING METAL WITH COMMON SUPPLIES

by
Tammy
Jones

EDITOR
JewelryMakingDaily.com

In the dictionary, patina is defined as the “appearance of something grown beautiful, especially with age or use.” Adding color to metal can be a fun, easy, inexpensive way to add beauty, distinction, and a sense of age or timelessness to your jewelry. Patina makes me think of classic, beautiful old things that are so lovely and so well made that they remain. They’re time-tested and have only grown more beautiful in the process. Who wouldn’t want their jewelry designs to be thought of that way—as if each piece has been passed down and shared through generations. Fortunately, you can create a variety of patinas using materials you probably have in your pantry or under your sink, such as ammonia, bleach, salt, and vinegar.

PATINA SAFETY

As always, when using any chemicals or solutions in the studio, be safe! Wear protective rubber gloves, safety glasses, and ensure proper ventilation with a fan and open windows. Working outdoors is even better. A respirator is recommended when using ammonia for prolonged periods of time.



*Copper Sample
"before"*



*Brass Sample
"before"*



*Silver Sample
"before"*

Patina Prep

As opposed to applied surface treatments such as alcohol inks and colored pencils, patinas like these, created from household liquids, result from a chemical reaction with the metal. The results can vary depending on the metal you use, the amount of time each one is exposed to the patina solution, how the patina is applied, etc. That variety adds a little mystery and excitement to the process of patinating metal, because you don't always know what you're going to get! So when you're trying to achieve a particular effect, make sure your metal is squeaky clean and follow the process as precisely as possible. Because it's a reaction with the metal itself, some patinas are also more durable than some applied surface treatments can be, but they still require a sealant.

This bears repeating: Clean your metal well before applying patina. If you're a metal-worker, you can use your pickle pot to clean your metal. Other options include acetone, dish soap and water, steel wool, citric acid (from the spice area of the grocery store) and water, salt water and a clean kitchen scrubber, or a paste/scrub of fresh lemon juice and salt. However you choose to clean your metal, the goal is to remove all oils and dirt so that when you rinse it in clean running water, the water sheets off the surface instead of forming droplets.

After cleaning, dry the metal using a lint-free cloth while holding the metal by the edges so your fingers don't deposit more oil on the clean surface. I lay my pieces on a paper towel and dab them dry with another paper towel, so I don't have to touch them at all.

Now the fun begins!

Patina Methods and Experiments

There are three basic patina application methods:

- **fuming** in which the metal is exposed to the fumes from a liquid, but the liquid doesn't actually touch the surface of the metal
- **immersion or wrapping** in which an absorbent material such as sawdust or cotton is saturated with the liquid, and the metal is immersed or wrapped up in the material
- **direct application** in which you paint, pour, splatter, or dab the liquid directly onto the metal surface

After trying all of these techniques, I found that I prefer the fuming method. You can fix it and forget it while the magic happens, it feels like alchemy, it's less messy, it requires fewer materials, and the results are well dispersed across the metal surface. Plus, in this case, the fumed metal was much more colorful! Here are my experiments in detail, so you can try them at home.



*Fumed Ammonia:
Brass*



*Fumed Ammonia:
Copper*

Fuming: Ammonia + Salt Water

METAL: brass or copper.

SUPPLIES: ammonia, salt, water, small glass bowl, large glass container with lid, paper towels, tongs or rubber gloves. *Optional:* pierced plastic lid, plastic strainer, mesh, etc.

TIME: about 3 hours to overnight.

PROCESS:

1. Pour about ½" of ammonia in a small glass bowl, then place the small bowl inside a larger glass dish.
2. Spray or dab the metal with a solution of at least 50/50 salt water to prime the surface (mine was more like 75% salt and 25% water). The more salt, the more color you'll get. It's okay if some grains of salt remain on the metal; I applied the salt water using a cotton ball and made sure to transfer some salt to the metal surface.
3. Stand the metal against the side of the small dish or place plastic mesh over the dish and lay the metal on top. Whatever plastic item you use needs enough holes in it to allow the ammonia fumes to escape and surround the metal.
4. Place the lid on the larger dish with the experiment inside and wait.

RESULTS:

In less than an hour, I noticed the salt water was turning brown. Within a couple of hours, I could see bits of bright blue on the metal surface; I suspect those were forming from the salt crystals. By morning, the whole piece was covered with a bright greenish-blue patina.

I removed the lid and placed the metal on a paper towel to dry; I used tongs or gloves to touch the metal by the sides only. The blue color got even more intense with time as the piece dried. If possible, allow the piece to rest after drying for up to three days—the longer it dries and cures, the more colorful and durable it will be.

Fuming: Boiled Egg (Sulfur)

METAL: silver (see note in results below regarding brass and copper).

SUPPLIES: hard-boiled egg, air-tight plastic bag. *Optional:* microwave.

TIME: 1–24 hours or more.

PROCESS:

1. Slice a hot hard-boiled egg in half and place the egg and metal in an air-tight plastic bag. Seal the bag and wait.
2. After a couple of hours, it helps to remove the egg and warm it in the microwave for 10 seconds (any longer will cause it to explode). Replace the egg, reseal the bag, and wait.
3. Repeat until desired patina is achieved. Start over with a freshly boiled egg if necessary.

RESULTS:

If you want to create the look of age or make a bold, dark statement, this process couldn't be easier. Within 10 minutes of placing my silver in a bag with a hot, freshly boiled egg, it darkened to a warm golden brown color. After about 30 minutes, the piece had turned gray and a little rainbow of color was developing on one corner. After leaving the piece overnight, it was dark gray.

Darkening silver is a great way to make recessed details pop, such as etched designs, hammered textures, or stamped designs. Simply create a dark patina on the whole piece, and then use steel wool or fine-grit sandpaper to remove the patina from the surface, allowing it to stay in the recessed areas to give them definition.

I tried this process with brass and copper with little results. There might be a slight darkening of the metal, but I'm not certain that isn't natural discoloration that would have happened from exposure to air as well.

Tips: It helps if you place the bowl in sunlight; the warmth helps speed the process along. I don't recommend using metal bowls or metal screen/mesh in this process, as any other metal involved could alter your results.



*Fumed Ammonia+Salt:
Brass*



*Fumed Ammonia+Salt:
Copper*



Fumed Egg: Silver



Fumed Egg: Silver

PRESERVING YOUR PATINAS

These patinas require sealing to prevent the beautiful colors from chipping or wearing off as well as to protect the skin from irritation. Seal patinated metal with multiple thin coats of Permalac or your sealant of choice. Avoid getting the patina too wet with sealant, or it could dissolve or change considerably. Most of these are chalky/flaky patinas that result from chemical reactions, not smooth patinas such as heat patina or liver of sulfur, so wax sealants aren't recommended.

Tip: Avoid heartbreak! Test patinas and sealants on samples or less noticeable areas first.



*Immersed/Wrapped,
Cotton, Vinegar+Salt:
Brass*



*Immersed/Wrapped,
Cotton, Vinegar+Salt:
Copper*

Immersion or Wrapping: White Vinegar + Salt

METAL: brass or copper.

SUPPLIES: white vinegar, salt, resealable container or plastic wrap, absorbent material (cotton balls or batting, sawdust, paper shred, cat litter, cheesecloth, etc.), paper towels.

TIME: 2–12 hours (overnight).

PROCESS:

For immersion method:

1. Place absorbent material in sealable container, add vinegar and salt (at least 50% should be salt) gradually, stirring as you go, until the material is moist like wet sand on the beach. It should hold its shape when squeezed but not drip.
2. Prime the metal with vinegar and a sprinkle of salt to jump-start the reaction if you desire; doing so can result in a more solid, all-over color, and not doing so can result in spots of textural-looking color.
3. Submerge the metal in the material, being careful not to disturb the salt, and seal the container. Wait.
4. Remove the metal and allow to air-dry on a paper towel. More color will likely form during drying.

For wrapping method:

1. Moisten cotton batting or cheesecloth with vinegar and salt (at least 50% should be salt) until it's moist but not very wet and definitely not dripping.
2. Wrap the material around the metal snugly and wrap in plastic wrap if desired or place in a resealable container. Wait.
3. Remove the metal and allow to air-dry on a paper towel. More color will likely form during drying.

RESULTS:

I didn't find much color when I uncovered and unwrapped my metal, but I knew the chemicals were there to make it happen, so I ensured the metal surface was wet with vinegar and salt before I allowed it to dry on paper towels. Within a couple of hours, as the piece dried, more color appeared.

*For more details
and behind-the-scenes
photos, continue
reading at <http://j.mp/householdpatina>.*

Direct Application: Bleach + Salt

METAL: brass or copper.

SUPPLIES: unscented laundry bleach, salt, plate, paper towels, cotton balls or old toothbrush, rubber gloves.

TIME: 3–12 hours (overnight).

PROCESS:

1. Place metal on plate. While wearing rubber gloves, wet the metal surface with bleach.
2. Sprinkle salt on the wet metal (liberally for more color, less so for less color). Wait.
3. As the bleach solution dries/evaporates, color will appear.

RESULTS:

I only did the process once and achieved pretty green color, but the metal surface wasn't equally wet all over, so my color wasn't as widespread as I would've liked. If this happens to you, or if you just want more color, carefully dab on more bleach with a cotton ball or splatter with a toothbrush. Then sprinkle on more salt and allow the metal to air-dry again. Repeat as desired, but be careful when rewetting dry, colorful areas. Using a cotton swab will give you more control over where you place additional bleach.



*Direct Application,
Bleach+Salt:
Brass*



*Direct Application,
Bleach+Salt:
Copper*

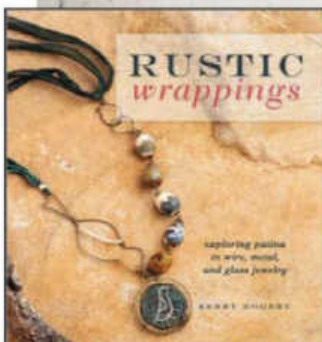
More Household Patina Ideas to Try

You can mask (block out) areas/designs on the metal prior to patinating using wax, rubber cement, tape, stickers, etc. Then patina as usual, and when the process is over, remove the mask to reveal the natural metal. Seal the entire piece to preserve masked designs.

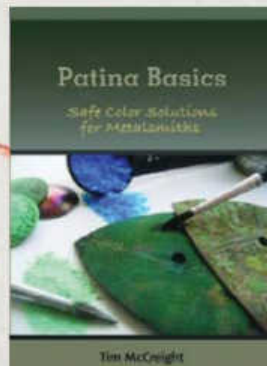
You can also sand, polish, or carve away areas of patinated metal after you've patinated the entire piece for interesting effects.

Metalworkers love to experiment, and I've heard of other liquids that create lovely patinas on metal. Using copper scraps or samples, try fuming or immersion techniques with red wine (perhaps with salt to put things in motion), MiracleGro, salt-and-vinegar chips, pickle juice (the pickles you eat), Epsom salt water, or different types of vinegar (also with a sprinkle of salt). Experimenting is fun, but combine materials cautiously, read product labels, and follow safety instructions.

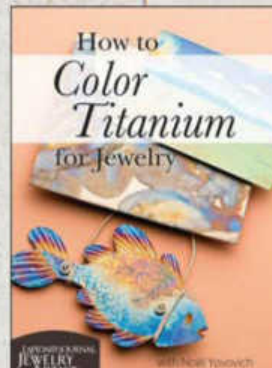
For more on patina, check out these products!



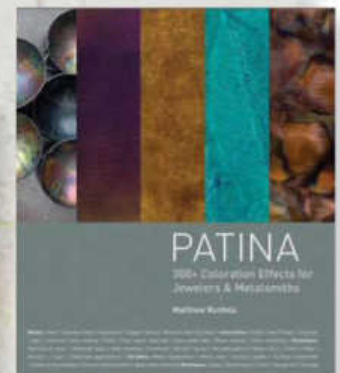
www.bit.ly/rustic-wrapping-ebook



www.bit.ly/patina-basics-dvd



www.bit.ly/how-to-color-titanium-for-jewelry

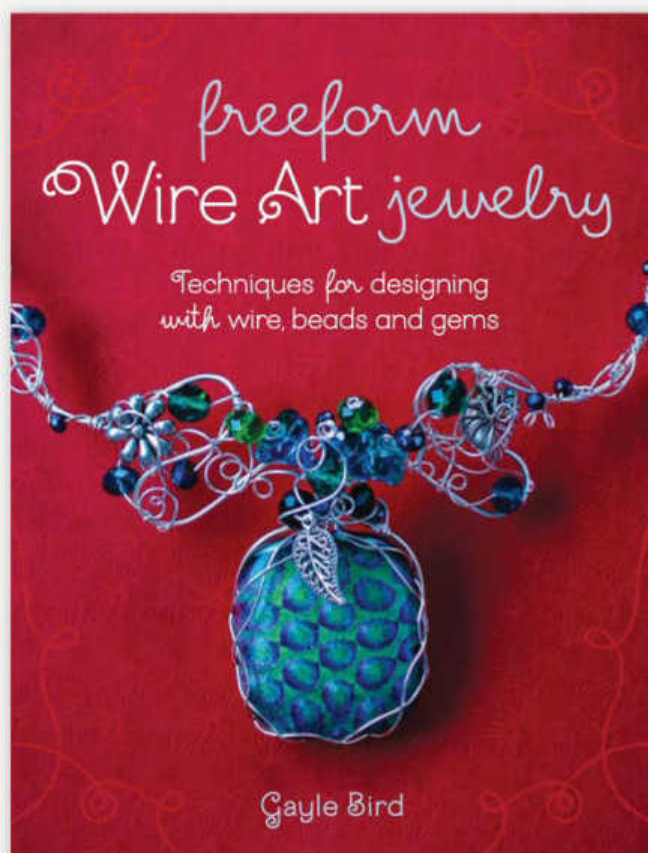


www.bit.ly/patina-for-jewelers-book

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Fons & Porter



Russet in Bloom

String polymer clay rounds and faceted-glass beads, then add flower dangles and a leather flower pendant for an affordable and fun summer necklace.

MATERIALS

- 4 turquoise size 8° seed beads [small] (\$0.05)
- 18 frosted terra-cotta size 8° seed beads [small] (\$0.20)
- 2 turquoise size 6° seed beads [large] (\$0.05)
- 9 frosted terra-cotta size 6° seed beads [large] (\$0.15)
- 2 apple green 9X6 pressed-glass bellflowers (\$0.20)
- 8 burnt orange 7X5mm red aventurine faceted rondelles (\$3.60)
- 4 carnelian 9mm faceted rounds (\$4.00)
- 2 apple green 9X6mm jade faceted rondelles (\$1.00)
- 2 apple green with floral/leaf design 12mm polymer clay rounds (\$6.00)
- 1 russet 35mm leather flower pendant (\$2.00)
- 1 antiqued brass 9X14mm lobster clasp (\$1.40)
- 2 antiqued brass 22-gauge 1½" flat-end head pins
- 1 antiqued copper 20-gauge 4" ball-end head pin
- 5 antiqued brass 5mm jump rings
- 1 antiqued brass 7mm jump ring
- 1 antiqued brass 10mm jump ring
- 1 antiqued brass 15mm jump ring
- 2 antiqued brass 2mm crimp tubes
- 10½" of antiqued copper 5mm etched double-link cable chain (\$1.45)
- 12½" of antiqued brass 20-gauge wire (\$0.25)
- 7" of antiqued copper .019 beading wire

TOOLS

- Wire cutters
- Round-nose pliers
- 2 pairs of chain- or flat-nose pliers
- Crimping pliers

FINISHED SIZE: 21" (with 2¼" focal)

1] Use one 2½" piece of 20-gauge wire to form a wrapped loop. *String 1 small terra-cotta seed bead, 1 carnelian round, and 1 small terra-cotta seed bead; form a wrapped loop. ** Repeat entire step twice for a total of 3 carnelian links.

2] Use one 2½" piece of 20-gauge wire to form a wrapped loop. String 1 small turquoise seed bead, 1 polymer clay round, and 1 small turquoise seed bead; form a wrapped loop.

3] Use 1 flat-end head pin to string 1 bellflower; form a wrapped loop. Repeat. Use one 5mm jump ring to string both bellflower links, then set aside. Use the ball-end head pin to string the flower pendant; form a wrapped loop.

4] Use the 7mm jump ring to attach the lobster clasp to one end of the chain. Use one 2½" piece of 20-gauge wire to form a wrapped loop that attaches to the free end of the chain. Repeat from * to **.

5] Use one 5mm jump ring to attach the previous wrapped loop to 1 carnelian link formed in Step 1.

6] Use one 5mm jump ring to attach the previous wrapped loop to 1 polymer clay link. Repeat Step 5. Repeat Step 5, this time attaching the 5mm jump ring that connects the bellflower links before closing the jump ring.

7] Use the 15mm jump ring to string the previous wrapped loop, 4 large seed beads in random order, the flower pendant, and 7 large seed beads in random order. Use the beading wire to string 1 crimp tube and the 15mm jump ring, leaving 3 seed beads between the wrapped loop on the beaded strand and the beading wire. Pass back through the crimp tube and crimp. String 1 small terra-cotta seed bead.

8] String {1 red aventurine rondelle and 1 small terra-cotta seed bead} twice.

9] String 1 jade rondelle. Repeat Step 8, reversing the stringing sequence.

10] String 1 small turquoise seed bead, 1 polymer clay round, and 1 small turquoise seed bead. Repeat Steps 8 and 9. String 1 small terra-cotta seed bead, 1 crimp tube, and the 10mm jump ring. Pass back through the crimp tube and crimp. ©

RESOURCES

Check your favorite bead retailer or contact: Seed beads: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Red aventurine, carnelian, and jade: Ayla's Originals, (847) 328-4040, www.store.aylasoriginals.com. Polymer clay rounds: Pips Jewellery, www.pipsjewellery.etsy.com. Leather pendant: Michaels, (800) 642-4235, www.michaels.com. Ball-end head pin: MissFickle Media, www.missficklemedia.etsy.com. All other materials: Lima Beads, (734) 929-9208, www.limabeads.com.



*Prices were figured on a retail per-bead basis, not including the cost of beading wire or common findings and not including tax and shipping where applicable.

Memento Mori

Guest contributor Julie Young

Channel your inner motorcycle chic with a leather and skull necklace, selecting repeating colors to suit your mood and your wardrobe!

MATERIALS

- 1 antiqued silver 17mm skull button with shank
- 20 assorted brass, silver, and gunmetal 4mm compression rivet sets (post and cap)
- 24" of black 2mm round leather cord
- 1 red ½" wide 10mm leather strap
- 1 antiqued silver ½" wide 10mm leather strap
- 1 gray ½" wide 10mm leather strap
- 1 black hornback ½" wide 10mm leather strap

TOOLS

- Scissors
- Leather hole punch pliers with 2mm setting
- Rivet setter
- Hammer
- Steel bench block
- Glue (optional)

FINISHED SIZE: 20"

- 1] Cut 19 strips of leather strap (4–6 of each color), each measuring ¼ x 2", with parallel diagonal ends. Use the smallest setting on the hole punch pliers to punch a hole in both ends of each strip of leather, ⅜ – ¼" from the ends.
- 2] Fold 1 strip of leather and place 1 rivet post through the holes; place a rivet cap over the post. Place the rivet on the bench block and use the rivet setter and hammer to set the rivet. Repeat entire step using the remaining leather strips. *Note:* Add texture and variation by folding some of the strips with the suede side facing out.
- 3] Cut 1 strip of antiqued silver leather strap so it measures ¼ x 1¼" and has parallel diagonal ends. Repeat Step 2, setting the rivet closer to the fold to allow just enough room for two passes of the 2mm round leather cord.
- 4] Use the round leather cord to string the small leather strip from Step 3. Move the leather strip to 3" from the end of the cord, fold the cord end over, and thread the cord back through the folded leather strip. Form

an overhand knot at the end of the round cord, then adjust the folded leather strip and round cord to form a loop large enough for the button to fit through.

- 5] Use the round leather cord to string the remaining leather strips according to the photo or in the desired order. *Note:* Vary the leather strips so some rivet caps are facing down and some are facing up. Use the round cord to string the button, then form an overhand knot at the end of the cord. Dab all knots with glue if desired. ©

More fun with leather!
Download *Intro to Leather Jewelry Making*
at www.bit.ly/intro-to-leather-making-video



RESOURCES Check your favorite bead retailer or contact: Round leather cord and Super New Glue: Primitive Earth Beads, Chain, and Leather, (800) 777-0038, www.primitiveearthbeads.com. All other materials: TierraCast (wholesale only), (800) 222-9939, www.tierracast.com.

FOR IN-DEPTH TECHNIQUE INFORMATION, SEE PAGE 84.



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Mixed Media

The artist's toolkit can never be too large. These artists experimented with cork, clay, resin, and rivets, taking their jewelry designs to the next level.



Taos Treasure

[BECKY NUNN]

Adorn a prefabricated leather cuff by filling an ornate bezel with crystal clay and a handful of gorgeous turquoise stones.

The Mountains Are Calling

[KRISTINA HAHN ELENIAC]

Beginner-friendly techniques, such as metal stamping and easy cold connections, give this rustic piece a truly personalized feel.





Love Bird

[REJETTA SELLERS]

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resin-ring-bling-video](http://www.bit.ly/resin-ring-bling-video)



Pop the Cork

[KRISTINE KENNEDY]

Look around the house to find unexpected materials to use in your next jewelry project. For example, this designer combined cork and embroidery floss in a pleasing way.

Make
a fun cork bangle
at [www.bit.ly/
popped-cork-bracelet](http://www.bit.ly/popped-cork-bracelet)



Seeking Answers

[CAROL REIM]

Look closely to spot the lovely little details hiding in this vintage-looking necklace. Make it a personalized keepsake by including a sweet note within the journal pages or on the miniature scroll tucked inside the locket.

Get the Look



1. HAMMERED SCROLL BEAD FRAMES: Miss Fickle Media, www.missficklemedia.etsy.com.

2. ICE RESIN FOILS, TINTS, AND ECO-FRIENDLY REUSABLE STIR STICKS AND MIXING CUPS FOR RESIN: Ranger, (732) 389-3535, www.rangerink.com.

3. WIRE FRAMES AND ITSY FLAT TAGS: Nunn Design (wholesale only), (800) 761-3557, www.nunn.design.com.

4. MAHOGANY BEZEL PENDANTS: Artbase, www.artbase.etsy.com.

5. STAMPING BLANKS WITH ARROW CUTOUTS AND PEWTER CHARMS: Beaducation, (650) 261-1870, www.beaducation.com.

6. HANDMADE NEWSPAPER YARN: Artwear Elements, www.artwearelements.etsy.com.

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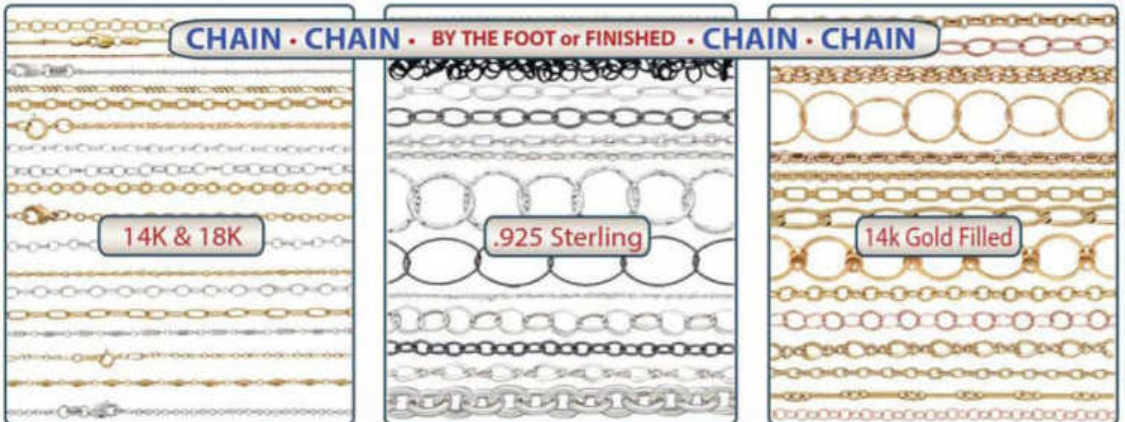
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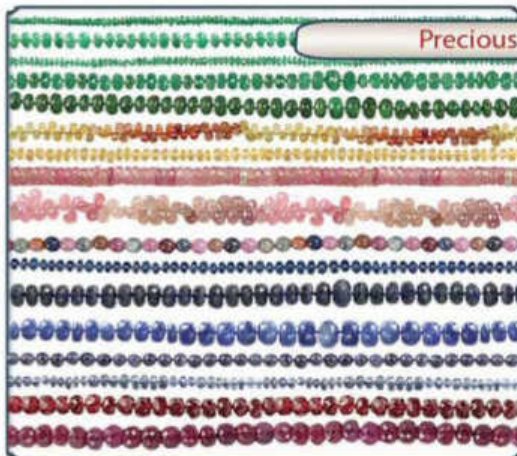
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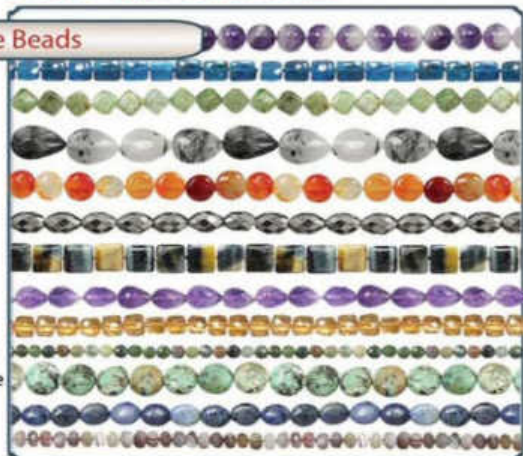
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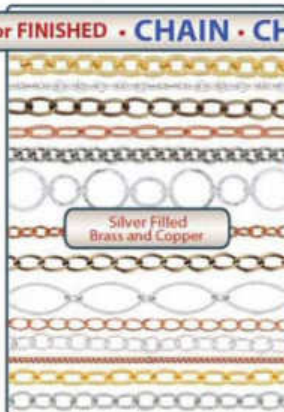
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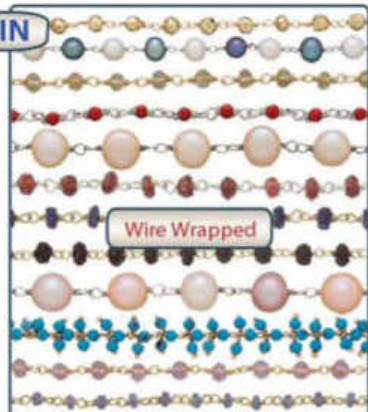
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20 bracelet designs!

Pair these delightful bracelet designs with a summer tan for a splendid sunny-day look.



1



2



3



4



5



6



7



8



9

Techniques required to make the bracelets start on page 84; for resource information, see page 86.



10



11



12



13



14



15



16



17



18



19



17



20

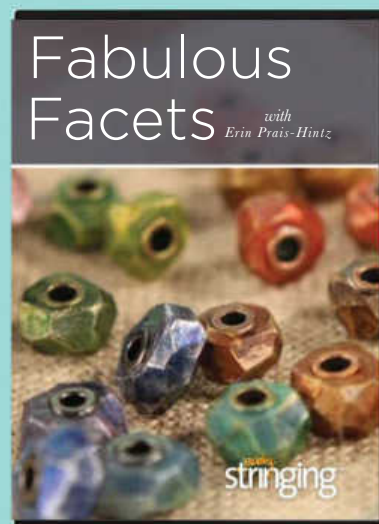


Create Faceted Gemstones out of Clay!



Join jewelry artist Erin Prais-Hintz as she shows you how to use polymer clay, patina inks, and metal beads—all simple, inexpensive materials—to create striking beads that resemble faceted gems. From tips on tools and materials, to examples of how to use the finished beads in your next jewelry design, Erin expertly covers it all in this fun, engaging video workshop.

Available at craftdaily.com or www.bit.ly/FabulousFacetsDVD.





Pretty Papaya

The summer's key color trend is . . . papaya! These six juicy designs have mixed this exotic color with warm metals, chain, and fibers to accentuate the warmth and richness of this high-energy hue.

Thai Iced Tea

[ANNE PERRY]

Create interest by pairing contrasting textures, such as the cord-wrapped rounds and the smooth glass-and-shell ovals, as done in this modish necklace design.



Fruits of Summer

[MICHELLE MCENROE]

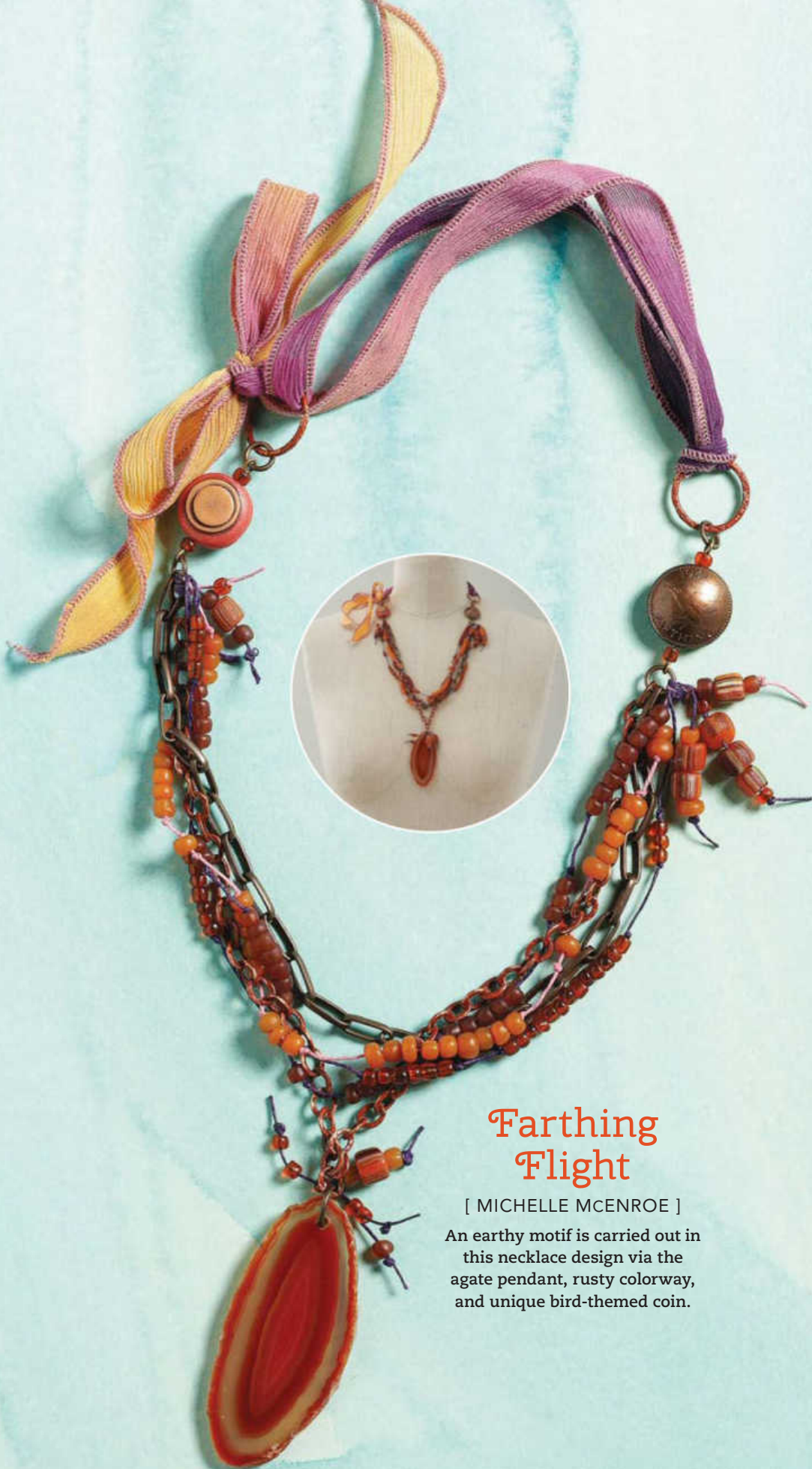
This playful beaded necklace made with ceramic and vintage Lucite beads is bold in its combination of textures and patterns.



Pearl Peony

[DEBBIE BLAIR]

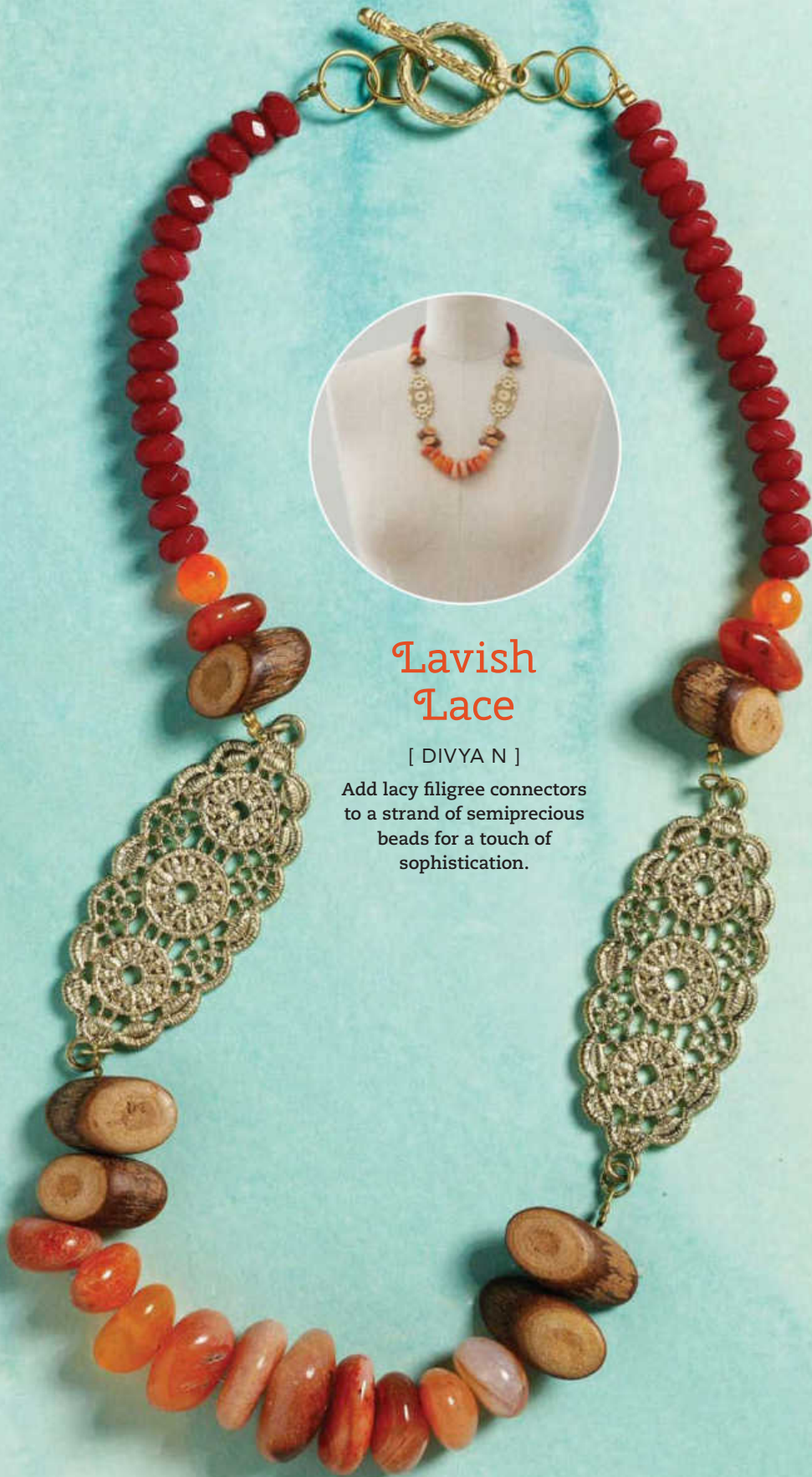
A cheerful assortment of glass rounds perfectly complements a brilliant ceramic flower in this lengthy necklace design.



Farthing Flight

[MICHELLE MCENROE]

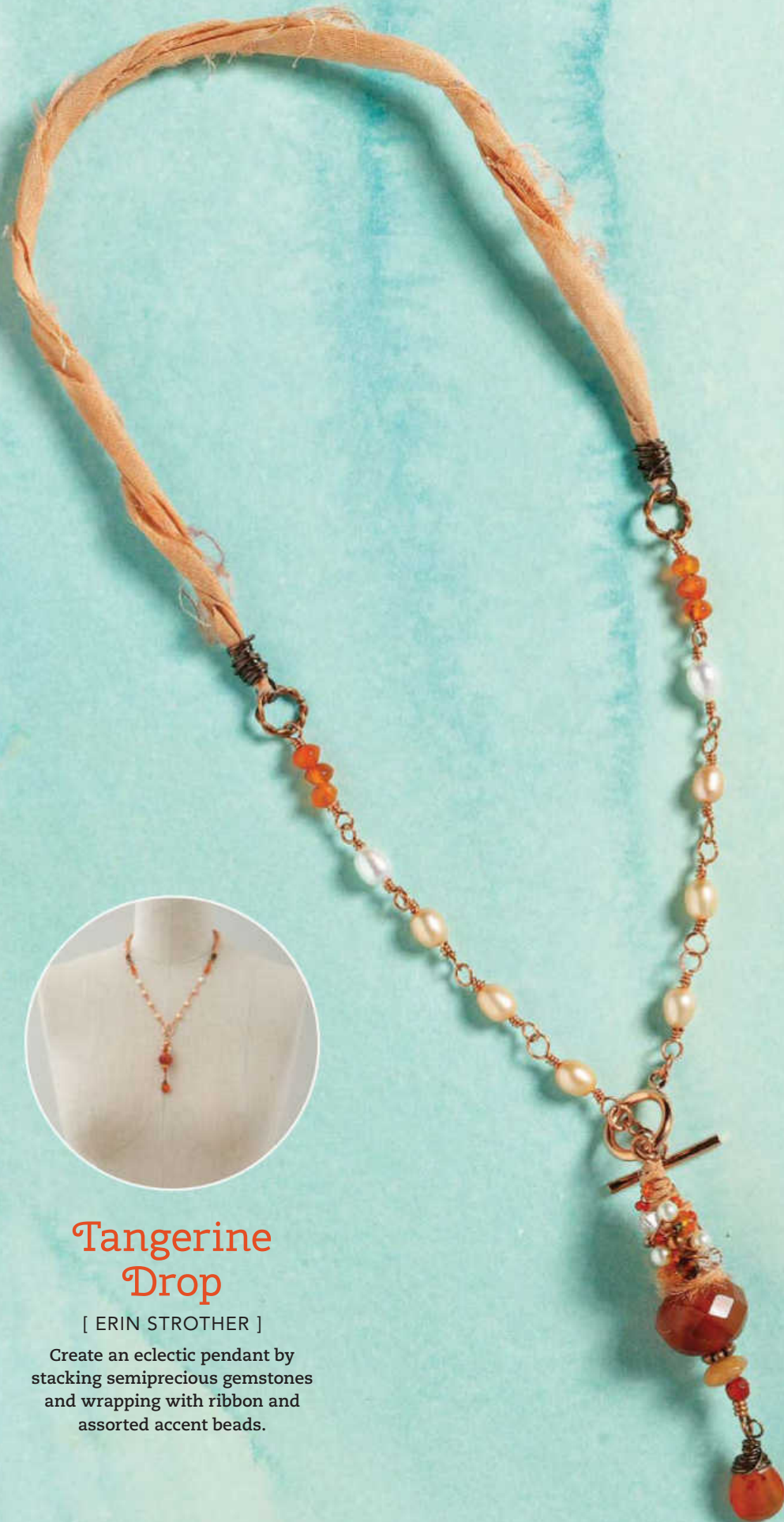
An earthy motif is carried out in this necklace design via the agate pendant, rusty colorway, and unique bird-themed coin.



Lavish Lace

[DIVYA N]

Add lacy filigree connectors to a strand of semiprecious beads for a touch of sophistication.



Tangerine Drop

[ERIN STROTHER]

Create an eclectic pendant by stacking semiprecious gemstones and wrapping with ribbon and assorted accent beads.

Get The Look



1. VINTAGE JAPANESE FLOWER CABOCHONS AND CONNECTOR LINKS: Bumbershoot Designs and Supplies, (206) 409-9273, www.bumbershootsupplies.com.
2. RED AVENTURINE ROUGH FAN PENDANT SET AND LARGE-HOLE RONDELLES, MATTE CARNELIAN DOUBLE-DRILLED RECTANGLES, AND RHUTILATED QUARTZ OVALS: Dakota Stones (wholesale only), (612) 298-7371, www.dakotastones.com.
3. ROSE BROOCH KIT WITH SWAROVSKI CRYSTAL VINTAGE BRASS SETTING: Echo Artworks, (360) 405-4341, www.echoartworks.com.
4. HAMMERED COPPER OVAL LINKS AND 3-TO-1 CONNECTOR: Miss Fickle Media, www.missficklemedia.etsy.com.
5. ASSORTED MATTE FIRE AGATE ROUNDS, COTTON-WRAPPED ROUNDS, BAMBOO BARRELS, AND STRIPED ORANGE GLASS ROUNDS: Happy Mango Beads, (970) 532-2546, www.happymangobeads.com.
6. CARVED VINTAGE LUCITE TWISTED TUBES: Castlebarn Curio, www.castlebarncurio.etsy.com.



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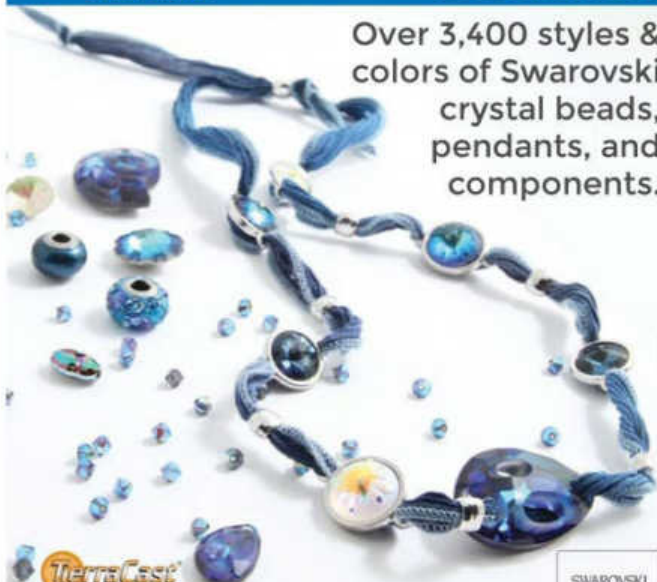
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24 earring designs!

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Techniques required to make the earrings start on page 84; for resource information, see page 86.



Dreaming about the perfect summer DIY project?

Celebrate the colors, motifs, and feel of summer with our extensive collection of stylish and wearable jewelry designs. Visit any of the links shown here for instant how-to downloads starting at \$4. And visit interweavestore.com for even more ways to accessorize for the season.



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Vintage Summer

Wax nostalgic with these charming necklaces whose vintage-looking materials and soft, washed-out palettes will conjure images of simpler times and sweet summers gone by.



Days Gone By

[MARTHA THOMAS]

Add a feminine flourish to your jewelry designs with clusters of flower dangles or a braided ribbon strap, as done in this summery necklace.



Irene Z

[ANNE PERRY]

This artist discovered these vintage beads in her great-aunt Irene's jewelry box and gave them new life by pairing them with clever zippered rosettes.





Neverland Collar

[MEGAN LENHAUSEN]

This necklace, made of daisy trim, floral ceramic rounds, and glass and wood beads, is a modern take on the vintage Peter Pan-style collar.



Crêpe Suzette

[ANNE PERRY]

Create a cherished heirloom necklace by combining vintage-inspired beads with a charming pendant that's perfect for holding a secret message.





Blushing Poppy

[SARAJO WENTLING]

Attach a delightful pendant to a strand of assorted glass and gemstone beads for a quick and beautiful necklace design.



Love the vintage look? Download the *Modern Vintage Collection* at www.bit.ly/modern-vintage-ebook



Sun Daisy

[REJETTA SELLERS]

Combining pale vintage Lucite beads with a pretty patterned focal lends a fun and feminine look to this sweet necklace design.





Sail Away

[REJETTA SELLERS]

This spirited necklace design displays a simple composition of colorful beads that perfectly complement the delightful sailboat pendant.


Get The Look



1. BRASS PINEAPPLE CHARMS, VINTAGE ACRYLIC TEARDROPS AND SHELL BEAD, AND VINTAGE PEACH SUGAR FOIL GLASS ROUNDS: Yummy Treasures, www.yummytreasures.etsy.com.
2. VINTAGE KALEIDOSCOPE AND DRAGONFLY DECOUPAGE BEADS: Happy Mango Beads, (970) 532-2546, www.happymangobeads.com.
3. HAND-COLORED THREE-PIECE FLOWER PENDANT: Miss Fickle Media, www.missficklemedia.etsy.com.
4. BEAD STRANDS AND LUCITE ROSE BLOSSOM TRIO PENDANT: JesseJamesBeads.com, (954) 532-0866.
5. VINTAGE PRINTED ACRYLIC DISC, ITALIAN LUCITE LARGE HOLE RONDELLES, AND LAMPWORK HEARTS: Castlebarn Curio, www.castlebarncurio.etsy.com.
6. CHAMBRAY EYELET LACE TRIM: VanCocoa Dstash, www.vancocoadstash.etsy.com.

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See more of Nealay's designs in his new book **Jewelry Designs with Knitted Wire**.



Bracelet by Nealay Patel



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San Diego, CA

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Megan Lenhausen,
Assistant Editor,
Jewelry Stringing



Carnival

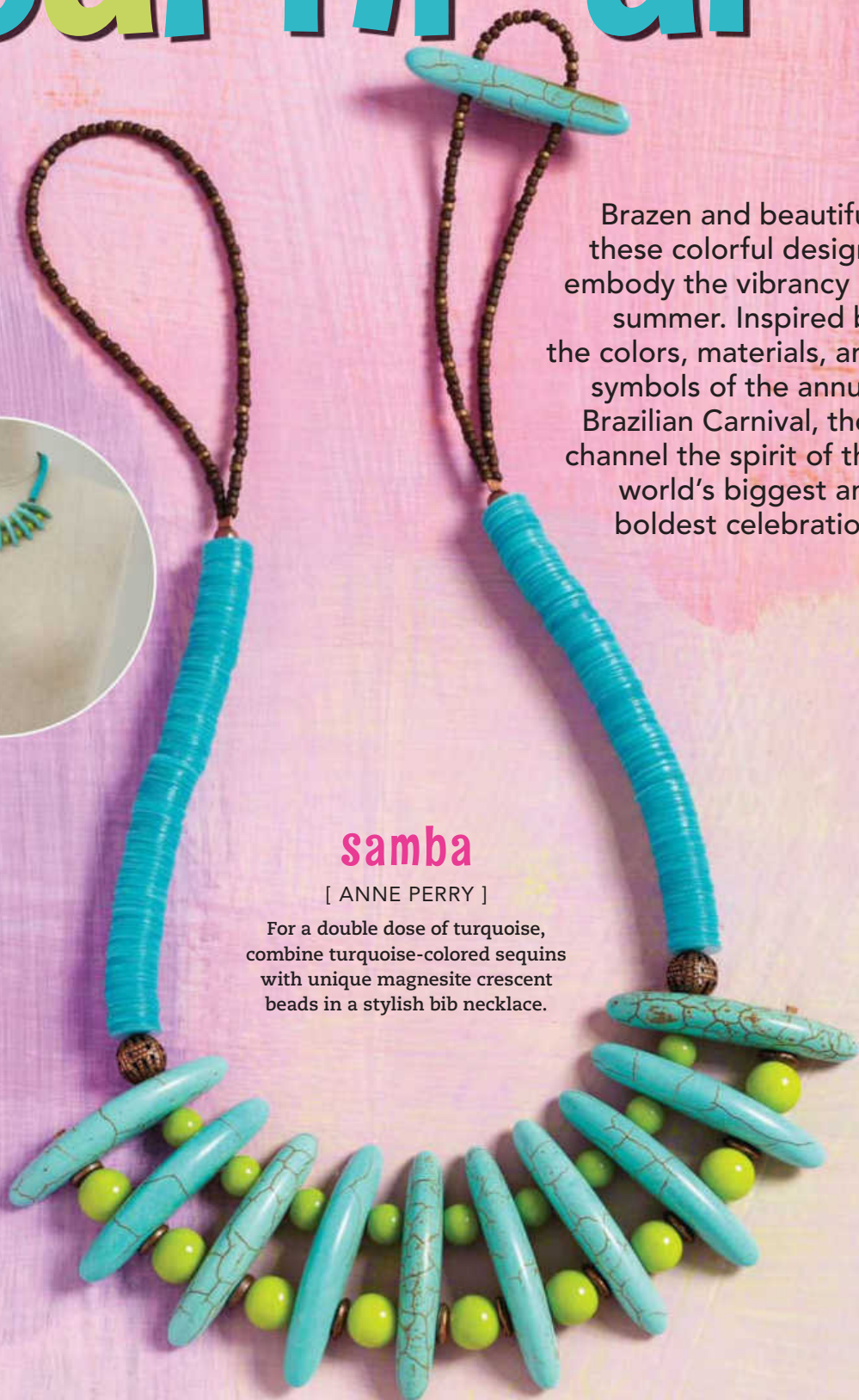
Brazen and beautiful, these colorful designs embody the vibrancy of summer. Inspired by the colors, materials, and symbols of the annual Brazilian Carnival, they channel the spirit of the world's biggest and boldest celebration.



samba

[ANNE PERRY]

For a double dose of turquoise, combine turquoise-colored sequins with unique magnesite crescent beads in a stylish bib necklace.





brasilia

[SARA OEHLER]

Use beading wire and cleverly disguised crimp tubes to create graduated rings in this stunning statement necklace.



light up the night

[ANNE POTTER]

Vivid glass, wood, and paper beads combined with a jovial pendant help bring this colorful necklace to life.



rio

[CODY WESTFALL]

For a fun and festive set, make intertwined sparkly rings using small colorful crystal bicones.



haute carnival

[DIVYA N]

Create a simple yet stylish necklace, using only a handful of components, with a pop of vivid color.





jewel of the amazon

[KRISTA PEEL STARER]

This multistrand ombré necklace maintains a cohesive look despite its diverse combination of materials and finishes.

Get The Look



1. ASSORTED VINTAGE JAPANESE GLASS BEADS: Bumpershoot Designs and Supplies, (206) 409-9273, www.bumpershootsupplies.com.
2. PRESSED-GLASS RINGS, DOUBLE-SIDED CURVED ALUMINUM SCALES, AND DYED CHICKEN FEATHER MIX: Fire Mountain Gems and Beads, (800) 423-2319, www.firemountaingems.com.
3. CAPRI AND GREEN ALUMINUM CHAIN: OhioBeads.com, (513) 770-5564.
4. LIME ENAMELED BRASS CHAIN AND LUXURY GOLD-PLATED SEQUIN CHAIN: Chainologie, (513) 770-5564, www.chainologie.com.
5. MULTI-COLORED BEAD STRAND: JesseJamesBeads.com, (954) 532-0866.
6. PLATED METAL SEED BEADS: [Bead Parlor Beads](http://BeadParlorBeads.etsy.com), www.beadparlorbeads.etsy.com.
7. RESIN TRAPEZOIDS, FACETED CUBES, AND ROUNDED RECTANGLE: [Happy Mango Beads](http://HappyMangoBeads.com), (970) 532-2546, www.happymangobeads.com.
8. WOVEN COTTON FLAT NATIVE CORD: [The Beadsmith](http://TheBeadsmith.com), 732-969-5300, www.beadsmith.com.



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project instructions



taos treasure p. 21

[BECKY NUNN]

MATERIALS

9 assorted turquoise 5-12×10-16mm oval cabochons

1 silver-plated 39mm ornate round screw-back bezel

1 brown 1½" wide 9" leather cuff with snaps

Brown 2-part epoxy clay

Jewelry cement

TOOLS

Disposable gloves

Wet wipes

Ruler

Pencil

Leather hole punch

Flat-nose pliers

Heavy-duty wire cutters

Metal file or emery board

FINISHED SIZE: 7½"-8¼" (adjustable)

1] Use gloved hands to pinch off equal-sized balls of Part A and Part B. Knead thoroughly until the clay is no longer marbled and uniform in color. Once the clay is thoroughly mixed, remove the gloves. The mixed clay will be pliable for about 90-120 minutes.

2] Roll a smooth ball of clay and press it flat into the bezel, leveling it off just below the top. Arrange a layer of 3-5 cabochons on top of the clay and press down to adhere.

3] Roll a tiny ball of clay. Press it into a gap between the cabochons. Press 1 cabochon on top of the new clay. Repeat entire step several times to adhere the remaining cabochons as a second layer.

4] Roll a thin strip of clay and wrap it around the overlapping cabochons. Press firmly to adhere. Use a wet wipe to remove excess clay. Allow the clay to dry for at least 12 hours to fully cure.

5] Use the ruler to locate the center of the leather cuff and mark it on the back using a pencil. Use the leather punch to create a 1.8mm size hole at the mark. (If needed, use flat-nose pliers to widen the hole to the correct size.) Insert the screw on the back of the bezel through the hole, front to back. Screw the nut halfway up the shank so that it's on the inside of the cuff. Dab jewelry cement on the nut and finish tightening using flat-nose pliers. Trim the excess shank using wire cutters. File the rough edges. ☉

RESOURCES Check your favorite bead retailer or contact: Crystal Clay and all other materials: Nunn Design (wholesale only), (800) 761-3557, www.nunndesign.com.



the mountains are calling p. 22

[KRISTINA HAHN ELENIK]

MATERIALS

1 green-and-brown Picasso 8×6mm fire-polished round

2 antiqued copper 5mm cornerless cubes

3 antiqued brass 6mm heishi

1 antiqued brass 8×2mm twisted large-hole spacer

1 steel 27mm distressed triangle blank with hole

1 copper 23×40mm 2-hole rectangle bracelet blank

1 copper 2.2×3.7mm eyelet

1 brass ¼" rivet set (post and cap)

2 brass 21-gauge 1½" eye pins

1 brass 7mm jump ring

2 brass 10mm etched jump rings

1 brass 15mm jump ring

3" of copper 4×6mm oval double link cable chain

68" of espresso brown 3mm suede lace

Bronze patina ink

White enamel paint pen or nail polish

TOOLS

Pencil

Bench block

Small metal alphabet stamps

Brass hammer

Paintbrush

Soft cloth

Eyelet setter

Ball-peen hammer

2 pairs of chain- or flat-nose pliers

Round-nose pliers

Rivet setter

Wire cutters

Scissors

FINISHED SIZE: Adjustable (with 2" focal)

1] Place the triangle blank on top of the rectangle blank, aligning the bottoms. Use a pencil to trace around the triangle, then set the triangle aside. Place the rectangle blank on the bench block and stamp the words "the mountains are calling," holding each stamp perpendicular to the blank and striking the stamp once very deliberately with the brass hammer. Note: Be sure to place the words above the outlined triangle shape.

2] Use the paintbrush to apply patina ink to the stamped impressions. Wipe off the excess ink using a soft cloth.

3] Place the eyelet in the hole at the top of the rectangle blank, from back to front. Place the blank on the bench block, insert the eyelet setter into the top of the eyelet, and use the ball-peen hammer to flatten the eyelet.

4] Use the paint pen or nail polish to paint a jagged shape to resemble a snow-capped mountain on the point of the triangle opposite the hole; let dry. Place the hole in the triangle on top of the hole at the bottom of the rectangle blank. Place the rivet post through the holes from back to front. Place the rivet cap over the post, then place the blanks on the bench block. Use the rivet setter and ball-peen hammer to set the rivet.

5] Use 1 eye pin to string 1 cube, 3 heishi, and 1 cube; form a simple loop. Use 1 eye pin to string the rondelle; form a simple loop that attaches to the previous beaded link.

6] Open the 15mm jump ring and string one end of the chain and the first beaded link formed in Step 5. Use the 7mm jump ring to attach the pendant to the 15mm jump ring, in between the chain and the beaded link. Attach 1 etched jump ring to the free end of the chain. Attach 1 etched jump ring to the free end of the beaded link.

7] Use one 36" piece of suede lace to form a lark's head knot on the jump ring attached to the beaded link. Repeat using one 32" piece of suede lace and the jump ring attached to the chain. Use all 4 tails to string the twisted spacer; form an overhand knot on the end of each tail. ☉



RESOURCES Check your favorite bead retailer or contact: Fire-polished round: Arte Bella Surplus, www.artebellasurplus.etsy.com. TierraCast faceted cubes, heishi, and spacer: Lima Beads, (734) 929-9208, www.limabeads.com. Similar triangle blank: The Supply Guy, www.thesupplyguy.etsy.com. Vintaj rectangle blank, eye pins, jump rings, and patina ink; and TierraCast eyelet and rivet set: Rings & Things, (800) 366-2156, www.rings-things.com. Chain: Bohemian Findings, www.bohemianfindings.etsy.com. Suede lace: Beadaholique, (866) 834-4618, www.beadaholique.com.



love bird p. 23

[REJETTA SELLERS]

MATERIALS

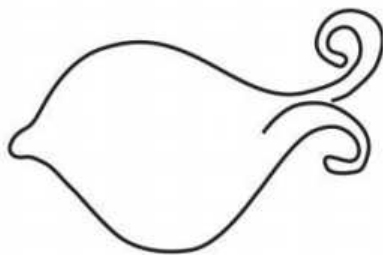
- 2 blue 5-7×2-3mm lampwork rondelles
- 2 yellow 5-7×2-3mm lampwork rondelles
- 2 persimmon 5-7×2-3mm lampwork rondelles
- 2 olive 5-7×2-3mm lampwork rondelles
- 1 brass 28×20mm blooming duet flower connector
- 1 blue-and-red 24mm bottle cap
- 1 brass 10×14mm lobster clasp
- 1" of brass 6mm/10mm round chain
- 16" of brass patina 20-gauge wire
- 8" of brass 16-gauge 4mm flat wire
- 16" of red brown 2.5mm leather lace
- 2-part epoxy resin
- Blue acrylic ink
- Baby oil

- Packaging tape

TOOLS

- Wire cutters
- Round-nose pliers
- Jewelry cement
- Hammer
- Bench block
- Mixing cup
- Craft stick
- Tin cutters
- Metal file
- Craft knife
- Scissors
- 2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 20"



1] Use round-nose pliers to form one 7¾" piece of flat wire into the shape of a bird following the template above. Note: Be sure to curl the tail into a ring so a piece of 20-gauge wire may be added later. Use one ¼" piece of flat wire to form a tiny ring for the eye. Use jewelry cement to dab the edges of each shape where the wires meet in order to seal any gaps; let dry.

2] Place the wire bird on a piece of packaging tape with the sticky side up, rubbing the tape firmly so it sticks to the wire, then place the bird on the bench block. Lightly hammer the top of the wire. Position the ring (eye) inside the bird. Lightly hammer.

3] Move the taped bird to a level surface that is covered with protective paper or plastic. Mix the resin per manufacturer's instructions, adding equal amounts of Part A and Part B and using the stir stick to thoroughly combine the resin mixture. Add 4-5 drops of blue ink, stirring until blended. Let the resin sit for 5-10 minutes to settle bubbles and thicken slightly. This will reduce the amount of resin that will leak under the bird frame. Pour the resin into the bird shape. Wait 20 minutes.

4] If desired, place the bottle cap on the bench block and hammer to add texture. File the rough edges, then use tin cutters to cut the wing shape. File sharp edges.

5] Press the wing lightly into the bird. Let resin cure for 24 hours in a warm, draft-free area. Remove the packaging tape. Use the craft knife to remove any excess resin that may be around the eye ring or the tail. Wash the tape residue from the back of the bird by rubbing with baby oil then using soap and water.

6] Use jewelry cement to attach the flower connector to the back of the bird so that the flower blooms hang below the bird; let dry.

7] Cut the leather lace in half. *Use one 3" piece of 20-gauge wire to wrap one end of 1 piece of leather three times. Form a simple loop that attaches to the lobster clasp.**

8] String the eye of the bird onto one 5" piece of 20-gauge wire so that it is centered. Twist the wires together, then use both tails to string 1 blue rondelle, 1 persimmon rondelle, 1 olive rondelle, and 1 yellow rondelle. Wrap the remaining wire around the free end of the previous leather lace. Tuck in the wire end.

9] Repeat from * to **, attaching the simple loop to the small link on the end of the chain. Repeat Step 8, stringing the loop of the bird's tail and stringing the rondelles in random order. ◉



RESOURCES Check your favorite bead retailer or contact: Lampwork rondelles: Yuki Designs, www.yukidesigns.etsy.com. Flower connector and leather lace: Lima Beads, www.limabeads.com. Similar bottle cap: Vintage Supply Co., www.vintage-supplyco.etsy.com. Clasp: AD Adornments, www.ad-adornments.com. Industrial Chic chain, Bead Landing flat wire, and Speedball acrylic ink: Michaels, (800) 642-4235, www.michaels.com. 20-gauge wire: Artwear Elements, www.artwearelements.etsy.com. ICE Resin: Hobby Lobby, (800) 888-0321, www.hobbylobby.com.



pop the cork p. 24

[KRISTINE KENNEDY]

MATERIALS

- 1 or more aquamarine 2-3mm chip(s)
- 1 gold-plated 4mm hammered size 7 ring band
- 1 brass 7×14mm lobster clasp
- 1 brass 6mm jump ring
- 1 brass 10mm jump ring
- 1 gold-plated 12mm heavy twisted jump ring
- 3 gold-plated 6×8mm etched oval jump rings
- 2 brass 4×8mm screw eye hooks
- 1 cork 25×5mm disc
- 26" of gold-plated 4×5mm etched oval chain
- 1 skein of metallic gold embroidery floss
- 12" of brass 24-gauge wire
- Decoupage medium
- Jewelry cement

- Stick lighter

TOOLS

- Heat-safe surface (such as a cookie sheet)
- Hardware-store pliers
- Paintbrush
- Scissors
- 2" piece of cardboard
- 2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 27"

1] Use the pliers to hold onto the cork disc and use the lighter to singe the edges of the cork. Place the disc on a heat-safe surface to cool completely. Glue the aquamarine chip(s) into the crack(s) on the disc's surface; let dry. Paint a coat of decoupage on both sides of the disc to seal; let dry. Place a dab of jewelry cement on 1 eye hook and screw it into the top of the disc by twisting it into place; repeat using the remaining eye hook in the opposite end of the disc.

2] To form the tassel, wrap the embroidery floss around the piece of cardboard several times, keeping in mind that the finished tassel will be twice as thick. Cut the cord tail and carefully remove the cord from the cardboard. Use the wire to wrap around the top of the tassel and form a loop that attaches to 1 oval jump ring. Cut the loop at the bottom of the tassel and trim if necessary.

3] Use the twisted jump ring to attach the previous oval jump ring to the ring band. Use the 10mm jump ring to attach the ring band to the bottom loop of the cork pendant. Attach 1 oval jump ring to the top loop of the cork pendant. String the chain through the previous oval jump ring. Use the 6mm jump ring to attach the lobster clasp to one end of the chain. Attach the remaining oval jump ring to the free end of the chain. ◉



RESOURCES Check your favorite bead retailer or contact: Aquamarine: Jeweler's Paradise, www.jewelersparadise.etsy.com. Ring band, clasp, jump rings, and chain: Nunn Design (wholesale only), (800) 761-3557, www.nunn.design.com. Eye hooks: Rockin Resin, www.rockinresin.etsy.com. Cork: Jelinek Cork Group, (912) 234-2530, www.shop.jelinek.com. Embroidery floss, wire, ModPodge decoupage medium, and E-6000 jewelry cement: Michaels, (800) 642-4235, www.michaels.com.



seeking answers p. 25

[CAROL REIM]

MATERIALS

- 1 blue AB 5×18mm glass spike
- 1 brown 4mm flatback rhinestone
- 1 metallic red 8×2mm ceramic donut
- 1 antiqued brass 20mm twisted ring connector

- 1 copper 7mm circle charm
 - 1 silver 6×8mm cross charm
 - 1 antiqued brass 5×15mm key charm
 - 1 antiqued brass 20mm round filigree locket
 - 1 antiqued brass 10×30mm hook clasp
 - 2 brass 3mm jump rings
 - 1 antiqued gold 4×6mm oval jump ring
 - 3 antiqued gold 6mm jump rings
 - 1 antiqued gold 8mm jump ring
 - 2 antiqued gold 10mm jump rings
 - 1 brown 1¼ × ⅞" piece of leather
 - 1 paper 12×16mm miniature book
 - 18" of ivory-and-brass 4mm beaded chain
 - 20" of antiqued gold 5×12mm oval filigree chain
 - ¼" of 1×2mm copper chain
 - 1 link of antiqued brass 12mm filigree flower chain
 - 1 link of antiqued gold 8×24mm twisted wrapped oval chain
 - 6" of bronze 22-gauge wire
 - 12" of natural 2mm leather cord
 - 2 ivory 1" squares of cardstock paper
 - Sealant
 - Jewelry cement
- TOOLS**
- Scissors
 - Leather hole punch
 - Wire cutters
 - Paintbrush
 - Pen or pencil
 - 2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 20" (SHORTEST STRAND)

1] Glue the leather to the outside of the book; let dry. Glue the rhinestone to the center of the flower chain link, then glue the flower to the front of the book. Use the leather hole punch to punch a hole in the center of the right side of the front cover. Remove one link of filigree chain, opening and closing the oval chain link as you would a jump ring. Bend the link in half and slide it over the hole in the cover. String one 2" piece of leather cord through the hole and form an overhand knot on the outside of the book. Form an overhand knot on the inside of the book. Use one 3mm jump ring to attach the brass key to one end of the copper chain. Attach one 3mm jump ring to the free end of the chain and string it onto the leather cord; form an overhand knot. Dab knots with glue; let dry.

2] Use one 8" piece of leather cord to wrap around the front cover, then form an overhand knot at the top of the cover. Use both cord ends to string the twisted ring connector and form a double overhand knot; trim the ends if desired. Dab knots with glue; let dry.

3] Use the bronze wire to form a wrapped-loop bail on the spike. Cut a 6mm circle from 1 piece of cardstock. Brush the copper circle charm with sealant, lay the circle on top, and brush with sealant; let dry. Use the oval jump ring to attach the copper charm to an open loop on the twisted ring connector to the left of the book pendant.



4] If desired, write a message on the remaining piece of cardstock. Roll the cardstock into a tube and slide the donut over the center to secure. Center the cross charm on one 2" piece of leather cord and form an overhand knot. Use the cord to form an overhand knot around the donut. Dab knots with glue and let dry. Place the scroll inside the locket.

5] Use one 10mm jump ring to attach the spike dangle, one end of the twisted chain link, and the locket to the twisted ring connector. Attach one 10mm jump ring to the free end of the twisted chain link. String the previous 10mm jump ring to the center of the filigree chain.

6] Use one 6mm jump ring to attach one end of the filigree chain and one end of the ivory beaded chain to one 10mm jump ring. Attach one 6mm jump ring to the clasp. Use one 6mm jump ring to attach the previous 6mm jump ring to the free ends of the chains. ◉



RESOURCES Check your favorite bead retailer or contact: Spike, rhinestone, donut, key charm, 10mm jump rings, leather scrap and cord, copper chain, and wire: Michaels, (800) 642-4235, www.michaels.com. Twisted ring connector, cross charm, and 6mm jump rings: Yadana Beads, www.yadanabeads.etsy.com. Locket: K Jewelry Metal, www.kjewelrymetal.etsy.com. Clasp: Very Charms, www.verycharms.etsy.com. Oval jump ring and filigree chain: New Century Wholesale Beads, www.newcenturywholesalebeads.com. Jump ring and flower chain link: Beadalon, (866) 423-2325, www.beadalon.com. Darice Timeless Miniatures book: Walmart, www.walmart.com. Beaded chain: Bit Part Jewelry, www.bitpartjewelry.etsy.com. Twisted wrapped oval chain link and cardstock: Jo-Ann Fabric and Craft, (888) 739-4120, www.joann.com. Vintaj Glaze sealant and jewelry cement: Hobby Lobby, (800) 888-0321, www.hobbylobby.com.



champs-élysées p. 26

[BECKY NUNN]

MATERIALS

- 1 antiqued gold 4mm faceted round
- 2 brass 6×8mm cross stampings
- 2 brass 8mm fleur-de-lis stampings
- 1 antiqued silver 14×25mm ornate rectangle bezel link
- 1 antiqued silver 6×24mm arrow charm
- 1 antiqued silver 7×14mm primitive heart charm
- 1 antiqued silver 8×21.5mm Eiffel Tower charm
- 1 antiqued silver 10×14.5mm initial P charm
- 1 antiqued silver 11mm circle bezel charm
- 1 antiqued silver 11mm square bezel charm
- 1 antiqued silver 12mm hammered circle charm
- 1 antiqued silver 12×14.5mm star charm
- 1 antiqued silver 15mm classic round charm
- 1 antiqued silver 16×22 cross arch charm
- 1 antiqued silver 16×20mm patee cross charm
- 1 antiqued silver 18×23mm fleur-de-lis charm
- 1 antiqued silver 20×21mm bird charm
- 1 antiqued silver 22×32mm decorative fleur-de-lis charm
- 1 antiqued silver 12.5×23.5mm narrow hammered cross pendant
- 1 antiqued silver 22mm circle bezel pendant
- 1 antiqued silver 6×23mm toggle bar
- 1 antiqued silver 13mm toggle ring
- 1 antiqued gold 20-gauge 2" head pin
- 17 antiqued silver 6mm textured jump rings
- 6¼" of antiqued silver 6×9mm textured oval chain

Jewelry cement

White 2-part epoxy clay

One-part UV resin

Paris water-slide transfer sheet

Warm water

TOOLS

- Pencil
- Scissors
- Disposable gloves
- Wet wipes
- Shallow bowl
- Cotton swab
- Cardstock
- Toothpicks or head pins
- Timer
- UV lamp
- Paper towel
- Wire cutters
- Round-nose pliers
- 2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 6¾"

1] Place the rectangle link bezel on top of the Paris image on the transfer sheet and use a pencil to trace around it. Cut out the image. Trim to fit inside the bezel. Repeat entire step using the round bezel and the Eiffel Tower image.

2] Use gloved hands to pinch off equal-sized balls of Part A and Part B of the epoxy clay. Knead thoroughly until the clay is no longer marbled and is uniform in color. Once the clay is thoroughly mixed, remove the gloves. The mixed clay will be pliable for about 90–120 minutes.

3] Roll the clay into a ball and press it into 1 bezel. Pat flat, leaving a little space at the top of the bezel. Make sure the clay fills all the edges and corners as any resin between the clay and bezel will not cure properly. Use a wet wipe to remove excess clay from the bezel. Repeat entire step.

4] Fill the shallow bowl about ¾ full of warm water. Place 1 transfer image into the water for 30 seconds. Carefully remove the fragile image from the water. Dry your hands. Slide the image off the paper backing and onto the clay inside the corresponding bezel. Gently use the cotton swab to burnish or rub the image onto the clay. Repeat entire step using the second transfer image and the remaining bezel. Let the clay cure for 12 hours.

5] Place the bezels on a level surface. *Note:* Using cardstock as a work surface will make it easier to move the piece if needed.

6] Pour a small amount of resin into 1 bezel. Use a toothpick to help cover the image with resin. Pop any bubbles with a toothpick. Use a wet wipe to remove any excess resin from the bezel. Repeat entire step using the second bezel.

7] Turn on the UV lamp and move your bezels into the lamp. Let them cure for 20 minutes. If needed, add more resin to fill in any gaps and let them cure again.

8] Use the jewelry cement to glue 1 brass cross stamping inside the 11mm bezel circle charm. Glue 1 brass cross stamping onto the hammered circle charm. Glue 1 brass fleur stamping onto 1 circle 15mm bezel charm. Glue 1 brass fleur stamping inside the square bezel charm. Let dry.

9] Use the head pin to string the antiqued gold round; form a wrapped loop that attaches to the right link on the rectangle bezel Paris link.

10] Attach the ring half of the clasp to one end of the chain by opening and closing the chain link as you would a jump ring. Using jump rings, attach the charms to the chain in the following order: the patee cross charm, 1 circle/cross charm, the star charm, the decorative fleur-de-lis charm, the square fleur-de-lis charm, the Eiffel Tower charm, the narrow cross pendant, 1 circle/cross charm, the arch cross, the heart charm, the Eiffel Tower pendant, the "P" charm, the fleur-de-lis charm, the arrow charm, the

Paris link, the bird charm, and the circle bezel fleur-de-lis charm. Attach the bar half of the clasp to the end chain link. ©



RESOURCES Check your favorite bead retailer or contact: E6000 jewelry cement: Michaels, (800) 642-4235, www.michaels.com. Crystal Clay, Gel du Soleil UV resin, and all other materials: Nunn Design (wholesale only), (800) 761-3557, www.nunnndesign.com.



thai iced tea p. 33

[ANNE PERRY]

MATERIALS

- 3 orange 13mm recycled glass rounds
- 1 tan-and-russet-red 20×32mm lampwork parallelogram pendant
- 13 tan-and-red-orange 12×16mm glass-and-shell ovals
- 6 tan 19mm cord-wrapped acrylic rounds
- 16 antiqued copper 4mm rounds
- 17 antiqued copper 6×1.5mm heishi
- 4 antiqued copper 10×8mm oxyhedron bicones
- 1 copper 18mm toggle clasp
- 2 copper 2mm crimp tubes
- 22" of bronze .015 beading wire

TOOLS

- Wire cutters
- Chain- or flat-nose pliers

FINISHED SIZE: 19"

- 1] Use the beading wire to string 1 crimp tube and the ring half of the clasp; pass back through the crimp tube and flatten.
- 2] String 1 copper round and 2 heishi. String {1 glass-and-shell oval and 1 copper round} twelve times. String 1 glass-and-shell oval and 3 heishi.
- 3] String 1 copper bicone, 3 cord-wrapped rounds, 1 copper bicone, and 1 recycled glass round.
- 4] String 5 heishi, 1 copper round, the lampwork pendant, 1 copper round, and 5 heishi. Repeat Step 3, reversing the stringing sequence. String 1 recycled glass round, 2 heishi, 1 copper round, 1 crimp tube, and the bar half of the clasp. Pass back through the crimp tube and flatten. ©

RESOURCES Check your favorite bead retailer or contact: Recycled glass rounds: Beads by the Bay, (805) 772-3338, www.morrobaybeads.com. Similar pendant: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Glass-and-shell ovals: African Gems, (626) 232-5647, africangems@live.com. Cord-wrapped rounds and beading wire: Michaels, (800) 642-4235, www.michaels.com. Similar oxyhedron bicones: Tree Terracom, www.tree.terracom.etsy.com. Patricia Healey clasp: Artbeads.com, (866) 715-2323. All other materials: Beadaholique, (866) 834-4618, www.beadaholique.com.



fruits of summer p. 34

[MICHELLE MCENROE]

MATERIALS

- 1 red-orange 8mm ceramic cube (A)
- 1 peach 10mm dotted ceramic bicone (B)
- 1 red-orange 12mm textured ceramic round (C)
- 1 peach 12x14mm side-drilled textured ceramic barrel (D)
- 1 red-orange 20x8mm carved ceramic lentil (E)
- 1 cream-and-tan 25x30mm speckled ceramic teardrop sunflower pendant
- 10 orange-and-white 10x3mm vintage plastic flower coins
- 1 matte peach 10x17mm vintage Lucite rounded triangle (F)
- 1 ivory/copper/gold 16mm speckled vintage Lucite round (G)
- 1 cream 18x24mm vintage Lucite oval (H)
- 1 mango 18x25mm vintage Lucite patterned oval (J)

- 1 ivory-and-gray 22mm textured vintage Lucite round (K)
- 1 cream-with-brown-lines 24x18mm etched vintage Lucite rondelle (L)
- 1 cream/gray/taupe 17mm polymer clay round (M)
- 1 cream/gray/taupe 21x14mm polymer clay rondelle (N)
- 1 bronze 18mm hammered toggle clasp
- 10 antiqued brass 21-gauge 1½" eye pins
- 14 antiqued brass 5mm jump rings
- 2 antiqued brass 9.5mm etched jump rings
- 1 antiqued brass 10mm jump ring
- 30" of salmon 4-ply Irish waxed linen cord

TOOLS

- 2 pairs of chain- or flat-nose pliers
- Round-nose pliers
- Wire cutters
- Scissors

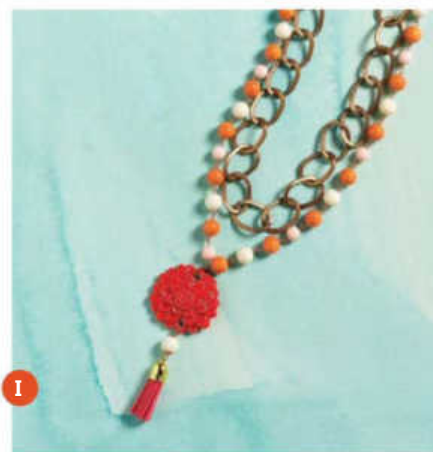
FINISHED SIZE: 17½"

- 1] Attach the 10mm jump ring to the pendant; set aside.
- 2] Use 1 eye pin to string 1 flower coin and form a simple loop; repeat nine times.
- 3] Use one 5mm jump ring to attach the bar half of the clasp to another 5mm jump ring. Use one 5mm jump ring to attach the previous jump ring to 1 flower link from Step 2. Use one 5mm jump ring to attach 1 flower link to the previous flower link; repeat eight times. Set aside.
- 4] Use one 5mm jump ring to attach one 9.5mm etched jump ring to the ring half of the clasp. Use the waxed linen cord to form a lark's head knot on the previous 9.5mm jump ring; form an overhand knot. Use both tails to string the beads in the following order, forming a double-overhand knot between each bead: C, G, D, N, L, K, the jump ring attached to the pendant, J, M, H, E, and F. Form an overhand knot. String one 9.5mm etched jump ring and form an overhand knot.
- 5] Use 1 cord tail to string the A; form a double-overhand knot and trim the tail. Repeat, using the remaining cord tail and the B. Use one 5mm jump ring to attach the last 9.5mm etched jump ring from Step 4 to the free end of the flower-link chain from Step 3. ©



RESOURCES Check your favorite bead retailer or contact: Ceramic cube, bicone, round, and lentil: Ceramberries, www.ceramberries.etsy.com. Similar ceramic barrel: Gaea, www.gaea.cc. Ceramic pendant: Ghostlight Pottery, www.ghostlightpottery.etsy.com. Flower coins: Smiley Boy, www.smileyboy.etsy.com. Vintage Lucite triangle and rounds: Reduction Nation, www.reductionnation.etsy.com. Vintage Lucite ovals and rondelle: Vintage Bead Nut, www.vintagebeadnut.etsy.com. Polymer clay beads:

Artybecca, www.artybecca.etsy.com. Clasp: Saki Silver, www.sakisilver.com. Waxed linen cord: Lima Beads, (734) 929-9208, www.limabeads.com. All other materials: Beadaholique, (866) 834-4618, www.beadaholique.com.



pearl peony p. 35

[DEBBIE BLAIR]

MATERIALS

- 9 light pink 8mm pressed-glass rounds
- 18 orange 10mm pressed-glass rounds
- 33 white 10mm pressed-glass rounds
- 1 red-orange 40mm floral ceramic connector
- 23 antiqued brass-plated 4mm corrugated rounds
- 3 antiqued brass 10mm jump rings
- 2 brass 2mm crimp tubes
- 2 brass 3mm crimp covers
- 1 salmon 10x37mm leather tassel
- 22" of copper aluminum 17x25mm textured twisted oval chain
- 72" of copper 22-gauge wire
- 17" of bronze .019 beading wire

TOOLS

- Wire cutters
- Round-nose pliers
- 2 pairs of chain- or flat-nose pliers
- Crimping pliers

FINISHED SIZE: 35" (with 3¾" focal)

- 1] Use one 2" piece of 22-gauge wire to form a simple loop. String 1 orange round and form a simple loop.
- 2] Use one 2" piece of 22-gauge wire to form a simple loop that attaches to the previous simple loop. String 1 light pink round and form a simple loop.
- 3] Repeat Step 2 using 1 orange round. Repeat Step 2 using 1 white round. Repeat Step 2 using 1 orange round.
- 4] Repeat Steps 2 and 3 seven times.
- 5] Repeat Step 2. Repeat Step 2 using 1 orange round.
- 6] Use 1 jump ring to attach the floral connector to the center of the beaded section just formed. Use one 2" piece of 22-gauge wire to form a wrapped loop that attaches to the bottom of the connector. String 1 white round and form a wrapped loop that attaches to the tassel and then spirals partway up the round.

project instructions

FOR IN-DEPTH TECHNIQUE INFORMATION, SEE PAGES 84-85.

7] Use the beading wire to string 1 crimp tube and one end of the chain; pass back through the crimp tube and crimp. Cover the crimp tube with 1 crimp cover. String {1 white round and 1 brass-plated corrugated round} twenty-three times. String 1 white round, 1 crimp tube, and the free end of the chain; pass back through the tube, crimp and cover.

8] Use 1 jump ring to attach one end of the beaded section from Steps 1–5 to the first chain link from Step 7 so that it hangs across from the white beaded strap just formed. Repeat on the other half of the necklace. ©



RESOURCES Check your favorite bead retailer or contact: Pressed-glass rounds, tassel, and chain: Cherry Tree Beads (wholesale only), (828) 505-2328, www.cherrytreebeads.com. Ceramic connector: Firefly Design Studio, (941) 468-2674, www.fireflydesignstudio.etsy.com. Corrugated rounds: Rings & Things, (800) 366-2156, www.rings-things.com. All other materials: FusionBeads.com, (888) 781-3559.



farthing flight p. 36

[MICHELLE MCENROE]

MATERIALS

- 50 translucent burnt orange 4x3mm Indonesian glass rondelles
- 38 matte red-orange 5x4mm Indonesian glass rondelles
- 39 matte orange 5-6x4mm Indonesian glass rondelles
- 8 matte orange 6x6mm Indonesian glass striped barrels
- 1 orange 30x63mm agate slice pendant
- 1 gold-and-orange 15x11mm polymer clay lentil

- 1 copper 19x7mm domed "farthing" coin lentil
- 2 antiqued brass 21-gauge 1½" eye pins
- 2 paprika orange patina 14-gauge 18mm hammered copper links
- 4 antiqued brass 7mm jump rings
- 1 antiqued brass 10mm jump ring
- 12" of paprika orange patina 5x7mm copper oval cable chain
- 11" of antiqued brass 5x12mm oval cable chain
- 24" of light rose 2-ply Irish waxed linen cord
- 54" of plum 2-ply Irish waxed linen cord
- 36" of purple/rose/peach ¾" wide silk crinkle ribbon

TOOLS

- Scissors
- 2 pairs of chain- or flat-nose pliers
- Round-nose pliers
- Wire cutters

FINISHED SIZE: Adjustable

1] Use the rose waxed linen cord and two 24" pieces of plum waxed linen cord to form a double-overhand knot on one 7mm jump ring, leaving a 1¼–1½" tail on each cord. String 3–5 rondelles and/or barrels onto each tail, then form an overhand knot. Attach one end of the copper chain and one end of the brass chain to the previous 7mm jump ring.

2] Set aside 12–15 rondelles and barrels for later use.

3] Use the long tail of the rose cord to string 2–3 matte orange rondelles, then form an overhand knot snug against the beads. Leave a ¼–½" space, then string 5–6 matte orange rondelles; form an overhand knot. Continue in this manner until there is a 1–1½" tail left on the cord.

4] Repeat Step 3 using one tail of the plum cord and the translucent burnt orange rondelles. Repeat Step 3 using the remaining tail of the plum cord and the matte red-orange rondelles.

5] Loosely twist all 3 cords and both chains together. Repeat Step 1.

6] Use the 10mm jump ring to attach the agate pendant to the center link of the copper chain. Use two 3" pieces of plum cord to form an overhand knot on the previous jump ring. String 1–3 rondelles and/or barrels onto each tail and form an overhand knot.

7] Attach 1 eye pin to the 7mm jump ring from Step 1. String 1 translucent burnt orange rondelle, the coin lentil (bottom to top), and 1 translucent burnt orange rondelle; form a simple loop. Use one 7mm jump ring to attach the previous simple loop to 1 hammered copper link.

8] Repeat Step 7 using the 7mm jump ring on the other half of the necklace and replacing the coin lentil with the polymer clay lentil.

9] Use the silk ribbon to form a lark's head knot on 1 hammered copper link. To wear, string one end of the ribbon through the other hammered copper link and use both ends of the ribbon to form a bow. ©



RESOURCES Check your favorite bead retailer or contact: Indonesian glass rondelles and barrels: Yukidesigns, www.yukidesigns.etsy.com. Agate pendant: Arte Bella Surplus, www.artebella-surplus.etsy.com. Polymer clay lentil: Artybecca, www.artybecca.etsy.com. Coin lentil: Niky Sayers Artisan Jewelry, www.bitsbyniky.etsy.com. Hammered links and copper chain: Missficklemedia, www.missficklemedia.etsy.com. Irish waxed linen cord: Lima Beads, (734) 929-9208, www.limabeads.com. Silk ribbon: Quintessence Silk Art, www.quintess.etsy.com. All other materials: Beadaholique, (866) 834-4618, www.beadaholique.com.



lavish lace p. 37

[DIVYA N]

MATERIALS

- 2 orange 8mm agate faceted rounds
- 32 red 8x5mm dyed jade faceted rondelles
- 12 carnelian 12-22x6-11mm pebbles
- 6 brown 20-24x11-13mm slide-cut side-drilled wood cylinders
- 2 matte gold 27x67mm lacy filigree oval connectors with attached 6mm jump rings

1 matte gold 18mm textured toggle clasp
4 gold 10mm jump rings
12 brass 2mm crimp tubes
25" of gold .015 beading wire

TOOLS

2 pairs of chain- or flat-nose pliers
Wire cutters

FINISHED SIZE: 23"

1] Use one 10mm jump ring to attach one half of the clasp to one 10mm jump ring. Use one 8" piece of beading wire to string 2 crimp tubes and the previous jump ring; pass back through the crimp tubes and flatten.

2] String 16 red jade rondelles, 1 orange agate round, 1 small carnelian pebble, 1 wood cylinder, 2 crimp tubes, and one 6mm jump ring attached to 1 filigree connector; pass back through the crimp tubes and flatten.

3] Arrange 10 carnelian pebbles in a straight line so that the largest is in the center and the smallest pebbles are on each end. Use one 9" piece of beading wire to string 2 crimp tubes and the 6mm jump ring attached to the free end of the previous filigree connector; pass back through the crimp tubes and flatten. String 2 wood cylinders, the 10 graduated carnelian pebbles, 2 wood cylinders, 2 crimp tubes, and one 6mm jump ring attached to 1 filigree connector; pass back through the crimp tubes and flatten.

4] Repeat Step 1. Repeat Step 2, attaching the beading wire to the free end of the second filigree connector. ☉



RESOURCES Check your favorite bead retailer or contact: Agate and jade: Beadaholique, (866) 834-4618, www.beadaholique.com. All other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.



tangerine drop p. 38

[ERIN STROTHER]

MATERIALS

6 orange size 11° seed beads (A)
2 copper size 11° seed beads (B)
2 clear 4mm crystal bicones (C)
1 amber 4x3mm crystal rondelle (D)
3 white 3mm glass pearls (E)
6 peach 5x6mm potato pearls
2 white 5x6mm potato pearls
2 carnelian 3x2mm rondelles (F)
1 carnelian 4mm faceted round
6 carnelian 4x3mm rondelles
1 peach aventurine 7x3mm rondelle
1 carnelian 8x10mm faceted teardrop
1 red agate 14x10mm faceted rondelle
1 copper 2mm round
1 copper 6x2mm daisy spacer
1 copper 13mm toggle clasp
5 copper 3mm jump rings
2 copper 9mm twisted jump rings
2 antiqued brass foldover cord ends
14" of peach sari silk ribbon
16" of 26-gauge copper wire
12" of 24-gauge brass wire
20" of 24-gauge copper wire
4" of 20-gauge copper wire

TOOLS

Wire cutters
Round-nose pliers
Scissors
2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 18½" (with 3" focal)

1] Create a bead soup by mixing beads A through F and the 2mm copper round into a pile; set aside.

2] Use the 20-gauge copper wire to form a wrapped loop. String the 4mm carnelian round, the peach aventurine rondelle, the daisy spacer, and the red agate rondelle. Leave a 1" tail above the red agate rondelle, then form a wrapped loop toward the end of the wire.

3] Use one 4" piece of sari silk ribbon to wrap around the bare wire tail, starting at the top and wrapping toward the red agate rondelle; make the wrap thicker near the rondelle, forming a cone shape. Holding the ribbon tight, use the 26-gauge copper wire to wrap around the ribbon several times to

secure. String 1 or 2 beads from the bead soup onto the wire and wrap around the ribbon. Continue stringing the small beads in random order, wrapping the wire around the ribbon and keeping the beads centered toward the front side of the pendant. Trim the wire and tuck the tail into the existing wire wraps.

4] Use one 8" piece of 24-gauge brass wire to string the carnelian teardrop and form a wire-wrapped bail that attaches to the bottom loop of the pendant formed in Step 3. Use one 3mm jump ring to attach the top of the pendant to the ring on the ring half of the clasp so that the pendant slides freely. Attach one 3mm jump ring to the loop on the ring half of the clasp. *Use one 2" piece of 24-gauge copper wire to form a wrapped loop that attaches to the previous 3mm jump ring. String 1 peach pearl and form a wrapped loop.**

5] Use one 2" piece of 24-gauge copper wire to form a wrapped loop that attaches to the previous wrapped loop. String 1 peach pearl and form a wrapped loop.

6] Repeat Step 5. Repeat Step 5 using 1 white pearl instead of the peach pearl. Repeat Step 5 using 3 carnelian 4x3mm rondelles and attaching the final wrapped loop to one 9mm twisted jump ring.

7] Attach one 3mm jump ring to the loop on the bar half of the clasp. Use one 3mm jump ring to attach the previous jump ring to one 3mm jump ring. Repeat from * to **. Repeat Steps 5 and 6.

8] Use chain-nose pliers to attach 1 foldover cord end to one end of the sari silk ribbon. Use one 2" piece of 24-gauge brass wire to wrap around the foldover cord end. Attach the cord end to one 9mm twisted jump ring. Repeat entire step on the other side of the necklace. ☉



RESOURCES Check your favorite bead retailer or contact: Seed beads, crystal bicones, and amber rondelle: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Red agate rondelle, copper round, daisy spacer, and wire: Rings & Things, (800) 366-2156, www.rings-things.com. Clasp and jump rings: The Ring Lord, (855) 746-4567, www.theringlord.com. Sari silk ribbon: Mudhound Studio, www.jmzart.etsy.com. All other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.



days gone by p. 45

[MARTHA THOMAS]

MATERIALS

34 opaque rainbow frosted khaki 3mm magatama seed beads

4 sage green 9×6mm pressed-glass bellflowers

6 light blue Picasso 12×4mm pressed-glass flower coins

1 light blue 23×10mm rustic polymer clay coin

4 indigo 9×18mm vintage Lucite rounded triangles

2 pink 11mm vintage Lucite faceted rounds

5 cream 14×23mm vintage Lucite twisted ovals

4 antiqued brass 3mm corrugated melons

2 antiqued copper 7×4mm rondelles with crystal inlay

2 antiqued brass 8×8mm cupola end caps

2 antiqued brass 2mm crimp tubes

2 antiqued brass 4mm crimp covers

8" of drab olive 4-ply Irish waxed linen cord

30" of pink sari silk ribbon

60" of beige 3mm suede lace

8" of antiqued brass 24-gauge wire

6" of antiqued brass 18-gauge wire

18" of .014 beading wire

TOOLS

Scissors

Wire cutters

Chain-nose pliers

Round-nose pliers

Crimping pliers

FINISHED SIZE: 31"

1] Cut the suede lace into two 30" pieces. Lay both pieces of suede lace and the sari silk ribbon so that the ends align.

2] Use one 3" piece of 18-gauge wire to form a simple loop large enough to fit around the ends of the ribbon and suede lace. Thread the ends of the ribbon and suede lace through the simple loop and fold over, leaving a short tail. Use one 4" piece of 24-gauge wire to wrap around the lace and ribbon ends to secure them.

3] Use the entire length of suede lace and ribbon to form a braid, then repeat Step 2.

4] Use the free end of the 18-gauge wire from Step 2 to string 1 end cap, 1 rondelle with crystal inlay, and 1 corrugated melon; form a wrapped loop. Repeat using the wire on the other end of the braid.

5] Use the beading wire to string 1 crimp tube and one of the previous wrapped loops; pass back through the crimp tube and crimp. Cover the crimp tube with 1 crimp cover. String 1 corrugated melon. String {1 light blue flower coin and 2 khaki seed beads} six times. String {1 pink faceted round and 2 khaki seed beads} twice. String the polymer clay coin.

6] String {2 khaki seed beads and 1 cream twisted oval} five times. String {2 khaki seed beads and 1 indigo rounded triangle} four times. String 1 corrugated melon, 1 crimp tube, and the remaining wrapped loop on the free end of the braided section. Pass back through the crimp tube; crimp and cover.

7] Use two 4" pieces of waxed linen cord to form an overhand knot on the beaded strand, between the last cream twisted oval and the first indigo rounded triangle. Use 1 cord end to string 1 bellflower, then form an overhand knot snug against the bellflower; repeat using all remaining cord ends. Trim cord ends if necessary. ☺



RESOURCES Check your favorite bead retailer or contact: Seed beads, pressed-glass coins, brass melons, crimp tubes and covers, waxed linen cord, and wire: Lima Beads, (734) 929-9208, www.lima-beads.com. Pressed-glass bellflowers and copper rondelles with crystal inlay: Arte Bella Surplus, www.artebellasurplus.etsy.com. Polymer clay coin: Tree Wings Studio, www.treewingsstudio.etsy.com. Lucite beads: Reduction Nation, www.reductionnation.etsy.com. Brass end caps: Classic Elements, www.classicelements.etsy.com. Sari silk ribbon: Design Talented One, www.designtalentedone.etsy.com. Suede lace: Leather Cord USA, (877) 700-2673, www.leathercordusa.com.



irene z p. 46

[ANNE PERRY]

MATERIALS

3 navy blue 7mm shell rounds

115 yellow 8mm plastic rounds

6 navy blue 9×19mm coated plastic teardrops

121 antiqued brass 3mm rounds

1 antiqued brass 21mm 3-strand tube clasp

3 antiqued brass 22-gauge 1½" head pins

6 antiqued brass 4×6mm oval jump rings

6 antiqued brass 2mm crimp tubes

1 yellow 17" zipper

64" of bronze .015 beading wire

Yellow sewing thread

TOOLS

Scissors

Sewing needle

Round-nose pliers

2 pairs of chain- or flat-nose pliers

Wire cutters

FINISHED SIZE: 17" (shortest strand)

1] Unzip the zipper all the way. Use scissors to cut one half of the zipper into 3 equal pieces. Save the other half for another craft project.

2] Thread the needle to the center of a 16" piece of thread and form an overhand knot at the end. Starting at one end of 1 piece of zipper, stitch a running or gather stitch along the entire length of the straight edge opposite the teeth, about 2mm from the edge. Gently pull the thread to gather the zipper.

3] Coil the zipper to form a rosette shape and stitch the center to hold it in place.

4] Repeat Steps 1–3 twice to form a total of 3 zipper rosettes.

5] Use 1 head pin to string 1 navy blue round and 1 rosette; form a simple loop. Repeat twice.

6] Attach 1 jump ring to one ring on one half of the clasp; repeat five times.

7] Use one 20" piece of beading wire to string 1 crimp tube and the jump ring on the top loop of one half of the clasp; pass back

through the crimp tube and flatten. *String 1 antiqued brass round, 1 navy blue teardrop, and 1 brass round.** String {1 yellow round and 1 antiqued brass round} twenty-one times. ***String 1 yellow round, 1 rosette dangle, and 1 yellow round.**** String {1 antiqued brass round and 1 yellow round} twelve times.



8] String 1 brass round, 1 navy blue teardrop, 1 brass round, 1 crimp tube, and the jump ring on the top loop of the second half of the clasp. *Note:* Make sure both halves of the clasp are aligned to fasten correctly. Pass back through the crimp tube and flatten.

9] Use one 21" piece of beading wire to string 1 crimp tube and the jump ring on the middle loop of the first half of the clasp; pass back through the crimp tube and flatten. Repeat from * to **. String {1 yellow round and 1 antiqued brass round} twenty-five times. Repeat from *** to ****. String {1 antiqued brass round and 1 yellow round} eleven times. Repeat Step 8, attaching the wire to the middle loop of the clasp.

10] Use one 23" piece of beading wire to string 1 crimp tube and the jump ring on the bottom loop of the first half of the clasp; pass back through the crimp tube and flatten. Repeat from * to **. String {1 yellow round and 1 antiqued brass round} thirty times. Repeat from *** to ****. String {1 antiqued brass round and 1 yellow round} ten times. Repeat Step 8, attaching the wire to the bottom loop of the clasp. ◉



RESOURCES Check your favorite bead retailer or contact: Navy blue rounds and beading wire: Michaels, (800) 642-4235, www.michaels.com. Similar yellow rounds: Retired Hungarian, www.retiredhungarian.etsy.com. Navy blue teardrops: Yummy Treasures, www.yummytreasures.etsy.com. Zipper and thread: Jo-Ann Fabric and Craft, (888) 739-4120, www.joann.com. All other materials: Beadaholique, (866) 834-4618, www.beadaholique.com.



neverland collar p.47

[MEGAN LENHAUSEN]

MATERIALS

- 52 deep blue 5mm glass rounds (A)
- 64 light blue 6mm glass rounds (B)
- 7 white 4mm wood rounds (C)
- 7 blue-and-white 8mm flower-print ceramic rounds (D)
- 2 silver 3mm crimp covers
- 40" of light pink 9mm wide satin ribbon
- 13" (13 flowers) of white-and-yellow 1" wide daisy trim
- 46" of titanium 24-gauge wire
- 17" of titanium 21-gauge wire

TOOLS

- Round-nose pliers
- Chain- or flat-nose pliers
- Wire cutters
- Scissors

FINISHED SIZE: Adjustable

1] Use the 21-gauge wire to form a wrapped loop large enough for the ribbon to fit through.

2] Lay the daisy trim horizontally on your work surface. Use the 21-gauge wire to string 1C, then pass the wire down through the left side of the first flower and up through the right side of the same flower. *Note:* The object is to hide the wire along the back side of the flower.

3] String 1D. Pass the wire down through the left side of the next flower and up through the right side of the same flower. String 1C. Pass the wire down through the left side of the next flower and up through the right side.

4] Repeat Step 3 five times. String 1D. Repeat Step 1. Use your fingers to form the daisy-trim wire into a slight U shape.

5] Use one 11" piece of 24-gauge wire to form a wrapped loop that attaches to the 21-gauge wire beneath the first flower strung. String 26A, then form the wire into a slight curved shape. Form a wrapped loop that attaches to the 21-gauge wire beneath the center flower.

6] Repeat Step 5, attaching the first wrapped loop beneath the center flower and the second wrapped loop beneath the final flower strung.

7] Repeat Step 5 using one 12" piece of 24-gauge wire and 32B, attaching the first wrapped loop to the left of the first wrapped loop added in Step 5 and attaching the second wrapped loop to the right of the second wrapped loop from Step 5.

8] Repeat Step 7 on the other half of the necklace, attaching the wrapped loops in a mirror fashion.

9] Turn the necklace over and place 1 crimp cover on the 21-gauge wire in the center of the first flower strung, making sure the beaded strands sit toward the top of the flower. *Note:* This secures the beaded strands so that they won't slide down the daisy-trim wire, causing the daisy trim to bunch up.

10] Repeat Step 9 on the other half of the necklace.

11] String one end of the satin ribbon through the wrapped loop on one end of the necklace, leaving a 12" tail; repeat on the other end of the necklace. Use the tails to form a bow. ◉



RESOURCES Check your favorite bead retailer or contact: Glass rounds, ceramic rounds, ribbon, and daisy trim: Michaels, (800) 642-4235, www.michaels.com. Wood rounds: Beads & Honey, www.beadsandhoney.com. Crimp covers: Beadaholique, (866) 834-4618, www.beadaholique.com. Wire: Artbeads.com, (866) 715-2323.



crêpe suzette p. 48

[ANNE PERRY]

MATERIALS

- 2 gray-green 6mm pearl rounds
- 12 blue-and-white-patterned 11mm plastic rounds
- 2 silver 5mm daisy spacers
- 2 silver-plated 20mm corrugated fluted discs
- 1 silver-plated 20x14mm envelope pendant with enclosed metal "Je t'aime" insert
- 1 yellow 12x6mm plastic flower button with shank
- 1 yellow 15x6mm plastic flower button with shank
- 1 blue-and-cream 19mm floral-patterned melamine button

project instructions

FOR IN-DEPTH TECHNIQUE INFORMATION, SEE PAGES 84-85.

- 2 silver-plated 22-gauge 1" head pins
- 2 silver-plated 3mm jump rings
- 3 silver-plated 6mm jump rings
- 8¼" of silver 4x5mm oval double-cable chain
- 20" of tan 1.5mm leather cord
- 3" of silver 20-gauge craft wire

TOOLS

- 2 pairs of chain- or flat-nose pliers
- Round-nose pliers
- Wire cutters
- Scissors

FINISHED SIZE: 18½"

- 1]** Attach one 6mm jump ring to the shank of 1 yellow flower button; repeat.
- 2]** Use 1 head pin to string 1 pearl, 1 fluted disc, and 1 daisy spacer; form a wrapped loop. Repeat.
- 3]** String the blue-and-cream button to the center of the craft wire; use both tails to form a wrapped loop on the back side of the button. Use one 6mm jump ring to attach the wrapped loop to one end of the chain. Use the leather cord to form a double-overhand knot on the free end of the chain.
- 4]** *Use the leather cord to string 1 patterned plastic round and form an overhand knot snug against the bead**; repeat. String 1 yellow flower dangle and 1 fluted disc dangle; form an overhand knot. Repeat from * to ** four times.
- 5]** Use two 3mm jump rings to attach the envelope pendant to the leather cord so it sits about ¼" from the previous knot; form an overhand knot. Repeat Step 4.
- 6]** Use the tail end of the cord to form a loop large enough to fit over the blue-and-cream button; form a double-overhand knot and trim the tail if desired. ☺



RESOURCES Check your favorite bead retailer or contact: Blue-and-white plastic rounds: Dime Store Emporium, www.dimestoreemporium.etsy.com. Corrugated fluted discs: Gail Crosman Moore, www.gail.bigcartel.com. Trinity Brass silver-plated envelope pendant with letter insert: Creative Soul Supplies, www.creativesoulsupplies.com. Similar yellow flower buttons: Vintage Bead Cache, www.vintagebeadcache.etsy.com. Similar blue-and-cream button: Boyer Estate Liquidations, gotbuttons@roadrunner.com. Chain: Beads U Need, (714) 534-3420, www.beadsuneed.com. Leather cord: Hobby Lobby, (855) 329-7060, www.hobbylobby.com. All other materials: Beadaholique, (866) 834-4618, www.beadaholique.com.



blushing poppy p. 49

[SARAJO WENTLING]

MATERIALS

- 2 metallic gray size 11° seed beads
- 4 pink luster size 6° seed bead
- 2 metallic pink size 6° seed beads
- 4 blue 5mm natural sapphire faceted rounds
- 30 AB 5-6x2-4mm sunstone faceted rondelles
- 2 blue-gray 8mm glass rounds
- 1 salmon 30mm polymer clay poppy flower pendant
- 8 antiqued silver-plated 3mm faceted heishi
- 4 antiqued silver-plated 5mm daisy spacers
- 1 antiqued silver-plated 6x14mm hook clasp
- 2 antiqued silver-plated 6mm etched jump rings
- 1 antiqued silver-plated 9mm etched jump ring
- 2 antiqued silver 19mm textured rings
- 2 sterling silver 2x2mm crimp tubes
- 2 sterling silver 3x4mm wireguards
- 30" of salmon 1" wide sari silk ribbon, folded in half lengthwise and pressed
- 12" of pewter 20-gauge craft wire
- 10" of silver .019 beading wire

TOOLS

- 2 pairs of chain- or flat-nose pliers
- Wire cutters
- Crimping pliers
- Scissors

FINISHED SIZE: 21½"

- 1]** Attach the 9mm jump ring to the pendant.
- 2]** Attach one 6mm jump ring to one 19mm textured ring. Attach the remaining 6mm jump ring to the clasp.
- 3]** Use the beading wire to string 1 crimp tube, one 6mm jump ring, and 1 wireguard; pass back through the tube and crimp. String 1 pink luster seed bead, 1 metallic pink seed bead, 1 pink luster seed bead, 5 sunstone rondelles, 1 heishi, 1 sapphire round, 1 heishi, 5 sunstone rondelles, 1 daisy spacer, 1 blue-gray round, 1 daisy spacer, 5 sunstone rondelles, 1 heishi, 1 sapphire round, and 1 heishi.
- 4]** String 1 metallic gray seed bead, the jump ring attached to the pendant, and 1 metallic gray seed bead. Repeat Step 3, reversing the stringing sequence.
- 5]** String the remaining 19mm textured ring to the center of the sari silk ribbon. *Use one 6" piece of craft wire to wrap tightly around

the ribbon tails next to the textured ring.** String the free ends of the ribbon through the 19mm textured ring that's attached to the beaded strand and fold the ends over, leaving a 1" tail. Repeat from * to **, securing the ribbon tails.

RESOURCES Check your favorite bead retailer or contact: Metallic gray seed beads: The Bead Monkey, (952) 929-4032, www.thebeadmonkey.com. Pink seed beads: Chevron Trading Post and Bead Co., (828) 236-2323, www.chevronbeads.com. Sapphire: Allegory Gallery, (724) 610-3770, www.allegorygallery.com. Sunstone: Beads Direct, (704) 576-3589, www.beadsdirectonline.com. Similar blue-gray rounds, crimp tubes, and wireguards: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Pendant: Humblebeads, www.humblebeads.com. Heishi, daisy spacers, and beading wire: Lima Beads, (734) 929-9208, www.limabeads.com. Clasp and jump rings: Nunn Design (wholesale only), www.nunnndesign.com. Textured rings: Dee's Place, (952) 492-2493, www.beadsbydee.com. Sari silk ribbon: Design Talented One, www.designtalentedone.etsy.com. ParaWire craft wire: Vintaj, www.vintaj.com.



sun daisy p. 50

[REJETTA SELLERS]

MATERIALS

- 1 brown 13x22mm faceted wood barrel
- 1 yellow/pink/cream 55x42mm floral ceramic pendant
- 1 white-and-lime-green 18mm vintage Lucite etched round
- 1 pale yellow 22x16mm vintage Lucite geometric lantern
- 1 pale pink 21mm vintage Lucite rose round
- 1 copper 12x19mm hook clasp
- 7 brass 6mm jump rings
- 12 ½" of copper 4x5mm vintage oval etched cable chain
- 10" of dark brown 2mm leather cord

TOOLS

- 2 pairs of chain- or flat-nose pliers
- Scissors

FINISHED SIZE: 18"

- 1]** Attach 1 jump ring to one loop of the pendant. Use 1 jump ring to attach the previous jump ring to 1 jump ring. Repeat on the other side of the pendant.

2] Attach the clasp to one end of the chain by opening and closing the chain link as you would a jump ring. Attach 1 jump ring to the free end of the chain.

3] Use the leather cord to string the previous jump ring, 2" from one end. Form a $\frac{3}{8}$ " loop with the cord and use both tails to form an overhand knot. Use the long tail to string the yellow lantern, one side of the pendant, the white-and-green round, the wood barrel, the other side of the pendant, and the pink rose round. Form a $\frac{3}{8}$ " loop with the cord and use both tails to form an overhand knot. Trim cord tails if desired. ☉



RESOURCES Check your favorite bead retailer or contact: Wood barrel: Teapots and Telephones, www.teapotsandtelephones.etsy.com. Pendant: Josephine Beads, www.josephinebeads.etsy.com. White-and-green Lucite round: Reduction Nation, www.reductionnation.etsy.com. Yellow Lucite lantern: Fire and Fibers, www.fireandfibers.com. Pink Lucite rose: A2Z Designs, www.a2zdesigns.etsy.com. Clasp: AD Adornments, www.adadornments.com. Jump rings: Vintaj, www.vintaj.com. Chain: Vintage Brass Shop, www.vintagebrassshop.etsy.com. Leather cord: Hobby Lobby, (855) 329-7060, www.hobbylobby.com.



sail away p. 51

[REJETTA SELLERS]

MATERIALS

- 1 lavender/gray/orange 14×12mm dotted lampwork rondelle
- 1 yellow 13×12mm honey jade lantern
- 1 lime green 14mm jade faceted honeycomb round
- 2 light blue 14×8mm amazonite faceted rondelles
- 1 matte plum 12mm vintage Lucite round
- 2 orange-and-white 13×4mm vintage Lucite spoked wheels
- 2 aqua 8mm enameled rounds
- 1 green-and-brown 35×50mm copper and resin sailboat pendant

- 1 copper 6×13mm hook clasp
- 1 brass 4×8mm figure-eight connector
- 1 copper 7mm jump ring
- 2 brass 2mm crimp tubes
- 2 brass 3mm crimp covers
- 2 brass 3×4mm wireguards
- 15½" of copper 4×5mm vintage etched oval cable chain
- 7" of bronze .015 beading wire

TOOLS

- 2 pairs of chain- or flat-nose pliers
- Wire cutters
- Crimping pliers

FINISHED SIZE: 20"

1] Attach the figure-eight connector to the pendant.

2] Attach the clasp to one end of one 7¾" piece of chain by opening and closing the chain link as you would a jump ring. Use the beading wire to string 1 crimp tube, the free end of the previous chain, and 1 wireguard; pass back through the crimp tube and crimp. Cover the crimp tube with 1 crimp cover. String 1 aqua round, the plum round, 1 light blue rondelle, the lampwork rondelle, 1 spoked wheel, the connector attached to the pendant, the lime green round, 1 light blue rondelle, 1 spoked wheel, the yellow lantern, and 1 aqua round.

3] String 1 crimp tube, one end of one 7¾" piece of chain, and 1 wireguard; pass back through the crimp tube and crimp. Cover the crimp tube with 1 crimp cover. Attach the jump ring to the free end of the previous chain. ☉



RESOURCES Check your favorite bead retailer or contact: Lampwork rondelle: Loupiac de Gatteville, www.loupiac.etsy.com. Honey jade lantern: Oriental Treasures, (615) 364-1219. Lime green jade round: Indian Creek Trading Co., (800) 363-6779, www.indiancreeksfsj.com. Similar amazonite rondelles: Britz Beads Supply, www.britzbeadssupply.etsy.com. Lucite round: Remmy's Supplies, www.remmysupplies.etsy.com. Lucite spoked wheels: Blue Marble Beads, www.bluemarblebeads.etsy.com. Enameled rounds: Beads by Earthtones, www.beadsbyearthtones.etsy.com. Sailboat pendant: Jade Scott, www.jadescott.etsy.com. Nunn Design clasp: Lima Beads, (734) 929-9208, www.limabeads.com. Figure-eight connector: Vintaj, www.vintaj.com. Chain: Vintage Brass Shop, www.vintagebrassshop.etsy.com. All other materials: Hobby Lobby, (855) 329-7060, www.hobbylobby.com.



T

samba p. 55

[ANNE PERRY]

MATERIALS

- 1 g mix of matte brown and bronze size 11° seed beads
- 9 lime green 6mm pressed-glass rounds
- 9 lime green 8mm pressed-glass rounds
- 11 turquoise 40×6mm magnesite double-drilled crescent beads
- 2 antiqued copper 4mm rounds
- 2 antiqued copper 7mm filigree rounds
- 10 antiqued copper 6×2mm heishi
- 4 antiqued copper 2mm crimp tubes
- 400 (6¼" strand) turquoise 8mm flat plastic sequins
- 34" of bronze .015mm beading wire

TOOLS

- Wire cutters
- Chain- or flat-nose pliers

FINISHED SIZE: 17½"

1] Use one 25" piece of beading wire to string 1 crimp tube and 6" of seed beads; pass back through the crimp tube, forming a loop, and use pliers to flatten the crimp tube.

2] String 1 copper 4mm round, 3⅞" of sequins, and 1 copper filigree round.

3] String the top hole of 1 crescent bead and 1 lime green 6mm round; repeat eight times. String the top hole of 1 crescent bead. Repeat Step 2, reversing the stringing sequence.

4] String 1 crimp tube, 2½" of seed beads, one hole of 1 crescent bead, 18 seed beads, the other hole of the crescent bead, and 2½" of seed beads. Pass back through the crimp tube and flatten.

5] Place 1 crimp tube on the end of one 9" piece of beading wire, then use pliers to flatten the tube. *String the bottom hole of 1 crescent bead from Step 3, 1 copper heishi, and 1 lime green 8mm round**; repeat four times. String 1 copper heishi and the bottom hole of the next crescent bead.

6] Repeat from * to ** four times, reversing the stringing sequence. String 1 crimp tube and snug it up against the final crescent bead; flatten the crimp tube and trim the wire tail. ☉



RESOURCES Check your favorite bead retailer or contact: Seed beads, 4mm copper rounds, heishi, and crimp tubes: Beadaholique, (866) 834-4618, www.beadaholique.com. Pressed-glass rounds: Hobby Lobby, (855) 329-7060, www.hobbylobby.com. Magnesite: The Main Trading Post, (928) 927-3200. Copper filigree rounds, sequins, and wire: Michaels, (800) 642-4235, www.michaels.com.



brasilia p. 56

[SARA OEHLER]

MATERIALS

- 52 matte green turquoise size 11° seed beads
- 12 matte gold bronze size 11° seed beads
- 26 matte green turquoise size 8° seed beads
- 26 Indian red 4mm crystal bicones
- 13 bronze pale gold 3×5mm 2-hole glass barrels
- 1 gold 20mm square toggle clasp
- 17 gold 2mm crimp tubes
- 17 gold 3mm crimp covers
- 77" of antiqued brass .019 flexible beading wire

TOOLS

- Wire cutters
- Crimping pliers
- Chain-nose pliers

FINISHED SIZE: 18"

- 1] Use one 6" piece of beading wire to string 1 turquoise size 11° seed bead, 1 bicone, 1 turquoise size 11° seed bead, 1 barrel, 1 turquoise size 11° seed bead, 1 bicone, 1 turquoise size 11° seed bead, and 1 crimp tube. Pass the other end of the wire through the crimp tube in the opposite direction, forming a ring. Crimp the crimp tube and cover with 1 crimp cover to create 1 (A) ring.
- 2] Repeat Step 1 twelve times: twice with 5½" of wire (B), twice with 5" of wire (C), twice with 4½" of wire (D), twice with 4" of wire (E), twice with 3½" of wire (F), and twice with 3" of wire (G), for a total of thirteen rings.
- 3] Use one 20" piece of beading wire to string 1 crimp tube and one half of the clasp; pass back through the crimp tube, crimp, and cover. String 1 crimp tube and 1 turquoise size 8° seed bead.

- 4] String the barrel attached to 1G, 1 turquoise size 8° seed bead, 1 bronze seed bead, and 1 turquoise size 8° seed bead.
- 5] Repeat Step 4 five times using 1F, 1E, 1D, 1C, and 1B.
- 6] Repeat Step 4 using 1A. Repeat Steps 5 and 4, reversing the stringing sequence to add the remaining rings from largest to smallest. String 1 turquoise size 8° seed bead and 1 crimp tube. Center the beads on the wire. Crimp and cover both crimp tubes.
- 7] String 1 crimp tube and the remaining half of the clasp; pass back through the crimp tube, crimp, and cover. ©



RESOURCES Check your favorite bead retailer or contact: Seed beads and Swarovski crystal bicones: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Matubo rulla barrel beads and clasp: Bead World, (602) 240-2323, www.beadworldinc.com. Soft Flex beading wire and all other materials: Soft Flex Co., (866) 925-3539, www.softflexcompany.com.



light up the night p. 57

[ANNE POTTER]

MATERIALS

- 11 pink 4mm pressed-glass rounds
- 7 light yellow 6mm pressed-glass rounds (small)
- 3 yellow 9mm pressed-glass rounds (large)
- 6 olive 10×8mm faceted-glass rondelles
- 2 coral 10×8mm faceted-glass rondelles
- 12 aqua 10×12mm pressed-glass bicones
- 10 yellow 18×5mm glass discs
- 9 turquoise 12mm wood corrugated rounds
- 1 yellow/red/white 20×45mm decoupaged wood "Jester" link
- 1 green 12×15mm paper bicone
- 4 light brown 10×20-27mm paper cones
- 1 antiqued brass 6×12mm lobster clasp
- 1 antiqued brass 4mm jump ring
- 2 antiqued brass 14mm jump rings
- 2 antiqued brass 4mm crimp covers

- 180" of red polyester or silk beading thread
- 4" of antiqued brass 20-gauge craft wire

TOOLS

- Wire cutters
- Round-nose pliers
- Scissors
- Crimping pliers

FINISHED SIZE: 24" (shortest strand)

- 1] Use the wire to form a simple loop that attaches to the 4mm jump ring. String the "Jester" link from top to bottom. Form a simple loop that attaches to one 14mm jump ring.
- 2] String the clasp to the center of one 36" piece of thread and form an overhand knot. Use 1 strand to string 1 pink round, then use both strands to form an overhand knot. Use the other strand to string 1 turquoise round, then form an overhand knot; repeat twice, alternating the strands strung. Use 1 strand to string 1 aqua bicone, then form an overhand knot; repeat nine times, alternating the strands strung. Use 1 strand to string 1 turquoise round; form an overhand knot. Use 1 strand to string 1 pink round; form an overhand knot on the 4mm jump ring from Step 1.
- 3] Cut four 36" pieces of thread. Center the free 14mm jump ring on all 4 pieces of thread and form an overhand knot. Cover the knot with 1 crimp cover.
- 4] Use the first pair of threads to string beads in the following order, adding the first bead to 1 strand and alternating the strands strung, forming an overhand knot between each bead: 1 pink round, 1 small yellow round, 1 olive rondelle, 1 turquoise round, 1 pink round, 1 brown bicone, 1 coral rondelle, 1 turquoise round, 1 large yellow round, 1 olive rondelle, and 1 pink round. Form an overhand knot.
- 5] Use the second pair of threads to string 1 yellow disc, crossing the strands in the center hole and then forming an overhand knot. Repeat nine times.
- 6] Repeat Step 4 using the third pair of threads to add beads in the following order: 1 small yellow round, 1 pink round, 1 brown bicone, 1 coral rondelle, 1 small yellow round, 1 large yellow round, 1 turquoise round, 1 pink round, 1 small yellow round, the green bicone, 1 olive rondelle, 1 pink round, 1 brown bicone, and 1 small yellow round. Form an overhand knot.
- 7] Repeat Step 4 using the fourth pair of threads to add beads in the following order: 1 olive rondelle, 1 aqua bicone, 1 pink round, 1 large yellow round, 1 turquoise round, 1 olive rondelle, 1 small yellow round, 1 pink round, 1 aqua bicone, 1 olive rondelle, 1 brown bicone, 1 turquoise round, 1 small yellow round, and 1 pink round. Form an overhand knot.
- 8] Use all four pairs of threads to form an overhand knot on the 14mm jump ring from Step 1. Cover the knot with 1 crimp cover. ©



RESOURCES Check your favorite bead retailer or contact: Pink glass rounds, faceted-glass rondelles, wood rounds, jump rings, crimp covers, and wire: Michaels, (800) 642-4235, www.michaels.com. Yellow glass rounds and Toho Amiet beading thread: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Glass bicones: Uncommon Beads, www.uncommonbeads.etsy.com. Glass discs: Tanares, www.tanares.etsy.com. Wood rectangle: Priscilla Beads, www.priscillabeads.com. Paper bicones: Bead for Life, (303) 554-5901, www.beadforlife.org. Clasp: Patina Queen, www.patinaqueen.etsy.com.



rio p. 58
[Cody Westfall]

MATERIALS

- 123 citrine 3mm crystal bicones
- 130 capri blue 3mm crystal bicones
- 156 amethyst 3mm crystal bicones
- 169 fuchsia 3mm crystal bicones
- 1 silver-plated 12mm toggle clasp
- 6 silver-plated 5mm 20-gauge jump rings
- 2 silver-plated 21mm ear wires
- 22 sterling silver 2mm crimp beads
- 22 sterling silver 3.5mm crimp covers
- 14" of silver-plated 4mm rolo chain
- 99" of clear .019" beading wire

TOOLS

- Wire cutters
- Bead stop
- Crimping pliers
- 2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 19½" necklace; 3½" earrings

TO CREATE THE NECKLACE:

- 1] Place a bead stop at the end of one 3" piece of beading wire. String (2 capri blue bicones and 2 fuchsia bicones) three times; string 1 crimp bead. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp the crimp bead and cover with 1 crimp cover.
- 2] Place a bead stop at the end of one 3" piece of beading wire. String 7 capri blue bicones, 7 amethyst bicones, and 1 crimp bead. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 3] Place a bead stop at the end of one 3" piece of beading wire. String (3 citrine bicones and 3 amethyst bicones) three times; string 1 crimp bead. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover. Repeat entire step to create a second citrine-and-amethyst ring.
- 4] Place a bead stop at the end of one 3" piece of beading wire. String (3 capri blue bicones and 3 amethyst bicones) three times; string 1 crimp bead. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 5] Place a bead stop at the end of one 6" piece of beading wire. String (6 capri blue bicones and 6 fuchsia bicones) three times. String 1 crimp bead. String the 5 rings created in Steps 1–4. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 6] Place a bead stop at the end of one 5" piece of beading wire. String 12 fuchsia bicones, 12 amethyst bicones, and 1 crimp bead. String 1 citrine-and-amethyst ring from Step 4. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 7] Place a bead stop at the end of one 5" piece of beading wire. String (5 fuchsia bicones and 5 citrine bicones) three times; string 1 crimp bead. String the blue-and-amethyst ring from Step 4. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 8] Use 1 jump ring to attach the ring half of the clasp to one 7" piece of chain. Use 1 jump ring to attach the free end of the chain to the fuchsia-and-amethyst ring. Use 1 jump ring to attach the bar half of the clasp to one 7" piece of chain. Use 1 jump ring to attach the free end of the chain to the citrine-and-fuchsia ring.

TO CREATE THE EARRINGS:

- 1] Place a bead stop at the end of one 6" piece of beading wire. String (10 citrine bicones and 10 fuchsia bicones) twice; string 1 crimp bead. Remove the bead stop and

- pass the beading wire back through the crimp bead, forming a ring. Crimp the crimp bead and cover with 1 crimp cover.
- 2] Place a bead stop at the end of one 5" piece of beading wire. String 15 fuchsia bicones, 15 amethyst bicones, and 1 crimp bead. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.



- 3] Place a bead stop at the end of one 4" piece of beading wire. String (6 capri blue bicones and 6 fuchsia bicones) twice; string 1 crimp bead. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 4] Place a bead stop at the end of one 4" piece of beading wire. String (5 citrine bicones and 5 amethyst bicones) twice; string 1 crimp bead. String the 3 rings from Steps 1–3. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 5] Place a bead stop at the end of one 5" piece of beading wire. String 15 citrine bicones, 15 capri blue bicones, and 1 crimp bead. String the 3 rings from Steps 1–3. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 6] Place a bead stop at the end of one 6" piece of beading wire. String (6 capri blue bicones and 6 amethyst bicones) three times. String the 3 rings from Steps 1–3. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 7] Place a bead stop at the end of one 4" piece of beading wire. String (6 amethyst bicones and 6 fuchsia bicones) twice; string 1 crimp bead. String the 3 rings from Steps 4–6. Remove the bead stop and pass the beading wire back through the crimp bead, forming a ring. Crimp and cover.
- 8] Use 1 jump ring to attach the ring from Step 7 to 1 ear wire.
- 9] Repeat Steps 1–8 for a second earring. ©

RESOURCES Check your favorite bead retailer or contact: All materials: Fusion Beads, (888) 781-3559, www.fusionbeads.com.



X

haute carnival p. 59

[DIVYA N]

MATERIALS

- 2 bright yellow 8mm bicones
- 1 bright yellow 12mm pressed-glass round
- 7 turquoise 15mm rounds
- 1 antiqued brass 8x12mm lobster clasp
- 1 antiqued brass 24-gauge 2" eye pin
- 4 antiqued brass 10mm jump rings
- 18" of antiqued brass 3mm rolo chain
- 36" of fuchsia 3mm braided round nylon cord
- 16" of bright yellow embroidery floss
- 18" of antiqued brass 20-gauge wire
- Craft glue (optional)

TOOLS

- Wire cutters
- Round-nose pliers
- 2 pairs of chain- or flat-nose pliers
- Scissors

FINISHED SIZE: 21" (shortest strand)

Tip: Use turquoise blue magnesite or howlite as a substitute for the Chinese turquoise rounds.

1] Use one 10" piece of wire to form a wrapped loop that is about 8mm in diameter. String all of the turquoise rounds and form a wrapped loop about 8mm in diameter. Use your fingers to gently bend the wire into a slight "U" shape.

2] String one of the wrapped loops formed in Step 1 to the center of one 18" piece of nylon cord. Use one 8" piece of embroidery floss to wrap around both cord tails, about 1/2" from the fold. Fold the cord tails over about 3/4" from the end and use one 4" piece of wire to wrap around both cord ends and form a decorative spiral on the end of the wire so it faces the front of the necklace. *Optional:* Place a dab of glue on the folded-over cord ends before wrapping with wire. Repeat entire step on the other half of the necklace.

3] Attach the eye of the eye pin to one 9" piece of chain. Use the eye pin to string

1 yellow bicone, the yellow round, and 1 yellow bicone; form a simple loop that attaches to one 9" piece of chain. Use 1 jump ring to attach the free end of 1 chain to the loop on the free end of 1 nylon cord; repeat.

4] Use 1 jump ring to attach the clasp to 1 jump ring used in Step 3. Attach the remaining jump ring to the other jump ring used in Step 3. ☺



RESOURCES Check your favorite bead retailer or contact: Bicones, pressed-glass rounds, similar magnesite or howlite, eye pin, jump rings, and nylon cord: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Clasp and chain: Baubles & Beads, (510) 644-2323, www.baublesandbeads.com. Embroidery floss and craft glue: Michaels, (800) 642-4235, www.michaels.com. Wire: ParaWire, (973) 672-0500, www.parawire.com.



Y

jewel of the amazon p. 60

[KRISTA PEEL STARER]

MATERIALS

- 18 lime green 8x12mm dyed Ulexite or pressed-glass rounded rectangles
- 18 cobalt blue AB 9x6mm fire-polished rondelles
- 24 transparent emerald green 12mm faceted-glass rounds
- 18 teal blue 18x17mm sea-glass irregular nuggets
- 1 light green 12mm wood round

- 9 cobalt blue 18mm resin or vintage Lucite rounds
- 1 silver-plated 12x38mm swivel lobster clasp
- 1 silver-plated 20-gauge 1 1/2" eye pin
- 5 silver-plated 8mm jump rings
- 6 silver-plated 2mm crimp tubes
- 2 silver-plated 19x3mm 3-strand spacer bars (small)
- 10 silver-plated 35x3mm 5-strand spacer bars (large)
- 6" of silver-plated 9x13mm oval cable chain
- 58" of silver .018 beading wire

TOOLS

- Wire cutters
- Crimping pliers
- 2 pairs of chain- or flat-nose pliers
- Round-nose pliers

FINISHED SIZE: 17" (shortest strand), with 5 1/2" extender



1] Use one 16" piece of beading wire to string 1 crimp tube and the right-hand hole of 1 large spacer bar; pass back through the crimp tube and crimp. String 2 lime green rectangles, the right-hand hole of 1 large spacer bar, 3 emerald green rounds, the right-hand hole of 1 large spacer bar, 3 teal blue nuggets, the right-hand hole of 1 large spacer bar, 1 cobalt blue rondelle, and the right-hand hole of 1 large spacer bar.

2] String 3 cobalt blue Lucite rounds. Repeat Step 1, reversing the stringing sequence.

3] Repeat Step 1 using one 19" piece of beading wire and the center hole of the previous large spacer bars, adding beads in the following order: 3 lime green rectangles, 4 emerald green rounds, 3 teal blue nuggets, and 3 cobalt blue rondelles. Repeat Step 2, adding the appropriate number of beads to match those added in the first half of this step.

4] Repeat Step 1 using one 23" piece of beading wire and the left-hand hole of the previous large spacer bars, adding beads in the following order: 4 lime green rectangles, 5 emerald green rounds, 3 teal blue nuggets, and 5 cobalt blue rondelles. Repeat Step 2, adding the appropriate number of beads to match those added in the first half of this step.

5] *Use 1 jump ring to attach one end hole of 1 small spacer bar to one of the free holes



on the large spacer bar attached to the left side of the necklace; repeat.** Attach one end of the chain to the center hole of the small spacer bar by opening and closing the chain link as you would a jump ring. Use the eye pin to string the light green wood round and form a simple loop that attaches to the free end of the chain.

6] Repeat from * to ** on the right side of the necklace. Use 1 jump ring to attach the lobster clasp to the center hole of the small spacer bar. ©

RESOURCES Check your favorite bead retailer or contact: Similar pressed-glass rounded rectangles: Lytha Studios, www.lythastudios.etsy.com. Sea-glass nuggets: Gem Bead Sales, www.gembeadsales.etsy.com. Similar vintage Lucite rounds: Vintage Bead Cache, www.vintagebeadcache.etsy.com. All other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

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Basic Techniques

▶ Techniques with this symbol indicate an accompanying video on beadingdaily.com. Click on the "Videos" tab, then select **Free Beading Videos**.

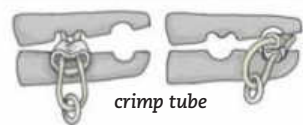


flush/wire cutters

▶ Pass Through vs Pass Back Through

Pass through means to move your needle (or beading wire) in the same direction that the beads have been strung. Pass back through means to move your needle (or beading wire) in the opposite direction.

▶ Crimping



crimp tube

CRIMP TUBES are seamless metal tubes used to secure the end of a beading wire. To use, string a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Place the crimp tube in the front notch of the crimping pliers and squeeze to shape the tube into an oval. Use the back notch of the crimping pliers to press the length of the tube down between the wires, enclosing them in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch of the pliers to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.

CRIMP BEADS are serrated metal beads. Twisted crimp tubes and crimp beads can be secured by squeezing them flat with chain- or flat-nose pliers.

▶ **CRIMP COVERS** hide crimp tubes and give a professional finish. To attach, gently hold a crimp cover in the front notch of the crimping pliers. Insert the crimped tube and gently squeeze the pliers, encasing the tube inside the cover.



placing a crimp cover

▶ **CRIMP/CORD ENDS** consist of a loop attached to a tube. Dab the leather, plastic, ribbon, or other cord with jewelry glue, then place it in the crimp/cord end. If you're using a crimp end, crimp it as you would a crimp tube.



crimp/cord end

WIREGUARDS provide a smooth metal channel to protect the stringing material from chafing against a connector. String a crimp tube, then pass up through one half of the guard and down the other half. Pass the guard and wire through the loop of the connector, pass the wire back through the crimp tube, snug the tube up to the guard, then crimp.



wireguard

Knotting



overhand knot

▶ The **OVERHAND KNOT** is the basic knot for tying off thread: Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord then through the loop and pull snug.

▶ **LARK'S HEAD KNOTS** are great for securing stringing material to another piece, such as a ring or a donut: Fold the stringing material in half. Pass the fold through a ring or donut, then pull the ends through the loop created and pull snug.



lark's head knot

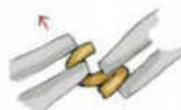
A **SQUARE KNOT** is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another overhand knot, this time passing the left end over the right end. Pull tight.



square knot

Wireworking

METAL WIRE comes in many finishes and gauges. The lower the gauge number, the thicker the wire. The hardness or softness of wire is called "temper." Most wire comes in dead-soft, half-hard, and hard tempers. *Unless otherwise noted, wire used in this issue is half-hard—the best temper for making strong loops and other shapes.*



opening a jump ring

▶ **JUMP RINGS** connect holes and loops. Open a jump ring by grasping each side of its opening with a pair of pliers; don't pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape.



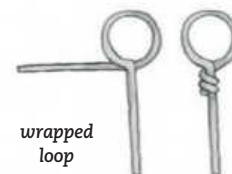
head pins eye pins

HEAD PINS are straight wires with a flat disc, ball, or other shape at one end. **EYE PINS** are straight wires that end in a loop.



simple loop

▶ To form a **SIMPLE LOOP**, use flat-nose pliers to make a 90° bend at least 1/2" from the end of the wire. Use round-nose pliers to grasp the wire after the bend; roll the pliers toward the bend, but not past it, to preserve the 90° bend. Use your thumb to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop just as you would a jump ring.



wrapped loop

▶ To form a **WRAPPED LOOP**, begin with a 90° bend at least 2" from the end of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire to create a couple of coils. Trim the excess wire to finish.



round-nose
pliers



flat-nose
pliers



crimping
pliers



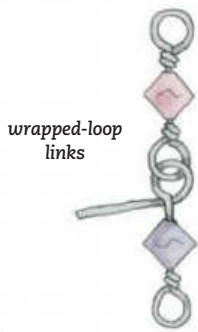
chain-nose
pliers

▶ Make a **DOUBLE-WRAPPED LOOP** by wrapping the wire back up over the coils, toward the loop, and trimming the wire tail at the loop.



wrapped-loop
dangle

▶ **DANGLES** can be strung as they are, attached using jump rings, or linked to other loops. Use a head pin or eye pin to string the bead(s), then form a simple or wrapped loop.



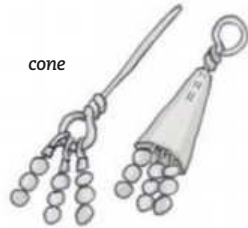
wrapped-loop
links

▶ **LINK** a wrapped loop to another loop by passing the wire through the previous loop before wrapping the tail down the neck of the wire.



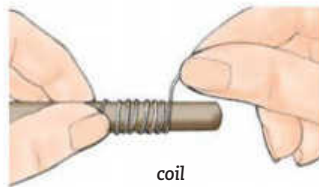
wrapped-
loop bail

▶ **WRAPPED-LOOP BAILS** turn side-drilled beads, usually teardrops, into pendants. Center the bead on a 2" or longer piece of wire. Bend both ends of the wire up the sides and across the top of the bead. Bend one end straight up at the center of the bead, then wrap the other wire around it to form a couple of coils. Form a wrapped loop with the straight-up wire, wrapping it back down over the already-formed coils. Trim the excess wire.



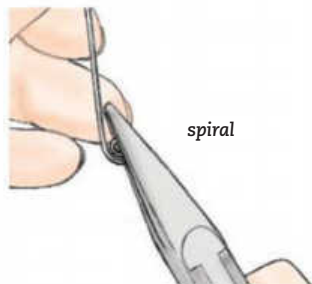
cone

Use **CONES** to finish a multi-strand piece. Attach each strand of beads to a wrapped loop or an eye pin. Use the wrapped-loop wire or eye pin to string the wide end of a cone, covering the ends of the strands; form a wrapped loop at the tip of the cone that attaches to a clasp.



coil

To make a **COIL**, use one hand to hold the end of your wire against a mandrel (or whatever object you want to coil around). With the other hand, wrap the wire around the mandrel. When finished, slide the coil off the mandrel.



spiral

To start a **SPIRAL** (or scroll), make a small loop at the end of a wire with round-nose pliers. Enlarge the piece by holding onto the spiral with chain-nose pliers and pushing the wire over the previous spiral with your fingers for as many revolutions as desired.

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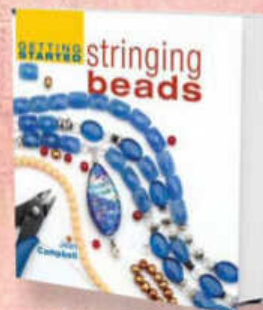
OUR EDITORS RECOMMEND THESE BOOKS:



Simply Modern Jewelry
by Danielle Fox



Stringing Style
by Jamie Hogsett



*Getting Started
Stringing Beads*
by Jean Campbell



Stringing Style 2
by Jean Campbell

ALL AVAILABLE AT INTERWEAVESTORE.COM.

These resources include instructional material, perfect for beginners, and are full of inspirational jewelry designs for beginners and the more-seasoned jewelry artist alike!

BRACELETS!

20 Designs! (Page 30)

Unless otherwise noted, the materials used in the bracelets are from the designer's own collection.



1. Designed by Kimberly Biery. Blue lampwork disc: Fresh Baked Beads, (440) 452-3418, www.freshbakedbeads.etsy.com. Floral polymer clay rounds, rubber discs, striped acrylic rounds, glass bugles, and silver wire: Pat Catans, (440) 238-7318, www.patcatans.com. Chain and howlite rondelles: Michaels, (800) 642-4235, www.michaels.com. Pewter triangle spacer and all other materials: Lima Beads, www.limabeads.com.
2. Designed by Brenda Morris Jarrett. All materials: Hobby Lobby, (800) 888-0321, www.hobbylobby.com.
3. Designed by Lindsay Jarvis. Flamingo clasp: Clasp It On, www.claspiton.etsy.com. Mint green rounds: Beads and Honey, www.beadsandhoney.com. Similar pearls: Fusion Beads, (888) 781-3559, www.fusionbeads.com.
4. Designed by Denise McCabe. Brass toggle clasp and fluted discs: Hobby Lobby, (800) 888-0321, www.hobbylobby.com. Pink seed beads: Maya Honey, www.mayahoney.etsy.com. Waxed linen cord: White Clover Kiln, www.whitecloverkiln.etsy.com. Blue-and-gold etched ovals, black faceted rounds, and brass fluted disc: Reduction Nation, www.reductionnation.etsy.com.
5. Designed by Lavon Peters. Wood twisted ovals: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Similar green jasper irregular rounds: JBC Beads, (630) 963-0460, www.jbcbeads.com. Natural wood rounds: Beads & Honey, www.beadsandhoney.com. Giraffe charm: Unkamen Supplies, www.unkamensupplies.com. Lobster clasp: US Bead Warehouse, (541) 997-0109, www.usbeadwarehouse.com.
6. Designed by Michelle McEnroe. Metallic blue and blue-black vintage Lucite rounds and blue faceted-glass teardrop: Reduction Nation, www.reductionnation.etsy.com. Copper chain: Miss Fickle Media, www.missficklemedia.etsy.com. Blue resin freeform nugget: Yuki Designs, www.yukidesigns.etsy.com. Distressed indigo polymer clay barrel: Ephifany, www.ephifany.etsy.com. Resin teardrop pendant: Jade Scott Jewelry, www.jadescott.etsy.com. Pink-and-tan ceramic rounds: Something to Do Beads, www.somethingtodobeads.etsy.com. Marbled vintage Italian acrylic bicone, fuchsia vintage Lucite nugget, pink vintage acrylic flower etched round, and blue splattered vintage Lucite saucer: Yummy Treasures, www.yummytreasures.etsy.com. Pressed-glass bellflowers: Bobbi's This N That, www.bobbithisnthat.etsy.com.
7. Designed by Toni Brundage. Leather cord and ceramic beads: Happy Mango Beads, (970) 532-2546, www.happymangobeads.com. All other materials: All Earrings and Supplies, www.allarringsandsuppli.etsy.com.
8. Designed by Toni Brundage. Yellow-and-green Javanese glass and paper beads: Happy Mango Beads, (970) 532-2546, www.happymangobeads.com. All other materials: All Earrings and Supplies, www.allarringsandsuppli.etsy.com.
9. Designed by Michelle McEnroe. Frosted faceted-glass rounds: Arte Bella Surplus, www.artebellasurplus.etsy.com. White porcelain dimpled round: Blue Magpie Design, www.bluemagpiedesign.etsy.com. Blue ceramic round and cube and taupe ceramic barrel: Happy Fallout, [out.etsy.com. Grey Indonesian glass bicone: Yuki designs, \[www.yukidesigns.etsy.com\]\(http://www.yukidesigns.etsy.com\). Blue vintage plastic bicone: Yummy Treasures, \[www.yummytreasures.etsy.com\]\(http://www.yummytreasures.etsy.com\). Ceramic lentil: Something to Do Beads, \[www.somethingtodobeads.com\]\(http://www.somethingtodobeads.com\). Vintage givre glass square: Beadbrats, \[www.beadbrats.etsy.com\]\(http://www.beadbrats.etsy.com\). Silver vintage acrylic hexagons: Vintage Bead Cache, \[www.vintagebeadcache.etsy.com\]\(http://www.vintagebeadcache.etsy.com\). Irish waxed linen cord: Lima Beads, \[www.limabeads.com\]\(http://www.limabeads.com\). Smoke bottle glass ring: 2 Glassy Broads, \[www.2glassybroads.etsy.com\]\(http://www.2glassybroads.etsy.com\). All other materials: Beadaholique, \(866\) 834-4618, \[www.beadaholique.com\]\(http://www.beadaholique.com\).

 10. Designed by Lindsay Jarvis. Turquoise druzy ovals: Sugar Sidewalk, \[www.sugarsidewalk.etsy.com\]\(http://www.sugarsidewalk.etsy.com\). Mint green rounds and ebony petals: Beads and Honey, \[www.beadsandhoney.com\]\(http://www.beadsandhoney.com\). Light wood beads: Silk Road Treasures, \(866\) 775-7710, \[www.silkroadtreasures.com\]\(http://www.silkroadtreasures.com\). Cousin lobster clasp: Michael's, \(800\) 642-4235, \[www.michaels.com\]\(http://www.michaels.com\).
 11. Designed by Tracy Kingery. Glass beads and millefiori chips: Fire Mountain Gems and Beads, \(800\) 423-2319, \[www.firemountaingems.com\]\(http://www.firemountaingems.com\).
 12. Designed by Michelle McEnroe. Lampwork discs and Indonesian glass nuggets: Yuki designs, \[www.yukidesigns.etsy.com\]\(http://www.yukidesigns.etsy.com\). Pressed-glass leaf and rondelle: Arte Bella Surplus, \[www.artebellasurplus.com\]\(http://www.artebellasurplus.com\). Vintage Lucite fan and fluted round: Reduction Nation, \[www.reductionnation.etsy.com\]\(http://www.reductionnation.etsy.com\). Polymer clay bird: Margit Boehmer, \[www.margitboehmer.etsy.com\]\(http://www.margitboehmer.etsy.com\). Copper twisted jump ring: Miss Fickle Media, \[www.missficklemedia.com\]\(http://www.missficklemedia.com\). Vintage Lucite lantern: Yummy Treasures, \[www.yummytreasures.etsy.com\]\(http://www.yummytreasures.etsy.com\). Irish waxed linen cord and lobster clasp: Lima Beads, \[www.limabeads.com\]\(http://www.limabeads.com\). Pressed-glass bellflowers: Beads and More by Yashma, \[www.beadsandmorebyyashma.etsy.com\]\(http://www.beadsandmorebyyashma.etsy.com\).
 13. Designed by Rejetta Sellers. Pewter moth connector, peach moonstone flat ovals, and Irish waxed linen cord: Lima Beads, \[www.limabeads.com\]\(http://www.limabeads.com\). Purple and peach enamel flowers: Gardanne Beads, \[www.gardannebeads.etsy.com\]\(http://www.gardannebeads.etsy.com\). Yellow-green enameled round: Beads by Earthtones, \[www.beadsbyearthtones.etsy.com\]\(http://www.beadsbyearthtones.etsy.com\). Pewter African heishi: Woman Shops World, \[www.womanshopsworld.etsy.com\]\(http://www.womanshopsworld.etsy.com\). Vintage filigree leaf charm: Who Knows What, \[www.whoknowswhat.etsy.com\]\(http://www.whoknowswhat.etsy.com\). Lampwork discs: Sue Beads, \[www.suebeads.etsy.com\]\(http://www.suebeads.etsy.com\). All other materials: Hobby Lobby, \(800\) 888-0321, \[www.hobbylobby.com\]\(http://www.hobbylobby.com\).
 14. Designed by Lavon Peters. Ceramic owl: Joan Miller Porcelain, \[www.joanmillerporcelain.etsy.com\]\(http://www.joanmillerporcelain.etsy.com\). Snakeskin and regular faceted-glass rounds: Baubles and Beads, \(510\) 644-2323, \[www.baublesandbeads.com\]\(http://www.baublesandbeads.com\). Fire-polished rounds: Beadaholique, \(866\) 834-4618, \[www.beadaholique.com\]\(http://www.beadaholique.com\). Clasp: Fire Mountain Gems and Beads, \(800\) 355-2137, \[www.firemountaingems.com\]\(http://www.firemountaingems.com\).
 15. Designed by Martha Thomas. Wood coins: Beads and Pieces, \[www.beadsandpieces.com\]\(http://www.beadsandpieces.com\). Coral lampwork wing dings: Genea Beads, \[www.genea.etsy.com\]\(http://www.genea.etsy.com\). Coral polymer clay coin: Humble Beads, \[www.humblebeads.etsy.com\]\(http://www.humblebeads.etsy.com\). All other materials: Lima Beads, \[www.limabeads.com\]\(http://www.limabeads.com\).
 16. Designed by Michelle McEnroe. Iridescent white ceramic faceted nuggets: Happy Fallout, \[www.happyfallout.etsy.com\]\(http://www.happyfallout.etsy.com\). Black pressed-glass bellflowers: Bobbi's This N That, \[www.bobbithisnthat.etsy.com\]\(http://www.bobbithisnthat.etsy.com\). Pink vintage Lucite rondelle: R Neve Beads, \[www.rnevebeads.etsy.com\]\(http://www.rnevebeads.etsy.com\). Black vintage Lucite nuggets: Smiley Boy, \[www.smileyboy.etsy.com\]\(http://www.smileyboy.etsy.com\). Black lava round: Arte Bella Surplus, \[www.artebella-surplus.etsy.com\]\(http://www.artebella-surplus.etsy.com\). Polymer clay round: Artybecca, \[www.artybecca.etsy.com\]\(http://www.artybecca.etsy.com\). German vintage glass nugget: Beads to Blooms, \[www.beadstoblooms.etsy.com\]\(http://www.beadstoblooms.etsy.com\). Black-and-white ceramic barrel and porcelain rose pendant: Something to Do Beads, \[www.somethingtodobeads.etsy.com\]\(http://www.somethingtodobeads.etsy.com\). All other materials: Lima Beads, \[www.limabeads.com\]\(http://www.limabeads.com\).
 17. Designed by Sarah Reid. Sage green peanut beads and bellflower: Sparkle Spot Beads, \(727\) 424-4662, \[www.sparklespot.com\]\(http://www.sparklespot.com\). Polymer clay sparrow egg and green polymer clay rondelle: Humblebeads, \[.com. Metallic purple acrylic rondelle: Michaels, \\(800\\) 642-4235, \\[www.michaels.com\\]\\(http://www.michaels.com\\). Apollo glass rice beads: Island Cove Beads & Gallery, \\(727\\) 510-1657, \\[www.island-cove.com\\]\\(http://www.island-cove.com\\). All other materials: Fire Mountain Gems and Beads, \\(800\\) 355-2137, \\[www.firemountaingems.com\\]\\(http://www.firemountaingems.com\\).

 18. Designed by Sarajo Wentling. Brass feather and patina paints: Vintaj, \\(888\\) 592-6272, \\[www.vintaj.com\\]\\(http://www.vintaj.com\\). All other materials: Nunn Design \\(wholesale only\\), \\(800\\) 761-3557, \\[www.nunnndesign.com\\]\\(http://www.nunnndesign.com\\).
 19. Designed by Sarah Reid. Polymer clay sparrow and blue-and-green polymer clay rondelle: Humblebeads, \\[www.humblebeads.com\\]\\(http://www.humblebeads.com\\). Pressed-glass leaf: Sparkle Spot Beads, \\(727\\) 424-4662, \\[www.sparklespot.com\\]\\(http://www.sparklespot.com\\). Copper pine cone: Blueberry Cove Beads, \\[www.blueberrycovebeads.com\\]\\(http://www.blueberrycovebeads.com\\). All other materials: Fire Mountain Gems and Beads, \\(800\\) 355-2137, \\[www.firemountaingems.com\\]\\(http://www.firemountaingems.com\\).
 20. Designed by Michelle Mach. Glass sapphire teardrops: Artbeads.com, \\(866\\) 715-2323. Waxed linen cord: Lima Beads, \\[www.limabeads.com\\]\\(http://www.limabeads.com\\). Silver-plated toggle clasp: Fire Mountain Gems and Beads, \\(800\\) 423-2319, \\[www.firemountaingems.com\\]\\(http://www.firemountaingems.com\\). Matte blue pressed-glass rounds: Shipwreck Beads, \\(800\\) 950-4232. Pewter fish charm: Happy Mango Beads, \\(970\\) 532-2546, \\[www.happymangobeads.com\\]\\(http://www.happymangobeads.com\\). Rubber O-rings: Antelope Beads, \\(720\\) 287-2026. White pressed-glass saucers and knot cups: Michaels, \\(800\\) 642-4235, \\[www.michaels.com\\]\\(http://www.michaels.com\\).\]\(http://www.humblebeads

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EARRINGS!

24 Designs! (Page 42)

Unless otherwise noted, the materials used in the earrings are from the designer's own collection.



1. Designed by Brenda Morris Jarrett. Sari silk ribbon: Design Talented One, www.designtalentedone.etsy.com. All other materials: Hobby Lobby, (800) 888-0321, www.hobbylobby.com.
2. Designed by Sheri Mallery. Enamel flowers: Slingin' Mud, www.slinginmud.etsy.com. Amber lampwork rounds: Custom Embellishments Jewelry, www.customembellishments.etsy.com. Orange jade rounds: Smart Parts, www.smartparts.etsy.com. Bronze spacers and end caps: Jodie Marshall, www.marshalljodie.etsy.com. Copper ear wires: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.
3. Designed by Sarajo Wentling. Porcelain flower charms: Round Rabbit, www.roundrabbitextra.bigcartel.com. Faceted-glass rondelles and silver heishi: Lima Beads, www.limabeads.com.
4. Designed by Rejetta Sellers. Ceramic rounds: Fusion Beads, (888) 781-3559, www.fusionbeads.com. Vintage metal flowers and pearl drops: Who Knows What, www.whoknowswhat.etsy.com.
5. Designed by Sarah Reid. Polymer clay coins: Humble Beads, www.humblebeads.com. Waxed-linen cord: Island Cove Beads, (727) 510-1657, www.island-cove.com. All other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

6. Designed by Loreale Kolton. Ceramic bunny charms: Firefly Design Studio, www.fireflydesignstudio.etsy.com. Etched lampwork flower rondelles: KNR Lampwork, www.knrlampwork.etsy.com. Jonquil AB Swarovski crystal bicones: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Oxidized copper wire: Artwear Elements, www.artwearelements.etsy.com. Vintaj oxidized ear wire: Lima Beads, www.limabeads.com.

7. Designed by Kimberly Biery. Lampwork rondelles: Fresh Baked Beads, (440) 452-3418, www.freshbakedbeads.etsy.com. Pressed-glass square: Bead Paradise II, (440) 775-2233, www.beadparadise.com. All other materials: Lima Beads, www.limabeads.com.

8. Designed by Marcy Kentz. All materials: Nina Designs, (800) 336-6462, www.ninadesigns.com.

9. Designed by Sheri Mallery. Yellow ceramic rounds and aqua ceramic rectangles: Slingin Mud, www.slinginmud.etsy.com. Aqua-and-green lampwork rounds, bead caps, and spacers: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

10. Designed by Michelle Mach. Enameled rectangle pendants and purple enameled rounds: C-Koop Beads, (218) 525-7333, www.ckoopbeads.com. Glass saucers: Michaels, (800) 642-4235, www.michaels.com. Metal flowers: Hobby Lobby, (800) 888-0321, www.hobbylobby.com. Daisy spacers: Lima Beads, www.limabeads.com. Ear wire: Via Murano, (877) 842-6872, www.viamurano.com.

11. Designed by Sheri Mallery. Ceramic spikes and amazonite faceted rounds: Slingin Mud, www.slinginmud.etsy.com. Mother-of-pearl rondelles: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Wire and ear wire: Rio Grande, (800) 545-6566, www.riogrande.com.

12. Designed by Marcy Kentz. All materials: Nina Designs, (800) 336-6462, www.ninadesigns.com.

13. Designed by Rachel McEnroe. Orange porcelain ovals: Round Rabbit, www.roundrabbitextra.bigcartel.com. Pressed-glass bellflowers: Bead Me Up Buttercup, www.angelapykeofmub.etsy.com. Peach pressed-glass English cut rounds: Arte Bella Surplus, www.artbellasurplus.etsy.com. Indonesian glass rounds: Yuki Designs, www.yuki.designs.etsy.com. Green rondelles: Absolute Supplies, www.absolute-supplies.etsy.com. All other materials: Beadaholique, www.beadaholique.com.

14. Designed by Gaea Cannaday. All materials: Gaea Handmade, (805) 640-8989, www.gaea.cc.

15. Designed by Gaea Cannaday. All materials: Gaea Handmade, (805) 640-8989, www.gaea.cc.

16. Designed by Tara Leitermann. Enameled heart charms: Gardanne Beads, www.gardannebeads.etsy.com. Pressed-glass rounds: Nirvana Beads, (718) 424-5175, www.nirvanabeads.com. Peanut chain links: Shipwreck Beads, (800) 950-4131, www.shipwreckbeads.com. Antiqued brass ear wire: VintageJewelrySupplies.com, (423) 328-7387. All other materials: Vintaj, (888) 592-6272, www.vintaj.com.

17. Designed by Toni Brundage. Lampwork swirl beads and paper rondelles: Happy Mango Beads, (970) 532-2546, www.happymangobeads.com. Ear wires: All Earrings and Supplies, www.allarringsandsuppli.etsy.com.

18. Designed by Sheri Mallery. Lime green enameled rounds: Slingin Mud, www.slinginmud.etsy.com. Aqua pressed-glass rondelles: Beads to Blooms, www.beadsto.blooms.etsy.com. Orange agate teardrops: Silver Palace Beads, www.silverpalacebeads.etsy.com. Copper head pins and ear wires: Rio Grande, www.riogrande.com.

19. Designed by Erin Strother. Olive jade cubes and briolettes, turquoise chips, and chrysoprase rondelles: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Pyrite heishi: Lima Beads, www.limabeads.com. All other materials: Rings & Things, (800) 366-2156, www.rings-things.com.

20. Designed by Denise McCabe. Pressed-glass bellflowers: Maya Honey, www.mayahoney.etsy.com. Vintage brass cage drops: Bumbershoot Supplies, (206) 409-9273, www.bumbershootsupplies.com. Spacers and bead caps: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Brass fluted rounds: Vintaj, (888) 592-6272, www.vintaj.com. Rosewater opal Swarovski bicones: Crystals by the Piece, www.crystalsbythepiece.etsy.com.

21. Designed by Marcy Kentz. All materials: Nina Designs, (800) 336-6462, www.ninadesigns.com.

22. Designed by Jessica Prill. Various stone rounds: Dakota Stones, (612) 298-7371, www.dakotastones.com. Wire: MonsterSlayer, (505) 598-5322, www.monsterslayer.com. Ear wires: Rio Grande, www.riogrande.com.

23. Designed by Michelle McEnroe. Raku rectangles: Something to do Beads, www.somethingtodobeads.etsy.com. Vintage Lucite blue splatter saucers: Yummy Treasures, www.yummytreasures.etsy.com. Vintage acrylic polka-dot rounds: Reduction Nation, www.reductionnation.etsy.com. Vintage Lucite blue marbled rounds: Vintagebeadnut Beads, www.vintagebeadnut.etsy.com. Champagne AB faceted rondelles: AZsupplies, www.azsupplies.etsy.com. All other materials: Fab Beads, www.fabbeads.etsy.com.

24. Designed by Loreale Kolton. Patinated triangles: Inviciti, www.inviciti.etsy.com. Patinated curved bars: Missficklemedia, www.missficklemedia.etsy.com. Etched lampwork rondelles: Komponenten, www.komponenten.etsy.com. Pewter bicone and rondelle spacers: Beatheart, www.beatheart.etsy.com. Vitrail Swarovski crystal bicones: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Brass cubes: TheBeadChest.com, (877) 655-2323. Copper head pins: E2SSupplies, www.e2ssupplies.com. Copper wire and ear wires: Artwear Elements, www.artwearelements.etsy.com.

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Creating Effective Jewelry Displays

with Betsy Lehndorff

Q: How long have you been making and selling jewelry?

A: Nine years. This sounds a bit dramatic, but my mother died in 2007 and left me some money, so I quit my job as a crime reporter (no kidding) and started taking beading classes because I wanted to make beautiful things. Despite the recession, I became a silversmith.

Q: Where do you primarily sell your jewelry?

A: I sell my jewelry at four to six cooperative galleries.

Q: What is the most important thing to consider when creating a jewelry display?

A: Definitely lighting! My pieces are typically pretty expensive, so I show them in glass cases for security. Because of this environment, the pieces don't come alive until I turn on the lights inside the cases.

Q: What percentage of your merchandise do you recommend putting on display, and why?

A: I create themed collections and price points for each gallery, so each piece in a display relates to the other pieces.



PHOTO: JIM LAWSON

PHOTO: JIM LAWSON

More Jewelry Display Tips

For even more valuable information about how to create stunning jewelry displays, download Betsy's on-demand Web seminar, *Jewelry Displays that Stop Shoppers in Their Tracks*, at www.bit.ly/jewelry-displays-webinar.



I typically have twenty to thirty pieces per gallery. With four galleries right now, I have most of my jewelry out there working for me.

Q: How can an effective display turn "lookers" into customers?

A: If you eliminate all visual distractions, the way a good jewelry-store display does, you have a better chance of getting a potential customer's eyes to lock on to your work. But the best way to turn lookers into customers is to stand by the

case and talk to them in a warm and genuine way. I think that as an artist, I offer a service and an experience rather than just a product.

Q: What common display mistakes do jewelers make?

A: They put too much "stuff" in the case, thinking they have something for everyone. I made this mistake for a while—but once I really narrowed down my focus and knew the audience I wanted to attract, I started selling.

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