

## The Way To Your

# Heart

Tutorial by  
Felicitas Wilhelm

*Plus...*

- ☐ Leslie Pope
- ☐ Lisa Liddy
- ☐ Neena Shilvock
- ☐ Susan LeGuyader

*... And Much More!*



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# Artisan Jewelry TIMES

Artisan Jewelry Times,  
2 years old and still going strong!

**Look: We have a NEW feature for  
YOU!**

Hello Dear Friends,

AJT would like to thank you for  
another tremendous year and the  
continued growth of the magazine.

We can't do it without YOU! We appreciate all our contributors  
and subscribers! Please share us with all your friends!



Entering our 3<sup>rd</sup> year, we want to give you something new and fun. We have decided to change the "Color of the Month" feature article to "Spotlight". The Spotlight feature will focus on a component business, whether handmade or commercial. Now jewelry designers will have a great place to buy their supplies. Keep your eyes open for enamels, lampwork, fibers, seed beads, vintage brass, findings, and whatever cool components we can find for you. We hope you enjoy the new feature. We would like to introduce you to our very first Spotlight Feature, Clay Designs by Glee, page 25. Gerry Lee Cruthird has a variety of clay pendants and beads, molten soldered pendants, etched copper pieces, and beading supplies. Also, please look at our contributor's shops as some of these sell components too - you may find your treasure awaiting you.

The AJT team would like to wish everyone a Happy New Year with much prosperity, success, and happiness.

Until our exciting issue in February: Love life, be peaceful, and keep creating!

Karen Leonardo  
Editor



Where Craft Meets

# Fantasy



**Felicitas Wilhelm**



By Diane Woodall

One look at the beads and jewelry created by German artist Felicitas Wilhelm and you are transported into a world of fantasy – full of color, light, and happiness. The boldness of her designs draw attention from across a room, but their intricacy and detail pull the viewer in for a closer look. The true beauty of her work can only be appreciated when you admire them up close.





Felicitas uses her own beads in her jewelry, but she was a jewelry designer for several years before she learned to make glass beads, “Ten years ago, I started to make jewelry. During the first three years, I worked with lampwork beads from other artists, but after a short time, I had the wish to make my own lampwork beads in order to fully realize my own style. I learned step-by-step, practicing my skills day-by-day. Now I am a full-time jewelry and lampwork artist.”









Her inspiration comes from many sources, including other lampwork and jewelry artists from around the world, as well as her love of nature, but her skills as a lampworker are primarily the result of practice, practice, practice, "I got my knowledge from different sources - tutorials, books, and the internet over many years. But mostly I'm self-taught by trial-and-error. Through the years, I have certainly developed my own style. I like working with intense colors and with versatile forms. Every day I have a new idea, and I love to improvise with my materials! I prefer working without instructions, but instead I am guided by my emotions and I trust in my guts. No sketching and no planning on grand scale."











For those who follow her work, Felicitas' style is immediately recognizable, and her level of fine detail sets her work apart. She also enjoys incorporating seed beads and other elements into her jewelry designs, "I love a lot of jewelry styles - modern wire work or fine beading with seed beads, or torch enameling. Torch enameling is the latest technique I combine with my lampwork beads."





Many beadmakers began creating their own beads so they can make their jewelry pieces reflect their own personal style. Seeing a vision in your mind and then going on a search for the perfect bead in the perfect size, color, and shape can be exhausting and frustrating. Being able to create your own beads gives a jewelry designer the freedom to make each piece of jewelry unique. Felicitas says, "The important aspect of my style is to create jewelry in a spontaneous and improvised way with a background of solid craftsmanship. I love to combine colors in their color family, but also in spectacular contrasts. My whole pride is to combine the two different crafts. I make lampwork beads AND design my jewelry, both with a lot of passion and a lot of love."





If you are interested in purchasing beads or jewelry made by Felicitas, you could travel to Germany to attend a live show, or you could visit her website or Facebook page and see her beautiful creations there. She welcomes inquiries about her work from either site. She prefers to sell at live shows because she enjoys the direct contact with her customers, "Their feedback is very important. The intensive exchange with my customers is close to my heart."







Felicitas does not teach because she stays busy full-time making beads and jewelry. As she is always striving to improve her skills, she would like to learn more about hollow beads, especially the Italian style of creating hollows. The future is as bright for Felicitas as are her beads! I'm sure we will be seeing a lot more of her work and look forward to watching the evolution of her craft.

Website:

[www.felirano.de](http://www.felirano.de)

Facebook:

[www.facebook.com/felirano.schmuckausglas](https://www.facebook.com/felirano.schmuckausglas)





# AN INTRODUCTION TO Multimedia Jewelry



*Danielle Warner wearing "Papagena's Necklace." Hannah used chain, beads, eyelash fringe, and feathers.*

*By Hannah Rosner*

I'm primarily a seed bead artist and lampworker, so it stands to reason that I should be fascinated by other media, especially when I have a looming deadline. This past year I took a full year away from bead shows to work on redesigning my teaching projects and to allow myself play time with multimedia design work.

When I think of multimedia jewelry, I think of two very different types of work. The first is created from found object and upcycled materials. The second uses fiber and other materials not usually found in jewelry. I'm going to give you a short look at each.



## FOUND OBJECT AND RECYCLED MATERIALS JEWELRY

My very first introduction to found object jewelry was in 1993. I'd taken exactly one metalsmithing class in my life when Robert Ebendorf, a leader in the studio jewelry movement, came to teach at the Pittsburgh Center for the Arts where I was teaching a beginning class on beadwork. Wholly unprepared, I decided to take the class and was thrown into a world in which doll parts and pieces of clock and some stuff I'm pretty sure was once alive was cobbled together into an extraordinary piece of sterling-silver-and-other-stuff adornment. You can see his work by doing an internet search, checking Pinterest here (<https://www.pinterest.com/lorenaangulo/bob-ebendorf/>) or checking out the small collection owned by the Smithsonian Museum here (<http://americanart.si.edu/collections/search/art-work/results/index.cfm?rows=10&q=&page=1&start=0&fq=name:%22Ebendorf%2C%20Robert%22>). This was way before any of us knew what "steampunk" meant. I couldn't really take it, and made an enormous sterling silver pendant that used a tiny round opal that one of my good friends had given me. Doesn't sound much like upcycling or multimedia, does it? That's because it wasn't, but it was all I could handle at the time.



Photo and piece by Hannah Rosner

Fast forward two decades, and upcycled steam-punk<sup>1</sup> jewelry is everywhere. Designs range from the simplest pieces – lampwork beads made on antique keys and sewing bobbins – to complex designs with watch parts and cogs. It is no longer against design rules to mix metals; copper, silver, and brass all work together.

I like adding glass and silver leaf beads that have been lampworked from bottles to my seed bead work, but since it is all glass, it is somewhat debatable as to whether it is truly multimedia. On the other hand, one of my very favorite bracelets by Bronwen Heilman combines upcycled lampworked bottle glass with bicycle inner tubes. The final design is edgy and fun. You can check Bronwen's website ([www.bronwenheilman.com](http://www.bronwenheilman.com)) for classes at her Arizona studio on how to recycle glass into beads. When I asked her about her work, she shared the following with me: "I am very excited to see that recycling and upcycling has become a jump-off point and not the final point [of a piece of art]. I like taking discarded objects and finding the beauty that these items never had. I look beyond its original use and create a new definition, a new story."



Photo and piece by Bronwen Heilman

<sup>1</sup> Steampunk is a subgenre of design which fuses 19<sup>th</sup> century steam powered Industrial Revolutionary gizmos with Victorian design and science fiction/fantasy. I love it.



Jean Cox has multimedia in both her cuff bracelet design and also in the idea behind it. Her base for this was a found object – a shoe part!



*Photo and piece by Jean Cox*

“It’s fitting that Jules Verne is dreaming of time and space while floating above a coin commemorating the first lunar landing in this Steampunk-inspired piece. When deciding what to use for the base, I chose a rubbery shoe insert, which happily provided an almost chalkboard-like surface, complete with white lettering. The many spiraling jump rings that hold the metal pieces to the base give a Nicolai Tesla vibe, while the brass seed-bead edging adds a touch of Elizabethan elegance.”

## FIBER AND NON-TRADITIONAL MATERIALS JEWELRY

We’ve actually already looked at a pair of pieces that use non-traditional materials in the use of bike tires and shoe soles, but most of the non-traditional work I’ve done in the past few years combines fiber with my beadwork. I suspect that this had a lot to do with my guilt in not using my theatre/costume design Master’s Degree. I like the mix

of textures that you can get by combining glass beads with fiber. The spiky cuff bracelet I made using fiber and beads might look like it could do some harm, but those spikes are actually soft – they are made of zippers! I taught this cuff (titled “Zipperlicious!”) a few years ago at Bead & Button and it was a hit.



*Photo and piece by Hannah Rosner*



*Photo and piece by Sherry Serafini*



Much of Sherry Serafini's recent work also uses fiber. Here's what she has to say about multimedia in bead embroidery:

"Have no fear! Jump in and put whatever pleases you into your bead embroidery. It is so much fun because there is no limit as to what you can do to your beadwork. I like to think of my foundation as a blank canvas...adding beads as I go, letting them tell me where. Fiber and found objects can lend a wonderful funky hand to your designs. In the cuff shown, I've chosen to wrap wooden rings with silk ribbons and bead around those for my beaded art shown. Shibori.... rayons....batiks....anything your heart desires can enhance and add to your already fabulous design!"

A lot of us have two things in common when it comes to multimedia jewelry. Firstly, we are willing to play with designs and just see where they go. I don't tend to plan my own pieces out – instead they evolve on their own. Secondly, if I see something that is interesting, my first thought now goes to "how can I use this in one of my pieces?"

There's nothing too weird, too strange, too outlandish. Be brave!

So, here's my permission to you: Go Play and Go Have Fun!

## THE BOOK SHELF

*Compiled by Hannah Rosner*

I have compiled a list of some books and a little web page for readers who would like to augment their Multimedia and Found Object Jewelry libraries.

### ***Steampunk Style Jewelry: Victorian, Fantasy, and Mechanical Necklaces, Bracelets, and Earrings***

*by Jean (Cox) Campbell*

A fun history of the Steampunk genre and a good inspiration book that will allow you to see the possibilities in items you might otherwise overlook in your jewelry-making stash.

<https://www.goodreads.com/book/show/6520594-steampunk-style-jewelry>

### ***The Art of Forgotten Things***

*By Melanie Doerman*

I'm primarily a seed beader so this book really speaks to me. Lovely combinations of seed beads and found objects.

<https://www.goodreads.com/book/show/13586958-the-art-of-forgotten-things>

### ***The Jewelry Maker's Design Book: An Alchemy of Objects***

*By Deryn Mentok*

A collection of artistically photographed pieces that may provide you with some inspiration and ideas on using multimedia pieces within your work. With the name, I expected to get a book with Steampunk designs. However, the book's main designs rely heavily on Christian religious pendants and symbolism within many of the projects. You can view many of the projects for free on her lovely blog:

<http://somethingsublime.typepad.com/>

### ***Pulling Cane from Recycled Glass – Upcycled Glass Beads***

Here's a little webpage and free tutorial I wrote that will give you an introduction on how I made the glass beads that are featured in my article on multimedia jewelry. If this idea speaks to you however, I'd suggest following up with a much more comprehensive course by Bronwen Heilman (also mentioned in the article). <https://goodrivingallery.wordpress.com/2013/02/02/free-lampworking-tutorial-pulling-cane-from-recycled-glass-upcycled-glass-beads/>



## ABOUT THE AUTHOR:

Hannah has been selling her beadwork and jewelry at shows and shops since 1991. She started selling her work because the jewelry hoarding was just taking up too much room and she wanted to afford new lampworking supplies. She has been a Starman Beads Trendsetter for three years. She took part in the Toho Beads Challenge three times and the Battles of the Beadsmiths four times. She has taught at bead stores and bead societies around the country, and you can catch her this year anywhere between Washington State and Florida. She has taught at Bead & Button, the ISGB Gathering, and at one of the Tucson Bead Shows. You can see more of her jewelry tutorials for sale at <http://hannahrachel.etsy.com>.



**HANNAH ROSNER**  
BEADS AND JEWELRY

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**CONETASTIC™**







By Tracey Alfaro

In recent years, I have traveled to France, Germany, England, and the Czech Republic. My love of glass started in France when, as a child, I lived just outside of Paris. Even then, my parents and I would go to many different cities and towns where I admired beautiful stained glass windows. I was also introduced to making jewelry out of natural seeds and glass beads. With these two loves in my life, I am always drawn to looking at them whenever I travel, either in museums or cathedrals.

In this article, I would like to tell you about some of the collections found in the British Museum in London, England and two museums in Paris, France; the Louvre and the Musée des Arts Décoratifs. In these museums, it is impossible to see each and every piece of jewelry. If you get the opportunity to visit any of them, and your passion is jewelry, give yourself PLENTY of time to enjoy the designs, from the very simple to the most intricate.

## THE BRITISH MUSEUM, LONDON, ENGLAND

The British Museum is a great source of ancient jewelry. Its collection includes jewelry from the ancient Roman cities of Pompeii and Herculaneum as well as pieces from more recent times. An example of Roman era jewelry is a pair of gold earrings from the Aegina Treasure (1850-1550 B.C.).



Gold earrings, Aegina Treasure (1850-1550 B.C.)



I was most impressed with a complete Victorian set of carved conch shell jewelry that included a tiara, bracelet, necklace, brooch, and earrings in its original dark red leather case with blue silk lining in the lid and blue velvet in the base. The set was carved with marine motifs incorporating seahorses, dolphins, mermaids, and scallop shells. The larger elements are riveted to a gold wire frame from which the smaller elements are suspended. Each piece in this set is comprised of multiple elements, cut from thin sections, to achieve an almost translucent effect, then riveted to a gold framework which is invisible from the front. The set is listed as belonging to Marie Caroline, Queen of Naples.



*Carved conch shell Jewelry belonging to Marie Caroline, Queen of Naples*

The Crown Jewels of the United Kingdom are a symbol of 1,000 years of monarchy and is the only working collection in Europe. The collection contains 141 ceremonial objects worn by the kings and queens of this country from the 13th century to present day. When not in use, the jewels are on public display in the Jewel House at the famous Tower of London. The jewels do not belong to the state but are owned now by Queen Elizabeth II by right of the crown. Ownership will pass to her successor. Appointed by a monarch, the Crown Jeweler is responsible for the maintenance and security of the Crown Jewels. Except for the sitting monarch, the Crown Jeweler is the only other person authorized to handle the jewels.

## FRANCE

The history of France is synonymous with jewels, in my opinion. Many of the French rulers, both kings and queens, wore spectacular crowns, necklaces, and rings. The Louvre Museum is the home for what is left of the empire's crown jewels. Tragically, France sold its crown jewels in the late 1800s and many have been dispersed around the world to private collections or museums. Historians believe the Hope Diamond, now at the Smithsonian, was the deep blue diamond worn by Louis XIV and Louis XV. Much of what was saved or salvaged, including the colored gemstone and pearl crown of Louis XV and Queen Marie-Amélie's diamond and Ceylon sapphire jewelry set, is on display in the Apollo Gallery of the Louvre.



*Queen Marie-Amélie - Sapphire set of Queen Marie-Amélie bought back by the Louvre in 1985.*



*Diadem (Crown) of Duchess of Angoulême*



*Queen Marie-Amélie Côte-de-Bretagne Set*

The Côte-de-Bretagne red spinel with the set of Queen Marie Amélie to the left, the bracelets and diadem of the Duchess of Angoulême in the center and upper right.

The emerald and diamond tiara of Marie-Thérèse Charlotte, the Duchess of Angoulême is one of the few crown jewels of France to remain unaltered after the rest were sold or stolen.

Marie-Thérèse was the only child of Louis XVI and Marie Antoinette to survive the French Revolution. During the Reign of Terror, her royal relatives in the Temple prison were carried away and beheaded one by one until she alone was left. On May 11th, 1794, two days after sending her aunt to the guillotine, Maximilien Robespierre, the architect of the French Revolution's Reign of Terror, visited Marie-Thérèse. The details of their discussion are unknown to history, but whatever she said seems to have saved her life since the Terror ended two months later. When Marie-Thérèse abdicated, she returned the tiara to the French treasury.



*Emerald and diamond tiara of Marie-Thérèse Charlotte*

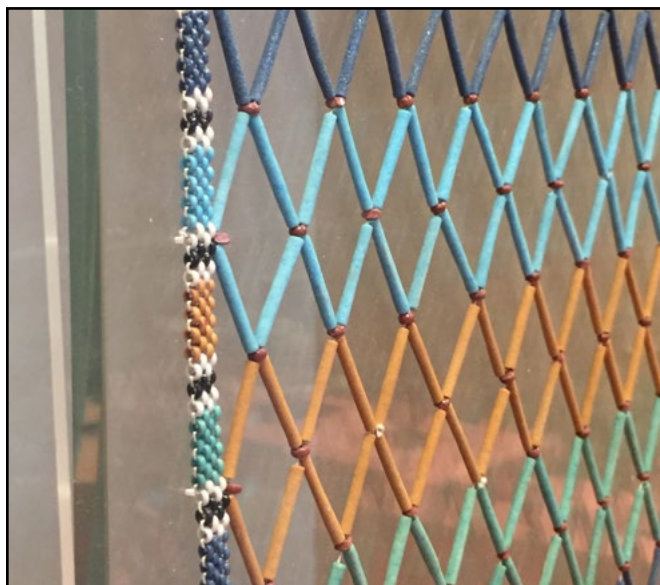
In 1853, Napoleon III asked Gabriel Lemonnier to design a pearl jeweled crown for his wife, the Empress Eugenie. In 1887, the French Republic sold all the Crown Jewels including the famous tiara. The Tiara of France has 212 pearls and 1998 diamonds.



*Tiara of France*

The Louvre is divided into sections of time in history. It has one of the largest collections of Egyptian artifacts, comparable to the collection found at the British Museum.

Designs changed as tastes changed, but some basic styles appear timeless: necklaces, rings, cuffs, brooches, clasps, hair ornaments. Many of the designs could be worn today. The quality of workmanship is remarkable considering the tools of the era. Lapis lazuli, carnelian, turquoise, garnet, hematite, amethyst, and other semi-precious stones appeared in designs frequently. Emeralds came into use for jewelry during the time when the Romans were in Egypt.



*Egyptian beadworked sarcophagus cover*



Color and motif were important, according to beliefs. Scarabs signified rebirth, and amulets of collected gemstones were worn to protect against various evils such as disease, bad luck, and demons.



*Egyptian scarab jewelry*

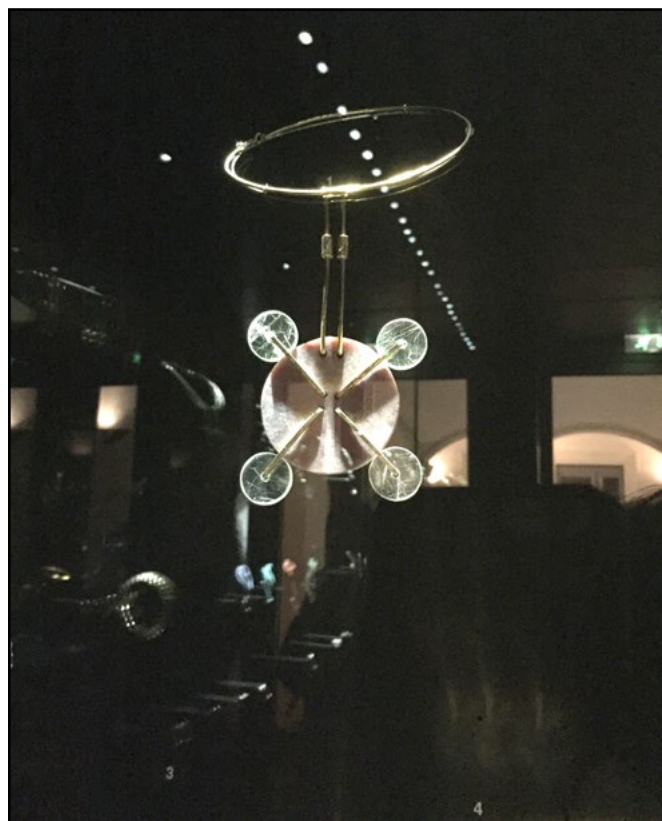
## MUSÉE DES ARTS DÉCORATIFS

This decorative arts museum is next to the Louvre and has been collecting jewelry since 1878. It has 2,200 pieces dating back to the Middle Ages currently on display. The museum is home to one of the largest Art Nouveau jewelry collections in the world, including the works of artists like Henri Vever and René Lalique. Lalique's famed brooch, "The Kiss," which he made for his lover with whom he had a son, is inscribed with, "I dream of kisses that will last forever" and is part of the collection.

The original purpose of the material display wall of Galerie des Bijoux at Musée des Arts Décoratifs is to bring a different perspective to the production of jewelry and allows a study of stages of conception and creation of the jewelry.



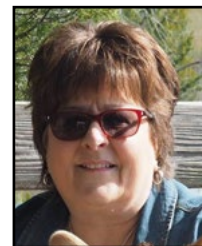
*French Lalique Art Nouveau brooch*



*Modern style neck collar*

Although there are famous museums in Europe that contain a jewelry collection or a collection in the decorative arts, some pieces can be found in castles and in remote places. Human adornment has been part of our culture since the dawn of civilization. Within the United States, there are also places, like the Smithsonian Institute, which will have amazing jewelry collections. Take the time to seek them out and be inspired for your own jewelry creations.

Tracey Alfaro lives in Harpers Ferry, West Virginia with her husband and her two corgis, Sheldon and Max. She is the owner of Four Paws Glass, Manager of The Glass Resort, and President of the Frederick Hot Glass Society. For more information, you can contact her at [fourpawsglass@hotmail.com](mailto:fourpawsglass@hotmail.com), visit her website at [www.fourpawsglass.com](http://www.fourpawsglass.com), and check out Four Paws Glass on Facebook. [https://www.facebook.com/Four-Paws-Glass-94735234455/?fref=ts&ref=br\\_tf](https://www.facebook.com/Four-Paws-Glass-94735234455/?fref=ts&ref=br_tf)





FOCUS ON FABULOUS

# P E R S E P H O N E



*Created By*

**Kerri Whitt**



By Tracey Alfaro

In Greek mythology, Persephone (Greek goddess of Spring), the wife of Hades (God-king of the Underworld), was forced to spend the winter in the underworld because she ate a handful of pomegranate seeds. In the spring, she was allowed to return to the earth, and her arrival was celebrated with the exuberant growth of flowers and grain. Kerri Whitt felt like the bead-embroidered portion of this necklace depicts the ebullient bursting of beautiful spring flowers and vegetation arising from the snowy winter ground represented by the array of freshwater pearls.

Kerri is fascinated by ancient Greek and Roman mythology and frequently names pieces after goddesses. Many of her designs are large and “over the top”, and no one was more over the top than those goddess girls! Never naming a piece before it is “born”, Kerri waits until it is finished and then sees which persona it invokes. The inspiration for the piece was showcasing the beautiful freshwater pearls themselves because they are so unique and inherently imperfect at the same time. The beaded leather collar was designed to act as a framework to display the beautiful pearls in a very distinctive manner. Kerri chose the colors of the seed beads, the focal turquoise beads, the rhinestones, and then just started beading. The design emerged on its own.

This necklace consists of two pieces of black deerskin leather that forms a collar to support the array of freshwater pearls. Japanese size 11 seed beads are almost always used in Kerri’s work because of their uniformity and the wide

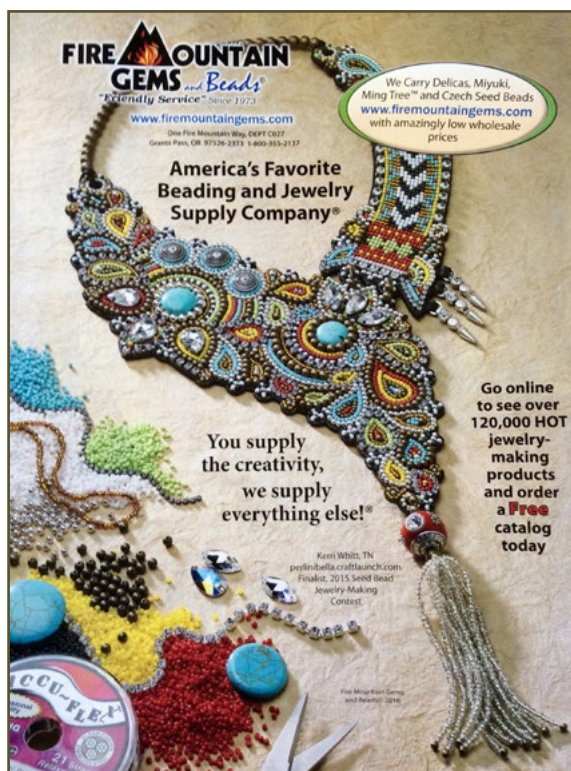
range of colors available. The seed beads, as well as the brass and silver beads, seed pearls, and rhinestone chain are glued and hand sewn onto the leather piece. Before starting the actual beading, two pieces of leather are sewn together in the general shape of the design. Then the beads are embroidered onto the top piece of the leather. Kerri gives credit to skills honed as a nurse – years of intradermal injections and learning how to do stitches has allowed her to

create the design without any thread marks other than the initial outline of the piece. When finished, the excess leather is cut away around the design with a sharp-bladed knife. This is a very different approach than that used by other bead embroidery artists, who leave the edges rough sometimes and not neatly covered with a bead edge.

The beadwork is then covered with a very thin coat of resin to help keep everything in place. This helps to keep the beads from “snagging off” due to zippers, buttons, seatbelts, etc. This is especially important for bracelets that

are subject to all manner of wear and tear.

Kerri has no formal training and her only background in the arts is a deep love of history and art history. After spending many years as an infectious disease nurse (retiring several years ago), she began making jewelry full-time. A lightbulb moment came on a girls’ trip to New Orleans, “I had made my friends some of my now signature bead loom bracelets and we were in a store on Royal Street. The shopkeeper asked where we had bought the bracelets and when I said that I had made them





just for fun, she said ‘Girl! You gotta sell those!’ Kerri opened an Etsy shop and began selling the bead loomed bracelets.

Her work involves a lot of trial and error. Kerri has been known to completely rip a piece apart if not satisfied with the result. There is still so much she would like to learn and is constantly humbled by

the incredible amount of talent in the beadwork community. She always appreciates the feedback received from other beaders.

Kerri Whitt grew up in Kansas, majored in English Literature major, then went on to earn a BSN in Nursing from the University of Memphis. Kerri has been married for 35 years to her husband Michael. She has two children – a son, Cody, who is a computer programmer



for a company in Chattanooga, TN, and her biggest fan; and daughter, Kendall, a research associate in the Infectious Disease division of Regeneron Pharmaceutical in Tarrytown, NY – and her biggest critic! Included in this family are two dogs and three cats - all rescues and loved dearly. Kerri can be found at: [www.perlinibella.craftlaunch.com](http://www.perlinibella.craftlaunch.com) and at [www.etsy.com/shop/perlinibella](http://www.etsy.com/shop/perlinibella), or contacted via email at [kerriwhitt@comcast.net](mailto:kerriwhitt@comcast.net).



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## SPOTLIGHT ON



Gerry Cruthird

By Tracey Alfaro

**A**rtisans who specialize in one-of-a-kind jewelry are always looking for other items to add to their creations. We don't always have the time to handcraft our own findings - perhaps because of a lack of space for more equipment or we would rather focus on one technique, or perhaps we want something that complements our pieces. This is when we go looking for unique items to use in our own designs. In this new feature article, Spotlight, we will be focusing on this type of maker - bringing them to the attention of other artists as resources, and highlighting their artistry in a type of work that can be small, intricate, and complex.

Our first artist, Gerry Cruthird, always had a creative nature from a very young age. Her mother taught her to sew when she was just 10 years old. She experimented with any and all crafts offered by the 4-H club, took watercolor and oil painting from a local artist, and even took pottery classes.

Gerry has been a teacher, an owner of a Merle Normal Cosmetics Studio, and, (if that wasn't enough), has created custom picture frames. To add to her long repertoire, Gerry opened a bead shop, Gerry's Bead Gallery, in Picayune, Mississippi. However, after two years working six days a week with little to no weekend life, this took its toll.

A love for pottery prompted her to open her Etsy site, ClayDesignsbyGlee.

In 2008, Gerry attended the Bead and Button Show in Milwaukee where she took numerous workshops. At that time, her interest was geared more toward the metal classes. With this interest, Gerry took a metalsmith class from an artist, Steven Donnelly, who was creating findings using molten solder.



The fleur-de-lis cabochons are created first by using a commercial stamp pressed into polymer clay or PMC (Precious Metal Clay). The small findings need to be hardened to make a mold for casting - the polymer clay is baked to harden; the PMC is torched to harden. The pieces are then sent to a third-party company who takes the mold and casts findings for her in lead-free pewter.

After reading a blog article about stamping in molten solder, Gerry tried this without much success. Not one to give up, she stuck with it, and this led to her attaching brass pieces to the solder.





A large variety of soldered crystals, gems, and pottery on Gerry's Etsy page.



Other findings found in ClayDesignsbyGlee are pendants, earrings, and connector links that have been created in the same technique used for making stained glass windows. Crystal chandelier drops, pottery charms, and stones are wrapped with sticky copper foil tape that attracts melted solder. Jump rings or headpins (for earrings) can be inserted into the melted solder. The pieces are then cleaned and patina applied to give them a vintage look.



Several years ago, the rage was leather tassels. Continuously looking to create new items, this rage became the inspiration to make a sari silk tassel pendant. Thinking no one would be interested in it, Gerry sent the listing to a good friend who immediately purchased it. The Sari Silk Tassel is accented with crystal rondelles and a Czech glass bead. Sales of these tassels have been successful and one of Gerry's favorite thing to make. The tassel can be worn on a chain by itself or worked into Bohemian style creations and is on ClayDesingsbyGlee's Etsy page for \$22.00.



Having owned a bead shop, worked in a full-time job, and managed her online Etsy businesses, it's no surprise that





Gerry's best advice to anyone is perseverance. Keep on working and practicing on anything you want to do in life. Eventually it will work for you.

Gerry Cruthird has a BS degree in Elementary education and is designer/owner of Clay Designs



by Glee. She lives in southern Mississippi with her husband, Gerald, and two spoiled cats. Gerry can be found at:

[claydesignsbyglee.etsy.com](https://www.etsy.com/shop/claydesignsbyglee)

[gleegallery.etsy.com](https://www.etsy.com/shop/gleegallery)

<https://www.facebook.com/gerry.cruthird?fref=ts>

[Claydesignsbyglee](https://www.instagram.com/claydesignsbyglee) on instagram

*Sabrina Koebel*  
Handmade Lampwork Beads and Jewelry  
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## EARRING INSPIRATION

# “Fancy Schmancy”

## EARRINGS

By Karen Leonardo

**W**ho loves fancy earrings? I do! A little bit of sparkle, a little bit of shine, and a lot of long and dangly. In my younger years, my father would comment on the earrings as I was preparing to go out with my girlfriends. He would say, “You must be looking for a lot of fun with those ‘fancy schmancy’ earrings.” I figured the bigger and shinier the better. I am not sure if it was a generational term or one he made up but anytime I put on my fancy schmancy earrings, I think of him.

### JOAN GUNSON

Joan creates her earrings by cold enameling antiqued brass bead caps. She uses a cold enamel mix to fill in the gaps between the brass filigree. They are left to cure for at least 24 hours before assembly. The drops are made using brass pins and Czech glass beads, which are attached to a brass eye pin in the center of the layered enamel caps and finished with a Czech glass bead on top, before adding the earwires.



Joan is a retired nursery specialist, living in rural Lincolnshire, United Kingdom. Her interest in arts and crafts has been a lifelong adventure. She has exhibited her watercolor paintings at local art exhibitions and through galleries. She began making jewelry in her retirement. It started out as a hobby, but now she has a successful



Etsy shop selling her hand-painted Lucite flower jewelry. Please check out her sites at:

[https://www.etsy.com/uk/shop/EnglishVintageDesign?ref=hdr\\_shop\\_menu](https://www.etsy.com/uk/shop/EnglishVintageDesign?ref=hdr_shop_menu)

<http://www.englishvintagedesign.com/>

## MILDA FAHMI

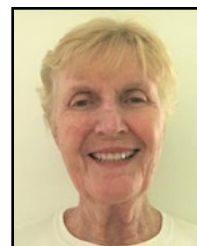
When Milda begins to construct her earrings, she leaves the design to her imagination, allowing the shape of the beads to flow naturally. Elegance is the most important factor in making her earrings. She forms her bright and shiny bead-woven earrings using a variety of red and gold seed beads, glass beads, crystals, and rivolis. The earrings hang 2.56 inches including the earwires.



Art has been part of Milda's life for as long as she can remember. Drawing and making things were always her favorite activities as a child. In 2015, she discovered beadwork jewelry. She enjoys the lightness of glass beads, assembly of colors, and diversity of shapes. She creates pieces that she would be excited and proud to wear herself. Even though she lives in Lyon, France, you can still check out her Etsy shop at <https://www.etsy.com/shop/MildaJewelry>

## KAREN KEIR

Karen creates her earrings by hanging 14kt gold-filled hammered links on 14kt gold-filled ball-end earwires. She matches gemstone briolettes by shape and length, wrapping with 14kt gold-filled wire to the links. Once she hangs them from the links, she checks the length of each earring to make sure they match.



From an early age, Karen always enjoyed working with her hands; knitting, needlepoint, quilting, sewing, and gardening. She has been making jewelry for over 16 years. She opened her Etsy shop in 2009. Prior to 2009, she was a buyer and seller on eBay. Her shop name is WahineJewelrybyKaren - "wahine" is the Hawaiian word for woman/women.





She spends a lot of time carefully creating each jewelry piece. She chooses top quality gemstones, pearls, beads, and crystals and combines them, most often with sterling silver and gold, to make graceful, affordable jewelry. The whole process of making jewelry from inspiration to the finished product gives her great satisfaction and enjoyment. Please check out her Etsy site:

[www.etsy.com/shop/WahineJewelrybyKaren](http://www.etsy.com/shop/WahineJewelrybyKaren)

## PAULA HUCKABAY

Paula created her earrings by connecting the lampwork headpins with a 1/4-inch length of chain to the top crystal. The shiny crystals are wired to the chain with a headpin using the wire wrap loop technique. She added black Swarovski rondelles, antique brass beads, and bead caps to finish off the earrings. The length can be adjusted by changing the length of the chain. The earrings measure 2 1/2 inches from the top of the antique brass earwires.



The love of fashion and accessories started at a very early age for Paula when she began drawing paper dolls with every outfit, complete with accessories. She comes from a very artistic family and,



in her early 20s, decided she wanted to paint so she purchased some oils, brushes, and canvas and never looked back. Now with paintings and prints all over the US, Canada, and Europe, Paula's artistic focus has expanded into the beading world. Starting in 2002 with simple stringing, her work has now evolved into many different forms of beading including freeform beadwork. Paula also uses a lot of lampwork glass, wirework, hand patina metals, and handmade polymer clay in her pieces.

Paula's work has been featured in *Bead Trends* magazine as well as several online publications. You can see her designs at <http://www.pacific-jewelrydesigns.com> and <http://www.pacificjewelrydesign.etsy.com>

You can purchase the lampwork headpins from <http://www.stonedesignsbysheila.etsy.com>

Next month, tune into my "Rainbow Earring Inspiration."



# TO THE Heart's Content



*By Felicitas Wilhelm  
Photos by Dieter Wilhelm*

**A** heart says everything important for us! It is a symbol for love, trust, confidence, and tolerance! We find this symbol in all areas of life, even in jewelry. I especially love big hearts because you can never have enough of the good things in your life!

*To the Heart's Content* is a tutorial showing one of the many techniques to build a heart bead, how to use enamel in a rainbow color style, add fine stringer work, and use a heart bead press.



## TOOLS FOR THE BEAD AND PENDANT:

- ❑ Safety goggles
- ❑ 2mm Mandrel
- ❑ Heart press
- ❑ Dust mask
- ❑ Fine mesh sifter
- ❑ Tweezers
- ❑ Flush cutter

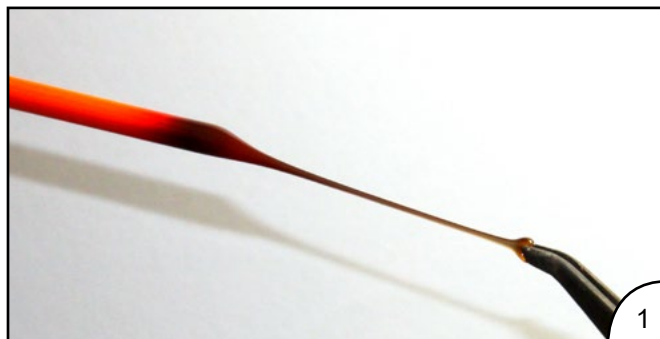
## SUPPLIES FOR THE BEAD AND PENDANT:

- ❑ Effetre White rod (204)
- ❑ Effetre Pea Green stringer (212)
- ❑ Effetre Light Turquoise stringer (232)
- ❑ Effetre Light Cobalt stringer (240)
- ❑ Effetre Violet stringer (272)
- ❑ Effetre Medium Lemon Yellow stringer (408)
- ❑ Effetre Light Red stringer (428)
- ❑ Effetre Orange stringer (422)
- ❑ Reichenbach 9203 Deep Black (9203)
- ❑ Thompson Enamels COE 104 (9000-series):  
Bright Red, Melon Orange, Goldenrod (Yellow),  
Apple Green, Blue Green, Light Orchid
- ❑ Illusion cord .35mm/.14-inch transparent
- ❑ 1x Stainless steel lobster claw bail
- ❑ Torch-enameled charm (or lampwork charm)
- ❑ 4mm Toho seed beads (3 colors) – for example:  
Rain LT, Hyacinth, Lt Yellow Ld, Crystal AB,  
Fuchsia Ld, Aqua Luster

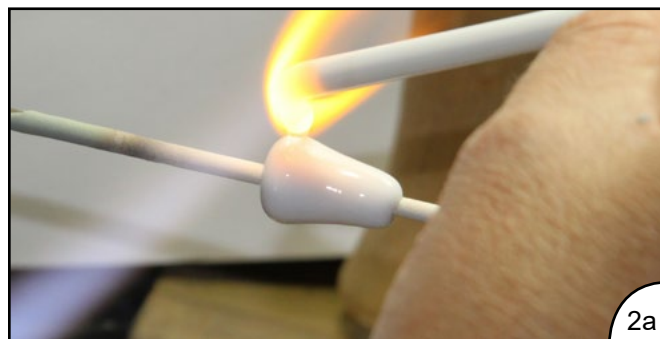
## LET'S START WITH THE HEART BEAD!

**Step 1:** Apply bead release to the mandrel and dry it! Pull fine stringers in all the colors mentioned.

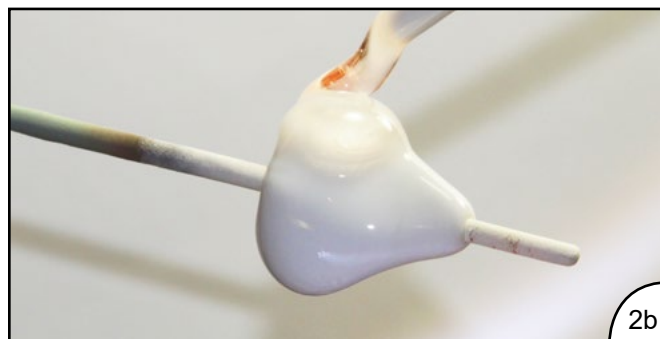
**Steps 2a – 2c:** Build a small cone on your mandrel and slowly build up the lower part of the heart. Control the size of your basic bead with your bead press.



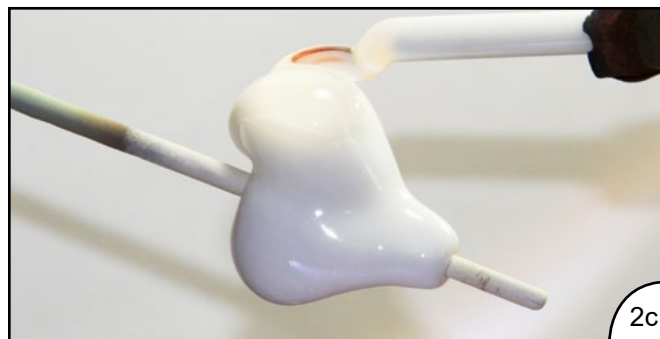
1



2a



2b



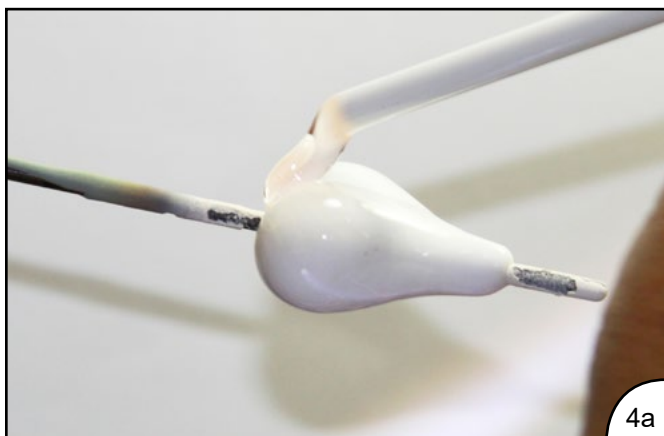
2c



**Step 3:** Press for the first time. This is only the initial press. You will be fine-tuning the shape more as you go along.

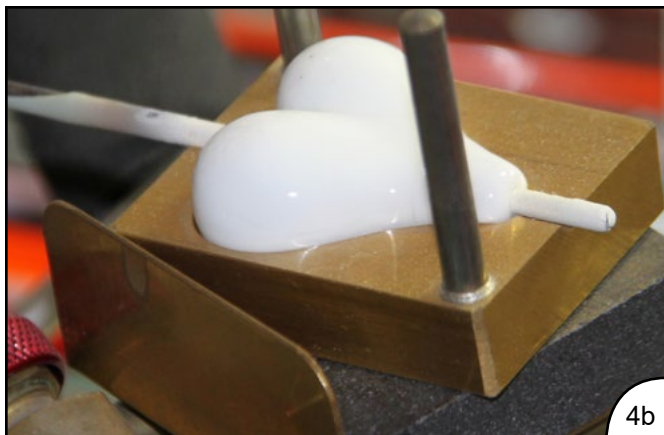
**Steps 4a and 4b:** Build up the lobes of the heart, one side and then the other, a little at a time, and shape in the bead press. The base bead is now done. Let's decorate it!

Make sure to keep the bead warm at all times!

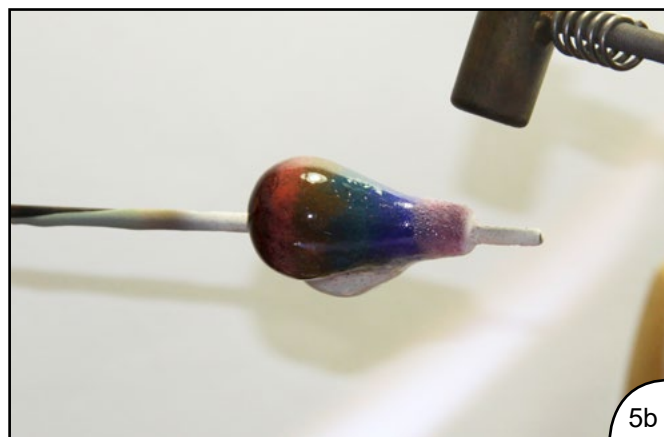
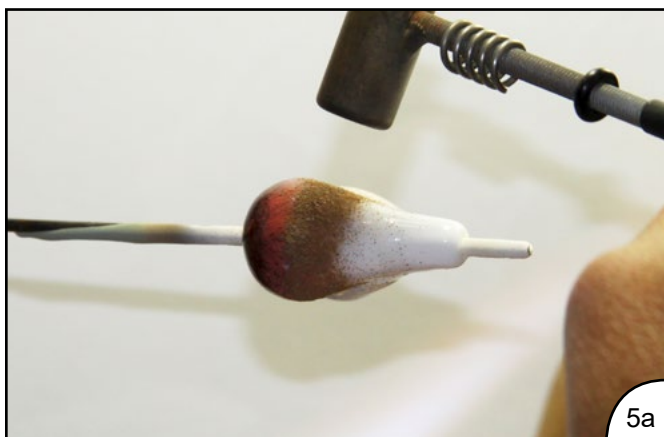


**Steps 5a and 5b:** Start sifting enamel onto the left side of the heart bead. Begin with red, then orange, yellow, green, turquoise, blue, and finally violet. Sift the enamel in overlapping layers. You do not want to see the white base! Each enamel color must be melted down very gently in the cooler section of your flame. Please sift only the left side of the bead.

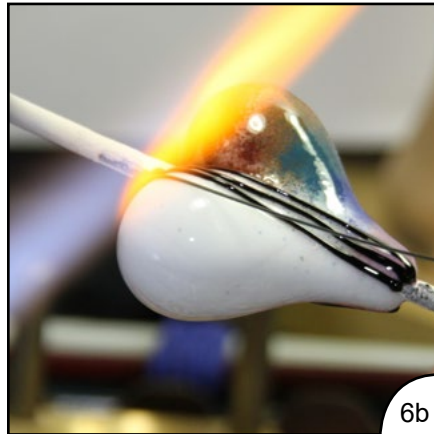
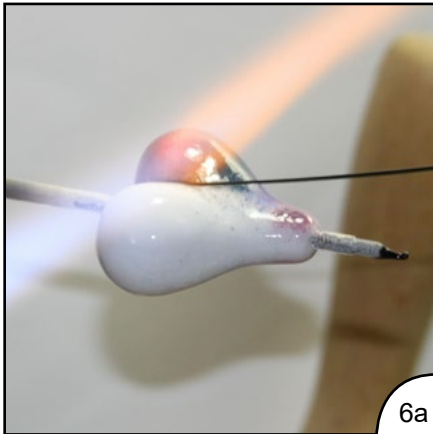
Control the shape of your heart bead by keeping it warm, but not applying so much heat that it alters the shape. And do not forget to keep it warm at all times!



**Safety!!!** While working with enamels please wear your dust mask and maintain proper ventilation! Put a wet paper towel on your workbench so that any spoiled enamel is bound to the paper towel and can be cleaned easily.

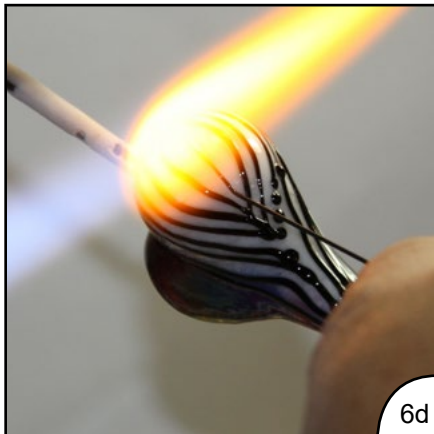
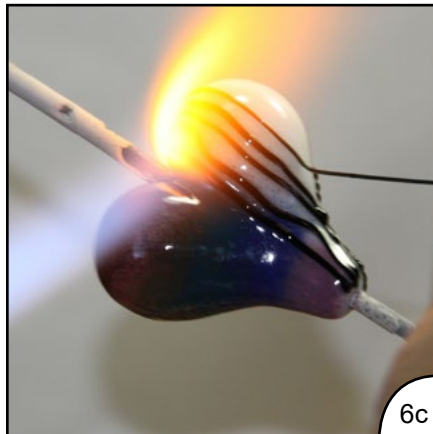






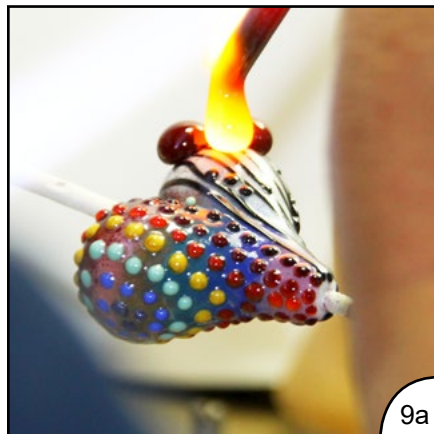
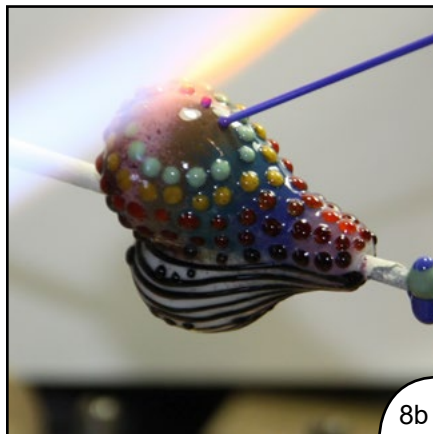
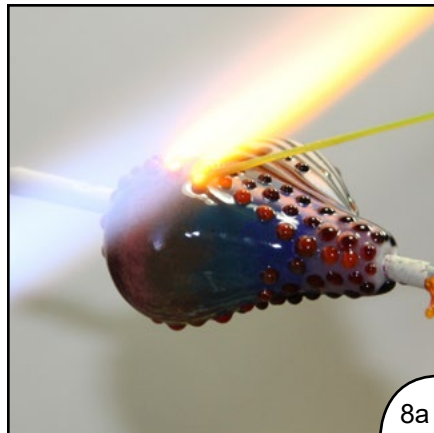
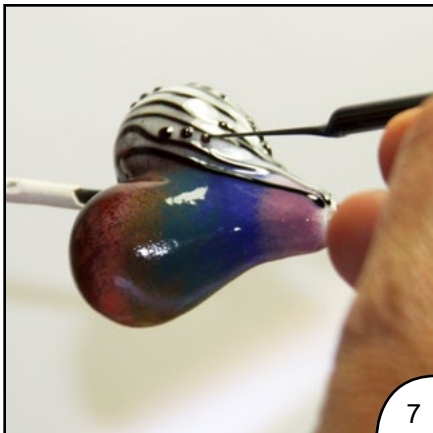
**Steps 6a – 6d:** Apply your fine black stringer on the right side of the bead and draw small stripes parallel to the mandrel, completely around the right side of the heart bead. You can draw straight lines as well as a curving stringer pattern; whatever you like. Melt the stringer in slightly.

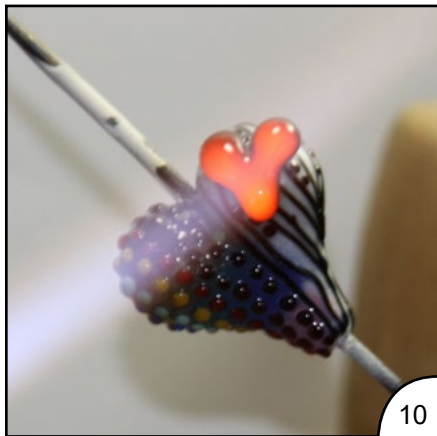
**Step 7:** Finally put some fine black dots between the stripes, to fill in the empty space.



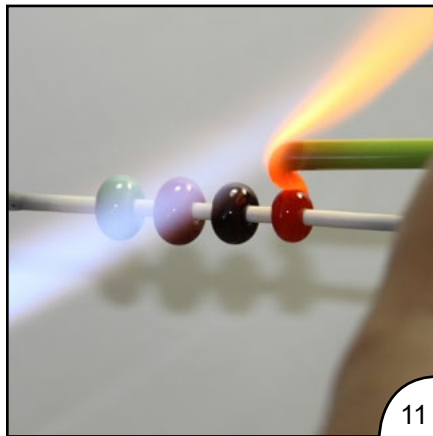
**Steps 8a and 8b:** Apply all stringer colors successively, making very small dots around the left side of the heart bead. Melt them down very slowly, but do not melt them flat.

**Steps 9a and 9b:** Now we are going back to the right side (with the black stringers). Build a little red heart on the shoulder of your heart! Put two dots side-by-side and the third one in the middle under the first dots. Rake with a red rod through the middle of the dots to form a heart, work with gravity!





10



11

**Step 10:** To finish, define the heart using heat and gravity, then place the bead into your kiln to anneal!

**Step 11:** Make four spacer beads in your favorite colors and put them into the kiln.

## YOUR HEART IS DONE – NOW LET’S MAKE A PENDANT!



1a

**Steps 1a – 1c:** Gather your supplies. Cut approximately 60cm/24 inches of Illusion Cord. Knot the transparent cord through the little hole of your stainless steel lobster clasp, and then string both strands through 3 seed beads.

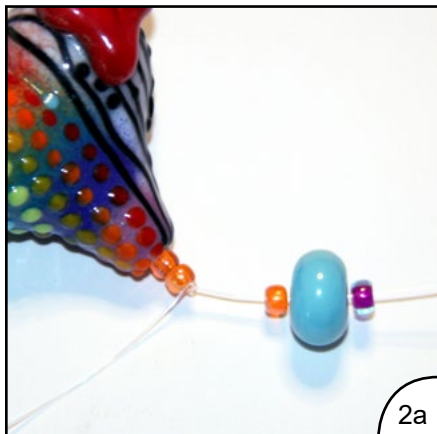
**Steps 2a - 2c:** Thread on your lampwork heart and two seed beads. Make two knots. Onto one length of cord, thread one seed bead, one spacer, and one seed bead, then go back through the spacer and the first seed bead. Repeat this with the second spacer bead as follows: One seed bead, the spacer bead, and one seed bead.



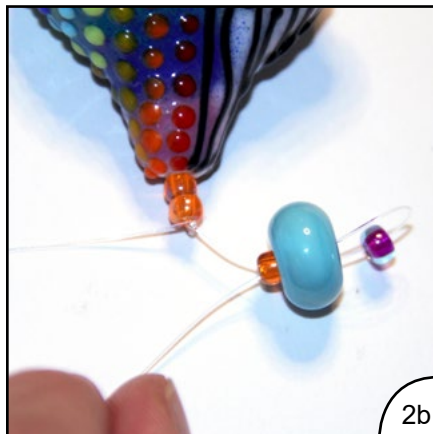
1b



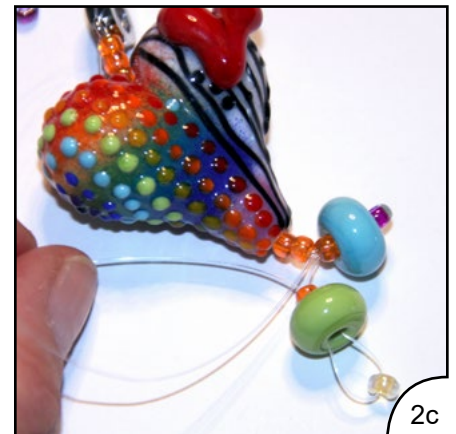
1c



2a

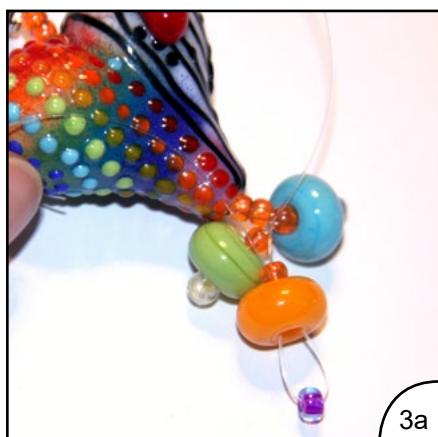


2b

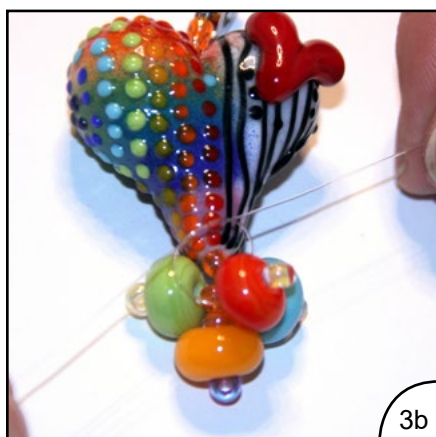


2c





3a



3b

**Steps 3a and 3b:** With the cords you used for the first two charms, make two more charms using seed beads and spacers of different colors. Once you have made four charms, tie two knots with the two ends of your transparent cord to fix the spacer beads in place.



4a

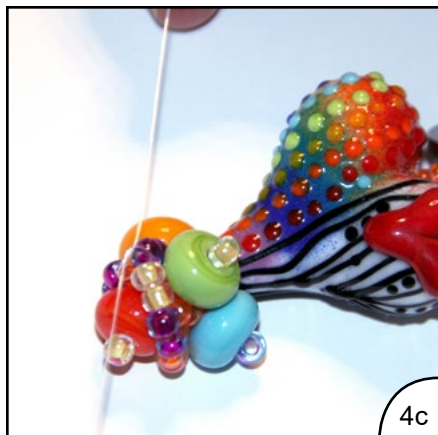


4b

**Steps 4a – 4c:** Thread some seed beads in alternating colors on one end of the transparent cord and wrap it between two or three spacer beads, then tie two knots with both ends of the cord to fix the seed beads in place.

**Step 5:** Thread the enameled charm onto the transparent cord and make two knots to fix the charm in place.

Now your heart pendant is ready to wear...have fun with your jewelry!



4c



5



Resources:

[www.ombos.net](http://www.ombos.net)

[www.beadbox.de](http://www.beadbox.de)

[www.bavarianbeads.com](http://www.bavarianbeads.com)

# TIPPED INTO THE Net Choker



By Leslie A. Pope

Illustrations by Meghan G. McBrearty

Photographs by Leslie A Pope

**T**his necklace allows me to combine Japanese seed beads (which I truly love) with some of the new Czech two-hole beads. I chose the new Tipp beads for this necklace because their slightly elongated point gives my beadwork some added dimensionality.

I found designing this project a little challenging because I wanted to use a finite amount of beads, or rather, use them while not exceeding the quantity contained in their packaging. I think I successfully completed my challenge and I hope you think so too.

## TOOLS:

- Size 10 beading needle
- Scissors
- 2 pair of Chain-nose pliers
- Thread burner or jeweler's glue

## SUPPLIES:

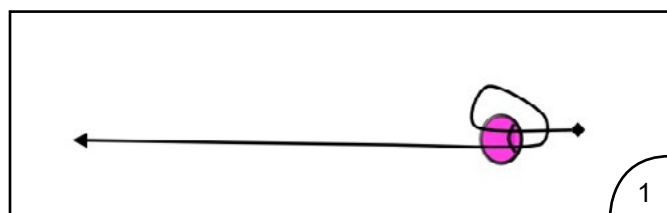
- 30 Tipp Beads, each in 2 colors [colors A and B]
- 15-20 grams Size 8 seed beads
- 5-6 grams Size 11 seed beads

- 6 grams Mini daggers (2.5 x 6mm)
- 2 6mm Soldered jump rings
- 2-4 6mm Jump rings
- 9mm Lobster claw clasp
- 3-4" 8mm oval chain
- Charm (optional)
- 8lb and 6lb Fireline™

Almost all the supplies for this project are available on my website:

[www.twistedsishtahbeads.com](http://www.twistedsishtahbeads.com)

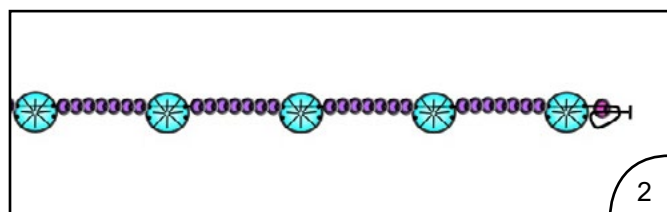




1



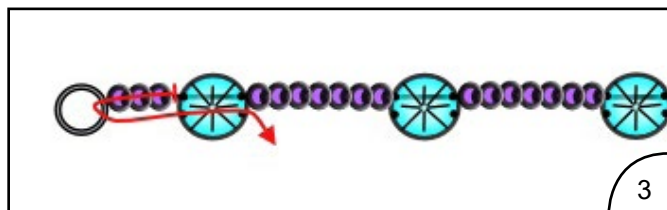
2



2



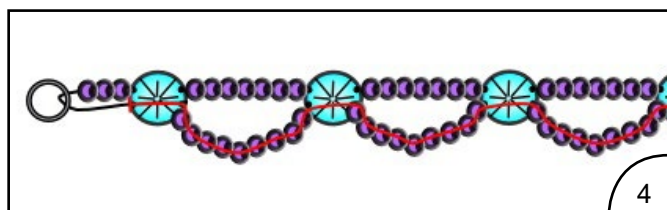
3



3



4



4



5

## BEFORE YOU BEGIN:

Tipp beads have two parallel holes. These instructions will define them as either the top hole [TH] or bottom hole [BH].

The length of the necklace can be increased by adding two extra Tipp beads for each additional inch or by adding more chain.

The necklace is worked from right to left and then from left to right because I am right-handed. However, it can be worked in the opposite direction if you are left-handed.

## NECKLACE BASE:

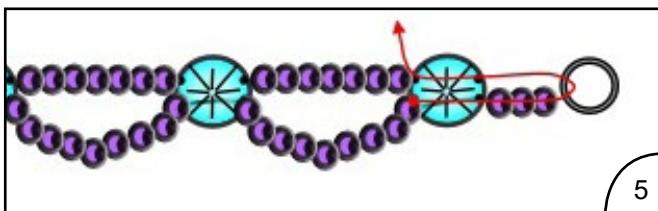
**Step 1:** Thread a needle with approximately 2½ yards of 8lb Fireline™ and place a stop bead, leaving a 6-inch tail.

**Step 2:** String one color A Tipp bead TH and seven size 8 seed beads 19 times. Then add one more color A Tipp bead – for a total of 20 Tipp beads.

**Step 3:** String three size 8 seed beads and one 6mm soldered jump ring, and sew through the BH of the closest Tipp bead. This completes the first row.

**Step 4:** String nine size 8 seed beads and sew through the BH of the next Tipp bead. Continue adding nine seed beads and sewing through the BH of each remaining Tipp bead across the row.

**Step 5:** String three size 8 seed beads and one 6mm soldered jump ring, and sew through the TH of the closest Tipp bead. This completes the second row.

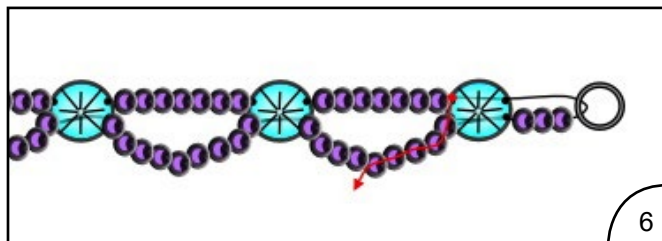


5



6

**Step 6:** To position the needle to begin row three, sew through the first five size 8 seed beads added in the second row.



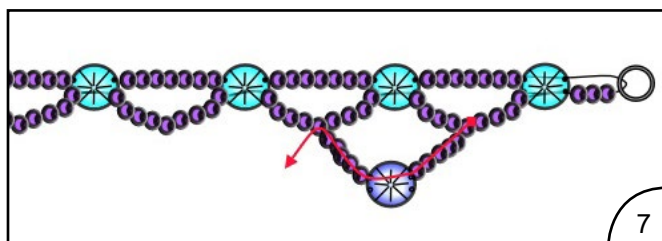
6

**Step 7:** Pick up five size 8 seed beads, one color B Tipp bead [TH], and five size 8 seed beads, then sew through the fifth size 8 seed bead of the next section of row two.



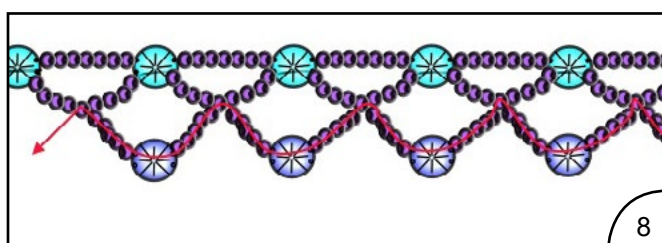
7

**Step 8:** Repeat step five 17 more times to complete the third row.



7

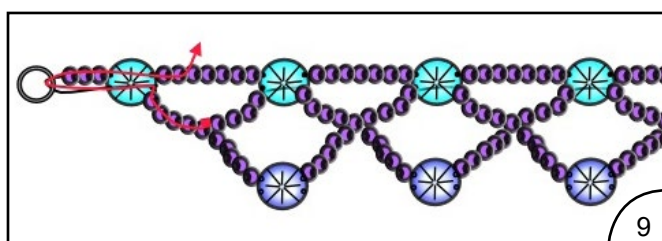
**Step 9:** Sew through the rest of the size 8 beads in the last section, through the Tipp bead, and around the jump ring as shown, back through the Tipp bead, plus the three size 8 seed beads on outside of the last color A Tipp bead. Secure the thread in the body of the necklace with several half-hitch knots. Zap or trim the excess thread.



8

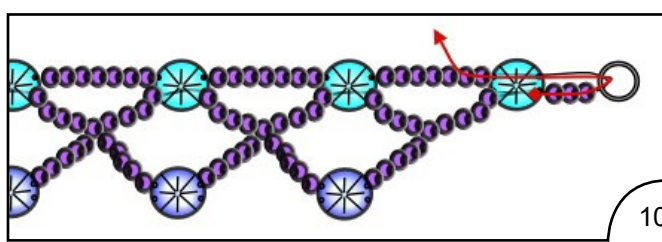
**Step 10:** Remove the stop bead and rethread the tail from the beginning necklace, sewing through the three size 8 seed beads as shown, and secure the thread within the body of the necklace with several half-hitch knots. Zap or trim the excess thread.

## NECKLACE EMBELLISHMENT:



9

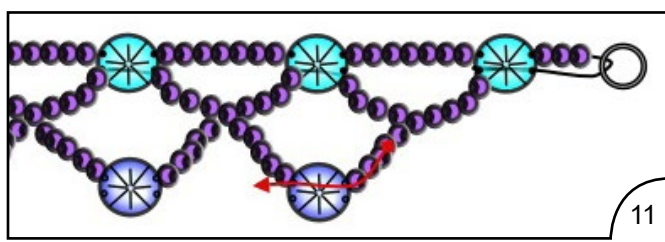
**Step 11:** Thread a needle with approximately 2 yards of 6lb Fireline™. Secure the thread in the necklace with several half-hitch knots, and weave the thread through to exit the left-side TH of the last Tipp bead added in row 3.



10

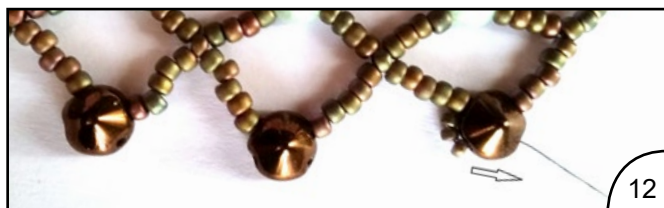


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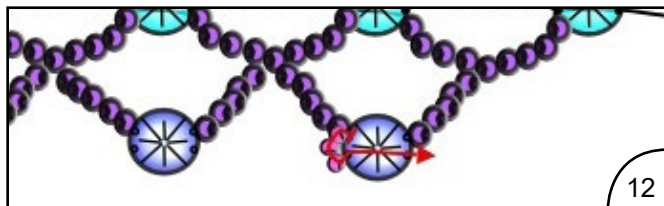
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12

**Step 12:** Pick up three size 11 seed beads and sew through the left-hand BH of the same Tipp bead.



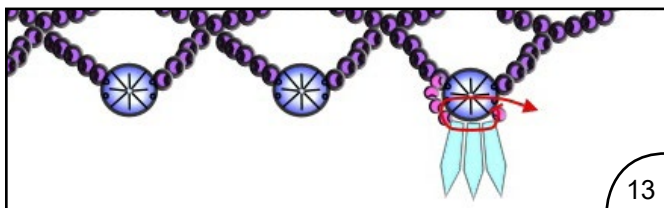
12

**Step 13:** Pick up one size 11 seed bead, three mini daggers, and one size 11 seed bead, and sew back through the BH of the Tipp bead.



13

**Step 14:** Pick up three size 11 seed beads and sew through the right-hand side TH of the same Tipp bead.



13

**Step 15:** With the thread exiting the left-hand side TH of the Tipp bead, sew through 11 size 8 seed beads and the left-side TH of the next Tipp bead.

**Step 16:** Repeat steps 13 – 15 seventeen more times to complete the embellishment row. Then secure the working thread within the necklace with several half-hitch knots, and trim the excess.

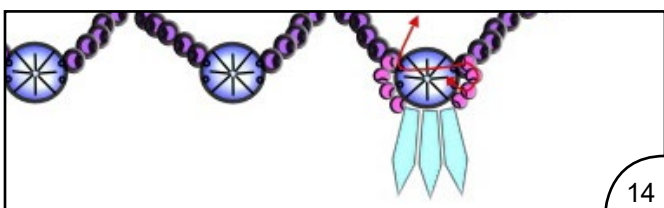
### ATTACHING THE CLOSURE:

**Step 17:** Using chain-nose pliers, open one 6mm jump ring. Attach the open jump ring to one of the soldered jump rings, then attach the chain and close the jump ring. A charm can also be added to the end of the chain if desired.

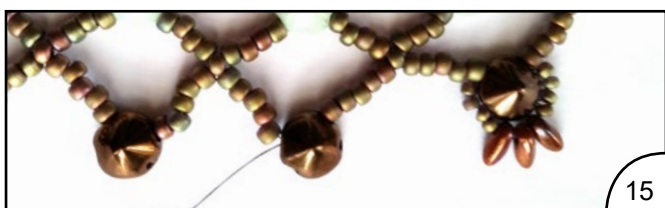


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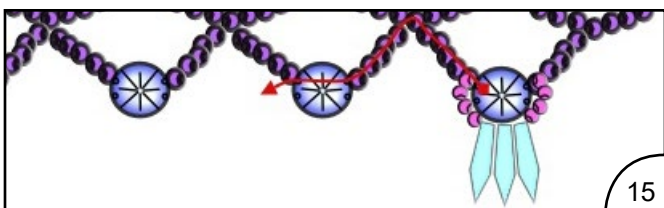
**Step 18:** Open a second 6mm jump ring and attach it to the second soldered jump ring along with the lobster claw and close the jump ring, and your necklace is done!



14



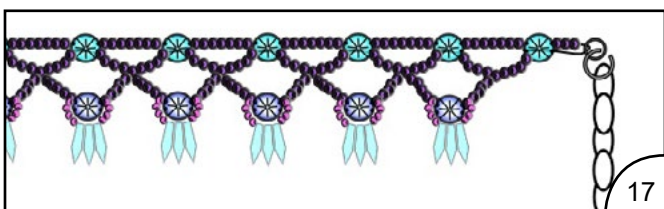
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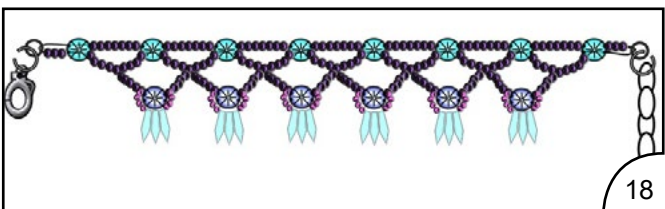
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16



17



18



## ABOUT THE ARTIST:

As a fashion design student at Drexel University, she managed to work beads into most of her collections, winning the J.W. Smith Most Saleable Daywear Award for her senior design collection of beaded knitwear. Since graduating, she is usually seen with beads and fiber in hand, which is a source of great joy in her life, along with her helper cat, a lynx-point Siamese named Fred.

Leslie became [Twisted Sistah](#) when she opened her traveling/web-based bead business in 2002 and didn't look back. Her business is devoted to beads and fiber and offers a wide range of seed beads, threads, and supplies that support the creation of beaded wearable art.

Her love for her craft is contagious, as her ever-growing list of happy customers will attest.



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# Kiss Me Quick

## CUFFS



*By Lisa Liddy*

I've been etching and coloring metals for several years, trying different designs and color combinations with my "Color Me This" patinas. Recently, I started making pewter and copper cuffs with "lipstick" lips on them. They are fun to do, they are eye-catching, and they make me happy to make and wear! One of the reasons I love etched patterns is that so many of them lend themselves to becoming mini paintings.

There really is no right or wrong way to colorize your cuff blank. You can do an all-over effect with one color or you can use multiple colors around your preferences. If you choose the latter, plan out which colors will go where so that you don't end up with 2 of the same colors side-by-side.

## TOOLS:

- ❑ Sanding block
- ❑ Foam applicator
- ❑ Tiny paintbrushes
- ❑ Curved shears
- ❑ Bracelet mandrel
- ❑ Wooden mallet

## SUPPLIES:

- ❑ Work pad
- ❑ Paper towels or soft cloth
- ❑ *Color Me This* metal patinas in shades of red, pink, purple, and coral
- ❑ Paper plate (for mixing)
- ❑ Textured (embossed or etched) metal cuff blank
- ❑ Metal cleaner (409 all-purpose spray or a metal degreaser)
- ❑ Apron or workshirt (which will likely get stained!)
- ❑ Spray sealant (PermaLac or Clear Guard recommended)



## PREPARING THE METAL

Before you begin, the metal surface needs to be clean and free of natural patina or other finishes. Pewter rarely discolors, but copper will pick up natural patina depending on your location and humidity.

**Step 1:** In a well-ventilated area, spray metal cleaner on the etched/textured strip. Use the scrubber side of a scrubber sponge to clean any natural patination from the piece so that you end up with a bright, clean sheet.

**Step 2:** Avoid getting fingerprints on the clean metal. If there are areas on the cuff blank that lack texture, use a sanding block to rough up the area (giving it “tooth”). Some color products are not heat-activated therefore they need sufficient texture to adhere properly. Rinse with water and dry with a paper towel.






## COLORING YOUR CUFF: MULTIPLE COLORS

**Step 3:** Add various patina colors to a paper plate far enough apart so that they don't accidentally mix.

**Steps 4a and 4b:** Using a tiny paintbrush, apply a small amount of color to the tip and carefully fill in the outline of the object (the lips). Get as close to the edge without running over the natural barrier of the textured area.


**Step 5:** Continue with the next color until you have finished your piece. Take care not to smear colors that are still drying. Air dry for several hours or overnight.

 **Note:** I use different brushes for different colors. You can use a brush cleaner or soap and water to clean these brushes. Just remember to use a dry brush to apply color so you don't lose the saturation.



## SANDING THE HIGH POINTS

**Step 6:** After you are sure your project is completely dry, take a sanding block and start running it over the flat side to reveal the high points of the texture. You can see the color being lightly buffed off the raised areas, leaving the rich color in the lower recessed areas.

 **Note:** This is why I love sanding blocks. They only remove the color from the high points on a flat surface.





**Step 7:** Use a paper towel or soft cloth and wipe off any powder residue from the sanding.

**Tip:** It is best to sand the high points in between coats of patina.

## VARIATION: COLORING YOUR CUFF WITH A SINGLE COLOR

**Step 8:** If you prefer to use a single color, use a foam brush to add patina color all over the surface on either a recessed design or an embossed design. In one, all the low points will be filled in and in the other, the background of the raised design will be filled. Take care not to smear the color. Air dry for several hours or overnight.

**Steps 9a and 9b:** After you are sure your project is completely dry, take a sanding block and start running it over the flat side to reveal the high points of the texture. You can see the color being lightly buffed off the raised areas, leaving the rich color in the lower recessed areas.

**Step 10:** At this point, you can consider the color application finished, or you can apply a second coat of *Color Me This* metal patina (in the same way as the first) and let it dry thoroughly. The second coat deepens some colors quite dramatically.

## SEALING

The sealing process is the same whether you used one color or several for your design. Proper sealing protects your piece from normal wear and tear. I like either of these two products:

- ❑ PermaLac (from Peacock Labs)
- ❑ Clear Guard (from SculptNouveau)

You can also use these sealants:

- ❑ Rustoleum SemiGloss Spray Sealer (hardware stores)
- ❑ Duracoat Glaze (craft supply stores)





11

**Step 11:** Spray your cuff base in a well-ventilated area and allow it to dry completely per product instructions. Repeat if desired.

## SHAPING THE CUFF

Up until now, the project has been worked “flat”. It’s time to turn it into a wearable piece!



12

**Step 12:** If your cuff blank does not have curved ends, consider cutting the corners with curved shears. Pewter is usually soft enough to freehand the curve. All but really heavy gauges of copper can be hand-cut into curves, too.



13

**Step 13:** Take sandpaper or a sanding block and smooth out the rough edges on the rounded corners and the long sides of the cuff. Sand the inside (plain) side of the cuff to remove any stains or discoloration.

**Steps 14a and 14b:** Wrap the flat cuff blank around the bracelet mandrel and gently press the sides into shape around the size you need.



14a

**Step 15:** Use the wooden mallet to finish the shaping and work-harden it into place. Flip the cuff and repeat to even out the sides/ends. Then adjust the ends to ensure an even opening, and it’s done!



14b



15

## ABOUT THE ARTIST

Lisa Liddy has been making jewelry for years and she formed many treasured friendships with glass bead artists, along with a huge stash of beads! In 2011, Lisa started Metal Me This, specializing in etched metal (copper, brass, pewter) components and jewelry. She makes big hole bead (BHB) caps and other components for bead makers and jewelry designers around the world. Her "Color Me This" metal patinas are popular, too. Lisa has more than 30 custom-blended colors now. She lives in Arizona with her husband, daughter, and Maltese dog, Nash.



Links for Lisa Liddy and Metal Me This:

[metalmethis@cox.net](mailto:metalmethis@cox.net)

[www.metalmethis.etsy.com](http://www.metalmethis.etsy.com)

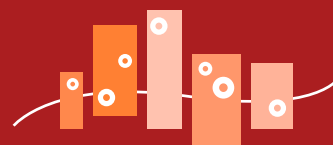
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# Molten Lava

## EARRINGS



By Neena Shilvock

**T**hese earrings are very colorful, and I love them because they are so easy to put together, yet make a great impression. I have used fairly large cutters to make headpins that do not require any further embellishment, but this tutorial can be used to make smaller headpins to be used with other beads, or even little charms.

I will be using Pebeo paints on Premo! Sculpey polymer clay for this project, and they are magical! The bright pigments transform into a beautiful honeycomb pattern right before your eyes. You don't have to be an accomplished painter to use them, and they can be combined to create stunning effects. The paint flows like molten lava and the final effect is entirely unpredictable and cannot be replicated.

While many people use them on metallic surfaces and canvas, I love the mini canvases I create in polymer clay. I can make these to my own specifications, and can cover them with beautiful pigments, making artwork for the ears!

The earrings are light, colorful, and one-of-a-kind. There are no negatives with these. Fun to create and fun to wear, they will be a favorite 'go-to' piece of jewelry. I love the fact that as a 'non-painter', I can apply a layer Pebeo paint to a piece of cured clay and make something prettier than I would have ever imagined in my wildest dreams.

## THIS IS A FOUR-PART TUTORIAL:

- ▣ Making the polymer clay headpin    ▣ Applying the Resin
- ▣ Applying the Pebeo Paint            ▣ Fabricating the earrings

### TOOLS:

- ▣ Pasta machine
- ▣ Cookie cutters in sizes and shapes of your choice
- ▣ Round-nose pliers
- ▣ Chain-nose pliers
- ▣ Bail-forming pliers
- ▣ Flush cutters
- ▣ Chasing hammer and steel block
- ▣ Acrylic roller
- ▣ Cutting blades
- ▣ Needle tool
- ▣ Coarse sponge or sandpaper for texture
- ▣ Ceramic tile
- ▣ Alcohol wipes
- ▣ Toothpicks
- ▣ Stirrer / knitting needle to mix the Pebeo paint
- ▣ Measuring and mixing cups and stirrers for resin application
- ▣ Lighter or heat gun
- ▣ Wire rounder

### SUPPLIES:

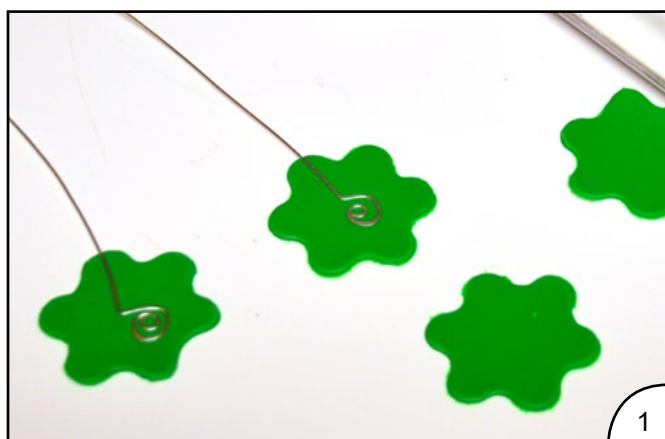
- ▣ 20-gauge wire - I used tarnish-proof silver-plated copper wire – 5 inches for each headpin
- ▣ Premo! Sculpey polymer clay in colors of your choice, well-conditioned and rolled to the number 5 setting on the pasta machine - approximately 1 ounce
- ▣ Translucent Liquid Sculpey (optional)
- ▣ Pebeo Paints - Pebeo Fantasy Moon and Prisme
- ▣ ICE Resin

### TIPS AND SECRETS:

- ▣ The clay paddles/ headpins need to be absolutely flat, so cure them on the flat tile.
- ▣ If you see tiny air bubbles in the back of a polymer clay piece after it has been in the oven, (check back after 5 minutes), in spite of all the care you have taken, take the offending piece out of the oven, turn it over, prick a couple of holes on its front with a needle tool (which will eventually be covered with paint) and put it back in the oven. When the piece is cured, put it on a flat surface and run ice cold water over it with a finger on the back of the piece firmly pressing on the air bubble. The bubble will collapse as the air is let out of the little holes you created earlier.
- ▣ Do not pour too much paint on the cured clay paddles - remember that the edges are not raised so spillage is a distinct possibility.
- ▣ These are paints that self-manipulate over time when applied to a flat level surface to create a honeycomb effect with the appearance of texture. The thicker the application, the more defined and exaggerated the effects are. Prisme and Moon can be combined and are best when poured out of the bottle - however our 'canvas' is small and therefore, a modification of the pouring process is necessary. If too much paint is used, it will run off the paddle and discolor the back.
- ▣ Allow 10 minutes or so for the resin to begin to set before applying it to the paddles - it will stay on the piece due to surface tension, but not if it is runny.
- ▣ Pebeo paints dry out so do not leave the bottles open for any length of time - if they do show signs of hardening, Winsor and Newton 'Sansodor' is a good solvent.
- ▣ Use the paints in a well-ventilated area - the odor can be overpowering.



## SHAPE THE EAR WIRES:



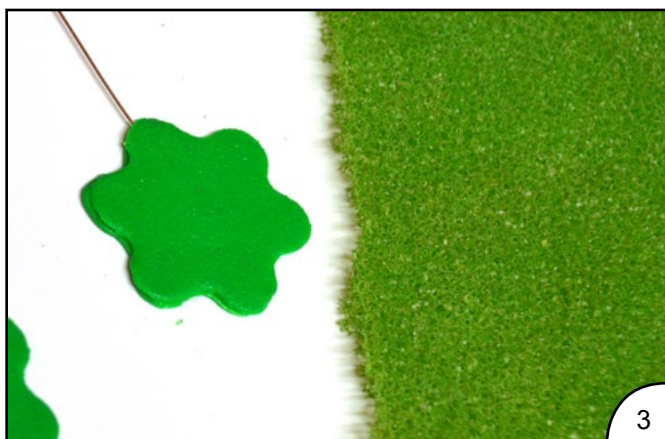
1

**Step 1:** Cut 5 inches of your chosen wire for each earring. Create a small open spiral measuring about  $\frac{1}{2}$  inch at one end, and flatten the spiral and an inch of the wire above it with the chasing hammer. Condition and roll out an ounce of Premo! Sculpey in a color of your choice at number 5 on your pasta machine. Cut out four shapes per pair of earrings using a cookie cutter. Place the flattened wire spiral on two of the cut-out shapes so that the entire flattened part of the wire sits on polymer clay. Burnish it gently into the clay with your finger.



2

**Step 2:** Cover it with the second shape, sandwiching the wire between the two pieces of polymer clay, taking care not to trap air between the layers. Start by matching the lower edges of the piece, and move slowly upwards, expelling air from between the layers as you press the two layers together. A smear of Translucent Liquid Sculpey can be applied between the two layers of clay to promote adherence, but is not strictly necessary.



3

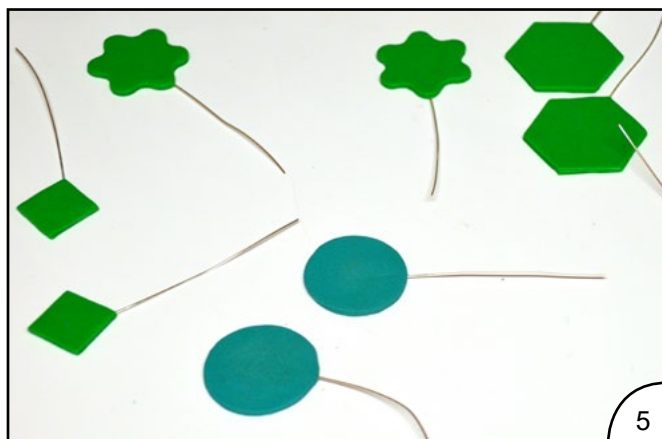
**Step 3:** Texturize the clay using a coarse sandpaper or sponge.

**Step 4:** This action will cause the clay to spread a bit, so recut the shape carefully using the cookie cutter, to make both earrings equal in size and shape.

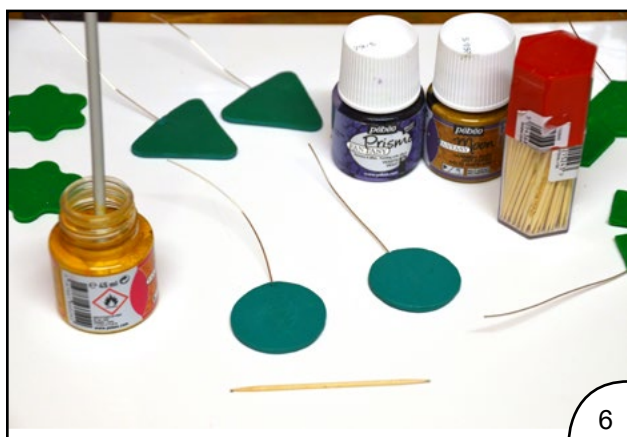
**Step 5:** Lift the piece gently off the tile with the blade (do not handle it using the wire) and clean up the edges with a finger - it looks like a paddle! Ensure that the wire is covered by a substantial layer of clay at the very edge of the paddle. If not, manipulate the clay gently so that the wire is well-covered. Cure according to the manufacturer's instructions, and cool on the tile.



4



5



6

## APPLYING THE PEBEO PAINTS

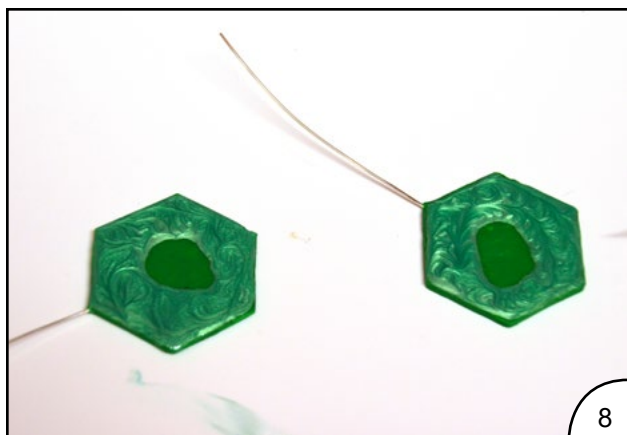
**Step 6:** Wipe the fronts of the polymer clay paddles (the non-textured side) with an alcohol wipe to remove any grease/oil that might be on them. Manipulate the wire gently so that the paddles lie flat on the tile, and bend the very tips of the wire upwards so that the headpins can be picked up and moved around easily. Only open the bottles of paint that you wish to use. Stir the contents with a metal stirrer. The mica particles in the paint are settled at the bottom of the bottle and need to be stirred vigorously to mix them into the solvent. I use an old knitting needle.



7

**Step 7:** Drop the paint onto the paddles using the knitting needle and spread it towards the edges with a toothpick. Make little circular swirls with the tip of the toothpick in the paint to ensure that the mica is well-mixed into the solvent.

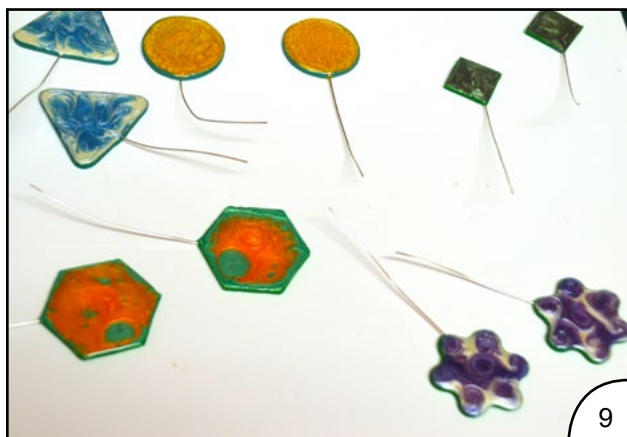
**Step 8:** Add other colors onto the paddles and swirl them into each other using the toothpick, wiping the toothpick and knitting needle between colors. Mix and match colors as well as the Prisme and Moon paints, but wipe the applicator between colors with a paper towel. Check back after 30 minutes - if there has been a spill over the edge, mop it up with an alcohol wipe, wipe the back and edge of the paddle and the tile, and replace it on the tile to set. Allow to set for 72 hrs.



8

## APPLYING THE ICE RESIN

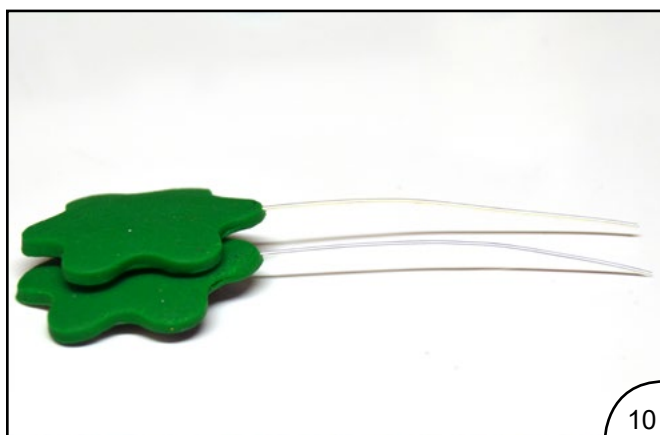
**Step 9:** Mix 5ml of Resin and 5ml of Activator in a mixing cup - measure this extremely accurately or you might find that the resin will not set. Stir gently until the mixture clears up - this takes about three to four minutes. Allow the resin to stand for about 10 minutes. By the end of 10 minutes, the mixture is no longer runny and the air bubbles have virtually disappeared. Wipe the now dry paint with an alcohol wipe to remove any oils from your fingers that might have transferred to it. Allow the alcohol to dry completely. Apply a layer of resin over the paint starting from the center of the paddle, pulling the resin gently outward to the edges with a toothpick. Waft the lighter flame or heat gun over the resin so the air bubbles swarm up to the top and fizz out of the resin. Check back after 30 minutes - if there has been a spill over the edge, mop it up with an alcohol wipe, wipe the back of the paddle and the tile carefully, without allowing the resin to run, and replace it on the tile to set. Allow to set for 48 hrs.



9



## MAKING THE EARRINGS:

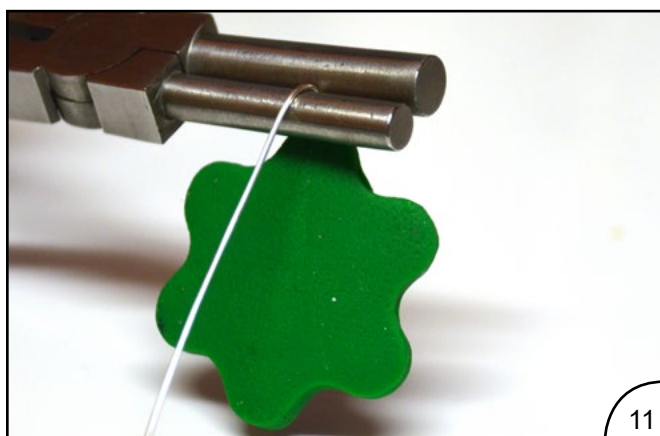


10

**Step 10:** Hold the paddles together and trim the ends of the ear wires with a flush cutter so that they are equal in length.

**Step 11:** Hold the wire at the edge of the polymer clay paddle and bend it over the bail-forming pliers.

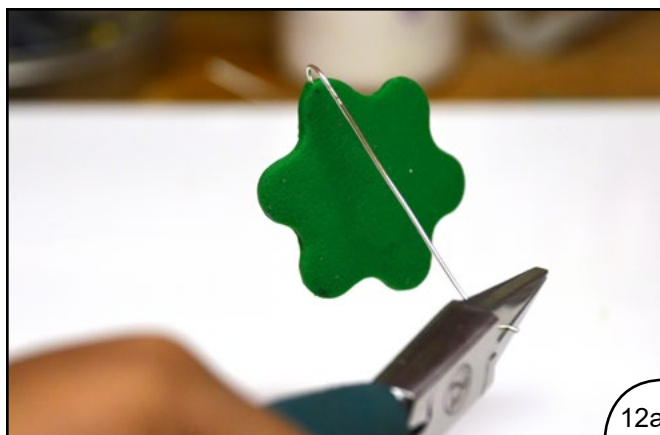
**Steps 12a - 12c:** Bend the last ½ of the wire outwards and round off the end using the wire rounder.



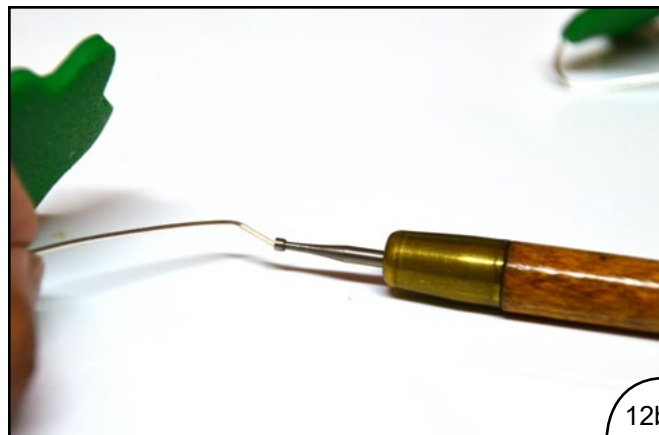
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**NOTE:** If you want to hang a charm from the earrings, now is the time to make a hole at the bottom of the paddle from which the charm can hang.

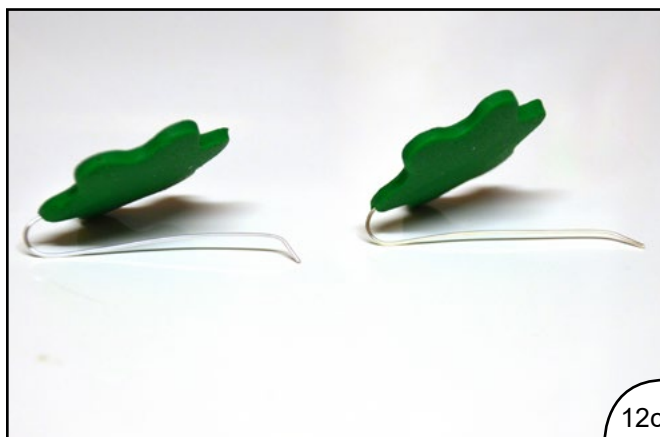
**VARIATIONS:** Make a closed wire loop at the top of a polymer clay paddle or add other beads to the headpin to make a variety of different earrings from this tutorial.



12a



12b



12c



Variations



## ABOUT THE ARTIST:

Neena Shilvock is the designer behind Caprilicious Jewellery, an eclectic collection of primarily colorful statement necklaces. She is a gynecologist based in the UK, who decided to further her love of jewelry by getting involved in making it herself. She took time out of her daytime schedule to attend a professional jewelry maker's school in the UK, and of all the techniques she was taught, she fell in love with wire work, metal clay, and polymer clay.

Caprilicious started with a piece of jewelry gifted to Neena by a friend who made it at a weekend jewelry making class. She decided to try her hand at jewelry making herself, but decided to go further and booked on to a professional course. She says "I have always had a love of jewelry but found that the pieces I liked were way beyond my means - or that I couldn't get statement jewelry or casual wear - most of the pieces I saw were tradition-

al, and I have plenty of those. So, I went with my instincts - to create modern, timeless pieces - or, tradition with a twist!

"I design for the woman who likes to be noticed - stylish, individual, confident, with a sense of humor and a zest for life - Delicious jewelry for the Caprilicious woman - Caprilicious!"

Soon, it was time to branch out, and Neena decided to use some of her skills to make some of the components that go into her jewelry herself - making handmade from handmade!

She makes her pieces from semi-precious gemstones and beads, wire, silver and copper, polymer clay, precious metal clay, and enamels and has recently been enthralled by foldforming.

[Caprilicious Jewellery](#)

on [Facebook](#), and

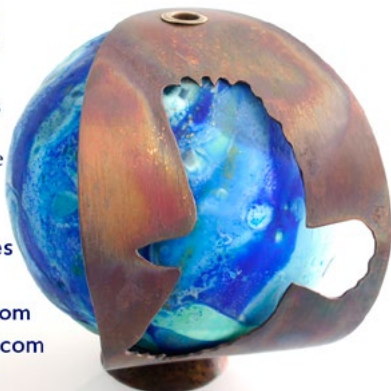
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# Challenge Accepted!

*By Susan LeGuyader, Queene Bead Design*

I have a true love of timeless design and jewelry that will transition to any outfit with ease. This necklace represents a bit of both of those for me. My main idea for this necklace was to see if I could create a whole necklace with wire with the only purchased component being beads. I used annealed steel wire as it isn't a material used very often in jewelry. You see far more silver or gold. I also love copper wire, and this design would look fantastic in copper as well.

I chose a neutral color palette for the beads. Interesting shapes and different textures and colors create a unique appearance, yet unify the design. The best thing about this design is its versatility.

You can make it long or shorter, use different wire, or all the same color of bead.

Your options are open.



## TOOLS:

- ▣ Flush cutters
- ▣ 2 pair of bail-making pliers, 8mm/6mm and 3mm/1.5mm
- ▣ Hammer
- ▣ Bench block or Anvil
- ▣ Small file
- ▣ Sturdy round-nose pliers
- ▣ 2 pair chain-nose pliers
- ▣ Nylon-jaw pliers
- ▣ A metal ruler

## SUPPLIES:

- ▣ 20-gauge annealed steel wire
- ▣ 16-gauge annealed steel wire
- ▣ 32 seed beads, size 8 and size 6
- ▣ 19 assorted beads, 4mm to 10mm in size (from a bead soup mix)
- ▣ 21 jump rings, either purchased or handmade using 16-gauge wire

## THOUGHTS AND TIPS:

My bead soup is mostly Czech Picasso beads from size 8 to size 4 seed beads, as well as tri-cuts, rondelles, round, tube and tile glass beads, and some gemstone. I love the color and any bead over a size 8 has a big enough hole to slide onto wire. My bead soup also includes orphan beads and such. It's a great way to use up leftover beads from other projects.

One way to increase the continuity of your links, both chain links and beaded links, is to do as much in one sitting as possible, only working one section at a time. I have found that the quality of my work increases when I take the time to make sure each piece is uniform.

The 16-gauge wire is fairly hefty. I would not use your best flush cutters for cutting the wire. I have an old pair that I use. Xuron makes great flush cutters and is the brand that I prefer. With the old cutters, you are not going to get a clean cut. You will need to open the jump ring and file the ends smooth and straight.

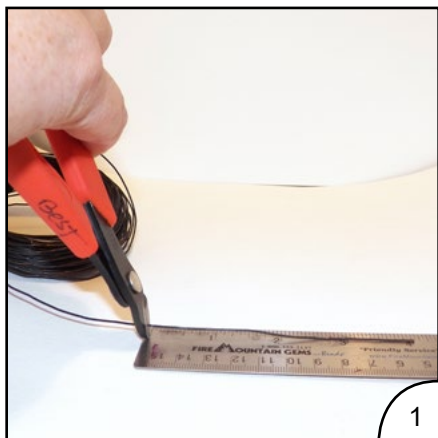
If you don't have bail-making pliers, you can use a mandrel or a jig. You can also use dowels from the hardware store. The bail-making pliers make the job easier. I love the Vintaj brand of bail-making pliers.

When you use your hammer and bench block on wire, it not only flattens the wire but also work hardens it and helps set the shape.

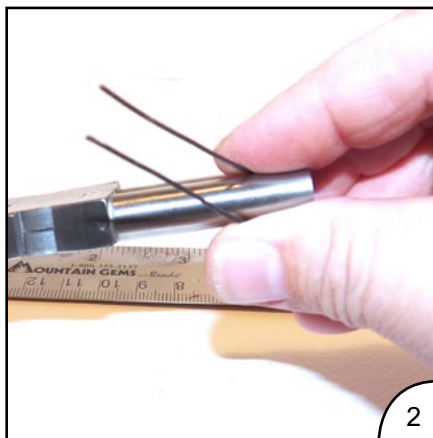
When you want to make consistent loops every time on your chain-nose pliers, use a Sharpie to mark your spot so your loops are the same size every time.

You can use purchased jump rings for this project. They will need to make certain that they are made with heavy duty wire and have an inside diameter of 3mm.

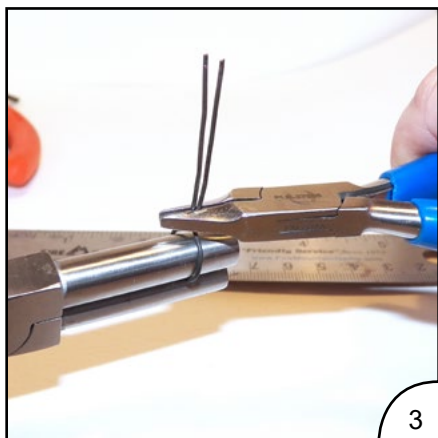




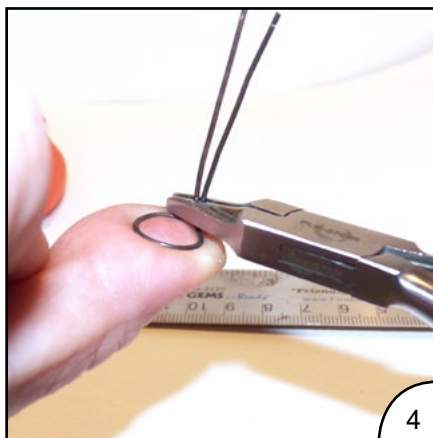
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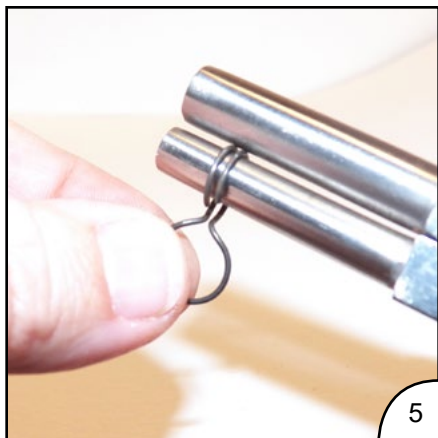
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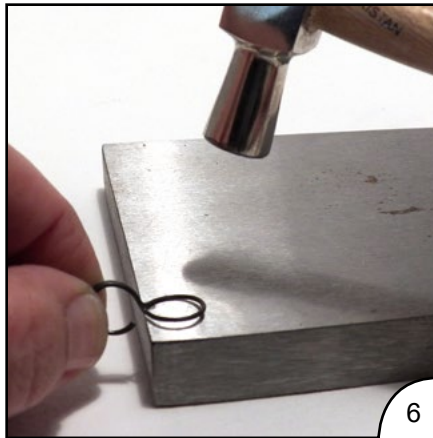
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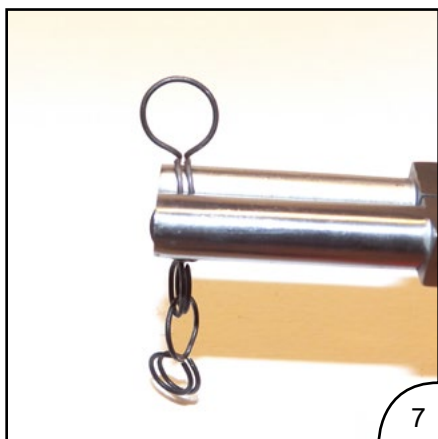
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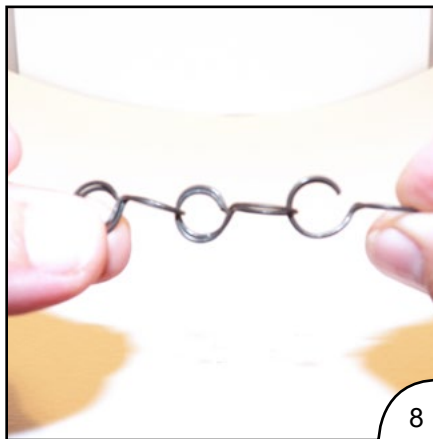
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6



7



8

**Step 1:** The chain is made from 20-gauge annealed steel wire. You will need to cut 16 pieces of wire, 3 ¼ inches long.

**Step 2:** Center each piece of wire on the 8mm barrel side of the bail-making pliers and bend into a "U" shape.

**Step 3:** Hold the wire tight against the barrel of the bail-making pliers and squeeze the wires together. You should end up with a lollipop shape.

**Step 4:** At the base of the loop, use the chain-nose pliers to bend at a 90-degree angle.

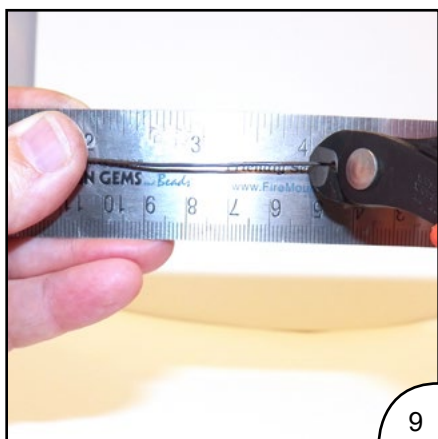
**Step 5:** Place the 6mm barrel side of the pliers at the end of the wire "lollipop" and roll towards the loop. This will create a link that has two loops, perpendicular to each other.

**Step 6:** Using your hammer and bench block or anvil, lightly tap the 8mm single loop.

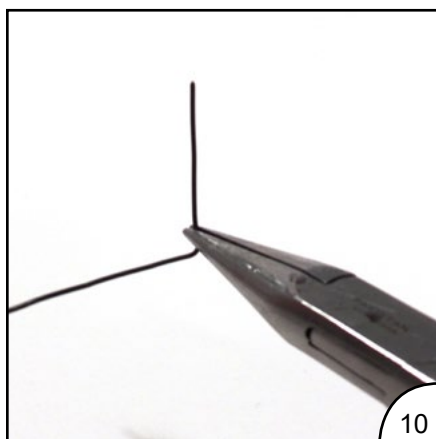
Make a total of 16 links.

**Step 7:** With the link in one hand and the 3mm bail-making pliers in the other, gently lift the double wire loop (6mm). You will slide the 8mm loop from another link through the double 6mm loops that you opened. Check and make sure that the links are facing the same direction. Use the barrel of the 3mm bail-making pliers to gently close the double 6mm loops. You will need to turn it around and tighten each loop to align them.

**Step 8:** Connect all 16 links to create the chain for the top of the necklace and set aside.



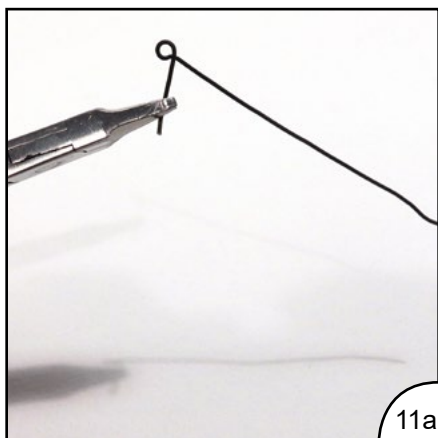
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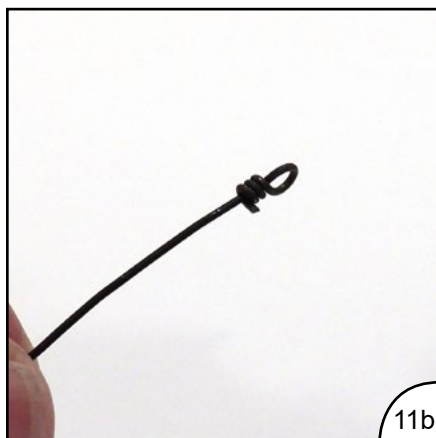
10

**Step 9:** The beaded links are made with 20-gauge annealed steel wire as well. You will be making 19 beaded wrap links. Cut 19 pieces of 20-gauge steel wire, 4 inches long. This gives just enough extra to handle.

**Step 10:** At the 1-inch mark, make a 90-degree angle at one end of the wire.



11a



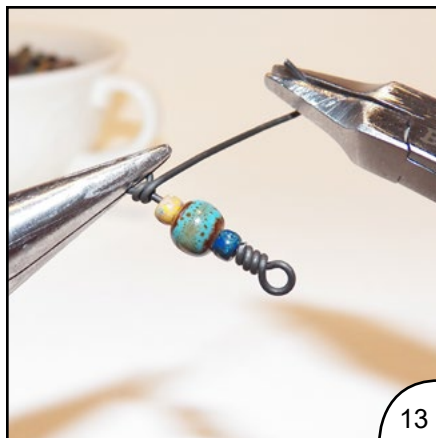
11b

**Steps 11a and 11b:** With your round-nose pliers, make a wrap loop. With the remaining wire, you should be able to make 3 wraps around the base wire.

**Step 12:** Slide roughly ½-inch of beads onto the wire. The combination is up to you.



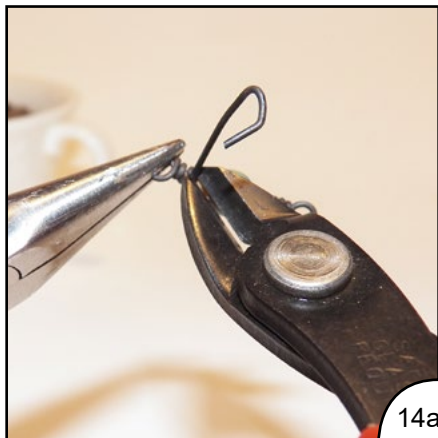
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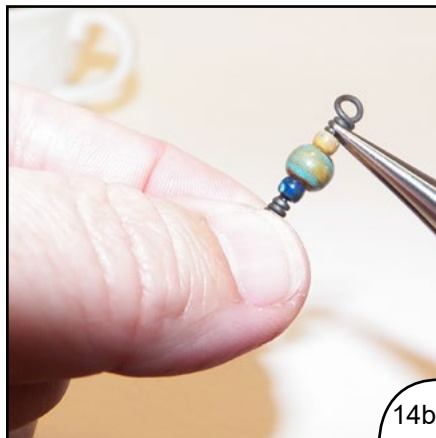
13

**Step 13:** To make the wrap loop on the other end of the link, you will need to leave about 3mm of space from the top of the last bead to where you start the loop. I use my chain-nose pliers to measure. Make another 90-degree angle with the remaining wire and create another wrapped loop. You will have enough wire to wrap three times to finish the link.

**Steps 14a and 14b:** Trim the excess wire and tuck the end snug to the link. Check for any rough cuts and file if necessary.



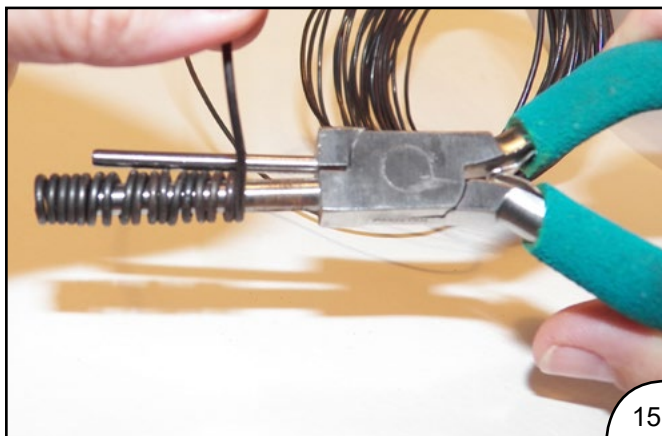
14a



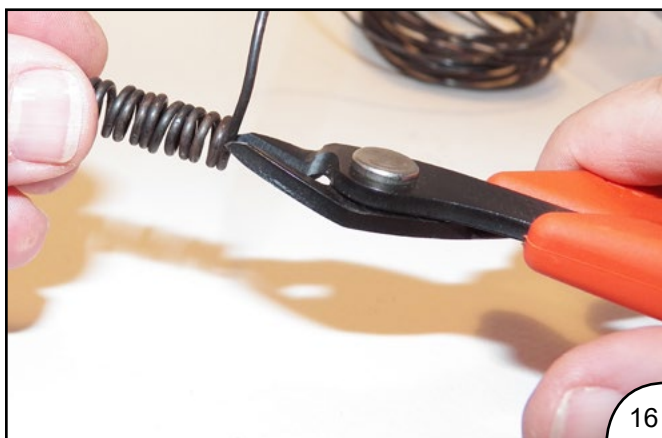
14b

Make a total of 19 wrapped beaded links.



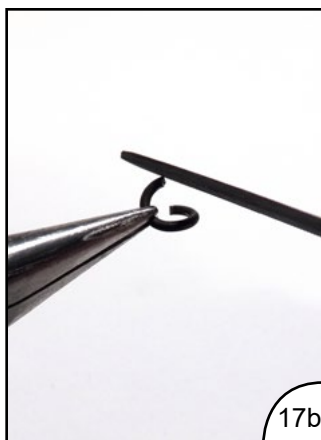


**Step 15:** I like to make my jump rings. You can certainly use purchased jump rings for this project. You will need to make certain that they are made with heavy-duty wire and have an inside diameter of 3mm. To make the jump rings, unwind about 16 inches of wire from the 16-gauge annealed steel wire spool. With the 3mm/1.5mm bail-making pliers, place the end of the wire at the base of the 3mm barrel. Start winding, keeping the newly added wire at the base of the pliers. You will see the wraps move up the barrel and off the pliers.



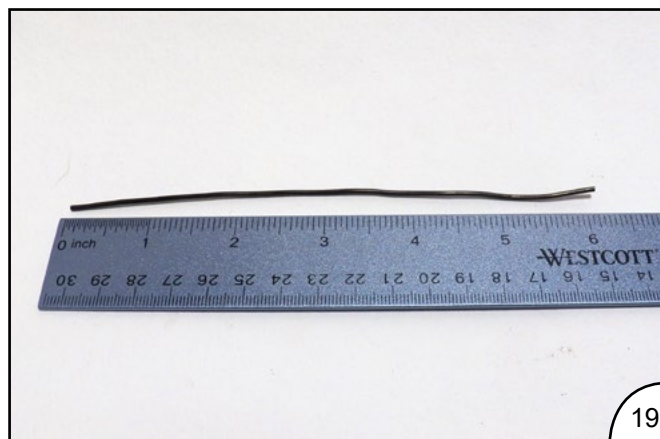
**Step 16:** When you have 21 loops, pull the wire off the barrel of the pliers and cut. With your old flush cutters, cut each jump ring. There are many methods to cutting jump rings. Since I needed so few, I used flush cutters. You could also use a jeweler's saw or a jump ring maker.

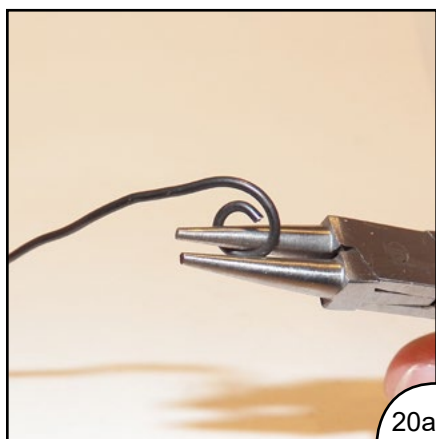
**Steps 17a and 17b:** With your hammer and bench block, tap each jump ring to flatten. With two pair of chain-nose pliers, twist each jump ring open. File any rough edges smooth.



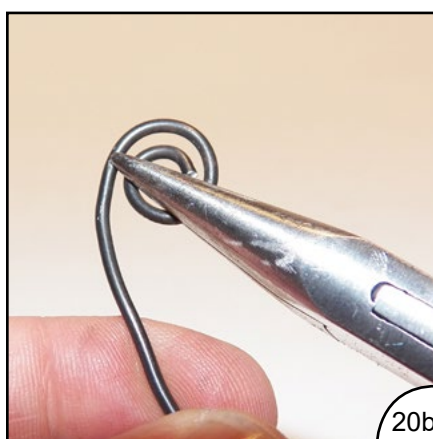
**Step 18:** To assemble the two beaded link chains, add two beaded links to a jump ring that you have twisted open. Twist the jump ring closed. Continue the chain by adding another opened jump ring and beaded link. You will make one chain that is nine links long, and one that is 10 links long. Finish each section of chain with jump rings on each end.

**Step 19:** The clasp and connecting pieces are the same. You will need to make two of the "S" shaped pieces and a hook. The "S" shape pieces are made with 16-gauge wire. Cut two pieces of wire, 6 inches long.



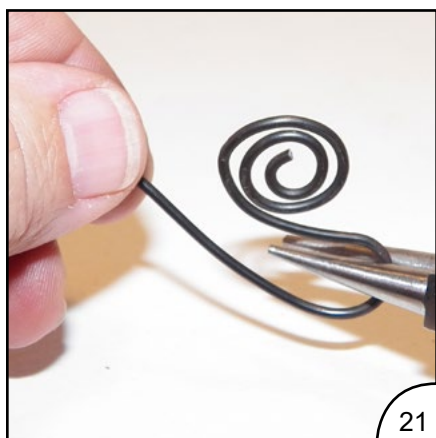


20a



20b

**Steps 20a and 20b:** With your sturdy round-nose pliers, grasp the end of the wire and start a spiral. Guide the wire with your non-dominant hand, curling the wire into a spiral. Including the center, I made three circles inside the spiral. You might need to use your chain-nose pliers to reposition the inside circles.



21



22

**Step 21:** To complete the top of the "S" shape, bring the wire up and around, bending it back on itself. Leaving about 1 ½ inches, cut the excess wire.

**Step 22:** Grasp the end of the wire with the very end of the round-nose pliers, and make a tight spiral. Leave enough space in the center to add a jump ring.



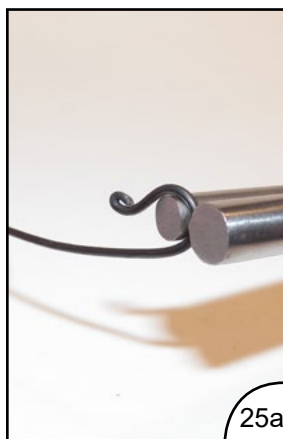
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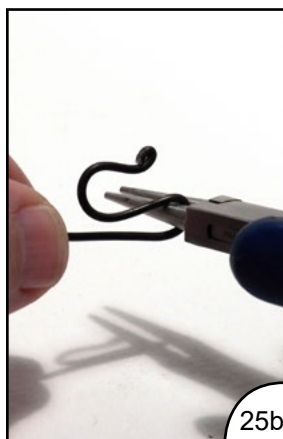
24

**Step 23:** With the two "S" connectors complete, use your hammer and bench block to tap them flat.

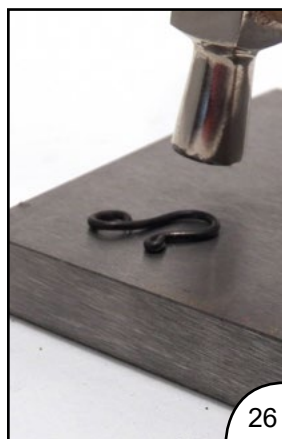
**Step 24:** For the hook part of the clasp, cut three inches of 16-gauge wire. With chain-nose pliers, bend the very end of the wire over about 2mm, and squeeze closed. With the 6mm barrel of the bail-making pliers, curve the wire over and down, into a hook shape.



25a



25b



26

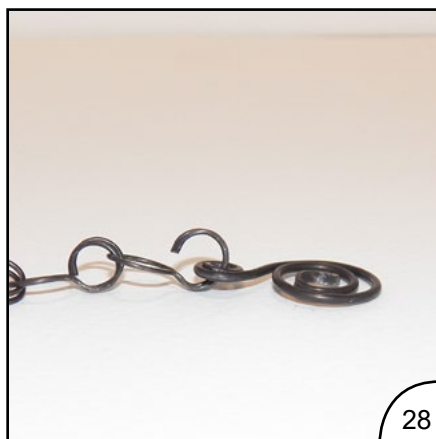
**Steps 25a and 25b:** Switch to round-nose pliers and complete the loop along the back side of the hook. Cut the excess wire. Look for any rough edges and file them smooth.

**Step 26:** With the bench block and hammer, tap flat.





27



28

**Step 27:** For final assembly, lay out each section and piece. At one end of the chain links, add a jump ring to the 8mm flat loop and attach to the top of the "S" wire link.

**Step 28:** At the other side, use the 3mm bail pliers and gently open the 6mm double loops and slide onto the top of the second "S" wire link. Close the double loops.



29a



29b

**Steps 29a and 29b:** Open the jump ring attached to the long section of beaded link chain. Attach to the bottom of the first "S" link. You might need to use your chain-nose pliers to adjust the "s" link so the jump ring fits. After you have attached it to the "S" link, also add the jump ring for the short section of beaded link chain.



30



31

**Step 30:** Open the jump ring attached to the long section of beaded link chain. Add the hook clasp and the short section of beaded link chain. Close the jump ring.

**Step 31:** Inspect your links and chain. Look for rough edges that need to be filed. Make sure the all the jump rings are closed and aligned. Check each chain link and make sure the 6mm double loops are aligned and closed.



## ABOUT THE ARTIST

Susan LeGuyader lives in southwest Washington with her family. She has been exploring jewelry making for over 15 years. Her husband recently built her a tiny house for a studio and her creativity has been unleashed. She has tried just many styles of jewelry making, but has found her love in wire and metal.

To view or purchase Susan's jewelry, visit her at [www.queenebead.com](http://www.queenebead.com). To learn more about Susan and Queene Bead Design, follow her on Facebook: [QueeneBead Design](https://www.facebook.com/QueeneBeadDesign). Her portfolio is available on Instagram, [@queenebead](https://www.instagram.com/queenebead). Susan welcomes your emails, [queenebead@q.com](mailto:queenebead@q.com).

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Until next time . . .



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