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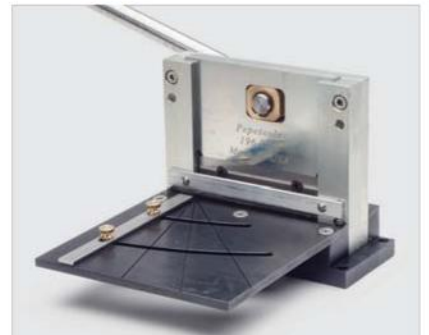


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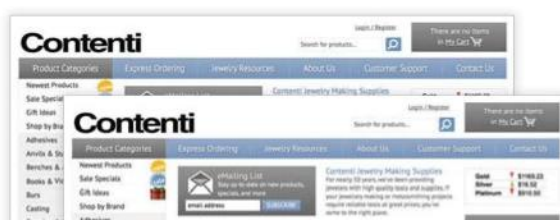
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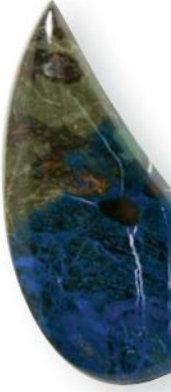
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LAPIDARY JOURNAL® JEWELRY ARTIST



36



CONTENTS



72



38



56



ADVERTISING SECTIONS

- 88 Focus on Education
- 94 Classifieds
- 94 Gem & Jewelry Shops
- 95 Advertisers' Index

ABOUT OUR COVER:

Marie-Chantal Nadeau's Pierced Overlay Silver Pendant with Opal, page 30. Inset: Noël Yovovich's No-Solder Fold-Up 3D Pendant, page 50.
PHOTOS: JIM LAWSON

- 4 **My Turn**
From the editor: How to Attract the Right Attention
- 6 **Your Turn**
Design Challenges & Letters
- 8 **Their Turn**
A Gallery of This Issue's Contributors
- 10 **Net Profits: New Rules for SEO**
by Cathleen McCarthy
more at interweave.com/category/article/jewelry
- 14 **Cool Tools & Hip Tips: Texture Tools**
by Helen I. Driggs
- 18 **Faux Forged Fan Necklace**
jewelry project by Kimberly Newman
- 24 **The Jewelry of Marie-Chantal Nadeau**
design by Terri Haag
- 30 **Pierced Overlay Silver Pendant with Opal**
jewelry project by Marie-Chantal Nadeau
- COLLA WOOD**
- 36 **Smokin' Stones: Unconventional Colla Wood**
by Sharon Elaine Thompson
- 38 **Easy Colla Wood Pendant**
jewelry project by Lexi Erickson
- 42 **Wearable Discard**
design by Cathleen McCarthy
- 50 **No-Solder Fold-Up 3D Pendant**
jewelry project by Noël Yovovich
- 56 **Falling Leaves Fold Formed Necklace**
jewelry project by Cindy Goldrick
- 62 **Trends: Silver Style**
by Deborah Yonick
- 66 **Chain Maille and Agate Necklace**
jewelry project by Kylie Jones
- 72 **Wire Wrapped Tourmaline Bead Ring**
jewelry project by Delilah
- 80 **Facets**
News & Product Innovations
- 86 **Ask the Experts**
by Tom and Kay Benham
- 96 **The Lapidary Journal Jewelry Artist Doer's Profile: Stacey Krantz**

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How to Attract the Right Attention



SEO BOTH FASCINATES and annoys me. On the annoying side, “search engine optimization” is an ungainly mouthful that makes me pause on each word to remember why it means this even longer mouthful: *bringing the people you want to your site when they search online for something you can provide*. Another thing I don’t like about SEO is that it was developed for the bots, the inhuman searchers in search engines, yet it perversely affects what people find when they arrive at a site: descriptions that may be unclear,

awkward, repetitive, ungrammatical, and all the other tsk-tsk things that, as an editor, I especially find objectionable.

What fascinates me is that it’s a human not a techie thing that underlies all this weirdness: what you type into a search bar, *exactly*, is what the search engine tries to find. The perverse part is that you’re not necessarily looking for that exact phrase or keyword, you’re looking for a response to it: an answer to your question, a particular example of what you requested, a source for information about it. It’s a limitation of search engines that they can only look for what we request or say, not for what we really want or mean . . . or can they?

Not that many years ago, your only choice for searching the Net was typing something into a search bar, but now you can ask Siri or Cortana, who just might pose a question back at you. Almost from its start, Google’s been offering search alternatives by fixing an assumed typo in your query, and it is continually improving its tweaking of your request by making more sophisticated and better assumptions about what you really are after.

Now that is fascinating, creepy, and immensely impressive, but such results of voice recognition software and artificial intelligence are on the searcher side: how we search, and how a search engine interprets our request. If you have a site and want potential customers to find your jewelry, beads, cut stones, findings, or mineral crystals, you also have to keep up with how search engines interpret what’s on your site, because that keeps changing, too — exactly so it’s harder to game the system and rank higher than a searcher probably thinks you should rank.

All that redundancy I lamented at the beginning? Going, going — and gone at least among informed site owners practicing keyword stuffing, because they know that old trick will only hurt, not help, their ranking today. So what should you do? Turn to page 10 and “New Rules for SEO” in Net Profits, where you’ll find out more about optimal use of keywords, other no-nos you need to avoid, and yes-yeses you ought to be building into your site right now.


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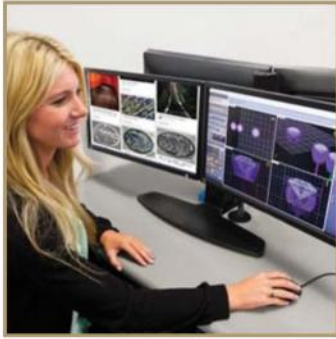
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NEXT TIME:



Marie-Chantal Nadeau's Pierced Overlay Silver Pendant with Opal, COVER.

Riff on a design feature of this piece such as color, texture, form, value, line, space, repetition, balance, contrast, unity, or variety for your sketch.



Sketch a setting for this colla wood cabochon from The Unconventional Lapidarist, Smokin' Stones, page 30.

DEADLINES: JUNE 30, 2017

Email digital scans at 300 DPI or send photocopies of no more than three sketches per challenge, indicating the design factor that is your starting point. Sketches will not be returned.

WRITE TO US ANYTIME:

What do you think about what you've seen and read in *Lapidary Journal Jewelry Artist*? SEND SKETCHES & LETTERS for possible print or online publication to: Karla.Rosenbusch@fwmedia.com. Please include your name, city, and state, and indicate "Your Turn" on the subject line.

Design Challenges

YOUR COVER RIFFS

Designs based on Bill Fretz's Shape Shifting Pendant, January/February 2017.



Shevvy Baker
Louisville, Kentucky

YOUR SETTINGS

Designs based on an ammolite cabochon, January/February 2017.



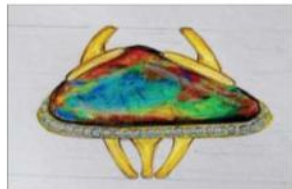
Shevvy Baker
Louisville, Kentucky



Bill Roggenkamp
Georgetown, Kentucky



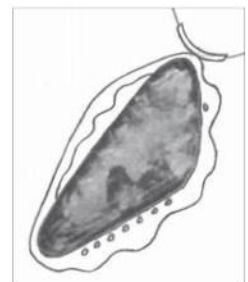
Michelle Clingan
San Diego, California



Melissa Falcioni
Hamilton, Ontario



Gail McLain
Sequim, Washington



Francine Hernandez
Scott, Louisiana

Letters

Re: "Rivet-Prong-Set Ring," March 2017

Nice article, "Smokin' Stones: Rhodonite," in the March 2017 issue. By all implications, the following article, "Rivet-Prong-Set Ring," would feature rhodonite as the two articles directly refer to each other. However, Photo 1 is definitely rhodochrosite in the ring project.

Here is a pair of rhodochrosite/pearl earrings I made and donated to a fund-raising event for the National Wildlife Federation and which raised \$210, much to my surprise!

Douglas Inkley
Knoxville, Maryland



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THEIR TURN

a gallery of this issue's contributors



PHOTO: COURTESY MARIE-CHANTAL NADEAU

**MARIE-CHANTAL NADEAU'S
Pendant**

Sterling silver, sapphire, onyx
 "The Jewelry of Marie-Chantal Nadeau"
 Page 24
 "Pierced Overlay Silver Pendant with Opal"
 Page 30



PHOTO: COLE RODGER

**LUANA COONEN'S
Morpho Encasement Earrings**

Silver, polycarbonate, reclaimed blue morpho butterfly wings
 "Wearable Discard"
 Page 42



PHOTO: LUMINITA VIRTINEANU

**DELILAH'S
Oversized Green Agate Pendant**

Green agate, copper wire
 "Wire Wrapped Tourmaline Bead Ring"
 Page 72



PHOTO: JIM LAWSON

**CINDY GOLDRICK'S
Cathedral Windows Necklace**

Steel wire
 "Falling Leaves Fold Formed Necklace"
 Page 56

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 Contributors' guidelines for print or online publication can be found at www.interweave.com/jewelry



PHOTO: JIM LAWSON

KIMBERLY NEWMAN'S Slightly Slanted Ring

Craft wire, Swarovski crystal beads
 "Faux Forged Fan"
 Page 18



PHOTO: KYLIE JONES

KYLIE JONES'S Mixed Chain Maille Bracelet

Silver jump rings, washers
 "Chain Maille and Agate Necklace"
 Page 66



PHOTO: ROBERT DIAMONTE

KATHLEEN NOWAK TUCCI'S Camille Necklace

Recycled inner tubes, metal clay
 "Wearable Discard"
 Page 42



PHOTO: TARA LOCKLEAR

TARA LOCKLEAR'S Foundation Chained Brooch

Recycled broken skateboards, birds eye maple, oxidized sterling silver, leather
 "Wearable Discard"
 Page 42

By Cathleen McCarthy



ILLUSTRATION: GETTY IMAGES

New Rules for SEO

Make your jewelry search-friendly

Jewelry is a visual medium and your website establishes your brand like nothing else. But what lurks below the surface is just as important. When search engines rank results, they look at the quality of the coding and the links leading back to your site, among other things.

“Search engine optimization is about creating a process every month through which you build authority for different topics,” says Sarah Benoit, co-founder of the JB Media Institute. “There are hundreds of factors that Google is taking into account. You’re never going to be able to do all of it.”

Instead, she says, define what your brand is about and then mine for the opportunities where you can better clarify that on your website.

DESIGNER WHO KNOWS SEO

Appearance isn’t everything when it comes to an effective web

presence. When you prepare to launch a website, you should be investing as much in the invisible as the visible. No matter how beautiful and professional looking a site is, it’s a failure if the people who would buy your work can’t find it when they’re researching.

When you hire a web designer, don’t base your decision entirely on the look of their portfolio. Site designers do not have to know anything about search optimization to do their jobs, and many don’t. If you want to work with one who will make your pages and products rank in search results, ask about their expertise in SEO.

It takes time and effort to keep up with SEO. Google fine-tunes its algorithms constantly. If you (and your designer) are operating by rules that governed search five to ten years ago, you may be doing yourself a serious disservice.

Among other things, Google looks at how long people stay on your pages, how many pages they visit, whether or not your site is responsive, and whether or not the code is clean.

In general, it’s best to get this right up front, via a designer who takes the time to find out what you want your site to rank for, what keywords are currently driving the most traffic to your pages, and knows how to optimize your pages to attract that via custom coding.

SCALABLE FOUNDATION

If (like me) you built your site on a now-dated template, you don’t necessarily have to start from scratch to get up to speed. But you may have to do some serious tweaking. Hiring a pro for this is not a bad idea. I built my site on WordPress, a platform that allows me to rebuild it in place — without losing all the hard-won ranking I’ve established over the years.

“WordPress is a good option to start with because that platform will allow you later to make that leap without having to completely change platforms,” Benoit says. “Your GoDaddy website is never going to compete. Your WIX website is never going to compete. They’re too templated. Forget about Google. If any of your competitors have customized websites, they will always be able to rank higher.”

KEEP YOUR CODE CLEAN

If you have a website with a lot of junk you’ve thrown all over the page, you’re in double trouble. Not only is the visitor to your site forced to navigate the visual chaos, but likely

No matter how beautiful and professional looking a site is, it's a failure if the people who would buy your work can't find it when they're searching.

there is a coding nightmare behind it, scaring off the search engines.

Even if your site and text blocks look clean, the code behind them may be a mess. Are you pasting copy from a Word document? Oops! Benoit says the #1 way people mess up their code is by copying and pasting from Microsoft Word.

In the early days of my blog, I routinely did this, working entirely under the "visual" tab, where I could see the photos I was writing around. If you click on "text" instead, WP will show you not only the text but the code as well, including the alarming gibberish you inserted when you pasted from that document.

Here's a short cut I've since discovered. If you paste directly into the "text" window, the code disappears. Voilà! Clean code. You can also go into older pages under the "text" tab and delete those ugly blocks of code you inserted before you knew this. If you have a deep archive like I do, this is a pain, but worth doing for your most valuable and visited pages.

AVOID KEYWORD STUFFING

The most common mistake artists and entrepreneurs make with SEO? "Putting keywords everywhere," Benoit says. "Artists I work with often ask me, 'Where's the spot where I can put all my keywords?' They must have read something about SEO eight years ago and never got past that. Google will penalize you for that."

"Don't base these moves on opinions about what you keep hearing everybody in the industry does," she says. "Things change. With search optimization, you can't trust anything that's more than a year old."

MOBILE FRIENDLY

I'm in the process of transferring my WordPress blog to a more up-to-date theme. It won't look remarkably different, but it will be far more "responsive," which now means mobile friendly. My current template was designed before websites were being accessed on mobile devices. Now more than half my readers read The Jewelry Loupe on their phones. Years ago, I added a plugin that allows them to easily do that — but the site looks remarkably different when you do this.

"A mobile plugin is better than nothing," Benoit says. "But if you go onto Google Tools and read their advice right now, they tell you they consider the best option to be a responsive website design. If I have a really old theme and it's not responsive and my competitors' websites are, they are going to beat me out. They absolutely are."

find more online

"Build Search-Friendly Links by Earning Them"



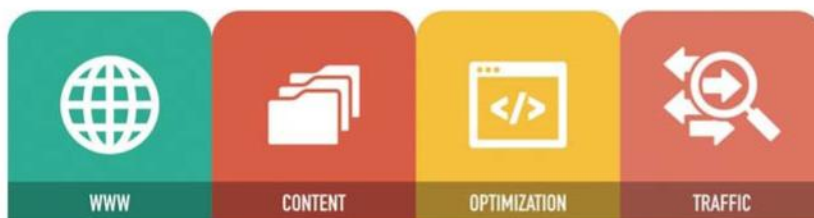
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EARN LINKS WITH GOOD PR

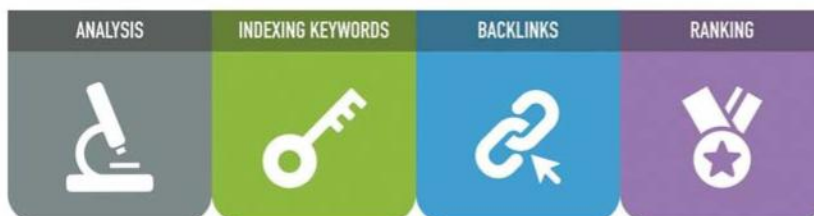
We've been hearing for years that we need to get "link-backs" in order to rank in searches. Well, that part of the game has changed, too. Linking to your own site in a comment on someone else's site doesn't get you far with Google. You can link to your own site from your Facebook business page until you're blue in the face — 1,000 times a day — and Google will ignore it.

What kind of links help your site rank high in searches? Earned links from other websites, which I discuss in more detail in "Build Search-Friendly Links by Earning Them" online at www.Interweave/jewelry.com under the Articles/Blogs tab.

"Back in the day, we used to say you had to be link building," Benoit says. Now we've come full circle — back to good, old-fashioned PR. "Link building is not that different from PR. Just make sure when doing PR that you get the links!"



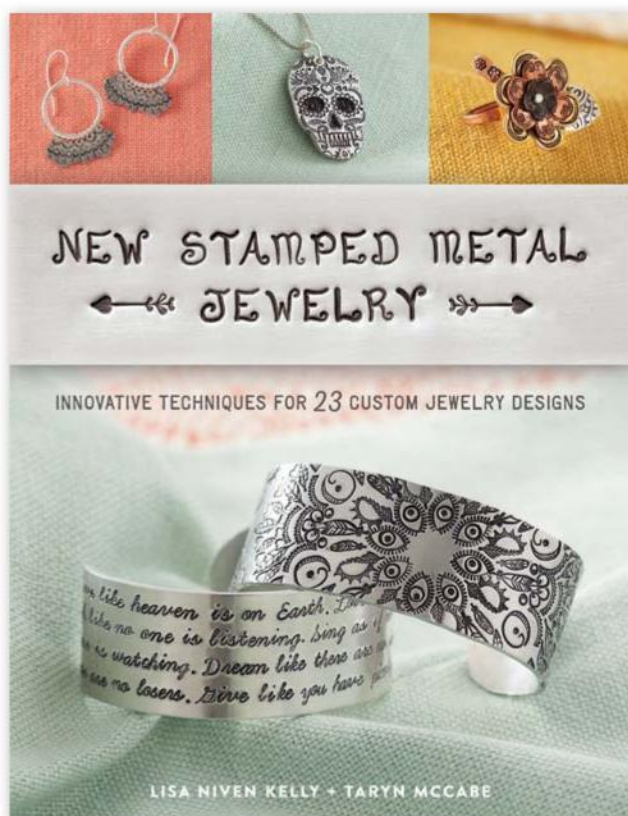
SEARCH ENGINE OPTIMIZATION



CATHLEEN MCCARTHY HAS covered jewelry and business for *Town & Country*, *JCK*, *The Washington Post*, and her own site, www.TheJewelryLoupe.com.

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COOL TOOLS & HIP TIPS

BY HELEN I. DRIGGS | PRODUCT PHOTOS: JIM LAWSON

Making your mark on metal has never been so much fun!

Texture Tools

TEXTURE AND SURFACE TREATMENTS are one of my favorite ways to dress up an otherwise plain piece of metal or metal jewelry. Often, a relatively simple “bezel on a back plate” piece becomes so much more by way of added texture, stamped or hammered design, transfer of pattern via a rolling mill, metal reticulation, or other method to create some surface interest. And then, the judicious addition of a patina can make the textured work even more exciting.

As a big texture fan, I often make my own tools to create surface interest directly on my metal, and I have also spent many happy hours experimentally transferring all kinds of textures to metal using my mill. Of course, nothing beats the focused application of hammer marks on a nice piece of sheet when you need to release some aggression, especially when you get a nicely textured surface as a result.

Transferred Texture Tools

To create **transferred textures**, a texture source like paper, metal, fabric, organics, or other material is pressed against the jewelry metal under great force by way of a rolling mill or hydraulic press.

Rolling mills are an important tool for every workshop. They can be used to reduce the thickness of ingots and sheet and to reduce the dimension of wire, and also allow the transfer of texture to other metals in a process often called roll printing. Patterned rollers are available for some older mills and will produce textures similar to Florentine finishes, florals, and other designs.

Corrugation mills are specialty rolling mills that create undulating waves on thin sheet. Some models create waves of different dimensions. Exciting patterns can be created with corrugated sheet that has been passed through a mill in several directions.

Hydraulic presses have recently become more affordable and available to small scale metal shops. They use compression or impact to transfer designs on metal by impression stamping, embossing via a relief design, or in two-part molds.

Direct Texture Tools

To create **direct textures**, hammers, punches, and stamps are used to manipulate the metal surface by being in direct contact with it. Texture results when the metal is struck, folded, creased, pushed or pulled, abraded, or severed using a tool of some kind.

Hammers are widely available for jewelry making and include those made for forming, general purpose, chasing, riveting, and direct texturing. Basically, there are two broad categories of hammers: those that are designed to strike tools, and those that strike jewelry metal. Any hammer will make a mark, so for this column, I'll just focus on a specific class: texture hammers.

These beauties feature faces with cut, carved, or other designs that transfer to the sheet as the hammer strikes. A wide selection of commercially made texture hammers are available and some feature interchangeable faces.

You can also recycle old, inexpensive, or discarded hammers by annealing the steel and carving into it to create a textured surface using files, a grinder, or other tools. Then temper the finished hammer head to return hardness to the steel before use.

Try Direct Texturing



HAMMERED ALUMINUM WIRE FAN NECKLACE

You can also recycle old, inexpensive, or discarded hammers by annealing the steel and carving into it to create a textured surface using files, a grinder, or other tools. Then temper the finished hammer head to return hardness to the steel before use.



Metal Stamps and Punches



Sizzix Big Shot

Latest Texture Tools

I've been experimenting with a **Sizzix Big Shot** for some time now. Similar to a rolling mill, the Sizzix and other embossing tools like it are available in most chain craft stores and give you the ability to die cut and emboss leather, paper, fabric and other materials using special die plates. Many brands feature interchangeable dies, embossing envelopes, and accessories, and this machine will work with most of them. I think of this unit as my rolling mill light.

I've had great fun using the Big Shot in combination with my regular rolling mill by die cutting strips of paper and then roll printing those designs on metal. After that I use the metal for conchos, pendants, charms, drops, or focals. The best thing about this Sizzix is that you can also use the same die cut pattern on leather or vinyl and create a matching bracelet to mount the embossed metal to (more about the machine at www.sizzix.com).

But now, I discovered this fun little trick — you can run 28 gauge and thinner metals through this machine to create nicely embossed metal strips using any one of hundreds of commercially available “embossing envelopes” specifically made for card stock (in the scrapbook aisle of the craft store) like this:

Metal stamps and punches have become wildly popular in the past year or so and are available in zillions of designs, from alphabet to texture. Handmade stamps and punches can be also be created from nails, steel rod, discarded chisels, files, screwdrivers, and other steel tools in the same way that custom textured hammer faces can be made.

To use stamps and punches, strike them using a chasing or ball peen hammer or a brass mallet, and the pattern or design on the punch impresses directly into the metal. Most metal stamps are called single blow punches — because, ideally, the punch is struck once with the hammer to make the mark on the sheet.

Don't forget: there are both decorative and non-decorative metal punches. Hallmark and quality mark punches and stamps fall into the latter category.

Hand tools designed for scraping, carving, or cutting metal surfaces include scribes, triangle scrapers, and gravers, and all of them also can be used to create exciting surface textures. Last but not least are the abrasive compounds like sandpaper, aluminum, and silicon carbide or diamond burs and bits.

Now, like I said, you can create texture in any of these ways, or combine them for some really fun effects. Try roll printing something and then stamping or hammering after that. Or try hammering with two different hammer faces or in two directions. Got it? Ok, let's go shopping!



1



2



3

Photo 1 Use brass or copper (or fine silver if you can afford it!) cut to a smaller size than the embossing envelope. Note: if you intend to solder what you create, make sure you are getting actual copper or brass, not plated steel or aluminum.

Photo 2 Insert the metal filled envelope into the correct combination of urethane platforms specific to your machine and give it a roll.

Photo 3 The resulting embossed sheet can then be further cut with metal snips. Paint it, patina it, polymer clay it, enamel it, solder it, fold it, encase it, frame it, rivet it, resin it, color it, do whatever you want with it. Love it.

Unforgettable Feathers Stamps



Beaducation's **Unforgettable feathers stamps** come in six different designs, all based on artwork hand-drawn by the talented artists on the Beaducation team. They certainly have me figured out — I am an incurable bird lover, so feathers just fascinate me. What really sets my heart aflutter is that you won't see these feathers anywhere else — they are exclusive to Beaducation.

If that got you all riled up and in the need for a calming activity (and who doesn't need calm these days?), there are also these original new designs from the **Southwest Collection** which are perfect for creating some meditative mandala pendants. Check out the radiant lines, triangle curve, rays of the sun, Indian curve, and Southwest lines stamps the next time you need to stamp some metal and chill for a while. Want some?

MORE AT WWW.BEADUCATION.COM

I love, love, love these new ImpressArt texture stamps! Take your choice of these five designs in 6mm: angled line, flower texture, stars texture, solid dot texture, and patchwork texture. These are awesome for border designs or all-over pattern making, and like all ImpressArt stamps cut sharp, clean impressions on the first blow of the hammer. These designs are destined to become some of my personal faves, especially those dots!

The **texture stamper** is a cool new tool that works with any ImpressArt 6 mm stamp and basically gives you an interchangeable texture hammer that uses the stamp for the texture. If you teach, you will appreciate not having to carry a dozen texture hammers in your toolbox — just one hammer and a bunch of stamps, and you are ready to roll. Way cool idea, ImpressArt guys!

HELEN I. DRIGGS is an experienced teaching artist and has appeared in 6 instructional jewelry technique videos. Her book, *The Jewelry Maker's Field Guide*, was published in 2013. Follow her blog: materialsmithing.wordpress.com; Instagram: [hdriggs_fabricationista](https://www.instagram.com/hdriggs_fabricationista); and Twitter feed: [@fabricationista](https://twitter.com/fabricationista) for news, technique videos, and for her upcoming workshop schedule.



Texture Stamper



6mm Stamps

JEWELRY PROJECT

SKILLS

- Basic wirework
- Metal forming

TIME IT TOOK

About ½ an hour



Faux Forged Fan Necklace

Get a quick and easy forged look without all the effort

BY KIMBERLY NEWMAN

GET THE LOOK OF HAMMERED STEEL

without all of the work! My fan necklace, when hammered, looks like forged metal. This inexpensive and time saving method will fool even the most experienced blacksmith. Its lightweight construction makes it a piece that can be worn every day.



Photo 1 Using your ruler, measure and cut your black aluminum wire with your flush cutters into two 3½-inch pieces, two 3-inch pieces, two 2½-inch pieces and two 1½-inch pieces.

Photo 2 Place each piece of your cut aluminum wire one by one onto your steel block, and use the flat side of your ballpeen hammer to flatten one end into a paddle shape.

Photo 3 Take one of the 3½-inch pieces, and flatten the other end to match.

Photo 4 Use your sanding block to sand all edges of flattened ends until smooth and rounded.

Photo 5 Now use the ball end of your ballpeen hammer to texture each piece. This can be achieved by moving the hammer in a left side tap, right side tap, left side tap, right side tap zig zag pattern up each piece and then back down. Make sure all your pieces are a consistent thickness and color.



MATERIALS

12 gauge black aluminum wire
24" piece of round leather
2 gunmetal fold-over cord ends
1 gunmetal toggle clasp
4 gunmetal 6 mm jump rings

TOOLS

Flush cutters, steel block, ballpeen hammer, sanding block, round nose pliers, ruler, buffing cloth, 31/16 rod, chain nose pliers

SOURCES

All of the tools and materials for this project are from Beadsmith: www.beadsmith.com. Many of them are also available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' index, page 95.

Buff each piece with any buffing cloth or paper towel. This lets the gray color of the wire come through and helps you get a steel-like effect. The more you buff, the lighter the piece.

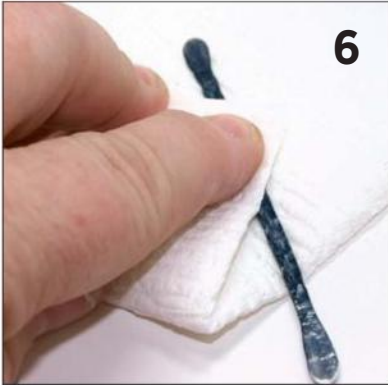


Photo 6 Buff each piece with any buffing cloth or paper towel. This lets the gray color of the wire come through and helps you get a steel-like effect. The more you buff, the lighter the piece.

Photo 7 Make a loop on the end of each piece (except the 3½-inch piece with two flattened ends) by placing the non-flattened end in the largest part of your round nose pliers. Grab the tip of each piece tightly and bend your pliers in a clockwise motion until it makes a complete circle.



Photos 8 and 8A Take the double flattened end piece and wrap it around a 3/16 rod of some sort to make a coil. I used the end of a drill bit holding it secure with a cloth so it would not slip and injure my hand.

Photo 9 Now slip your pieces onto your leather cord starting with one small piece, two medium pieces, one center large piece, and then back to a medium and a small piece to finish the fan.

THE TOOLS YOU NEED



PAGE
14

COOL TOOLS &
HIP TIPS



MORE TEXTURING

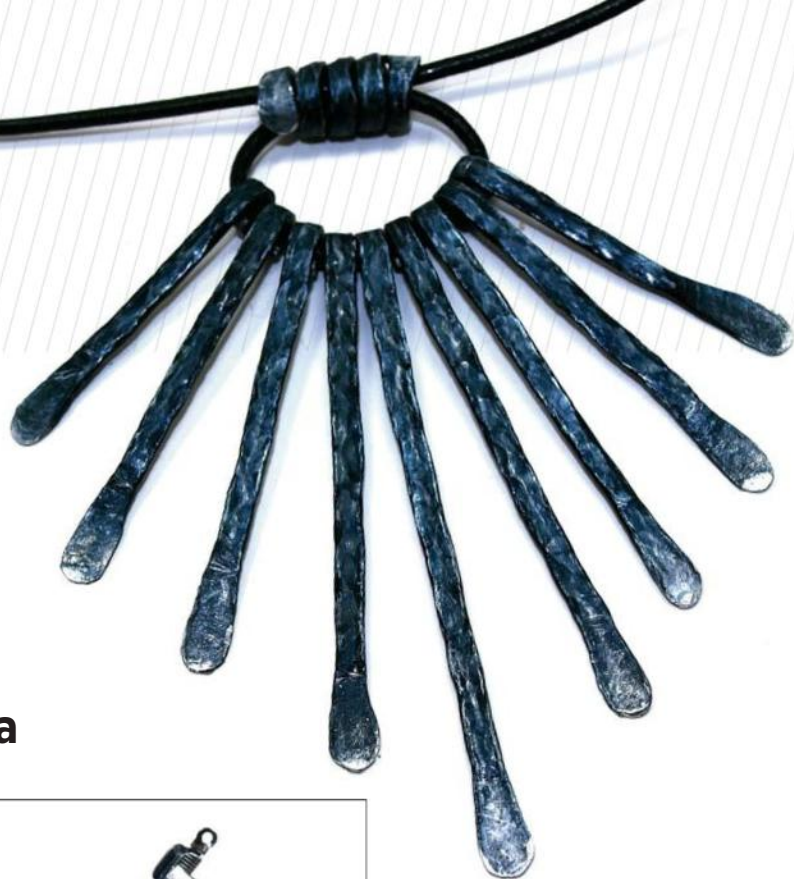


PAGE
30

PIERCED OVERLAY SILVER
PENDANT WITH OPAL



10a

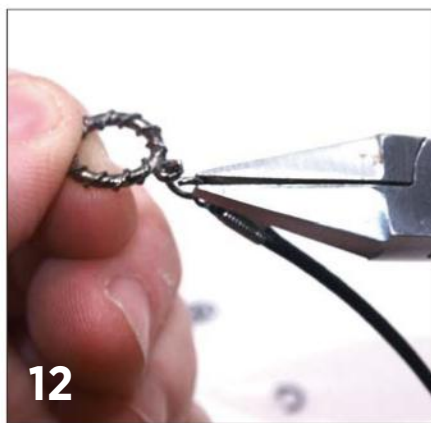


Photos 10 and 10A Put both ends of your leather cord going in opposite directions through your coiled piece and pull your cord ends until the coil comes down to the center top of your fan.

Photo 11 Take one of your fold-over ends and place it on the end of your leather cord. Using your chain nose pliers, flatten one side of the fold-over crimp end around the leather. Then fold the second side on top of your first flattened side, pressing firmly to secure. Do this step on the other end.



Photos 12 and 12A Open one of your 6mm jump rings from side to side and place it through the hole of one of your crimp ends. Place the circle end of your toggle clasp on the jump ring before closing it from side to side. Add three jump rings in the same manner to the other side of your necklace and place the bar piece of your toggle clasp on the last jump ring before closing.



KIMBERLY NEWMAN is the owner of Kim's Creative Designs Bead Shop in Urbana, Ohio. She has enjoyed making jewelry for more than 20 years and loves coming up with new designs for tutorials and teaching. She placed second in the wire work category at the Bead and Button Show in Milwaukee this year. Her work has also been featured in *Step by Step Wire Jewelry*, *Just Jewelry*, *Just Steampunk*, and an online e-zine, *The Pixelated Palette*. Kimberly is a member of the Beadsmith Bead Squad design team as a wire work specialist. Her work can be found on Facebook or my website www.kimscreativedesigns.com.

MORE WIREWORK FROM KIMBERLY



World of Wonder Ring
From *Step By Step Wire Jewelry*,
February/March 2016
www.interweave.com



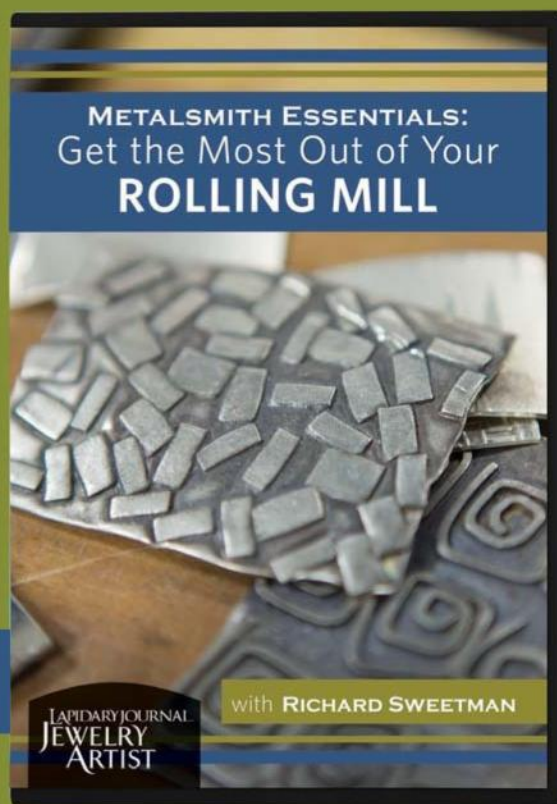
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Metals and more...

PHOTO: COURTESY MARIE-CHANTAL NADEAU



Marie-Chantal Nadeau
Pendant
Opal, sterling silver

The Jewelry of Marie-Chantal Nadeau

*Lush and varied surroundings inspire the work of
an energetic and enthusiastic artist*

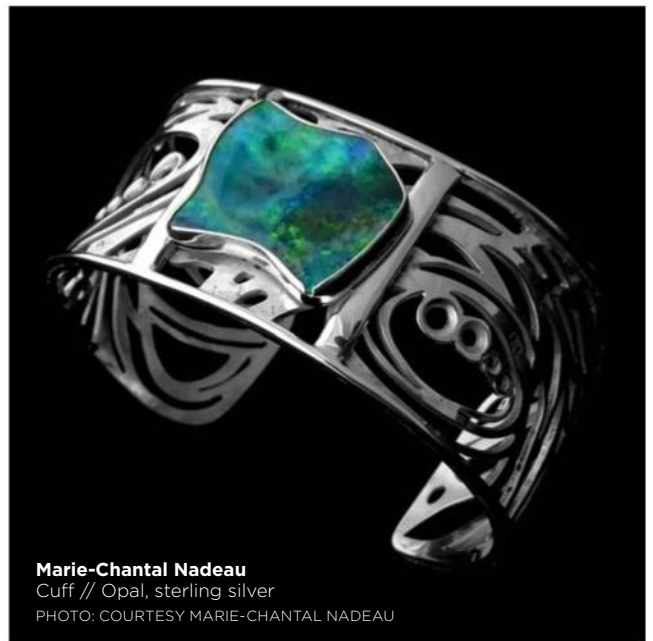
BY TERRI HAAG



Marie-Chantal Nadeau
Earrings // Opal, sterling silver
PHOTO: COURTESY MARIE-CHANTAL NADEAU



The view of the cloud forest in Monteverde, Costa Rica, outside Marie-Chantal Nadeau's studio.
PHOTO: TERRI HAAG



Marie-Chantal Nadeau
Cuff // Opal, sterling silver
PHOTO: COURTESY MARIE-CHANTAL NADEAU

The cloud forest just keeps surprising you. That brown thatch of dead leaves way up in the canopy? (Not leaves — sloth.) That spectacular, massive, twisted tree? (Not tree — strangler fig vine.) Red berries? (Coffee.) And on and on. It's like falling into Alice's rabbit hole. (Not rabbit. *Agouti*.)

It therefore made a kind of Alice in Wonderland sense to find one the most talented jewelers I have ever met there in the cloud forest, high on the Guanacaste Cordillera near the Arenal Volcano, in a little wooden cabin, in tiny Monteverde, Costa Rica. To the west of Monteverde lies the Pacific Ocean; to the east, the Caribbean. The whole country is only about 100 miles wide and a little over 200 miles long, and pretty much every mile is amazing. And when I toured the Monteverde workshop and explored the peripatetic life of Marie-Chantal Nadeau, I discovered one of the most versatile and fresh jewelry talents I've run into in a long time, and kind of a head-rush all by herself.

Like the cloud forest, Marie-Chantal keeps surprising you — she dreams up the concept for the collection, plans the designs, and bench-makes each piece in her simple wooden studio — while, she casually mentioned, dodging the occasional puma, poisonous snake, or monkey troop during the walk to and from her little cabin in the woods.

THROUGH TIME AND SPACE

But as usual, I'm getting ahead of the story. I first met Marie-Chantal in Tucson, Arizona, in February of 2016 during the annual city-wide gem, bead, mineral, fossil, and jewelry shows. At the time, Marie-Chantal was doing a bespoke line of sterling silver earrings, pendants, and rings based on paleontological themes: trilobites, archaeopteryx, pterosaurs, cycad leaves, and other extinct esoterica for Tom Kapitany's National Dinosaur Museum in Canberra, Australia. Tom was packing away some charming-looking wooden boxes when I wandered in, and as befits an intrepid *Lapidary Journal Jewelry Artist* writer, I made him show me what was

“Staying focused on the theme and the objective of the collection is super important, so always coming back to that, recentering; every individual piece has a special part in the whole.”

in them. Wow. On a roll, and envisioning this article, I further demanded an introduction to their creator.

Meeting Marie-Chantal for the first time is like encountering a small force of nature. She’s petite, pretty, animated, enthusiastic, and has a distinctly non-American vibe that is gentle and charming, but definitely resilient, and surprisingly tough. In addition to her talents as a jeweler and a world traveler, Marie-Chantal speaks flawless French Canadian and Spanish, as well as slightly (but charmingly) flawed fluent English. We sat down for a preliminary chat in English. Fortifying adult beverages in hand, I leaned forward and asked how a girl from Quebec ended up in a tree house in Costa Rica.

Marie-Chantal frowned, then smiled and took a sip. “I left Quebec in June 1999 to spend three months working with street kids in Guatemala. When I went back, I realized my heart felt more at home in Latin America than in Quebec. I had heard of a jewelry program in Mexico, so that December, I left Quebec again to study at the Sterling Quest School in San Miguel de Allende, with Billy King.

“Billy opened my eyes to this beautiful art where time and space are not important. Finally, I knew what I wanted to do for the rest of my life! Slowly, I began accumulating tools and started making my way south. I arrived back in Costa Rica in 2002 and stayed for a couple of months to sell jewelry to tourists during the Christmas high season. Then I was off to Argentina with my boyfriend, and my son, Ayan, was born in the Patagonia, in September 2003. This was not good timing — it was right after the Argentinian economic crisis, and living there was a challenge, financially, so we returned to Costa Rica. I have lived there with my son ever since.”

As someone who still doesn’t know what she wants to do with the rest of her life, I was curious. And possibly envious as well. “So, what did you think you wanted to do before you discovered jewelry making?”



Marie-Chantal Nadeau
Pendant // Sterling silver, citrine
PHOTO: COURTESY MARIE-CHANTAL NADEAU

“I actually studied dancing from a young age. I went to Montreal to study dance at the Cégep of Saint-Laurent when I was 17. Dance was definitely my first passion, my first outlet for self-expression.” She posed extravagantly, graceful hand on forehead, and grinned. “I still love dance.”

“So just one jewelry class?” I marveled.

“Oh, no, it’s been a life’s journey! In addition to the Sterling Quest school with Billy King, I studied different techniques with different teachers in different parts of the world. Julieta Odio in San Jose, Costa Rica, has been a continuous guide, and I really enjoyed Fabrizio Acquafresca’s repoussé and chasing techniques workshops in Italy. Otherwise I learn constantly by going, going, going, and doing, doing, doing!”

The lessons, whether formal or informal, have paid off: Marie-Chantal’s collections pirouette from über-modern, to Zen-inspired, to botanical, entomological and paleontological, to Cartier-style high fashion and back, without a faux pas in between.

ANIMAL, VEGETABLE OR MINERAL?

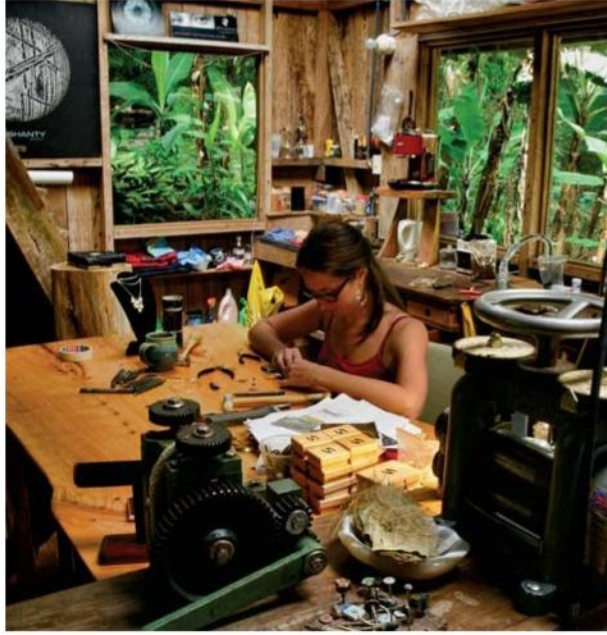
Marie-Chantal and I were in her studio in the jungle. I was looking at beautiful photographs of many of her previous pieces. My favorite is a deeply textured, heavy silver cuff with the imprint of an actual leaf on the band, featuring a large, perfect, dendrite-in-quartz cabochon that reiterates her recurring theme of the forest, but is also a clever aside for those who know that dendrites, for all that they look like tiny ferns, are not in fact botanical. This sly animal/vegetable/mineral question is one Marie-Chantal explores at length in many of her pieces.

She especially likes leaves. “I see hundreds of fallen leaves on my walks through the forest to and from my studio. Now I collect them, dry them in big books, and then print them onto silver. There are so many different kinds of leaves and flowers and mosses, butterfly wings and feathers, so many birds and bats and forest animals! I could never run out of inspiration from Nature!”

Her passion for dead things goes beyond leaves and feathers. “Being part of the mineral business for the past 12 years, I got into fossils as well . . . designing with them, collecting them, letting them inspire me. Last year I started working with the National Dinosaur Museum in Canberra, Australia, with a very specific paleontology line for them. I designed everything from trilobite rings to ginkgo leaf earrings, to *Archaeopteryx* pendants. From there, I decided to create a paleontology line to offer to other international natural science museums around the world.”

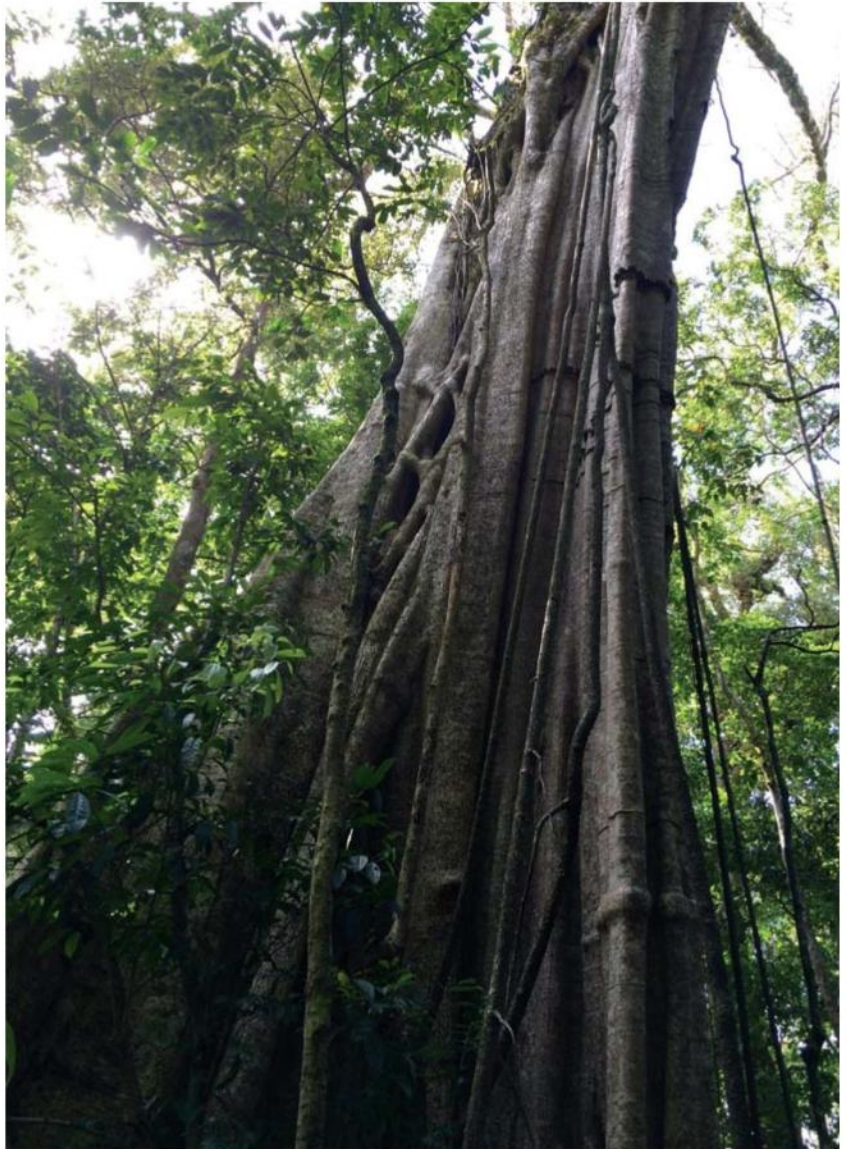
Fossils, leaves, bugs, smooth modern shapes . . . her work seems to be all over the place, in the best possible way. Even given that it’s hard to be blasé in Costa Rica, I wondered what drives the restless artistic engine that is Marie-Chantal Nadeau, so I asked, “When you get a new idea for a line, how do you go from the initial neurons firing to putting a finished piece in a display case?”

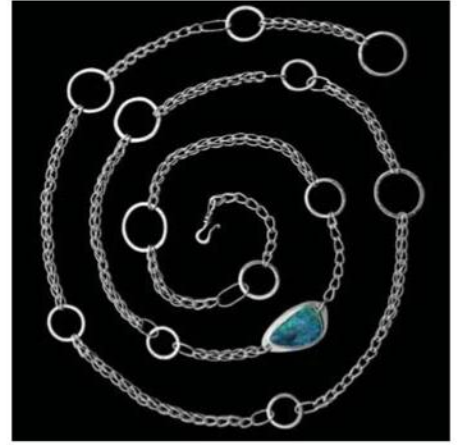
“Ooh!” She does some little jumps in her chair. “Lots of investigating, then taking the time to inspire myself, visualize, brainstorm, then choosing colors and techniques, and finally sitting down and fabricating. Staying focused on the theme



Left: Marie-Chantal Nadeau in her studio in the cloud forest of Monteverde, Costa Rica.
PHOTO: TERRI HAAG

Below: A strangler fig vine climbing a tree in the cloud forest of Monteverde, Costa Rica.
PHOTO: TERRI HAAG





Marie-Chantal Nadeau
Mintable Opal Collection Necklace
Sterling silver, opal

PHOTO: COURTESY MARIE-CHANTAL NADEAU

Left: Marie-Chantal Nadeau in her studio in the cloud forest of Monteverde, Costa Rica.

PHOTO: TERRI HAAG

and the objective of the collection is super important, so always coming back to that, recentering; every individual piece has a special part in the whole.”

She sat back and frowned in concentration, then brightened with a characteristic high-watt smile. “I think it’s the need to express a moment in time, a feeling, an emotion, a special occasion. I love to try to capture and represent the essence of someone or something through metal art — it is strong but gentle at the same time. I take a lot of custom commissions, and understanding what a client needs or wants, and then creating a piece that will be part of them — that’s amazing. Words can express so much, but finally that expression gets lost in the air. When you can create something that will last for who knows for how many years and hopefully be passed through generations? That motivates me to create beautifulness.

“My favorite part is beginning to understand my clients, to design with them, to have a tea or coffee in my workshop as we choose stones together and get closer and closer to what the final piece will be like. I do some work on paper, but mostly I do a lot of talking to myself while walking around the bench, as my brain is incubating the whole experience.”

PLANS FOR PRODUCTION

Right now Marie-Chantal makes one-offs and does *everything* by hand, but it seems a shame to deprive so many of her art. Why not do a production line so that more people can love it?

She nods. “Yes, I have been preparing for that for a couple of years now. Right now, my output is restrained by only having one life! If I want my jewelry to be available around the globe, I need more than just my two hands to be able to do that. I am not interested in making mass production runs of anything, that is not my goal, but to have limited series of different collections in different galleries — that is what I am looking for now, so one collection can be appreciated by more people.”

I knew Marie-Chantal had just returned from Bali and other parts of Indonesia, and having spent (misspent?) much of my own youth in Bali, one of the world’s most inspiring jewelry-making locations, I wondered what she thought of it.

“Indonesia is incredible, the talent, experience and level of craftsmanship is excellent. So inspiring! To see what the Indonesians are capable of opened my eyes to another level of creating. There is nothing more beautiful than to share and receive ideas and techniques with people who are not stubborn or attached to everything happening in a certain established way. We can all go so much further when ideas flow between people.

“And I bought some of the most incredible blue amber in Indonesia. It is one of the few daylight luminescent materials on earth. In shade or under normal indoor light, it is rather boring, but when you take it into indirect sunlight it changes completely to an almost electric blue! It is so exciting! I can’t wait to put it into a new line of very special jewelry.”

“No plans to move to Indonesia?” I teased.

“My son, Ayan, is now in seventh grade, so I plan on staying here until he graduates, but I am planning on traveling more internationally myself to grow more with my work, so I’ll probably have to move eventually. Maybe Indonesia for a part of the year, Europe for a part, and the USA for the rest? We’ll see how everything evolves in the next five years.

“In the meantime, Costa Rica, Monteverde in particular, is very special to me. It is where I have the space to be myself. I can choose the pace I want. I feel support from the people around me. It is a very international community. Many Costa Ricans from all around the country also chose this place to be their home. The air is pure, the water from the spring comes straight into my wooden cabin and is the best quality water found on earth. It is very green; the variety of trees, plants, and animals is endless inspiration for any artist.”

We had just hiked from her home to her studio through the jungle, and I was remembering something she’d said in Tucson about pumas, snakes, and monkeys. What about them?

She grinned. “Maybe you noticed there are lots of banana trees around the workshop, and every once in a while the white headed monkeys come raid the trees when they are in fruit. And by the way, when you see one monkey, there are at least 30 more close by. So I had a cluster of ripe bananas hanging from the porch, and the monkeys started to help themselves. At first I thought it was cute and was taking videos of them. Then I realized I wasn’t going to have any bananas left for myself, so I brought the remaining bananas inside the workshop.

“All of a sudden there were monkeys coming in the open windows and running all over my gallery! As I didn’t want to be overrun with monkeys, I closed the windows and doors. Unfortunately, that’s the only ventilation in the place and it started getting really hot, but I needed to defend my bananas! I even grabbed a screwdriver to be prepared for battle, just in case.” She laughs and shakes her head. “After a while they gave up and continued on their way, so my bananas were saved!”

Besides screwdrivers, any advice for visitors to Monteverde?

Marie-Chantal laughed. “Yes. Be sure the puma is not around . . . the screwdriver won’t help!”

“There is nothing more beautiful than to share and receive ideas and techniques with people who are not stubborn or attached to everything happening in a certain established way. We can all go so much further when ideas flow between people.”



Top: A rainbow over the mountain road leading into the cloud forest surrounding Monteverde, Costa Rica. PHOTO: TERRI HAAG

Bottom Left: Marie-Chantal Nadeau
Sunflower Growth Pendant
Sterling silver, Mexican fire opal
PHOTO: COURTESY MARIE-CHANTAL NADEAU

Bottom Right: Marie-Chantal Nadeau
Ring // Sterling silver, rutilated quartz
PHOTO: COURTESY MARIE-CHANTAL NADEAU



Learn with Marie-Chantal



PIERCED OVERLAY SILVER PENDANT WITH OPAL

PAGE
30

TERRI HAAG is a freelance writer based in Tucson, Arizona. She has been a frequent contributor to this magazine since the 1990s.

JEWELRY PROJECT

SKILLS

- Fabrication
- Saw-piercing
- Soldering
- Overlay

TIME IT TOOK

Approximately 8 hours



Pierced Overlay Silver Pendant with Opal

Create a design that combines openwork, depth, and a gemstone as you polish your sawing and overlay skills.

BY MARIE-CHANTAL NADEAU

A SINGLE SHEET of silver can be worked into a lovely pendant, but sometimes two are better than one. In this project, I'll demonstrate how to create layers of interest and depth through pierced work and overlay in silver, with a drop of brilliant color from a small but choice opal.



Create the Design

Photo 1 On paper, draw a design that you can saw out of silver sheet, bearing mind that you will be soldering it on top of a second sterling silver sheet, which you may also wish to pierce through in some places once the two are soldered together.

Photo 2 Cut a piece of 18 gauge sterling silver the size needed for the top layer of your design and anneal. Flatten this piece with a plastic hammer, always hammering from the middle of the sheet towards the outside.

Cut the drawing and glue it on top of this 18 gauge sterling silver sheet to use for the top layer. Let it dry for a couple of minutes.

Saw Out the Design

Photo 3 With a center punch, mark all the places where you will need to make holes as you pierce out the design.

Photo 4 Make holes where you marked with the center punch.

MATERIALS

1¼ inch sterling silver 18 gauge sheet

1¼ inch sterling silver 20 gauge sheet

¾ inch of pure silver 28 gauge bezel

Medium flat solder

Hard wire solder

Medium wire solder

OPTIONAL GEM: I used a small round opal

TOOLS

FABRICATION: Plastic hammer, Saw frame and 3/0 blades, #320 and #360 sandpaper, cutter, paper scissors, Scotch tape, Freedom (flex shaft), center punch, file, anvil, flat nose pliers, fine marker or scribe, metal scissors, bezel pusher, Black max and toothpick

POLISHING: Polishing wheel and rouge compound

SOLDERING: Torch, propane, flux (Battern's), pickling solution (I use Sparex #2), water, sodium bicarbonate, tweezers, fine paintbrush, fire brick or soldering pad, pressure tweezers

OPTIONAL: Magnetic tumbler

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 95.



Reform the bezel to fit the stone. Be sure it fits well; if not, readjust.

Photo 5 Pass the blade into each hole to cut out one by one. Use beeswax or Burlife on the blade frequently so that you can cut smoothly. I recommend a 3/0 blade. Cut out each negative space following the lines of the design.

Photo 6 Prepare the sandpaper by putting masking tape on the paper backing. Cut using a cutter knife and ruler as a guide to ensure straight lines. Cut narrow strips. Depending how rough the edges are, use #320 or #360 sandpaper. Prepare several strips as they will be breaking often while you are sanding.

Once the small pieces of silver are cut out, the inside edges are rough. Before you cut out any more, it is important to sand and smooth out the interior edges.

This way, you have more material to hold onto and the piece stays stronger as you continue working on it.

Photo 7 Put the piece in a vise so that both of your hands are free. Make long strokes using the whole strip and follow the curves to get the smoothest edges possible. Continue until all the inside edges are clean.

Proceed cutting until all the holes have been cut out and sanded.

Cut the outside edge and sand with a sanding stick following the curves with the movement of the sandpaper.

Photo 8 On a flat surface, use #360 sandpaper to sand both sides of the cut-out. Use a circular movement, putting equal pressure of your hand on the full piece.

MEET MARIE-CHANTAL



THE JEWELRY OF
MARIE-CHANTAL
NADEAU



With the help of a flat file and sanding stick, bring the bezel down until you know you have enough material to set the stone without covering it up once you set it. Be careful not to bring the bezel too low, because this would leave the stone unsecured.

Solder the Pierced Sheet onto the Solid Sheet

Since the next step is soldering, be certain all edges are smooth before continuing. Clean flat medium solder with sandpaper and cut into many small pieces.

Photo 9 With the help of a small paintbrush, cover the back of your clean piece with liquid flux and all the pieces of medium solder.

Photo 10 Using tweezers, place the pieces of solder on the whole back of the pierced silver with very little distance between each one.

As the flux dries, prepare the bottom sheet, using 20 gauge sterling. Cut, anneal, flatten, and sand the bottom sheet. Place it on the soldering tripod.

Using tweezers, gently turn the top layer of silver over and install it on the prepared bottom sheet on the tripod.

The solder is now between the two pieces of silver.

Photo 11 Heat the silver from the bottom with the soldering torch. Heat it evenly; a good way to check is to watch the color of the screen, making sure it is constantly the same color all around.

When the solder is about to flow, bring the torch on top of the piece and the solder will flow. With tweezers, press the top sheet gently where you can see that the solder has not spread. Check the color of the metal constantly to be sure no parts will melt.

Once the piece is soldered, quench in water and pickle until the piece is clean and white.

Check where the two pieces are soldered and see if any spots have been missed. If any have, flux and cut as many pieces of medium solder as necessary and solder again.

Be aware that the bezel is very small in comparison to the main piece. It will need very little heat to become the same temperature.

Make the Bezel

Choose the right height of bezel wire for your stone. I used 28 gauge fine silver for this bezel.

Square the side of the bezel with an angle of 90 degrees using scissors, file, and sandpaper. Remove the lip of silver created by tapping gently with a small plastic or leather hammer. Use your finger to be certain that the lip is gone.



Photo 12 Fit the silver on the stone, and use a small mandrel to help form the bezel.

Mark with a scribe or a fine marker exactly where the silver bezel ends meet, then open the bezel up. Use flat nose pliers to make it flat where the line is, and use silver scissors to cut exactly on the line in one clean cut. Verify that the cut is 90 degrees and do the same process on the second end of the bezel.

Reform the bezel to fit the stone. Be sure it fits well; if not, readjust.

Make the ends meet perfectly by creating a little tension between them. Press the bezel down gently on your anvil with the ends facing the bottom. Use flat nose pliers to press the line to solder created by the two ends touching each other. Bring the bezel to your soldering pad.

Put the bezel with the open space facing you and the part to solder on



the bottom. Use a small paintbrush to apply flux on the line to be soldered. Cut a small piece of hard solder, flux it, and use tweezers to put it at the far end of the line, making sure it has good contact with both sides.

Light the torch with a gentle flame, as the bezel is small and fine silver. Heat the top half circle of it until you start getting color. When it is turning pink go all around it. Remember, the solder follows the heat. Quench in water and pickle.

Cut the Outside Edge of the Piece

Take the main piece out of the water and neutralize it in bicarbonate water.

Photo 13 Now cut out the outside edge, leaving about 1 mm on the bottom layer. If you have created a design with a couple of holes for this, do so now, following the instructions for cutting out and sanding holes starting at Photo 4 through Photo 7.



14

Join the Bezel and Pendant, Add the Bail

Take the bezel out of the pickle, neutralize it, and dry it. Put the bezel onto the small mandrel; with the help of the sandpaper, make the soldered line disappear. Follow the roundness of the bezel with the sanding stick so you don't take too much material where it is soldered. Sand the bottom part of the bezel on a flat hard surface. Verify on a flat surface that it is perfectly flat and leave it upside down so it stays clean.

Place the pendant on the soldering pad. Make a small puddle of flux and place the bottom part of the bezel in it. Install with tweezers in place on the main piece. Dry the flux briefly with a weak flame so that the bezel sticks a bit to the main piece.

Clean and cut three small pieces of medium wire solder. Flux them and put them on the inside of your bezel so it has contact with the sheet and the bezel.

Photo 14 Light up the torch and follow the instructions for soldering as described starting at Photo 11 until the bezel making section begins. Be aware that the bezel is very small in comparison to the main piece. It will need very little heat to become the same temperature. You may be able to keep the torch on the bottom the whole time. Quench the piece in water and pickle.

While pickling, prepare the bail. Take an 18 gauge round wire and create a U. Flatten it and file the ends so they are the same length. Clean the ends with a sanding stick and use it to remove the lips as well.



15

Photo 15 Put the main piece with the back facing upwards on the soldering pad and put the bail into cross lock tweezers. Flux both ends of the U and place one piece of flat medium solder on each end. Place the bail into position; solder. The main piece will need much more heat than the bail, so keep the direct flame away from it. Once soldered, quench in water, pickle, and neutralize.

Bring the bezel to the exact height needed. With the help of a flat file and sanding stick, bring the bezel down until you know you have enough material to set the stone without covering it up once you set it. Be careful not to bring the bezel too low, because this would leave the stone unsecured.

Do not set the stone yet, especially if it is fragile.

Finish, Set – and Wear!

If desired, put the piece in a magnetic tumbler for about 10 minutes. This is an optional step, but it leaves an interesting texture on the piece. Dry the piece.

Use Black Max on the inside bottom layer. Apply it with a toothpick so you can get into small spots. Allow it to dry completely.

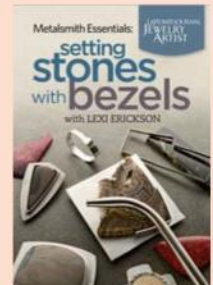
Polish all the excess oxides on the polishing wheel. Clean the polishing compound with warm water for faster results.

Set the stone with the help of a bezel pusher.

Now choose the chain that goes best with your design. Congratulations! You did an overlay!

MARIE-CHANTAL NADEAU practices her jewelry career in the green mountains of Monteverde, Costa Rica, and she continues to perfect her art by taking new formations with international teachers. Marie-Chantal draws inspiration from the nature surrounding her workshop and from cultural fusion between North and Latin America.

Help with Bezels



SETTING STONES WITH BEZELS (VIDEO)
WWW.INTERWEAVE.COM

Soldering Help



HOW TO SOLDER JEWELRY (VIDEOS)
WWW.INTERWEAVE.COM

By Sharon Elaine Thompson



Unconventional Colla Wood

A petrified wood that often boasts those beautiful blue and green colors produced by copper

YOU MAY BE unimpressed with the colors and patterns of typical petrified wood, but then there is colla wood. This petrified wood, discovered in one spot in Turkey in 2012, has been colored by the copper minerals azurite, malachite, cuprite, and chrysocolla, this last being from where it gets its name.

This would be a fun gem material to confuse and impress your friends with. Sizes range from small, ring-sized pieces, to large “belt-buckle” sizes, says cutter James Carpenter of the Unconventional Lapidarist. Because of the ranges of color, you can dress it up with any number of gemstone beads or faceted stones.

No two pieces will be alike. So shop for patterns, colors, combinations of color, and cab shape that you like. Also be aware that hardness can vary, according to Carpenter, who explains that the complex formation of colla wood means the material can range from being opalized wood to hydrosilica to chalcedony.

At this writing, material is sparse, but later in the spring, when mining resumes after the snow melt, you can expect to see more on the market in rough as well as finished stones, says Carpenter.

Note: This is *not* the same as cholla (pronounced “choy-uh”) wood, from the unfriendly cactus of the same name. Think of chryso-“colla wood” (like “cola”), and you’ll get the spelling right.

Worn constantly in a ring, the softer range will probably result in wear, but the harder versions can take just about anything you can dish out. This would be a fun gem material to confuse and impress your friends with.



How much does it cost? Depends on the pattern, colors and quality of cut, and hardness, but generally from \$20 to \$100 for a centerpiece cab.

How hard is it to find? It's fairly rare, coming from only one place in Turkey. Look for it at larger shows and from specialized cutters there or online.

What kind of jewelry can I put this in? Pretty much anything you'd put petrified wood in. However, be aware of the hardness of the particular material you buy. Hardness can range from opal's fairly scratchable 5½ to chalcedony's robust 7 on the Mohs hardness scale. Worn constantly in a ring, the softer range will probably result in wear, but the harder versions can take just about anything you can dish out.

How easy is it to set? Easy with basic setting skills. Unusual shapes might take a bit more finesse.

What settings are best? Bezels offer the best protection and set the stones off. But wire-wrapping in a pendant or earrings can also result in a dramatic piece.

Artisan/studio dos and don'ts: No sonic or steam. Be careful when setting not to chip or scratch the stone. Pockets of malachite or azurite do occur, so avoid contact with acids of all kinds.

Wearer dos and don'ts: To be on the safe side, avoid household solvents. Store out of contact with harder stones; keep in a soft bag for greatest protection.

Thank you to James Carpenter of the Unconventional Lapidarist for the history and background information on this stone. You can find colla wood at his site: www.unconventionallapidarist.com.

SHARON ELAINE THOMPSON is a freelance writer based in Oregon. She was written for *Lapidary Journal Jewelry Artist* since 1987. You can learn more about her at www.jewelryartdiva.com.

Set One



PAGE
38

**EASY COLLA
WOOD PENDANT**

JEWELRY PROJECT

SKILLS

- Basic fabrication
- Soldering
- Bezel setting

TIME IT TOOK

About 3-4 hours



Easy Colla Wood Pendant

An understated pendant to show off an exceptional stone

BY LEXI ERICKSON

THINKING IT'S EASIER,

my students often wish to start out making perfectly geometric jewelry. The problem with that, as they soon discover, is that perfect geometric shapes must be . . . perfect. If they are off a tiny bit, everyone will notice.

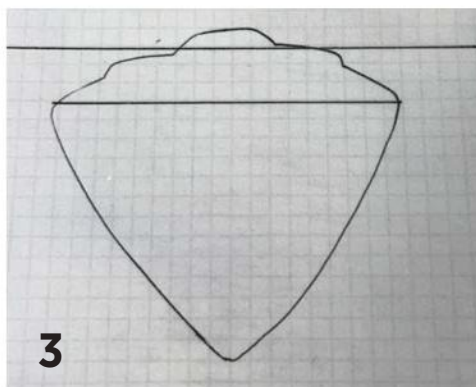
So I tell students to go with something more organic, which can still be balanced and symmetrical. Here we have used a very natural shape, reminiscent of the top of the adobe rooftops of the Southwest for this very simple project. Many of my beginning students, with just a few basic lessons and little soldering experience, have successfully made this piece. Using this spectacular petrified colla wood makes the design anything but simple looking — because the simplicity really showcases the stone.

Draw a Precise Design and Cut Out the Back Plate

Photo 1 Start with some see-through graph paper. Measuring for the tops and sides of this piece is crucial. Align the middle of the design and work from the center to the outside. Count the tiny squares, draw the pattern, and then fold the paper in half to make sure the sides align. This will help the piece look the same on each side. When satisfied, set the pattern aside.

Photo 2 To texture the silver for the back plate, start by annealing it. This will soften it a bit so it accepts the texture. Roll this sheet through the rolling mill. Here I used regular bathroom tissue, crumpled and wrapped around the metal, so there was a texture on both sides. Don't use the type with lotion or aloe, or you may have to clean up a sticky mess on your rolling mill. You may roll the metal through two or three times, each time using a wadded-up piece of tissue, and you will be able to get good results. This is one of my favorite textures to use. It's soft and not as "in your face" as some of the other textures.

Photo 3 Glue the pattern on the silver and saw out the pattern. File as needed. File a bit of a 45-degree angle along the top edge of the piece. This will give a slight bevel, which looks nice when polished. It's easier to do any filing along the sides with a 6" inch hand file, and the top edges with a flat or half round needle file. If you have a #4 hand file, finish off the edges with it; this gives a beautiful finish.



MATERIALS

Triangular colla wood cabochon
Serrated bezel wire
Premade gold tube set to fit the faceted stone
3.5 mm Padparadscha sapphire
20-gauge sterling for the back plate
Easy and hard solder, rolled through the mill on the tightest setting

TOOLS

LAYOUT: Graph paper, glue stick, scissors, fine tip pen

HAND: Rolling mill, bathroom tissue (without lotion or aloe), jeweler's saw, #2/0 sawblades, bezel cutting shears, Burlife or beeswax, #2 hand file, bail-making pliers, various needle files, white silicone cylinder for polishing,

SOLDERING: Fire brick, flux, torch, striker, pickle, copper tongs, quench water, fine tipped soldering picks solder cutting shears

FINISHING: Flex shaft or Dremel, small muslin buffs mounted on mandrels, small wooden dowel and/or bezel pusher, tripoli, rouge, 3M finishing film: 9 micron, burnisher, Dawn detergent, brass brush

OPTIONAL: #4 finishing file, hallmark and quality stamps, ammonia

SOURCES

The cabochon is from The Clamshell: www.theclamshell.net. Most of the tool and materials for this project will be available from well stocked jewelry supply vendors, many of whom can be found in our Advertiser's Index, page 95.

I chose serrated bezel wire for this project to enhance the Southwestern look. Much of the traditional Native American jewelry uses this type of bezel, but any bezel will work.



Make the Bezel

Photo 4 I chose serrated bezel wire for this project to enhance the Southwestern look. Much of the traditional Native American jewelry uses this type of bezel, but any bezel will work.

Photo 5 Here is the soldered bezel. To get to this point, fit the bezel around the stone, but don't make it a real tight fit. It must be a tad loose. Tad is a specific jewelry term, like one hair larger . . . not 10 hairs, but one! Cut and file the bezel so the sides meet perfectly. Pickle, rinse, and flux. Cut a tiny piece of hard solder and place it directly under where the bezel comes together. When you heat the bezel from above, the solder will flow right up that seam. Cool, huh? Quench, pickle, and rinse.

Photo 6 If you have a small blob of solder (another technical term) that maybe looks unsightly, use a white silicone cylinder for removing it or any

offending extra solder. Sand any marks away with the 9 micron finishing film.

Join Back Plate, Bezel, and Tube Set

Photo 7 Flux the back plate and the bezel and tube set. Place small pallions (chips) of solder all along the inside of the bezel, touching it. Also, at this time, place the tube set on the middle top, above where the stone will go, and place a small pallion of solder inside the tube. Make sure the solder is lying flat on the back plate and not up against the side of the tube. Remember, solder will not fill gaps. If the bezel is not touching the back plate, try pressing it down with your fingers, or sand the bezel with the 9 micron finishing film.

Photo 8 Solder everything down at once. Watch for that fine line of bright silver solder to flow all around the bezel and along the outside rim of the tube set. Let the piece sit a minute before quenching, then quench slowly.

PICKLE TIP



I got this child's sandbox toy from a big box toy store, and it works great for dipping pieces in the pickle pot.



Make and Attach the Bail

Photo 9 While that pickles, cut out the bail. You may put your hallmark and quality stamps on the bail if you like. Make a small “question mark” bail with the bail making pliers. I used the scraps from the back plate which had been rolled through the mill with the tissue paper, making the bail match the texture on the back plate. Sweat solder easy solder onto the back of the bail. Quench, pickle, and rinse.

Photo 10 Align the bail to fit on the top third of the back plate, making sure it is straight. Solder the bail onto the back plate. Again, let the piece sit for a few minutes, then quench slowly.

Clean, Set, Finish

Clean the piece by brushing it with Dawn detergent and a soft brass brush. Don't forget to scrub the back of the piece, too.

Then set the stones. I like using a wooden dowel for pushing the bezel around the larger colla wood because, if my bezel pusher slips, I haven't scratched this rare and beautiful stone.

Also, I think the softer pusher works better on the serrated bezel. Use the bezel pusher to push the gold tube set around the Padparadscha. If you are lucky enough to own a tube setting set, that works great, too.

Finish as needed with the Dremel and the tripoli wheel, and then clean the piece. A bit of ammonia added to the Dawn helps remove the stubborn polishing compounds. Make sure you remove all the tripoli.

If you want a high polish, use the rouge wheel. Do another final cleaning with the Dawn and ammonia, but don't use a brass brush; a cotton swab or your fingers will do the job.

Add highlights by running the burnisher along the edges, giving them a final brilliance. That 45-degree angle you cut earlier makes the metal look thicker.

Congratulations! Now you have a beautiful pendant made with a hard-to-find stone, so wear it and accept the compliments. You know you have earned them.

LEXI ERICKSON is a Contributing Editor to Lapidary Journal Jewelry Artist, blogs frequently at www.interweave.com/jewelry in Lexi's Lessons, and has appeared in numerous Interweave instructional videos. She lives in Denver, Colorado, with a very patient husband, 2 bichons and 3 cats. She loves teaching from her private studio. She can be reached at www.lexierickson.com and would love to hear from you.

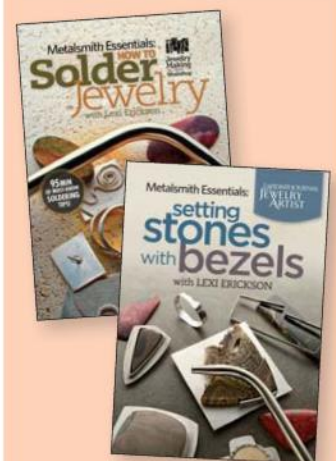
What's Colla?



PAGE
36

SMOKIN' STONES

LET LEXI'S VIDEOS HELP



HOW TO SOLDER
JEWELRY

SETTING STONES WITH
BEZELS

WWW.INTERWEAVE.COM

Wearable Discard

Designers turn trash into treasures

BY CATHLEEN MCCARTHY

In an age when “sustainability” and “ethically-sourced” are buzzwords,

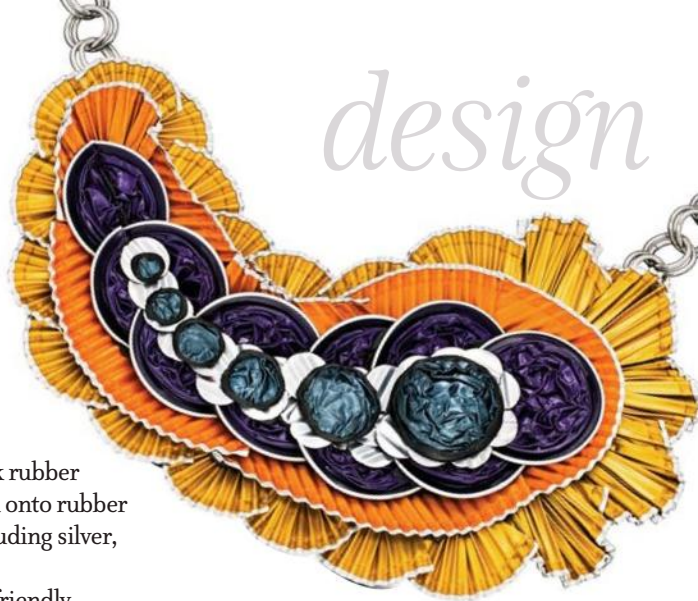
jewelry artists — and their customers — are increasingly asking a new question: “Where did that material come from?”

Tracing the source of gemstones, jewelry’s conventional centerpiece, can be a tricky business. But using found objects or recycled materials — whether gold or silver or reclaimed diamonds — is guaranteed eco-friendly. The designer is giving new life to something already consumed.

But the ultimate “recycled” jewelry — and design challenge — is to make wearable art from other people’s throwaways. Broken skateboards, dead insects, used coffee pods, discarded inner tubes — these are some of the not-so-glamorous materials artists are turning into jewelry, winning awards and building a cult following along the way.

After the initial jolt when you encounter this jewelry — and the delight when it’s done well — a feeling of liberation follows. If we can make trash into treasure and wear it proudly, what can’t we do? Here are a few innovative jewelry artists who are doing just that.





KATHLEEN NOWAK TUCCI

Kathleen Nowak Tucci's heart sings to the black rubber of inner tubes and Nespresso pods. She stumbled onto rubber after working with "just about everything" — including silver, ceramic clay, and polymer.

Like Tara, Kathleen didn't set out to make eco-friendly jewelry. She was seduced by the material. It started with rubber O-rings, which she found "a very interesting medium." Wanting to expand on that, she went in search of thin rubber sheeting, and ended up at a local bike shop.

For more than two years, she worked with nothing but bicycle inner tubes. Her rubber jewelry is multi-layered, full of complicated shape and very little metal. Knowing her own weakness — "I'm a more-is-more person" — she imposed restraints from the start. "I'm a prolific artist. I want to know everything there is to know about every medium. I jump around," she says. "If I'm not careful, I can end up with beads and feathers and glitter in no time. So I restricted myself to using just inner tubes."

She cleans and buffs the rubber tubes, then begins to cut them up. "It is an inexpensive material to work with but it takes time to prepare," she says. "Someone once told me it would be really nice if I used old inner tubes. I thought that such was a nice compliment! They look new, but they're not."

She loves the texture and weight of inner tubes — she can layer endlessly, drape the material down the entire torso, and still end up with something feather-light — as well as ease of manipulation. "I love tools but I can make the most amazing things from this rubber using nothing but scissors and a die cutter."

But what intrigued her most were the connections. She became obsessed with finding ways to connect the rubber without jump rings. After a while, she wanted something more substantial, so she visited a Harley Davidson dealership and brought home more boxes, this time of motorcycle inner tubes.

Google Kathleen and you'll find glamorous models wearing her rubber-like body art. After she began showing her jewelry during New York's Fashion Week a few years ago, she realized she needed to present the jewelry as fashion and invested in professional model shoots. The shoots inspired her to push the designs even further. After that, she became the darling of the fashion stylists — which led to her work appearing on runways and fashion magazine spreads. These days, she has all the orders she can handle.

I first saw Kathleen's work at Judith Kinghorn's booth at a craft show a couple of years ago: a multi-layered bib made from the guts of Harley tires. Judith makes big, exquisitely detailed floral brooches from gold and sterling, and they really pop on Kathleen's matte-black rubber.

"Black is a great color to work in because you can't get away with bad design," Kathleen says. "Every bit of it rests on design."

After a few years of working with nothing but black rubber, she found herself starved for color. One day at a friend's house, she discovered some discarded Nespresso pods. Intrigued by the purple, gold, teal, and orange anodized aluminum, she brought some home. It took another year of experimentation before she figured out how to finish them. Now she carries empty pods and pliers in her purse and starts crimping and bending whenever she has time to kill.

As for Kathleen's customers? "I used to think my jewelry would appeal to younger women, but I think my primary customers are affluent older women who want to be seen. My theory is that women over 50 start to get invisible. I'm over 50, and I know this. We don't have the sex appeal or body shape we had in our younger years. But I'll tell you what. Put on some great clothes and my jewelry, and you get seen again."



LEFT :
Kathleen Nowak Tucci
Unabashed Color Collection
Inner tubes,
Nespresso pods
PHOTO: JANINE JOFFE

RIGHT, CLOCKWISE FROM LEFT:
Kathleen Nowak Tucci
Art Deco Brooch
Nespresso pods
PHOTO: VICTOR WOLANSKY

Kathleen Nowak Tucci
Nespresso Paisley Necklace
Nespresso pods, chain maille
PHOTO: VICTOR WOLANSKY

Kathleen Nowak Tucci and Judith Kinghorn
Collaboration Bib Necklace
Recycled inner tubes, gold, sterling silver, floral brooch
PHOTO: VICTOR WOLANSKY



TARA LOCKLEAR

Saving the environment was not what led Tara Locklear to make jewelry from broken skateboards, although she's pleased to find she's "eco-friendly." Her passion for skateboards and the boarding community in her hometown is what did it — that, and an urge to rebel against the status quo.

This is a common thread that runs through recycled or found-object jewelry. Like most artists who work with junk, Tara sees beyond the dirt and wreckage to an inherent beauty in the material. Where others see trash, she sees — earrings, a necklace, a pair of earrings. The irony of making skateboards into that most aristocratic of matched sets is not lost on her. It's part of the fun.

"I'm a big recycler at home, but working with sustainable material was not the reason I started making the work," Tara says. "It started as a way to become a part of my community and to challenge what should be revered as wearable jewelry. The fact that it's recyclable and better for our world is a nice plus."

Yes, she has piles of broken boards. Every skateboarder in Greenville, NC, knows where to find her. She began skateboarding as a kid in the eighties. A tomboy herself, she already played sports and owned a dirt bike, but she developed a crush on a skateboarder and that was that.

For a while, as she finished up her BFA from East Carolina University, she ran a tattoo shop down the street from a skate shop. They shared customers, and she became part of this friendly, freewheeling community. It was all about creative self-expression. After eleven years of working corporate jobs in the hospitality industry, surrounded by people whose income and social standing let them get away with anything, she returned to this community and felt she'd found herself again.

When she began making jewelry from skateboards, she was working out some anger while paying homage to this community. It was also a design challenge: how to make these beat-up boards wearable. She quickly discovered the light weight of the maple allowed bulk and size conventional jewelry did not — and that is precisely what her customers love about it. That and the color, the feeling of youth and rebellion they left behind.

Recently, she began adding accents of agate and other material that plays off the color. "At first, I said, no, it's all about skateboards and that needs to stand alone. Now I try to be open to what the material responds to and the design calls for. I would never put something in the work just to make it more valuable, though."

"For me, it's still all about the skateboards, which is the DNA of my jewelry. It's such a beautiful material. We all play with different materials, but there's always something we come back to. I might have a one-night stand with plastic or resin, but I've always had a passionate love affair with skateboards.

"It's the same for every designer, whether they work with fine material or alternative materials. Your best work comes from the material you're passionate about. It's whatever your heart sings to."

LEFT TO RIGHT:

Tara Locklear

Gem Double Link Bracelet
Recycled broken skateboards, oxidized sterling silver

PHOTO: COURTESY TARA LOCKLEAR

Tara Locklear

Gem Arc Choker
Recycled skateboard, leather

PHOTO: COURTESY TARA LOCKLEAR

Tara Locklear

Rubble of Gems Crystal Pile Chain
Recycled broken skateboards, ebony, maple hardwood, oxidized sterling silver

PHOTO: COURTESY TARA LOCKLEAR



“My theory is that women over 50 start to get invisible. I’m over 50, and I know this. We don’t have the sex appeal or body shape we had in our younger years. But I’ll tell you what. Put on some great clothes and my jewelry, and you get seen again.”
 — Kathleen Nowak Tucci



ABOVE, LEFT TO RIGHT:

Tara Locklear
 Hoop Earrings
 Recycled skateboard

PHOTO: COURTESY
 TARA LOCKLEAR

Tara Locklear
 Foundation Durat
 Necklace
 Recycled broken skateboards, Durat, oxidized sterling silver

PHOTO: COURTESY
 TARA LOCKLEAR

LEFT, CLOCKWISE FROM LEFT:

Tara Locklear
 Gem Links Bracelet
 Recycled skateboard

PHOTO: COURTESY
 TARA LOCKLEAR

Tara Locklear
 G-Flat Double Dangles
 Recycled broken skateboards, oxidized sterling silver

PHOTO: COURTESY
 TARA LOCKLEAR

Tara Locklear
 Cube Cut Ring
 Recycled skateboard, silver

PHOTO: COURTESY
 TARA LOCKLEAR



LUANA COONEN

For Luana Coonen, using recycled materials and found objects wasn't a random choice. It was a mission. She traces this passion to growing up on Maui. "Trash doesn't disappear on an island the way it does in the city," she says. "We passed the dump whenever we drove to town. There were the plastic bags on the fence. There was the smell. When we had a big load to drop off, there would be the tractors digging it into piles. It was visceral. My sister and I both became recycling maniacs."

After learning to bezel-set stones when she was studying metalsmithing at California College of the Arts, she and her fellow students were asked to set a "non-metal element." She knew he meant "stone," but she reached instead for an ivy leaf and set it between plastic cut from an old CD jewel case. "I have problems with mining. It tears up the earth," she says. "But also, setting stones seemed

so typical. Everybody makes jewelry with stones. Why not call attention to all the other beautiful things in the world?"

Fifteen years later, half the jewelry she sells is based on the model she developed in class that day. When I met with her in Tucson during the gem show, she was wearing three-inch wide clear plastic disks encasing gold leaf. She's also known for setting lichen and insect wings. She also does a lot of enamelwork and cutout metals.

For years, she managed to avoid gemstones — not easy when you make jewelry for a living. But these days, she also does custom work, including wedding rings, and stones have found their way into that half of her jewelry.

However, anyone buying jewelry from Luana can rest assured they're getting recycled or ethically sourced materials. "Recycled is my top priority. If I can buy breakout or reclaimed stones, that's my first choice," she says. It's easy to buy recycled metals these days. Stellar also sells it, as does Rio Grande. She buys hers from Hoover and Strong because their metal is 100 percent certified.

Stones are a little more challenging. At Tucson, she completed her buying in two days, because she buys the bulk of her stones from four trusted vendors, primarily Columbia Gem House, specialist in ethically sourced colored stones, and Perpetuum Jewels, which sells reclaimed antique diamonds.

“Setting stones seemed so typical. Everybody makes jewelry with stones. Why not call attention to all the other beautiful things in the world?”

— Luana Coonen



As for found objects, she doesn't have to search anymore. Packages arrive constantly in the mail, often without warning. When we spoke, an envelope had just landed, stuffed with exotic yellow and green feathers, possibly from a cockatoo. Her photographer sent a box of dead butterflies and amber-colored cicada wings she found walking. Luana never knows what will appear in her mail — the ethereal green wings of a luna moth, the freshly shed skin of someone's pet snake. “I'm set for a year, but it doesn't matter,” she says. “When you become known as *that person*, it just keeps coming.”

Customers who buy jewelry made from these things are completely different from the ones who buy the metal and stone jewelry, she says. “The wings and lichen in plastic is more about fashion,” she says.

One overlap she's noticed among all her customers, however, is a new question: Where does this come from? “That is such a good question,” Luana says. “The sustainable trend is changing the conversation. Everybody is like, ‘Wait a second. Where did that butterfly wing come from? Where did that *diamond* come from?’ Ten years ago, nobody even thought to ask.”

CATHLEEN MCCARTHY IS a freelance writer whose stories on jewelry, travel, and business have appeared in *Town & Country*, *Art & Antiques*, *The Washington Post*, and on her own site, www.TheJewelryLoupe.com.



ABOVE, LEFT TO RIGHT:
Luana Coonen
 “Listen” Anatomical Heart Locket
 Silver, polycarbonate, beach-combed red coral
 PHOTO: LUANA COONEN

Luana Coonen
 Luna Encasement Earrings
 Silver, polycarbonate, found luna moth wings
 PHOTO: COLE RODGER

Luana Coonen
 Large Branch Ring
 Silver, 14K yellow gold, fair-mined Montana sapphire
 PHOTO: LUANA COONEN

Luana Coonen
 Mine-Cut Star Ring
 14K yellow gold, antique mine-cut diamond
 PHOTO: LUANA COONEN

FIND THEM

Kathleen Nowak Tucci
www.kathleennowaktucci.com

Tara Locklear
<https://taralocklear.com>

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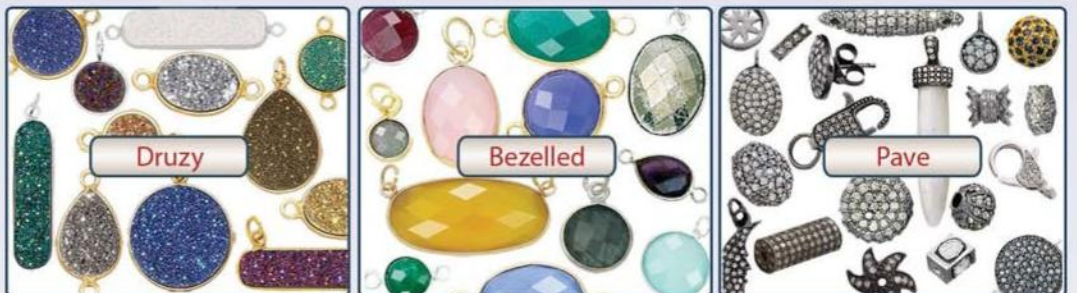
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JEWELRY PROJECT

SKILLS YOU NEED

- Basic metalsmithing

TIME IT TOOK

About 2 hours not counting design time



No-Solder Fold-Up 3D Pendant

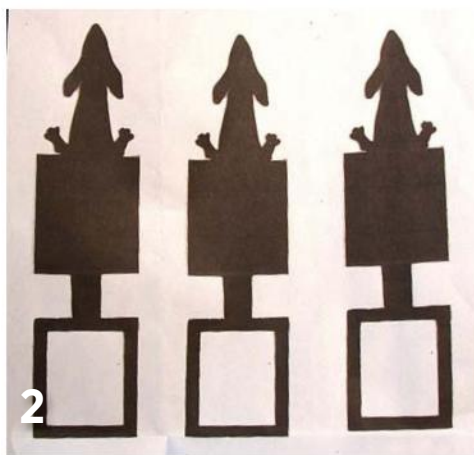
Build a three-fold frame to enhance your visual elements

BY NOËL YOVOVICH

YOU CAN DO THIS. Necessity is the mother of invention, so if you would love to do detailed, even 3D jewelry but feel hampered by having limited or no access to soldering, this project is for you. If you don't have that necessity, well, invention is still fun and this project is for you, too.



1



2

I often encourage my students to challenge themselves by making a series of 3-5 pieces within a set of fairly arbitrary restrictions. Limitations can really fire up your creativity, even if you feel blocked, and are pretty much guaranteed to take your designs in unexpected directions as one design leads to another.

I set myself the intention of developing some jewelry designs that don't require any heat-work without sacrificing the qualities I cherish — innovation, detail, and maybe a bit of unexpected quirkiness. I love to establish a frame around an image, then break that visual frame with elements that extend through, behind, or across it. This 3D puppy dog embodies those features, and once I had thought of this triple-fold style for pendants, I immediately imagined many ways to use it. So I hope you will, too.

The Design

This design is basically three rectangles with a narrow bridge between two of them which becomes the bail. One end rectangle is cut out to become a frame, and the other end becomes the main subject. For me, the more bends or folds I can incorporate the better. I love the 3D effect of the dog's floppy ears and angled head.

Photo 1 Here's the main thing to realize about a folded design: since paper is easy to cut and fold, you work out your design first in paper — but when you're pretty close, it's a good idea to try it in copper. Fold that up and mark any changes on it in permanent marker.

Copper tolerates quite a bit of folding, unfolding, and refolding, so flatten it back out and make the changes. When I'm happy with my design, I trace it back onto paper or lay the flattened prototype directly onto my scanner. Either way, I scan the flat shape into the computer.

Photo 2 Once it's digital, you can clean it up, alter it, and change the size if you want — and you can use part or all of it over and over. I like to cover a sheet of paper with multiple images of several sizes: sometimes the size that looks right in paper is not what looks best in metal.

GET HELP WITH SAWING



Master the Jeweler's Saw with Michael David Sturlin (video)

Bench Basics: Saws & Sawing with Noël Yovovich (on-demand webinar)

www.interweave.com

MATERIALS

Metal sheet, 24 gauge, about 1"x6"
Masonry nail

TOOLS

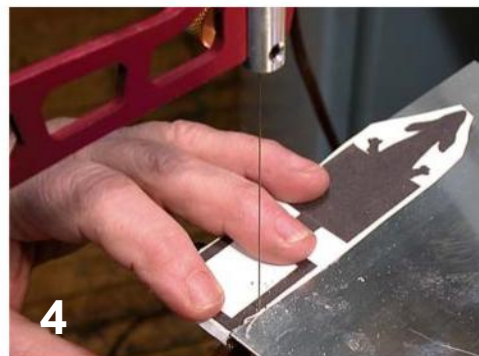
HAND: Basic hand tools: saw, blades, file, sandpaper, mallet, marker; rounded polished hammer, riveting hammer or claw hammer, steel block or anvil

OTHER: Rotary tool and burs

SOURCES

For titanium (in sidebar): Reactive Metals Studio. Most of the other tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 95.

Paper is easy to cut and fold, so work out your design first in paper — but when you're pretty close, try it in copper. . . . sometimes the size that looks right in paper is not what looks best in metal.



My Favorite Saw

You can saw with any of the saws on the market. I own at least half a dozen different ones and they all work — but this red beauty from Knew Concepts is my very favorite (and they don't pay me to say so).

When I switched from my standard-issue German saw frame, it took a little while to get used to the different style of clamp, but the handling was like going from a Chevy to a BMW. Maybe it's the light weight, maybe it's the rigidity, but it just makes sawing easier — and I saw a *lot*. And besides, it's red!



Create the Shape in Metal

Photos 3 and 3a Glue the paper pattern to your metal. You can saw through the paper so there's no need to cut the shape out first. However, if you are matching the pattern to the edges of the sheet of metal to save sawing, it will be easier to see if you have trimmed those sides of the paper pattern.

You can use whatever metal you choose. If you are using stamping or other texture, you will get the best contrast on the details by using silver and oxidizing and repolishing to highlight the detail. I find that 24-gauge is a good compromise between the need for rigidity and ease of bending, though you can go as thin as 26-gauge or as thick as 22-gauge.

TIP: If you use heavier metal such as 22 gauge silver, you may find it hard to get a crisp fold between the background and the dog. In that case, it may be better to make the dog as a separate piece and rivet it at the bottom of the background instead of folding.

Photo 4 Saw out the pattern in metal. Remember to saw on the waste side of the lines so that you can file a bit. This is most important when you are making rectilinear shapes because slips will show very clearly if your straight line isn't straight! If you are going to apply a hammered texture to the frame, don't saw out the interior rectangle yet.

Photo 5 File as needed. One way to get good straight edges is to use a vise as a filing jig (or a filing crutch, as I like to call it). Line the inner surface of the vise jaws with leather or masking tape if they are not smooth, then carefully put the workpiece in the vise with only the part you want to file off exposed. File right down to the surface of the vise and the side will be straight. If you haven't used this particular technique before, I urge you to try it first on your copper trial piece or some scrap so that you don't overfile your silver.

Photo 6 This is a good time to add details such as eyes and sawn lines for the nose. I used a very fine saw blade — 5/0— so the lines are fairly subtle.

Fold More



Make Your Own Stamp



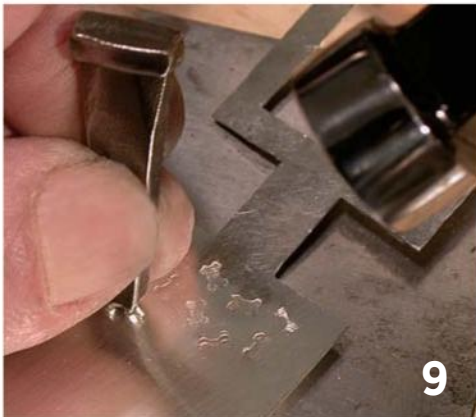
Texture the Frame

Photos 7 and 8 Light, overlapping strokes with the hammer will create a handsome texture. Remember that whatever is on the hammer will transfer onto the silver, so a textured — or scratched! — hammer will create that texture on your silver. For a bright and shiny hammered texture, polish the silver first and hammer it with a mirror-polished rounded hammer.



The silver will cup and warp a bit as you hammer it, so when you are done, use a rawhide or nylon mallet to flatten it back out, then saw out the interior opening. If you have hammered lightly, the distortion of the outer edge will be minimal and may be pleasing, but you can touch it up with the file if you don't care for the slightly irregular edge.

Saw out and file the interior rectangle.



Add Remaining Details

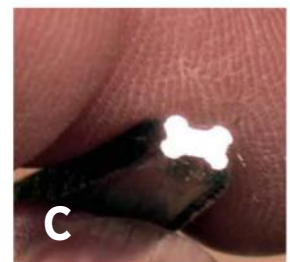
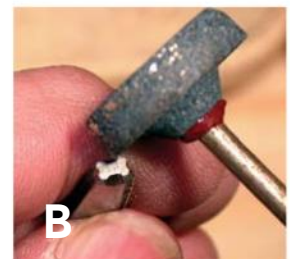
It's time to add any further texture or details you wish. Keep careful track of which parts will end up visible, on the front side, when the dog is folded up. This is not necessarily obvious, so it's a good idea to mark them with permanent marker. For this dog, I added spots by texturing with a ball bur.

Photos 9 and 10 The middle rectangle is a great surface to decorate with stamping or other background texture that complements the main subject, so I created a little dog bone stamp using a masonry nail (see "Make Your Own Stamp," at right).

Now is also the time to finalize the finish on the silver, because it is hard to get at some parts once it is folded. So polish or finish with the abrasive of your choice (I am fond of finishing with super-fine steel wool), oxidize, and refinish the highlights if desired.



Photo A It is actually very easy to make simple stamps to give your pieces a unique texture. Masonry nails are cheap and readily available, and because they are tapered, you can saw or grind them down to the surface size you want! Get the surface as flat as possible with your grinding wheel and coarse sandpaper, then draw your design with permanent marker.



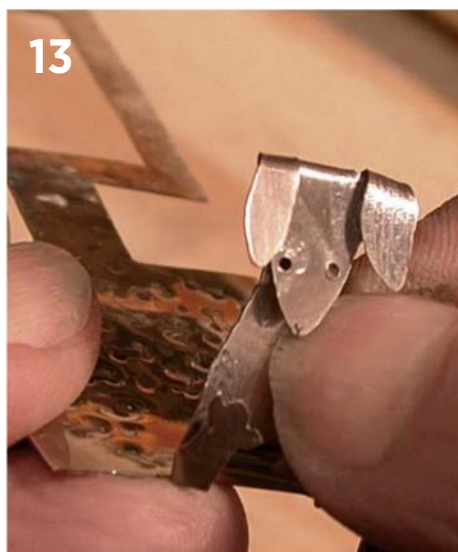
Photos B and C A corundum grinding wheel for your rotary tool is all you really need to shape a simple stamp. If you mess it up, you can easily grind the nail down a little more and try again.

Whatever is on the hammer will transfer onto the silver, so a textured — or scratched! — hammer will create that texture on your silver. For a bright and shiny hammered texture, polish the silver first and hammer it with a mirror-polished rounded hammer.

Try Anodized Titanium



When I said you can make this type of pendant in any metal, I didn't mean only silver, copper, or brass. Here is the same doggy in anodized titanium! Titanium is rigid and lightweight — and you can color it using heat or (as shown here) electricity. I teach you how to do it in my video.



ANODIZE TITANIUM



How to Color Titanium for Jewelry (video)

www.interweave.com

Fold Up Your Pendant

Photos 11, 12 and 13 Parallel-jaw pliers are the best tool to allow you to fold the pendant where you wish without marring. Nylon-jaw parallel pliers are even better, though masking tape works as padding also. Ordinary, non-parallel pliers will tend to leave marks.

Photo 14 The dog's paws should be folded last. By folding them over the edge of the frame, you not only bring the dog a little bit into the viewer's side of the action, you add the practical benefit of keeping the frame from getting pulled out of position.

Have fun!

NOËL YOVOVICH is a professional metalsmith and maker, writing articles about jewelry making and teaching jewelry at the Evanston Art Center in Evanston, Illinois, and around the country. Learn more and watch for workshops and classes at Noël Yovovich Art Jewelry on Facebook.

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Denise Peck & Jane Dickerson

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SKILLS

- Fold forming
- Soldering
- Wire wrapping

TIME IT TOOK

2-3 hours



Falling Leaves Fold Formed Necklace

Create exquisite 3D copper leaves for a stunning collar

BY CINDY GOLDRICK

IT JUST APPEARED IN A DREAM!

I saw this collar necklace one night and I couldn't wait to get up the next morning to puzzle out how to make it a reality. The finished product exceeded my dream version, and that doesn't happen very often.

There are four stages to completing this collar: the first is creating, shaping, and soldering the collar base; the second is fold forming the leaves; the third is soldering the leaves to the collar; and in the final stage, you wire wrap crystals and pressed beads of your choice throughout the falling leaves. Here, we'll concentrate most of our efforts on the second and third stages of fold forming and soldering. This project was designed to combine a variety of techniques and skills and is not recommended as a beginner project.



Build the Wire Frame

Flush cut and file, if necessary, two 18" pieces of 14 ga copper wire. Paddle the ends of the first wire about $\frac{3}{4}$ " and paddle the ends of the other wire about $1\frac{1}{2}$ " in. File again if necessary. Position the first wire's paddled end about $\frac{3}{4}$ " in from the end of the second wire. On your bench block, use your hammer and rawhide hammer to ensure the flattened wires have full contact, then clean with steel wool.

Place the wires on your solder block, use medium paste solder, and heat the wires to join them. Quench.

Use the Now That's a Jig! arc maker to begin shaping the collar, or use a neck mandrel.

Solder the other ends of the two wires, ensuring that the first wire butts up against the second wire tightly and $\frac{3}{4}$ " from the end. Quench and finish shaping the collar around the mandrel. There should be a crescent shape formed by the gap in the two wires that measures about an inch at its widest part. Hammer with a rawhide hammer to work harden the wire frame.

Fold Form the Leaves

Photos 1-2 Fold each copper rectangle in half lengthwise. Draw different leaf shapes on the copper with a Sharpie and cut out. Fold form leaves and hammer either along the fold edge or open edge with six of the copper rectangles that measure $1\frac{1}{4}$ " x $1\frac{1}{2}$ ". Creating some of each adds texture to the overall design.

MATERIALS

36" 14 gauge copper wire
24 gauge copper — 7 rectangles
1½ to 2" long and 1¼" wide
22 gauge copper wire
Very fine steel wool
Variety of crystal and gemstone
biconesand/or rondelle beads
Variety of pressed glass leaves in
color(s) of your choice
18 ga 4mm copper jump rings
Paste solder
Spray flux
Renaissance Wax

TOOLS

HAND: Now That's a Jig! and the arc maker extension pack or a neck mandrel, flush cutters, hammer, rawhide hammer, metal shears, file, Sharpie, round nose pliers, flat jawed pliers, hole punch

SOLDERING: Basic soldering set-up — Max Flame torch, MAPP gas torch, solder blocks, picks, third hand, interlocking tweezers

FOLD FORMING: Basic fold forming set-up — bench block, solder block, riveting hammer, interlocking tweezers, quenching bowl

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 95.

By using spray flux and heating the copper with high heat quickly, the metal reveals its beautiful, mottled orange and red hues that echo the falling leaves of autumn.

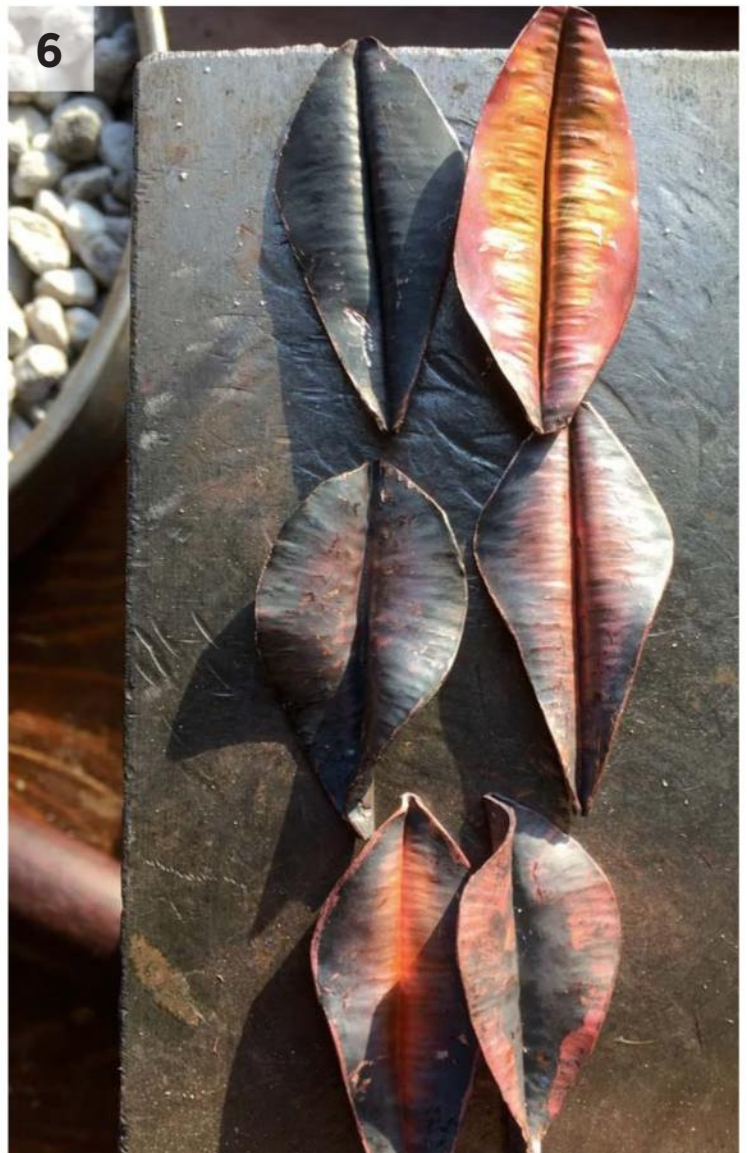
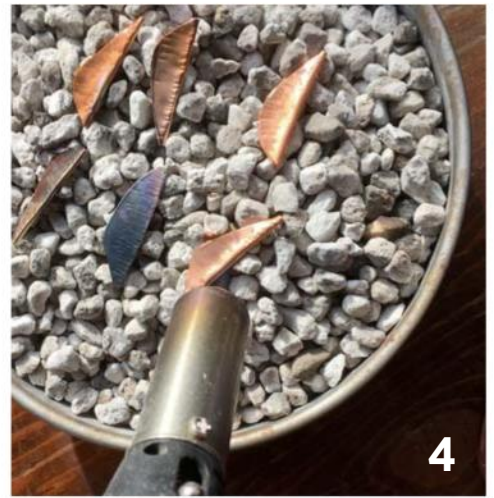


Photo 3 Move the leaves to a large solder block or pan.

Photos 4-5 Heat and anneal. Typically, I hammer and anneal each leaf two to three times. Use a 2"x1¼" rectangle to fold form the leaf that will dangle from the center of the collar.

Photo 6 Open the leaves along the folded edges and fold back.

Hole punch several of the leaves to allow you to weave wire through the piece later, and hole punch the center dangle leaf. Flatten the leaves' edges with a rawhide hammer. You want them to sit on your wire frame with maximum contact.



Assemble the Collar

Photos 7-8 Arrange the leaves on the collar — three on the left and three on the right side so there is slight overlap — and play with them to ensure you like the design, and there is at least one point of contact on each wire with each side of the leaf.

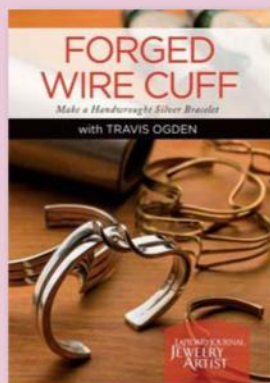
Photo 9 Move the collar with its arranged leaves to a large solder block or pan.

Photos 10-11 Place small amounts of easy paste solder between the leaves and wire at every point of contact you identify. Cover the whole piece with a fine mist of spray flux.

Photo 12 Using a MAPP gas torch, heat the whole collar until it glows orange, ensuring the solder paste has flowed. With a pair of old pliers, pick up the collar and quench quickly. By using spray flux and heating the copper with high heat quickly, the metal reveals its beautiful, mottled orange and red hues that echo the falling leaves of autumn.

To complete the collar and add another level of visual interest and texture, add crystal and pressed glass beads throughout the leaves.

MORE FOLD FORMING



Basic Jewelry Fold Forming with Travis Ogden (video)

www.interweave.com

Adding Tendrils and Beads

To complete the collar and add another level of visual interest and texture, add crystal and pressed glass beads throughout the leaves. Starting at either the top left or top right side, wrap one end of the 22 gauge copper wire around the tip of round nose pliers to create a spiral tendril. Add a crystal rondelle or gemstone; take the wire through a hole you punched in a leaf or wrap it around one of the frame wires, then behind a leaf. Bring the wire to the front, add a pressed glass leaf, and continue wrapping.

Continue adding beads, weaving the wire to the front and back of the piece, around leaves and the frame wires. If you use 12" pieces of wire you can start and stop, creating loose or tightly

coiled tendrils at each end as you work your way across the piece. Using a jump ring to add the center dangle, and create a dangle from your beads to complete the focal.

Final Finishing

Use steel wool to clean up any fire scale on the piece you want to remove. To preserve the patina on the copper, apply Renaissance Wax to the front and back of the collar. Finger shape the back of the piece by holding the wires where they are soldered and pushing up from the bottom with your thumb and down on the top with your index finger. This action should gently curve the back to sit better around the shoulders.

CINDY GOLDRICK has been creating jewelry for more than 20 years and teaching for the last six years. She is past chair of the Toronto Bead Society. Based in St. Catharines, Ontario, Cindy is Chief Creative Officer of her eponymous company, Cindy Goldrick Design. She is also a contributor to the BeadFX blog, The Beadful Life. Her own blog is found at www.cindygoldrickdesign.wordpress.com.

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By Deborah Yonick,
jewelry style expert



Silver Style

Since the dawn of time, the mystique and splendor of silver has captivated our minds and inspired our imaginations. This brilliant white metal has been used to commemorate historic milestones and mark the most important achievements, events, and special occasions in our lives.

As one of the brightest stars of the jewelry world today, silver offers an almost limitless array of styles, designs, and prices.

“Silver provides designers with a limitless canvas to compose lavish and intricate works of jewelry art,” tells Gloria Maccaroni, director of brand development for the Silver Promotion Service (SPS). “Manufacturers appreciate the ease in which silver can be worked, leveraging silver’s malleability and ductility as they turn the designer’s dreams into reality. Fine jewelers have welcomed silver with open arms, and as the availability

of new styles, brands, qualities and price ranges have increased, consumers enjoy an infinite range of options.”

Silver jewelry provides the perfect balance of art, beauty, style and value, says Maccaroni. “With looks ranging from bold to delicate, blazingly bright to softly textured, silver jewelry offers more possibilities than any other precious metal. As a must-have for every jewelry wardrobe, no other precious metal can compare to the combination of affordability and beauty found in silver.”

DESIGNER DARLING

For designer Laura Jackowski Dickson, LJ Designs, St. Augustine, Florida, silver is a noble metal. “It’s the brightest white of all the whites and occurs naturally, versus white gold that is manmade and more costly!” She does not rhodium-plate her silver jewels, advocating instead anti-tarnish

LEFT TO RIGHT:
Frederic Duclos
3 Tier Necklace
Sterling silver, rose gold plate
PHOTO: COURTESY FREDERIC DUCLOS

Samuel B. Collection
Ring
Sterling silver, multi-shaped
gemstones
PHOTO: COURTESY JEWELERS OF AMERICA

There's an uptick in interest and demand for menswear, especially silver fashion cufflinks as more young men are back to wearing French cuffs.



Elena Drukker
Drukker Designs
Luxury Collection Ring
Silver, onyx, white CZ
PHOTO: COURTESY DRUKKER DESIGN



Phillip Gavriel Privé
Fancy Leaf Pattern Cuff
Graduated sterling silver,
ruthenium finish, rhodolite
PHOTO: COURTESY JEWELERS OF AMERICA

alloys available on the market or adding a patina if tarnishing is an issue.

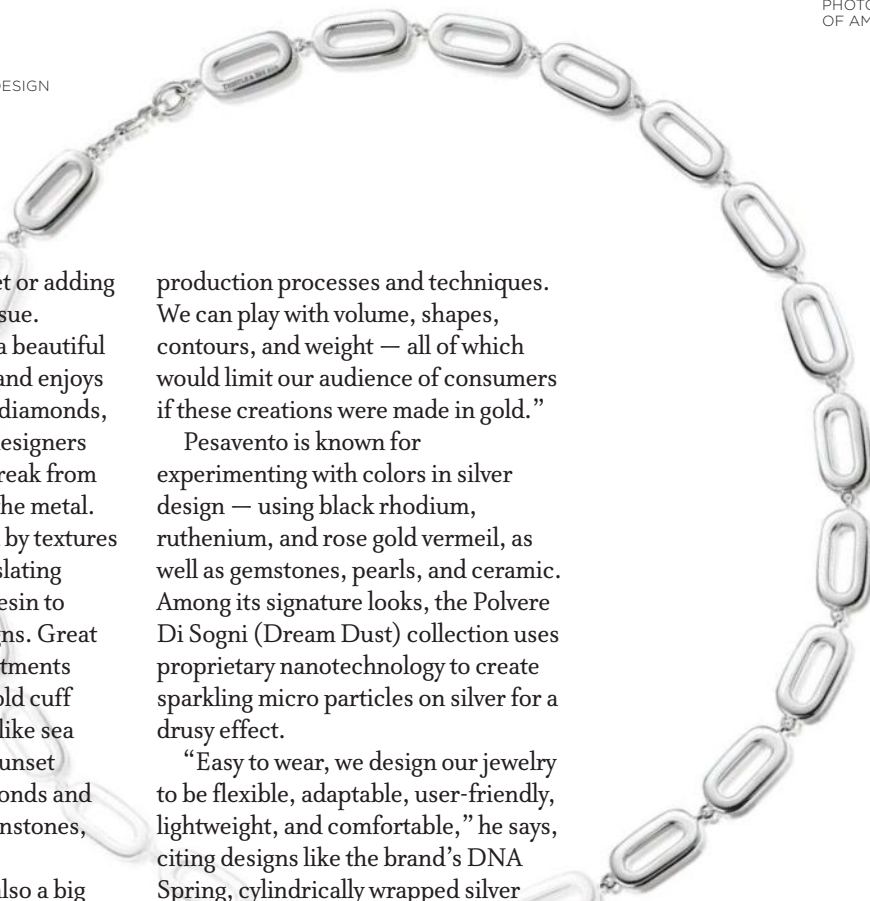
Dickson considers silver a beautiful metal that deserves respect and enjoys combining it with 18K gold, diamonds, and gems. She encourages designers to have fun with silver and break from tradition with how they use the metal. In her work, she is intrigued by textures and patterns in nature, translating photos into CAD and onto resin to create unique, organic designs. Great examples of her surface treatments on silver are found on her bold cuff bracelets inspired by things like sea grass, the earth's terrain, a sunset sky — with fancy color diamonds and sapphires, and fire opals, sunstones, and garnets in the mix.

The chance to explore is also a big draw for Marino Pesavento, one of two creative forces behind the Vicenza-based brand Pesavento. "Silver does not put the brakes on creativity. Silver encourages us to explore new

production processes and techniques. We can play with volume, shapes, contours, and weight — all of which would limit our audience of consumers if these creations were made in gold."

Pesavento is known for experimenting with colors in silver design — using black rhodium, ruthenium, and rose gold vermeil, as well as gemstones, pearls, and ceramic. Among its signature looks, the Polvere Di Sogni (Dream Dust) collection uses proprietary nanotechnology to create sparkling micro particles on silver for a drusy effect.

"Easy to wear, we design our jewelry to be flexible, adaptable, user-friendly, lightweight, and comfortable," he says, citing designs like the brand's DNA Spring, cylindrically wrapped silver mesh wire that is flexible and fun; finger forming size adjustable rings; and long chain with magnetic clasps and easy link closures to wrap and style in multiple ways.



Thistle & Bee
Necklace
Sterling silver
PHOTO: COURTESY JEWELERS OF AMERICA

TRENDS

Blackened silver — especially partnered with brushed white silver, floral motifs, and texture — is a key trend in silver jewelry design.



Frederic Duclos
Barbara Necklace
Sterling silver, golden drusy
PHOTO: COURTESY FREDERIC DUCLOS



Laura Jackowski Dickson
Wave Ring
Sterling silver, opals
PHOTO: COURTESY LAURA JACKOWSKI DICKSON

Laura Jackowski Dickson
Palm Berries Hoop Earrings
Sterling silver
PHOTO: COURTESY LAURA JACKOWSKI DICKSON



KEY TRENDS

For 2017, Maccaroni cites earrings as a focus in the category, particularly new takes on hoops. There has been a growing trend for interesting earring treatments with ear climbers and cuffs, front-back and drop styles big on the red carpet.

“Hoops are becoming important again, but in a fresh way — textured, sculpted, organic forms, and geometric shapes, and set with stones,” Maccaroni says. She also sees bold links coming on strong in shorter

length necklaces, and with pendants. In bracelets, many designers have taken stacking to layer cuffs thin and wide. Watch bolo; it’s the new bangle. And in rings, designs go up, down, and across fingers — lots of negative space, hinged, spiraled, and stacked.

Blackened silver — especially partnered with brushed white silver, floral motifs, and texture — is a key trend in silver jewelry design, says Maccaroni. Moreover, the use of gold in the mix is prevalent. Designers are setting a range of gems in silver,

including fancy color diamonds, tsvaorite, rhodolite, peridot, topaz, opal, onyx, and quartz varieties, as well as pearls, mother of pearl, and enamel. She cites silver with gems and pearls an important segment of the market.

Many brands also are including more silver jewelry for men. There’s an uptick in interest and demand for menswear, especially silver fashion cufflinks as more young men are back to wearing French cuffs. Maccaroni also sees big demand for men’s silver bracelets and band rings, describing the category on



Frederic Duclos
Asteroid Earrings
Sterling silver, diamonds
PHOTO: COURTESY FREDERIC DUCLOS



ABOVE: Pesavento
Polvere Di Sogni Collection
Sterling silver, 18K rose gold vermeil, dark brown polvere di sogni stations
PHOTO: COURTESY PESAVENTO



LEFT: Samuel B. Collection
Dragon Bracelet
Sterling silver, leather
PHOTO: COURTESY SAMUEL B. COLLECTION

“Silver provides designers with a limitless canvas to compose lavish and intricate works of jewelry art.”

the cusp of major growth, with pieces that are blackened, incorporate weave designs or animal motifs, and are mixed with leather.

Expect to see more silver jewelry promoted in the wedding category for gift giving between the couple and bridal party and as wedding day accessories — a campaign SPS launched last year. “With its timeless beauty and affordable price points, silver is the go-to gift for the bridal party, and the perfect option for brides and grooms to give each other and

wear,” describes Maccaroni. Think silver birthstone, charm/tag/pendant, and pearl jewelry; cufflinks, tie tacks/lapel pins; and wedding day jewels like earrings, neckwear, bracelets, and hair adornments.

Six in 10 brides give gifts to their bridesmaids with the most popular choice being jewelry, according to The Knot, the leading online wedding planner. Eight out of 10 brides buy jewelry to wear on their wedding day. One out of three grooms wear jewelry, most notably cufflinks.

The versatility of silver is part of what makes it so popular. Silver’s unique blend of characteristics make it the perfect metal for creating quality jewelry that is both timely and timeless.

DEBORAH YONICK has been writing about jewelry and fashion trends for more than 20 years for trade and consumer publications and online, and has loved both for much longer! With roots in New York, she presently lives and works in York, PA.

JEWELRY PROJECT

SKILLS

- Basics of opening and closing jump rings
- Hammering wire
- Wrapping loops

TIME IT TOOK

About 3 hours



2 EASIER WAYS

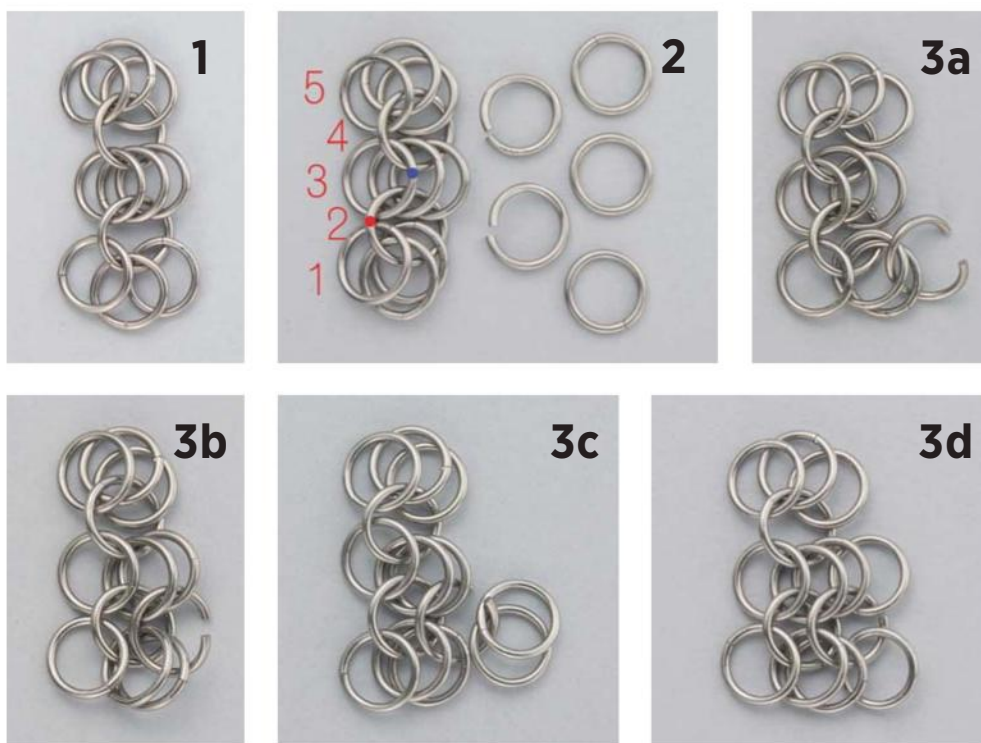
The right tools and size of rings can help! page 71

Chain Maille and Agate Necklace

6 in 1 chain maille with hanging agate beads captured on hammered wire

BY KYLIE JONES

I LOVE THIS DESIGN BECAUSE, rather than using chain maille as a chain making technique, it uses it as an artistic resource to make small elements in jewelry design. The design challenge with most chain maille projects is getting the right balance between rigidity and flexibility. In this project, this balance is about the look and effect rather than function. The look I wanted was a metal fabric that could hold its shape and support the hanging beads. The contrast between the hammered wire and the texture of the chain maille really accentuates the shine of the silver and the gloss of the beads.



Photos 1 through 4D show the chain maille being made with rings that are much larger than the finished piece. This is to make the processes demonstrated in the photographs as clear as possible.

Photo 1 To begin the chainmaille band using the 20g $\frac{5}{32}$ " rings, make a 3-1-3-1-3 chain. This chain sets out the number of horizontal columns that will run the length of the band. This number is determined by how wide you want the piece to be. So here there are 5 columns.

Photo 2 To add a vertical row, you add 5 rings, one to each column. Three of the rings will be added as closed rings,

and 2 will be open. Note the position of the rings in columns 2 and 4; the raised top part of the ring is on the left (shown with a red dot).

Photos 3A-3D With an open ring, go up through the 2 front rings of column 1 and down through the 2 front rings of column 3, add 2 closed rings and close the ring. This adds 1 ring to each of columns 1, 2, and 3.

MATERIALS

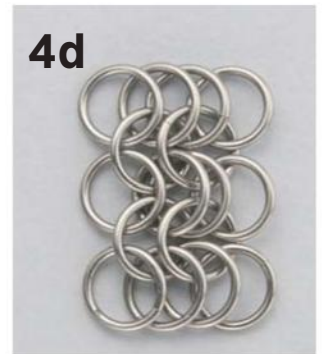
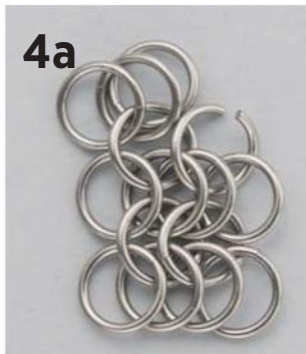
Sterling silver jump rings
 20g (0.8mm) $\frac{5}{32}$ " (4.1mm) ID, 102
 18g (1mm) $\frac{1}{8}$ " (3.2mm) ID, 12
 16g (1.2mm)
 $\frac{13}{64}$ " (5.4mm) ID, 1
 $\frac{5}{16}$ " (8.7mm) ID, 1
 8mm agate beads, 7
 18g (1mm) sterling silver wire, approx. 1'
 20g (0.8mm) $\frac{1}{8}$ " (3.2mm) ID, 38 (This will depend on your pattern and length.)
 8mm agate beads, 23
 22g (0.6mm) sterling silver wire, approx 2-3'
 Clasp

TOOLS

Flat nose pliers, 2 sets
 Steel bench block
 Small ball-peen hammer
 Flush cutters
 Round nose pliers
 Chain nose pliers
 File

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 95.



Photos 4A-4D To add a ring to each of columns 4 and 5, take an open ring and go up through the front 3 rings of column 3 (the first of these 3 rings was added in Photos 3A through 3D) and down through the front 2 rings of column 5. Add a closed ring and close the ring.

Photo 5 This is how the actual piece will look with the 20g $\frac{5}{32}$ " rings for Photo 1 and with the first row added.

Photo 6 Continue to add vertical rows, as set out in Photos 3A through 4D, until columns 1, 3 and 5 have 11 rings and columns 2 and 4 have 9 rings each. Make 2 pieces of chain maille like this.

Photo 7 To join the 2 pieces together, position them so they mirror each other. Check that the rings in corresponding columns on each piece have the raised side of the rings (as shown with red dots) in opposite positions.



8a



8b



9a



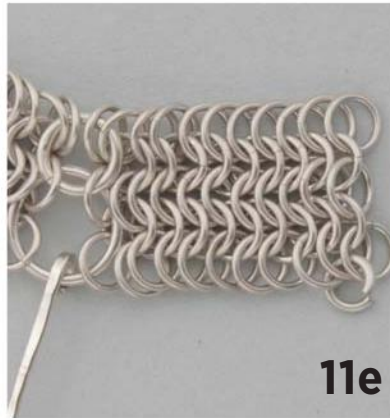
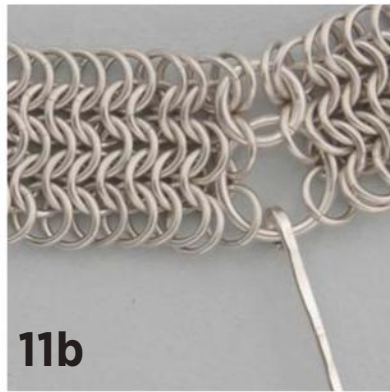
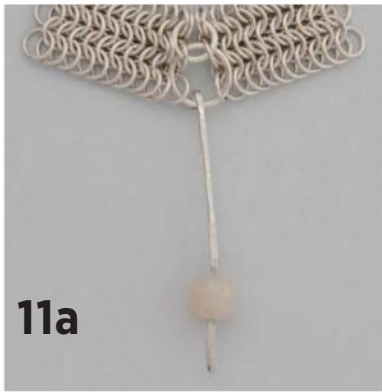
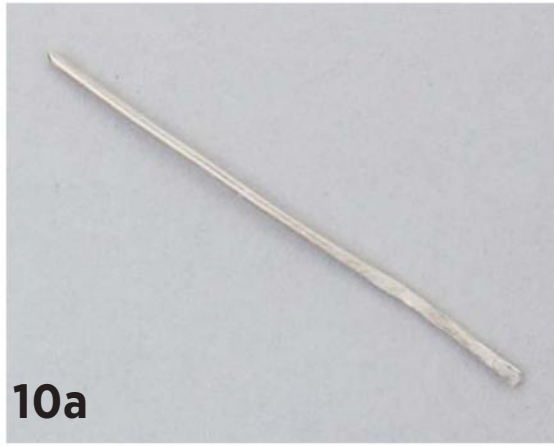
9b



9c

Photos 8A-8B Using the 16g $\frac{13}{64}$ " ring and beginning on the left side go up through the single front ring of column 3 and down through the 2 front rings of column 5. Then, to attach the right side, go up through the 2 front rings of column 5 and down through the single front ring of column 3 and close the ring.

Photos 9A-9C Using the 16g $\frac{5}{16}$ " ring and starting on the left side, go up through the single front ring of column 1 and down through the single front ring of column 3. To attach the right side, go up through the single front ring of column 3 and down through the single front ring of column 1 and close the ring.





Photos 10A-10B The bead drops are made with different lengths of 18g wire. With a ball-peen hammer on a bench block, hammer down from the point on the wire where you want the bead to sit, down to the bottom of the wire. Once the bead is securely held by the spread of the hammered wire, you can texture the wire above the bead and loop over the top. Tidy up and smooth the edges with a file and sandpaper. Make 7 bead drops.

Photos 11A-11F To attach the bead drops, decide which side of the chain maille you want for the front and add a bead drop to the bottom large 16g middle ring. Using the 18g 1/8" rings start at the left-hand side, take a ring through the first 3 rings of the bottom row (column 1); make sure these rings are all lying in the same direction. Add a beaded drop and close the ring.

Continue adding this bottom edging row by going through the last captured ring of the previous row and 2 free hanging rings until all of the rings along the bottom edge are captured.

A bead drop is added to rings 1, 3, and 5. Do the same with the other side.

Photos 12A-12B The beaded agate chain is made up with double wrapped loops using the 22g wire. These are joined together with 20g 1/8" jump rings in an uneven pattern of 1, 2, or 3 jump rings between each bead to break up the symmetry of the necklace. The chain is attached to the front focal piece with 18g 1/8" rings through the first ring of column 4 on both sides.

KYLIE JONES is jewelry maker from the Sunshine Coast, Australia. She loves chain maille because it is low tech and has infinite possibilities. More of Kylie's designs can be seen at www.ringsandstones.com.au.

2 EASIER WAYS



- Chain nose and bent nose pliers can get into smaller areas more easily and can give you more precise control.
- Rings with a larger aspect ratio will be easier to close because there will be more room for your pliers, but the overall look of the flat chain maille won't be as rigid or fabric-like.

TIPS FOR A PERFECT PIECE

- **To manage this weave,** be sure that each ring mimics the position and orientation of the ring in the same position of the previous row, taking note of the raised tops of the rings shown with the red and blue dots.
- **Orient the rings:** Make sure that in columns 2 and 4 the tops of the rings are on the left, and the rings in the odd-numbered columns are on the right. Sometimes the rings in the outside columns can flip around without your noticing it!
- **Adding rows:** Remember that for every row, you add 5 rings — 3 are added as closed rings and 2 are open. Each row adds one ring to each column.

ASPECT RATIO

Aspect ratio (AR) defines the relationship between the overall size of the ring and the thickness of the wire. To get the AR number, divide the inner diameter of the ring by the wire size — so 20g (0.8mm) ID 5/32" (4.1 mm) would be $4.1 \div 0.8 = 5.12$.

For 6 in 1 chain maille, a larger aspect ratio means there is more space inside each ring and more room for the rings to move and jiggle. A smaller AR has less room inside the ring, so the rings are held in place more tightly the smaller you go.

JEWELRY PROJECT

SKILLS

- Basic wire wrapping
- Basic torch use

TIME IT TOOK

About an hour



Wire Wrapped Tourmaline Bead Ring

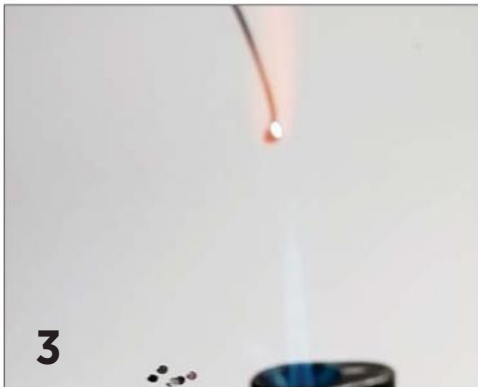
The small scale of this wrap both gives the ring a delicate look and challenges the wire wrapper

BY DELILAH

LEARN TO CREATE A DELICATE,

non-adjustable ring with small gemstone beads and sterling silver wire as you follow the step-by-step instructions of this tutorial. You will use a gas torch a bit — for two small ball heads — and continue with basic wire wrapping technique.

I consider this an advanced project because of the difficulty in wrapping between wires in tiny spaces. Just wrap each coil patiently and very carefully. I recommend that you go through the tutorial fully before starting to work, reviewing all the written instructions and illustrative photos, so you can better understand the whole process of making this ring.



Have What You Need

Photos 1-2 Here are the materials and tools you need, except for the ring mandrel which is shown in use in Photo 6. Near the Dremel gas torch, you can see a piece of abrasive sponge, which I use to rub the ball heads and make them shine again after forming.

Ball the Ends

Photo 3 Press the igniter button of the torch and place the fire beneath the wire, then heat the wire with the flame until the wire forms a ball flowing upward. When the ball is formed, remove the flame. That is a ball head on one end of the wire. Do the same operation for the other end of the wire.



Photo 4 Take the abrasive sponge and carefully rub the ball end as well as the whole length of the wire. The wire you have left now is about 21-21.5 cm long together with the ball ends.

Photo 5 Here's the wire with balls at both ends, ready for the next step.

MATERIALS

24 cm of 0.8 mm silver wire
About 1.50 m of 0.315 mm silver wire
5 small faceted tourmaline beads (2mm-4mm rondelles)

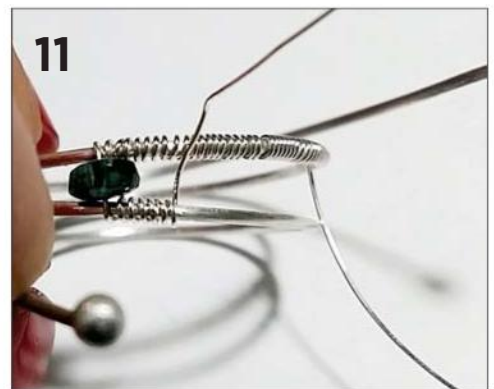
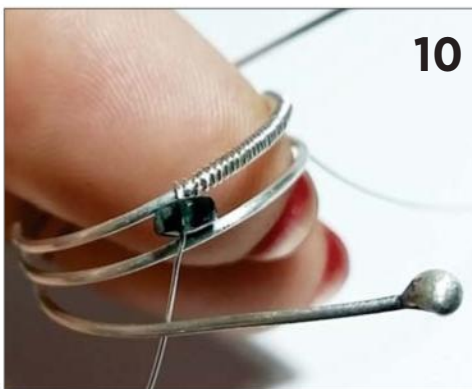
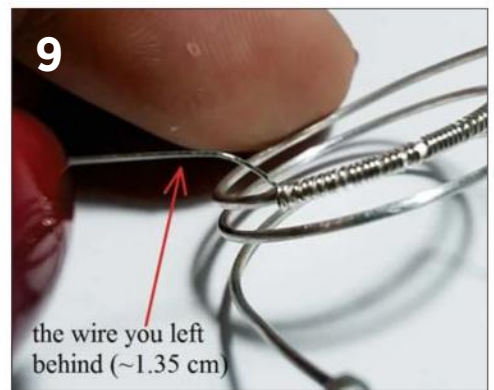
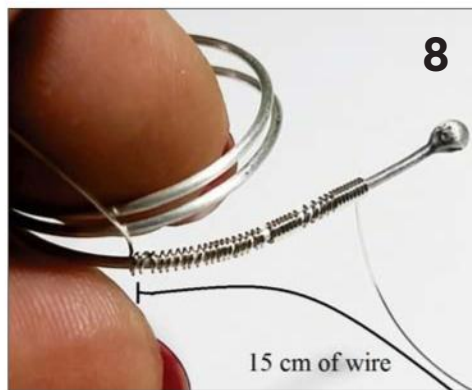
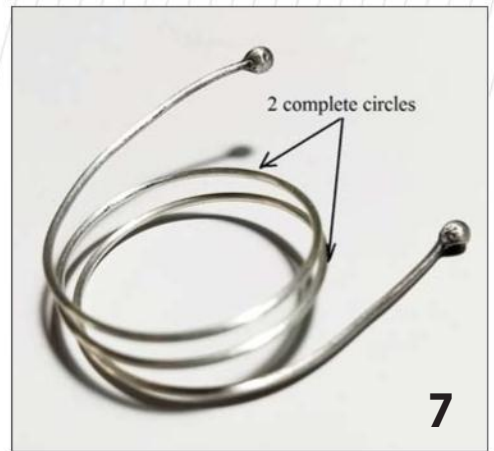
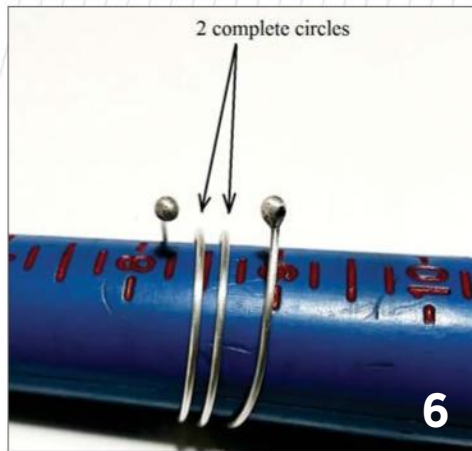
TOOLS

HAND: Wire cutters, wire scissors, flat nose pliers, round nose pliers, ring mandrel, abrasive sponge, ruler

EQUIPMENT: Gas torch (Dremel in this project)

SOURCES

Most of the tools and materials for this project are available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 95.



Shape the Ring and Start Wrapping

Photo 6 Take the wire and twist it around the ring mandrel to shape the ring.

Photo 7 You will have to twist it about three times, as you will need two complete circles between the ball ends. The size of the ring will be 8½.

Photo 8 Start wrapping at one end of the ring for about 2 cm. You need about 10-15 cm of wrapping wire for this. Do not cut the wrapping wire. Just measure those 15 cm and start

wrapping, from left to right, leaving the rest of it behind.

Photo 9 Slide the wrapped wire until you position it as shown here, right in the middle, on top of the ring.

Attach the Beads

Photo 10 Use the wire you left behind and insert it through the first tourmaline bead. I chose to have the darkest one first.

Photo 11 Make 6-7 coils and prepare to add the second bead.

Go through the tutorial fully before starting to work, reviewing all the written instructions and illustrative photos, so you can better understand the whole process of making this ring.

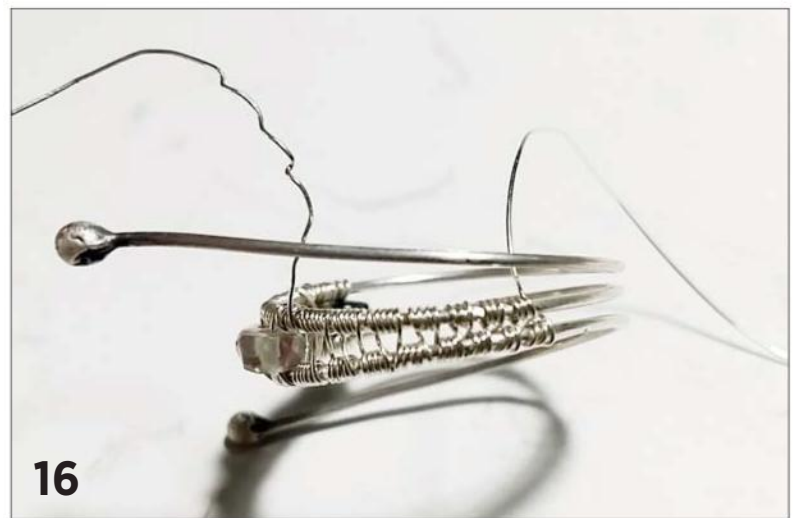
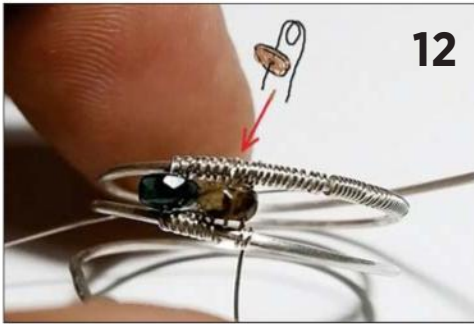


Photo 12 Insert the wire through the second bead and head it towards the opposite 0.8 mm wire. Make one coil to secure the bead and come back from beneath as shown.

Photos 13-15 Make another 6-7 coils, add the next bead, and repeat until you have added all 5 beads.

Continue Wrapping on Both Wires

Photos 15-18 Now that all the tourmaline beads are attached, you have to wrap both wires together until the ring is completely wrapped, but we will work only on half of the ring now. Note that we are starting again with Photo 15 here.

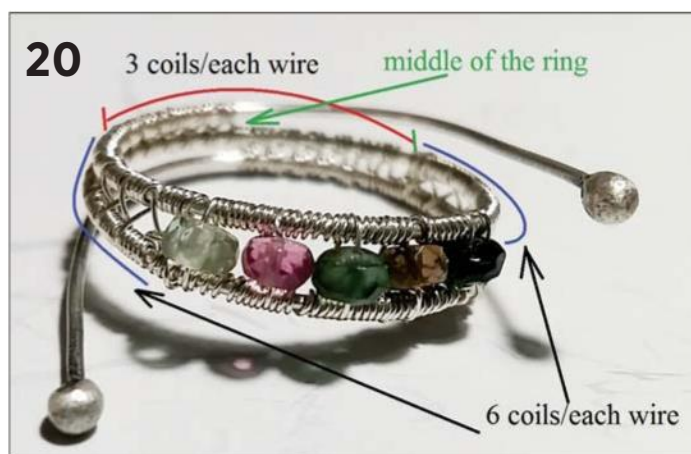
Make about 6 coils on one wire and 6 on the other, and then pull them tightly close to the beads. Every now and then you will pull them close to the beads. After wrapping about 4-5 times on each wire, reduce the number of coils from 6 to 3 and continue wrapping.



Now that all the tourmaline beads are attached, you have to wrap both wires together until the ring is completely wrapped.



19



20



21



22



23



24

Switch the Wrapped Wires

Photo 19 With half the ring completely wrapped, we will switch wires. You have wrapped the first and middle wires so far. From now on, you will continue with the middle and third wires.

Photos 20-21 Follow the same instructions backwards (mirror look), starting with 3 coils per wire and finishing with 6 coils per wire, symmetrically placed towards the first half of the ring.

Twist the Ball Ends Around the Ring

Photos 22-23 We want to twist one ball end of the wire around the base of the ring. Start by taking the ball end and gently turn it over the base of the ring from right to left.



25



26



27



28



29



30



31

ALTERNATIVE MATERIALS

- **Beads** You can use any small gemstones at hand for this ring tutorial, but if you use bigger beads, you won't feel comfortable when wearing the ring.
- **Wire** I chose silver wire because it looks great with the tourmaline beads I chose, and you can melt the ends of silver wire to make ball heads. Copper wire will do just fine, too, if you like it with the gemstone beads you choose.

Photos 24-25 Next, turn the ball end beneath the base of the ring from left to right and get it above, in the end, using the pliers.

Photos 26-28 Press it carefully to the base of the ring.

Photos 29-30 Follow the same instructions for the first ball end to do the same thing for the second ball end. They will look the same.

Photos 31 The finished silver tourmaline ring.

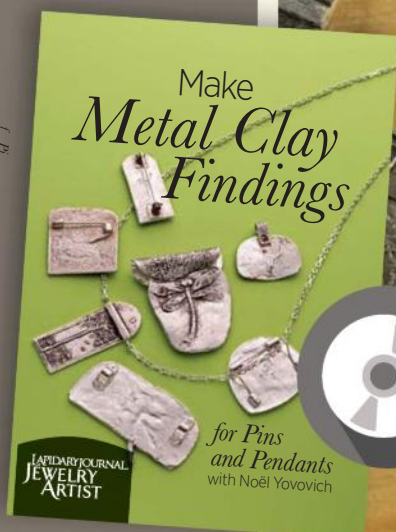
LUMINITA VIRTINEANU is better known by her nicknames, delilah or mssdelilah. She has been creating and teaching wire-wrapped jewelry since early 2010, and her work has been featured in numerous jewelry exhibitions. It has been her great pride and joy to discover that her work is very much appreciated, as it is built on her passion for and love of jewelry. Her designs have been featured in several issues of *Step by Step Wire Jewelry* and several online magazines. You can see her work at www.mssdelilah.etsy.com.

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SPECTACULAR GEMS AND JEWELRY EXHIBIT

The special exhibition *Spectacular Gems and Jewelry from the Merriweather Post Collection* will be presented at Hillwood Estate, Museum & Gardens in Washington, D.C. from June 10, 2017 through January 1, 2018. The exhibition will display more than 50 pieces of jewelry that once belonged to heiress and socialite Marjorie Merriweather Post. Hillwood is Post's former estate which she left to the U.S. government to be maintained as a museum and public garden.

A full-color 200-page companion publication has been published by GILES in conjunction with the exhibition. The book, authored by Liana Paredes, provides a critical perspective on developments in changing jewelry styles in America and Europe through Post's collection.

In October, a four-part lecture series presented as part of the exhibit will explore how gems and jewelry captivated diverse cultures through history and continue to enthrall contemporary audiences.

MORE AT WWW.HILLWOODMUSEUM.ORG



1

1. Joel Helft, France
Zircon and diamond bracelet,
1939
Zircons, diamonds
PHOTO: BRUCE WHITE

2. Harry Winston, Inc., New
York
Diamond necklace, 1965
Diamonds, platinum
PHOTO: SQUARE MOOSE INC.

3. Cartier, New York
Turquoise and amethyst
necklace, 1950
Amethysts, turquoise,
diamonds, gold, platinum
PHOTO: SQUARE MOOSE INC.

4. Van Cleef & Arpels, Paris
"Marquerite" ruby and
diamond brooch (detail), 1969
Rubies, diamonds, gold,
platinum
PHOTO: SQUARE MOOSE INC.

5. George Headley (designer),
Charles Vaillant Inc (maker),
Lexington, KY
Pearl and moonstone
necklace, 1966
Baroque pearls, moonstones,
diamonds, platinum
PHOTO: SQUARE MOOSE INC.

6. Harry A. Meyers, New York
Diamond engagement ring,
1958
Diamond, platinum
PHOTO: BRUCE WHITE



2



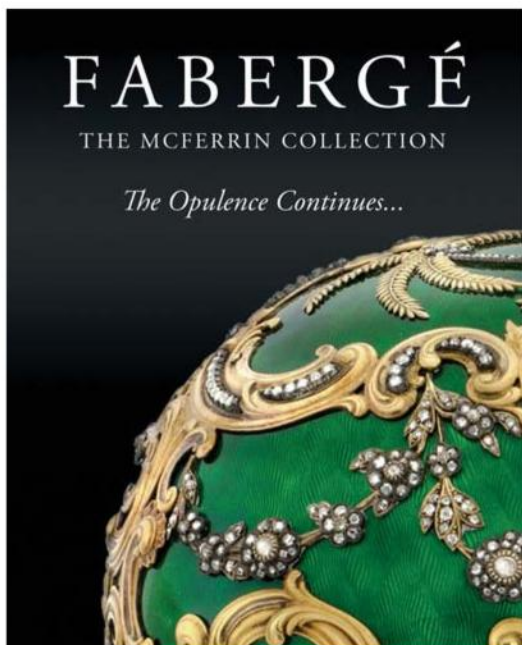
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BEST OF EASY WIRE AND METAL JEWELRY

A great resource for jewelry makers, *The Best of Easy Wire and Metal Jewelry* from the Interweave Jewelry Group will include wire, chain maille, and easy metal/cold connection projects from the pages of *Step by Step Wire Jewelry*, *Easy Wire*, and *Easy Metal Jewelry*. Whether you are new to these techniques and want a variety of projects with which to learn or are an experienced maker looking for quick and easy projects to produce, watch for *The Best of Easy Wire and Metal Jewelry* in mid-May on newsstands and online at WWW.INTERWEAVE.COM/JEWELRY.




FABERGÉ: THE MCFERRIN COLLECTION

Recently published by The McFerrin Foundation, *Fabergé: The McFerrin Collection, The Opulence Continues* is a hardcover coffee table-style book which takes an in-depth look at one of the world's largest privately owned collections of Fabergé jewelry and objets d'art. It features photos of an array of pieces that have never been published before and includes items belonging to or made for Catherine the Great, Tsarina Maria Feodorovna, the family of Nicholas II (the last Tsar of Russia), and many others.

This 192-page book, authored by Dorothy McFerrin and Jennifer McFerrin-Bohner, will appeal to history buffs as well as jewelry and art enthusiasts. It not only shows the pieces in 427 gorgeous four-color photographs, but it includes the history and background of the pieces and their former owners as well. There are also some fascinating reference resources such as a photographic index and a very detailed fold-out genealogy of the Russian and British royal families — beginning with Catherine the Great and showing how the families are connected up through the present day.

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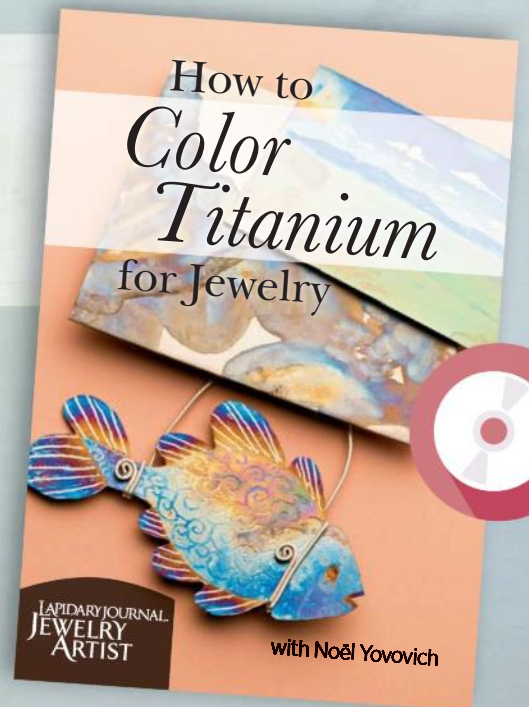
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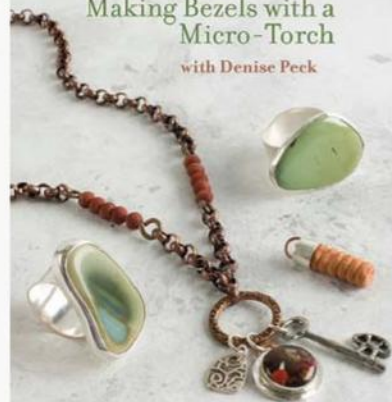


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By Tom & Kay Benham,
contributing editors

Tip from a Master

We recently ran across this quote from the great Pablo Picasso: "I am always doing that which I cannot do, in order that I may learn how to do it."

This struck us as being absolutely applicable to jewelry making as well as to painting. Experimentation is at the heart of creativity, but it is really beneficial and more expeditious to learn the rules first, so you'll know how to break them.



Old Saws



New Saws



We contacted Ronda to ask if Masking Mud could also be used as a masking agent when soldering sterling silver. She said, "You bet it can. It is somewhat like using yellow ochre or Wite-Out but much easier to remove." She asked us to mention that Masking Mud, yellow ochre, and Wite-Out are all easily removed with water.

She also stressed that pickle does not remove flux, only oxides, and that pickle will etch the metal. To that reminder we'd like to add that it is a good idea to remove any flux before pickling because pickle can etch the metal surrounding the flux, leaving an ugly pattern.

Masking Mud as well as other products from Ronda are available at www.RondaCoryell.com.

Q ADJUSTABLE SAW FRAMES

"Why are all the old style or traditional saw frames adjustable?" a friend recently asked, suddenly realizing that, since commercial saw blades were all a standard length of 4.25 inches, this feature had no obvious purpose. As we'd been showing off some of the newest high-tech jewelry saw frames at the time, our friend also wondered why all the latest high-tech saw frames are not adjustable.

A The answers are pretty simple. In days of old, saw blades were very difficult to obtain and expensive. Back then, if you broke a blade, you didn't just throw it away and put in a new one because the broken blade still had a lot of usable life left in it. You selected the longest section and adjusted the frame to fit it, and kept on sawing until there wasn't enough of the blade left to use. Then you repositioned the frame to accept the new blade and continued sawing.

However, we must point out that the adjustable frame had a downside, as it severely limited the amount of tension that could be applied to the blade. The newer high-tech frames are designed primarily to apply much more tension resulting in a stiffer, smoother, and stronger blade — with the added benefit of fewer broken blades.

Today, saw blades are available from

TIP: New Metal Masking Agent

Masking Mud is a new product out developed by Ronda Coryell as an anti-fusing agent when fusing Argentium Sterling Silver. The mud comes in a squat, compact jar with easy to follow directions: "Stir or gently shake before using. Apply a thin coating to any areas where you want to prevent fusing or soldering. Remove with water and a soft brush." While it is non-toxic, for safety's sake, keep it out of reach of children. And, yes, it is made in the USA, for the reasonable cost of \$20.

TIP: Washing Enamels

Thanks to our friend, Christiana, who recently shared this time-saving tip:

"When washing transparent enamels, I use a 325 mesh sifting pan (from the Stackable Sifting Pan Set from Rio Grande) to sift the enamel. All the fines accumulate in the bottom part and can be used for counter enamel. The enamel that is left in the sifter only needs a couple of washings — the second rinse using distilled water. That beats the usual procedure of 10 or more rinses!"

many suppliers at very reasonable prices; however, don't make the mistake of buying blades on the basis of price alone. Buy the best quality you can find: in the long run they will pay for themselves many times over. The premium blades are made from the best steel, with excellent quality control of the heat treating process resulting in exceptional sharpness. We can tell you from personal experience that using a high-tech saw frame with premium blades can really make you much more proficient at sawing — that, plus proper posture and technique, of course!

Q PLATFORM SOLDERING

What's the best platform to use to hold a piece when soldering from beneath?

A We are often asked this question in one form or another, and started asking it of ourselves many years ago when we melted our share of bezels trying to teach ourselves how to solder fine silver bezels to sterling silver back plates.

We quickly learned that the flame should only be applied to the bottom of the backing plate, heating to a high enough temperature to melt the solder but not the fine silver bezel: remember, it's the heated metal causing the solder to flow, not the flame. Simply stated, the platform is any device or object that raises the piece to be soldered above the refractory surface allowing the flame access to bottom of the backing plate.

Several companies have recently introduced titanium enameling trivets, which also function as excellent soldering platforms, and our current preference is for a titanium platform. The reason is that silver solder will not stick to titanium, nor will enamel. If you've ever soldered your clamps or fixtures to your silver, you will really appreciate this feature! We recently acquired some



Tripod and mesh



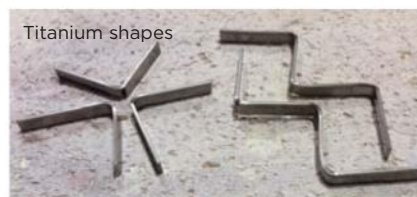
Wire nests and coils



Fire brick squares



Titanium trivets



Titanium shapes

1/4" wide titanium strips and discovered they could be bent into V or W shapes. If you place two or more of these on the refractory surface, it provides a substantial soldering platform.

Other platforms can work, simply not as well. But because we think it's good to understand options, we describe those we've tried here, with their advantages and disadvantages.

- **Tripod and mesh:** The first device we tried was the old standby: a soldering tripod and wire mesh. While this setup is readily available and resulted in fewer melted bezels, the heavy wire mesh was a huge heat sink, requiring the use of a larger torch tip. One of the side effects of the additional heat from the larger tips was the oxidized or fire scale pattern resulting from the heavy wire mesh touching the back plate — so we had to spend a lot of time sanding and polishing to remove the pattern. We tried several different wire meshes with varying results, but generally did not like the wire mesh in contact with the silver.

- **Binding wire nest:** This is an old time favorite, created by loosely wrapping iron binding wire around your fingers and then manipulating the wire back and forth to form a helter-skelter pad about a half inch thick. Place the pieces to be soldered on top of the bird's nest and direct the flame under the piece to heat

from below. The mass of the wire is so small you don't need a larger torch tip, but this still left some patterning on the bottom of the silver.

- **Toroidal coils** of iron binding wire also make an excellent soldering platform, but they don't eliminate all patterning, either, so we tried stainless steel wire. That worked very well without any patterning, but because the stainless steel is much tougher than iron, you'll need to form the coils by tightly wrapping the wire around a small wood dowel rod, then sliding the coil off and forming it into a circle to create the toroidal coil. Twist the end wires together to secure its shape.

- **White fire brick:** We have also used small blocks of white fire brick as a support, and while this mostly works well, keeping the small lightweight blocks from moving around can be vexing and at times disastrous, so we generally avoid this method.

ASK THE EXPERTS

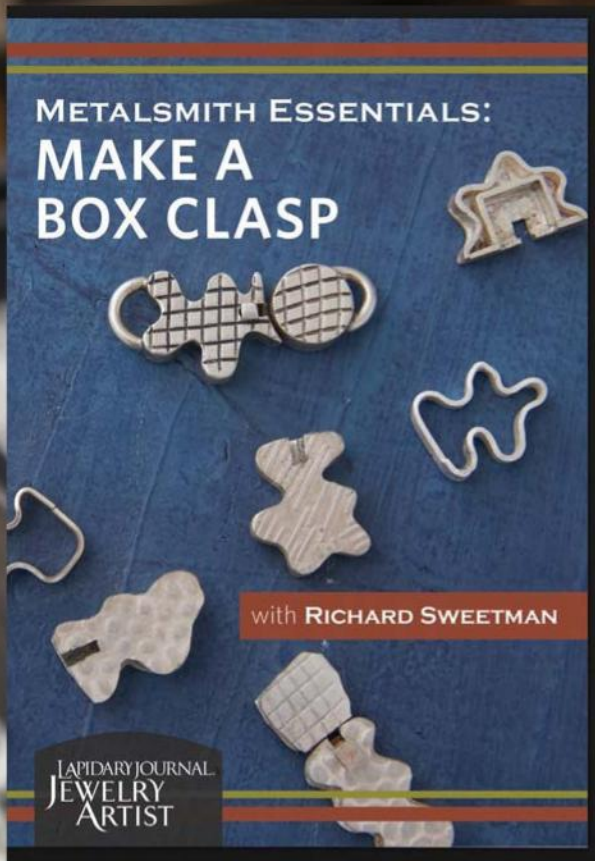
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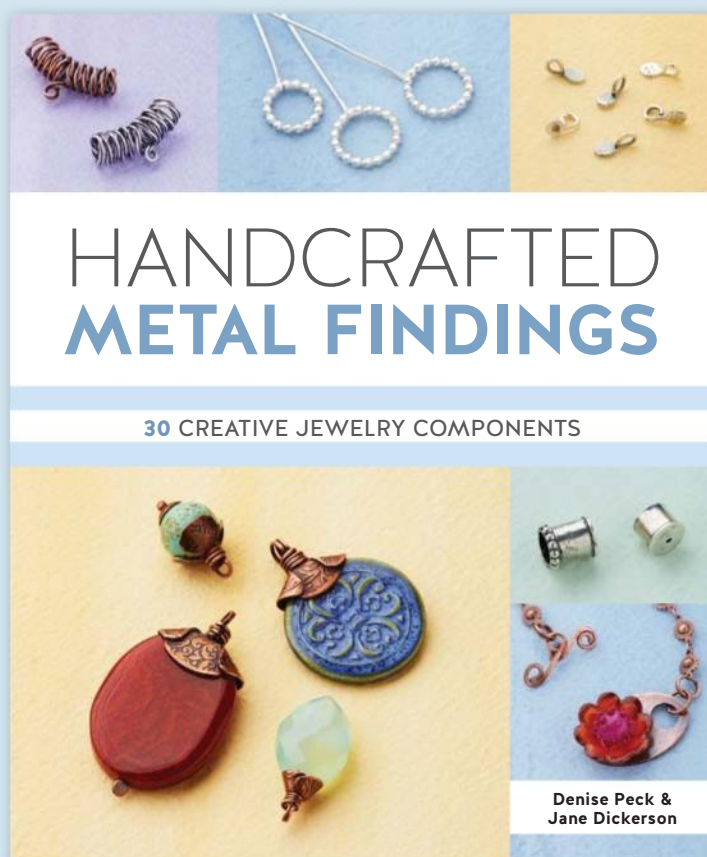




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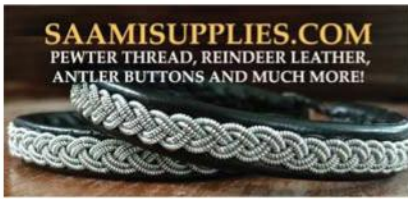


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Creative Side Academy of Austin.....	91
Crown Trout Jewelers.....	93
Diamond Pacific.....	3
Evenheat Kiln, Inc.	91
Faulhaber Diamond Cutting & Jewelry Design.....	91
Fire Mountain Gems.....	C3
Gem & Lapidary Wholesalers Inc.....	79
Gemological Institute of America.....	5
Halstead Bead Inc.....	23
Helby Import/Beadsmith.....	7
Hughes Associates.....	91
Interweave.....	12, 22, 55, 78, 79, 83, 84, 85, 88, 89, 92, 94, 95
Knight's.....	93
Lortone, Inc.....	55
Midwest Maille.....	61
Monsterslayer, Inc.....	23
Otto Frei.....	C2
Paragon Industries.....	61
Pioneer Gem Corporation.....	91
PJ Tool Jewelry.....	7, 13
Reactive Metals Studios, Inc.....	61
Revere Academy of Jewelry Arts.....	91
Rio Grande.....	C4
Royalwood, Ltd.....	91
Santa Fe Jewelers Supply.....	61
Tru-Square Metal Products.....	61

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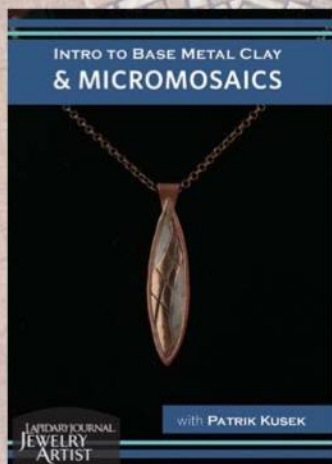


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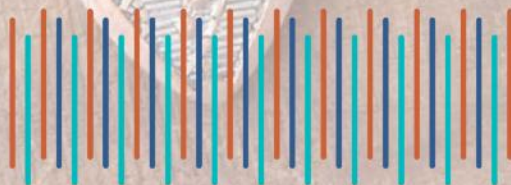
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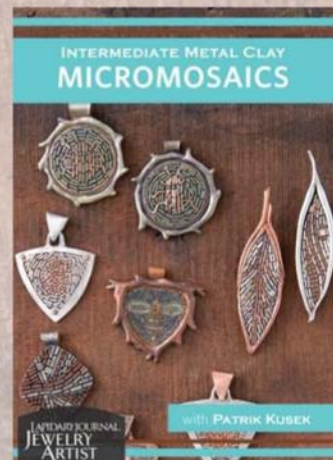


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Stacey Krantz

DONE

As owner and designer of InBloom Jewelry, I feel that my biggest accomplishment is rising to the challenge of meeting my clients' dreams and expectations for a custom-designed piece, and doing so with confidence and joy in terms of my technical and design skills and experience.

DOING

My main activities are twofold. One is bringing original designs to life using hand-carved wax and complex stone setting. The other is incorporating complex design in my art jewelry using free form wax carving and mixed media collage using colored resins, direct casting, and found natural objects.

FIRST PIECE

A pendant with a star and half moon. I accented it with a bezel-set, princess-cut ruby. It now hangs in my studio with a collection of precious found natural objects.

HEROES

Kate Wolf has been a tremendous inspiration to me. She is a wax carver, teacher, and inventor. I have lots of respect for her career, her skills, and her joyful expression of the work through teaching. She has also been a role model to me as a woman in a male-dominated field.

FAVORITE PART

The initial vision I see in my mind as I am working out a new piece brings me the most joy; seeing something in my mind and visualizing how I will make it into a physical piece.



Stacey Krantz Through the Window Pendant
Sterling silver, Akoya pearls, resin, sand, feather, rusted tin roof, stainless steel coil
PHOTO: COURTESY STACEY KRANTZ

DESIGN SOURCES

I am inspired by the people I work with and their stories. Aiding my clients in expressing their unique history, milestone, or relationship is ultimately my greatest joy. My other source of inspiration is the natural world around us. In my work, I hope to evoke a sense of reverence for the forms of nature and its endless beauty.

THE ONE THAT GOT AWAY

There have been things over the years I'd wished I had acquired, but when I look back, part of the joy I get from my work is utilizing what I have, even when it's not what I wish I had.

Somehow, looking at what I have in my hands to work with and creating something I am truly happy with has become an essential part of my creative process. I have never looked back and regretted.

ON BENCH NOW

I am currently working on continuing my cathedral window art series. These are two-sided colored resin collage pieces incorporating hand-constructed sterling framework, direct casting, and found natural objects.

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