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Jeff Fulkerson's
Heart to Heart
Pendant
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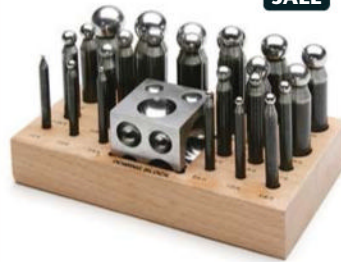
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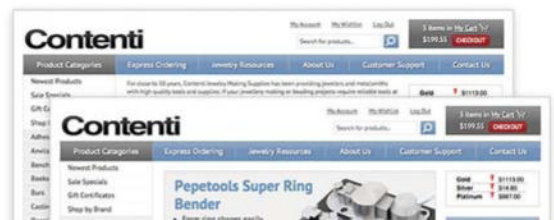


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LAPIDARY JOURNAL JEWELRY ARTIST

ANNUAL BUYERS' DIRECTORY



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ANNUAL BUYERS' DIRECTORY

with Tucson show exhibitor status

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Jeff Fulkerson's Heart to Heart Silver & Agate Pendant, page 26; inset: Bill Fretz's Hammer Formed Fine Silver Bangles, page 34.

PHOTOS: JIM LAWSON

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Mycenae, Rich in Innovation




IF THE CRAFTSMEN OF ANTIQUITY had possessed flex shafts, CAD, or 3D printing, no doubt they would have used them. Having developed ways to refine metal ore, alloy copper and tin to create bronze, and produce exquisite gold granulation, those legendary pre-Columbians, ancient Egyptians, Etruscans, and their like did not sit around a charcoal brazier saying, “You know, we could save a lot of time and money if we used electrical equipment and digital technology — but let’s not. We’re content with the old ways.”

Besides such pesky facts as they didn’t speak English and so on, the ancients didn’t say such things because back then their ways weren’t all that old, might barely have qualified as traditional, or even were brand-spanking new. These people didn’t reach awe-inspiring cultural heights simply by honing known skills. They were innovators, too, springing forward with new methods of building, farming, traveling, conquering, decorating, distilling, calculating, singing, writing, molding, and otherwise modifying their surroundings with, among other items, objects of beauty and splendor.

Recently, archaeologists discovered yet more splendid artifacts in Pylos, adjacent to one of the Aegean’s most fabled golden-object-producing cities, Mycenae, glowingly described in the Iliad and flourishing centuries before classical Greece. The new finds show cultural ties to the earlier Minoans on the island of Crete and to the mainland Mycenaeans who thrived later, apparently forging another link in a chain we can trace on down through ancient Athens and Rome . . . to ourselves, and to many of the tools and techniques we use to craft jewelry to this day.

The ancients’ accomplishments are extraordinary, but so are our own. They borrowed developments from civilizations before them and made their own advances, as we still do today. Living millennia later, we simply have the luxury of many more choices: charcoal braziers and oxy-acetylene torches, sketch pads and CAD/CAM, centuries-old hand tools and hand tools today’s innovative smiths have designed by also building upon the technological inheritance we all share.

In composing the Iliad and the Odyssey, which chronicle the great events of his past, the poet Homer frequently employed what are now known as Homeric epithets. These pithy phrases, such as “wily Odysseus” and “the wine-dark sea,” are often repeated in his long narrations to help us keep track of all the characters and settings involved. The way to identify Mycenae, Homer told us long ago, is to remember it as “Mycenae, rich in gold” — which, if you look at the gleaming treasures uncovered from its environs, it certainly was, but Mycenae was a civilization rich in innovation as well.


Merle.White@fwcommunity.com

P.S. Discover a few contemporary innovations in hand tools in “Hammer Formed Fine Silver Bangles,” page 34, and at www.shop.jewelrymakingdaily.com.

LAPIDARY JOURNAL. JEWELRY ARTIST

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Lapidary Journal Jewelry Artist (ISSN 1936-5942) is published 9 times a year by F+W Media, Inc., 4868 Innovation Drive, Fort Collins, CO 80525. USPS #0023-8457. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. All contents of this issue of *Lapidary Journal Jewelry Artist* are copyrighted by F+W Media, 2016. All rights reserved. Projects and information are for inspiration and personal use only. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$29.95/one year in the U.S., \$44.95/one year in Canada, and \$54.95/one year in international countries (surface delivery). U.S. funds only. For Subscription Services, email jewelryartist@emailcustomerservice.com; 1-800-676-4336 (toll-free US & Canada) or 386-246-0105 (outside North America).

POSTMASTER: Please send address changes to
Lapidary Journal Jewelry Artist, P.O. Box 433289,
Palm Coast, FL 32143.

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YOUR TURN

reader comments & sketches

NEXT TIME:



Jeff Fulkerson's Heart to Heart Silver & Agate Pendant, 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 chrysotile and serpentine cabochon from Smokin' Stones, page 18.

DEADLINES:

FEBRUARY 29, 2016

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@fwcommunity.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465.

Include your name, city, and state, and indicate "Your Turn" on the subject line or envelope.

> DESIGN CHALLENGES

YOUR COVER RIFFS:

Designs based on Kirsten Denbow's Colorful Enamel Dome Ring, September/October, 2015.



Shevvy Baker
Louisville, Kentucky



Maria Alexander Lowry
Cincinnati, Ohio

Maggie Morawietz
San Antonio, Texas

YOUR SETTINGS:

Designs based on a carnelian cabochon, cut by John F. Heusler, G.G., September/October, 2015.



Shevvy Baker
Louisville, Kentucky



Maria Alexander Lowry
Cincinnati, Ohio



Thomas Wickline
Tacoma, Washington

> LETTERS

Re: "Fossilized Red Oak & Silver Pendant," July 2015

I have a question about Lexi Erickson's fossilized red oak shaman pendant published in the July 2015 edition of *Jewelry Artist Lapidary Journal*.

For the rectangular wire Lexi used on the edge of the stone, when you are setting the stone, do you "tap" the angle of the wire to hold the stone in place? Or use an epoxy? It was not clear in the magazine.

Jennifer Bunn
Duluth, Minnesota

Lexi Erickson responds: Thank you for writing, Jennifer. The stone is wholly held in place by tension. The small faceted stone in the little top, craggy piece of the red oak cab was measured and precisely placed, as was the prong. Then by tapping the wire with a "sharp" hammer, either Fretz or Wubbers, it angled the wire. It was a happy accident, but a very lucky one. You are very perceptive to see that slight angle. Absolutely no "chemical bonding" was necessary.

To see more of Lexi's shamans and conchos and to learn her stone-setting techniques for setting them, check out her video, "Special Approaches for Stones with Lexi Erickson." Available at www.shop.jewelrymakingdaily.com.



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Patent Pending

THEIR TURN

a gallery of this issue's contributors

LAURA BETH LOVE'S Soft Soldered Pendant

Sterling silver wire, quartz

Lapidary Journal
Jewelry Artist Doer's
Profile
Page 72

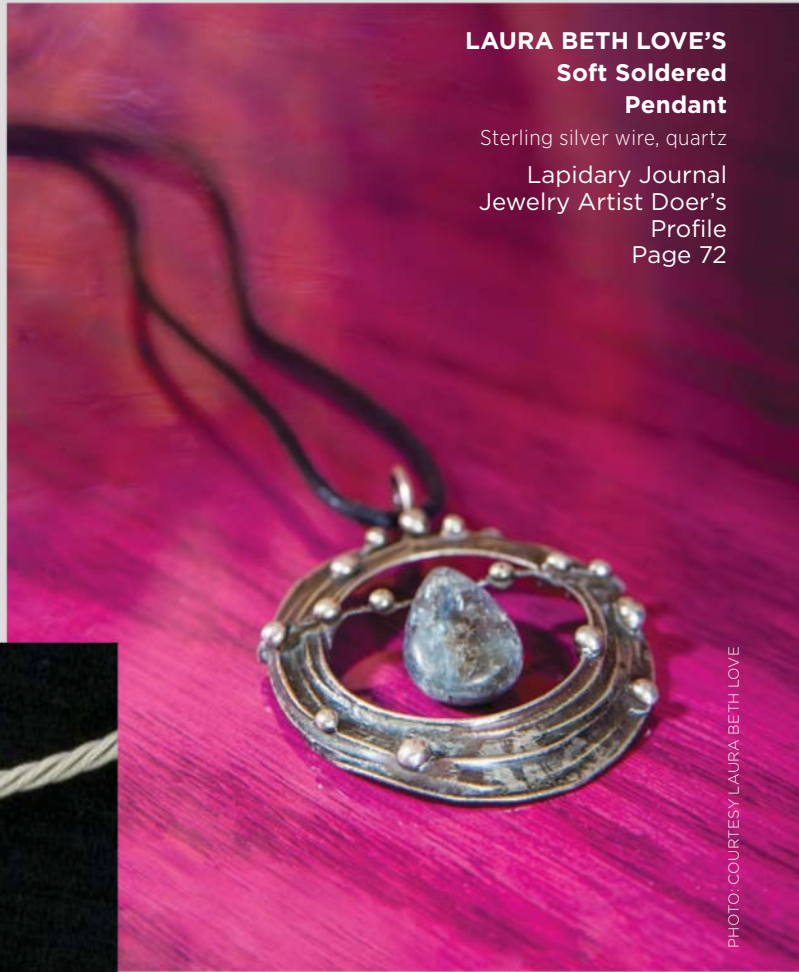


PHOTO: COURTESY LAURA BETH LOVE



PHOTO: ARLENE MORNICK

ARLENE MORNICK'S Shadow Box Series Pendant

Fine silver metal clay with metallic gold paint

"Metal Clay Hinged Locket"
Page 40

THOMAS BENHAM'S Green Man Pendant

Chased, sterling silver, patina

Ask the Experts
Page 52



PHOTO: THOMAS BENHAM

**JOHN F. HEUSLER, G.G.'S
Patti's Engagement Ring**

Turquoise, 22K gold, .25ct diamond

"Serpentine Chrysotile Pendant with Rhodochrosite"
Page 20



PHOTO: JOHN F. HEUSLER, G.G.

**JEFF FULKERSON'S
Ring**

Royston ribbon turquoise, silver

"Heart to Heart Silver &
Agate Pendant"
Page 26



PHOTO: COURTESY
JEFF FULKERSON

**BILL FRETZ'S
Fretz Fluting Stakes
with Bracelets and
Bottle**

"Hammer Formed
Fine Silver Bangles"
Page 34



PHOTO: COURTESY BILL FRETZ

By Cathleen McCarthy



ILLUSTRATION: STEPHAN PARK

Give 'Em Credit

safeguard your payment processing

Do you use a mobile payment system such as Square, Apple Pay, or PayPal to sell your jewelry at shows? If so, you've probably also been getting notifications about new card readers designed to process chip (EMV) cards — and hopefully ordered one.

If you haven't, do it before your next live sales event. Using an old-fashioned reader to process one of the new chip cards can cost you.

If you're like me, most of your own credit cards have been replaced by now with a version that contains a microchip as well as a magnetic stripe on the back. Many stores now have you insert those at the payment terminal instead of swiping. Identifying information on those new cards is encrypted on an embedded microchip, which is much more difficult to counterfeit than the static info on a magnetic stripe.

Remember the panic after the Target breach in 2013, when hackers managed to steal identifying informa-

tion for more than a million customers who had used their credit cards there? Concern about the increase in credit card fraud is a major reason U.S.-based card issuers, financial institutions, and retailers set a deadline of October 2015 to put an EMV (chip) payment system in place. That's when liability for counterfeit fraud shifted from card issuers to merchants if their equipment does not support EMV.

"Merchant" doesn't just mean big-box chains like Target. If you are a seller who accepts credit cards, you are a merchant, too. Which means you're technically liable for certain fraudulent purchases made with cards you process. You can still safely swipe cards that don't have chips, but you run a risk if you swipe a counterfeit card that contains a chip.

Note: None of this applies to online purchases. The liability shift and EMV card readers pertain to live payment transactions, such as selling

your jewelry at craft or trunk shows.

If you accept credit cards for this kind of purchase, order a card reader that can process chip cards as well as magnetic stripes. One way to make sure you're covered is to use an all-in-one reader such as the one PayPal offers for \$149, with a \$100 rebate if you process \$3,000 within three months. That reader allows customers to swipe, insert, or tap to make a contactless payment. Many believe that last — often called NFC (near field communication) payment — is going to overtake all other live payment methods in the future.

Meanwhile, Square allows you to transition into the EMV payment world for as little as \$29 for a reader that lets customers swipe as well as insert their cards. For \$49, refundable as a processing credit, you can get a Square reader that accepts contactless payments as well. But if you do this, start checking every card you process for that little raised logo

“The only time fraud and liability land on the independent business owner now is if someone comes in with a chip card that is counterfeit, and you swipe the magnetic stripe of that card on your computer without a new reader that accepts that technology.”

that indicates an embedded chip. If it has one, ask the customer to insert or tap instead of swiping. (All cards made in the U.S., even chip cards, still have the magnetic stripe on back.)

“The only time fraud and liability land on the independent business owner now is if someone comes in with a chip card that is counterfeit, and you swipe the magnetic stripe of that card on your computer without a new reader that accepts that technology,” says a spokesman for Square.

One month after the liability shift, only 37 percent of the payments Square sellers process were being made using chip cards. This is up from 12 percent in January, and increasing every month, but slowly. This country clearly has a long way to go to catch up with the rest of the First World. You can bet fraudsters will be looking for a way to take advantage of that.

If you’ve traveled outside the U.S. in recent years, you know credit card swiping — and the magnetic stripe itself — is all but extinct in Europe, Canada, and much of Asia. No chip card in your wallet and you’re out of luck at many kiosks now. Europe began introducing chip cards soon after 2002, when EuroPay, MasterCard, and Visa collaborated on EMV, a global standard for chip technology.

While magnetic stripes offer the same data every time you or your customers make a purchase, chip cards encrypt different data for each transaction, making them harder to clone or use fraudulently.

My credit cards have been replaced with chip cards in the past year, which is a good thing because the magnetic stripes on those cards — which are still being swiped left and right here in the States — do me no good anywhere else.

Even in Quebec last summer, just

over the border, I was glad I had a chip card on hand, or I would have been endlessly hitting the ATMs. Also this: we’re a lot less vulnerable to fraud when we insert rather than swipe, both Stateside and overseas. And if you swipe customers’ credit cards when you sell your jewelry, that makes you more vulnerable on the front and back end.

Many countries have already transitioned from chip to contactless payments, while we’re still struggling to retire the mag stripe. Altering the U.S. payment system to acknowledge microchips hasn’t been easy.

“We have one of the most complicated payment ecosystems in the world,” says Randy Vanderhoof, executive director of the Smart Card Alliance. Other countries made the transition at a fraction of the time and cost. Canada, for example, has five primary financial institutions. “They only needed those five to agree and the entire card market could change.”

By contrast, the U.S. has more than 10,000 card issuers, a million merchants, and 8 million POS devices that accept cards. “Businesses only make investments on that scale if there’s a demonstrated return,” Vanderhoof told me. “They had to see that fraud was bad and getting worse.”

So the U.S. is playing a mad game of catch-up right now — which is why you, as a seller, are being offered both chip processing and contactless payment options, all in one fell swoop. Fortunately, it’s a whole lot cheaper and easier for you to upgrade (and safeguard) your card-processing equipment than it is for a store, let alone a chain.

If you are late to this game, you’re not alone. A week before the shift, I was asked to swipe my card at a wine store, one of 600 operated by the Pennsylvania Liquor Control Board. When

I mentioned the liability shift, the young woman checking me out seemed concerned, took notes, and promised to pass it along. A couple weeks post-shift, I went into the same store and was asked to swipe my chip card again.

Walmart was inserting my chip card by the end of September. So was Lowe’s and even my little neighborhood hardware store. When I congratulated the woman at the register there, she told me all about the liability shift and how her store wasn’t taking any chances. My local supermarket, on the other hand, part of a chain of 100+ stores, is still having me swipe my chip cards as this magazine goes to press. It’s not just independent sellers who are behind on this!

I will keep my eye on this transition as it affects independent jewelry sellers, both here and on my blog, The Jewelry Loupe. In the meantime, check out my Net Profits post on JewelryMakingDaily.com for more tips on upgrading your credit card readers.

CATHLEEN MCCARTHY is a freelance writer whose stories on jewelry, travel, and commerce have appeared in *Town & Country*, *Art & Antiques*, and her own site, TheJewelryLoupe.com.

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“News Flash! Chip Readers are Here — and So is Liability”



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COOL TOOLS & HIP TIPS

BY HELEN I. DRIGGS | PRODUCT PHOTOS: JIM LAWSON



My jewelry making personal faves

Tools I Can't Live Without

THIS IS THE 100TH TIME I'VE WRITTEN about tools for this column. After 10+ years of doing so and more than a decade focused on jewelry making, I've concluded that out of the thousands of tools I have seen, tried, purchased, and tested, there are about 10 chosen ones I can't live without. These are my "every single day" tools, and I use them whenever I make work — the professional quality tools I'd take to a desert island with me. Don't laugh — in the case of the hand tools, I have literally done that very thing. My island bench is pared down to essential hand tools, but it mirrors my home bench in eight out of 10 cases. While you may not have a getaway bench, if you travel to classes or workshops, snowbird or RV, my chosen tools might also work for you.

Green Lion Studios SOBAOne Saw frame

This exquisite saw frame blurs the boundary between a tool and a work of sculptural art. Sawing is my favorite and, to me, the most essential metalworking task, and I've tried lots of saws over the years. This one was the first one to steal my heart away from my lifelong companion — the old art school saw frame. The SOBA One saw is well balanced, easy to thread, and comfortable in the hand. It isn't jumpy or choppy, and the action is great; it's also deep enough to saw into a 4-to-6-inch sheet. I also love the fact that the top of the handle is thin — to allow for proper grip and lessen hand fatigue.

MORE AT WWW.OTTOFREI.COM



Valtitan Hand File Set

I had my eye on these files for several years. I finally decided to spring for them early last year, and I've never regretted my decision. Once I started to really care about filing and finish, I got this set and spent time perfecting my technique. Know what? I like my work so much more now. Valtitan files are worth every penny and give you a really professional finish. I own the hand files in the #2 Swiss cut, and my set includes a flat file, half-round ring file, half-round file, three-square file, and a barrette file, all made in Switzerland. How can one not love them?

MORE AT WWW.RIOGRANDE.COM



Fretz Chasing Hammer

This is my go-to, no-nonsense, everyday utility hammer for random and focused acts of whamming, riveting, skootching, tapping, texturing, and . . . um . . . chasing.



It's the right weight, balance, shape, and size for me and my favorite everyday metalworking duties, and it lives in a permanent spot on the upper east side of my worktop, right next to the steel block and in front of the flex shaft key, so I can grab it without looking. Mine isn't pristine anymore, because a chasing hammer shouldn't be — they are meant for striking tool steel. I have a dozen chasing hammers I use during "chasing only" sessions, but this hammer is my reliable, everyday friend.

MORE AT WWW.RIOGRANDE.COM

Revere Pliers Set

To me, these are the perfect pliers. Well-made, box-joined, stripped down and totally functional, they give you your four most-used shapes in a convenient stand-up block. I hate smelly, squishy, slippery, or twisty plastic grips on my pliers, and these start out nicely naked. Plus they're so sturdy it would take a focused act of violence to hurt them. The set includes chain, half round, round, and flat nose, and since you need two, I added an extra pair of chain nose to my collection. These pliers live on the upper west side of my bench with the other "almost always need them" tools. I'm not a pliers-focused maker, but I do reach to this set consistently whenever I need a reliable grip on something small. You just can't kill them.

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Centerpunch and Scribe

This duo is among the most time-tested, essential, and useful hand tools in the jeweler's arsenal. Every time you draw a layout, create a pattern, need a straight line, mark a

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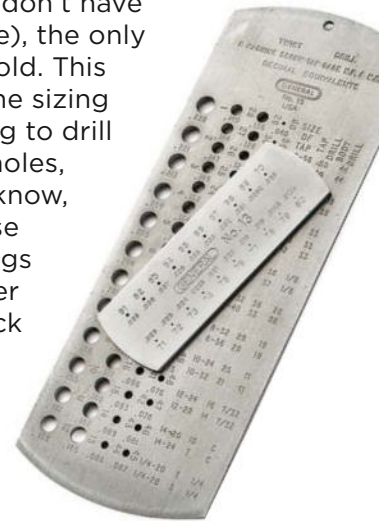
drilling or burring hole, or you need to indicate a corner or centerpoint of a shape, you'll need one or the other of this pair. Eventually, you will get to a place in your work where the thickness of the thinnest Sharpie line seems like a mile wide, so trust me — that's precisely the time to get a scribe and use it. Then, saw right down that straight and shiny, glowing channel into precise fabrication Nirvana.

MORE AT WWW.RIOGRANDE.COM

General No. 13 Drill Gauge

Sure, it's a geeky salute to the old-school high school metal shop class I was prevented from taking because I was a girl, but this tool is a riveter's dream — if you fabricate them from scratch, that is. I adore rivets and cold connections, and when I don't have a torch (see island, above), the only way I can join things is cold. This gauge saves so much time sizing wire to drill bits, or tubing to drill bits, or dowel to drilled holes, or wire to tubing — you know, all those picky but precise and time consuming things any self-respecting riveter needs to know in the thick of things. Never again will you create the wrong size hole for a rivet. Never.

MORE AT WWW.METALLIFERIOUS.COM



Freedom TX

My buddy the TX and I go way back. I'd like to think my regular care and maintenance in the form of his "spa sessions" (clean, change brushes, lubricate, blow out dust) have kept our working relationship strong, lovable, and reliable. In a word, I take care of TX, and he takes care of me. Truth be told, I also have a Freedom SR at home (and one at the other



bench, too, because it took less room in my suitcase getting it there), but I use the TX more. Either way, Freedom flex shafts are another jewelry making staple, and when you go pro, any model makes a great addition to your bench.

MORE AT WWW.RIOGRANDE.COM

Moore's Sanding Discs

Sounds silly I know, but I can't imagine life before these discs. It's all Michael Boyd's fault.

During my apprenticeship with him, I tried these discs for the first time, and well, the rest is history. Snap on, snap off. Use either side on the special square mandrel to push or pull; they are flexible, come in several grits, two size diameters, on Mylar or paper, and if you are really, really lucky, you might even find the flocked ones you can use in combination with rouge, white diamond, or Tripoli cutting and polishing compounds. Be still my heart.

MORE AT WWW.RIOGRANDE.COM

Smith® Acetylene and Air Torch

When I bought this soldering setup almost 10 years ago, I literally went weak in the knees. It's a fabulous torch, useful for nearly any work like annealing and soldering, and if you purchase the entire range of additional tips, there isn't too much you can't do. It's fast, economical, hits about 4,770°F, and my setup includes a B-tank and dual-gauge regulator plus a 10 ft. hose. I've used it steadily and nearly daily in my home studio for almost a decade, and I also recently added the dual gas Smith Little torch to the soldering station for precision tasks with precious metals. I've never used a butane torch for soldering my work; instead I went right out for the big guns and have never regretted it once.

MORE AT WWW.RIOGRANDE.COM



LEARN MORE FROM HELEN DRIGGS

▪ **Metalsmith Essentials: Basic Fabrication (DVD)**

www.bitly.com/DriggsBasicFabri

▪ **The Jewelry Maker's Field Guide (Book)**

www.bitly.com/DriggsBuyMyBook

Genie Gem Maker

Diamond Pacific's Genie changed me forever. From the first second I touched a stone to the first wheel, I was hooked and have cut my own ever since. I own both a Genie and an Xpert, and I dearly love them both. Sometimes, for me, cutting rock tips the enjoyability scale against metalwork because it is just so darn fun. With the lapidary, there is less fuss, less chance for error, you get the treasure hunt factor, and OMG can you save some green when you cut your own stone.

Not to say I don't love metal, so don't get me wrong — it just has the potential to be fussy. Lapidary work gives me a break from that — kind of like an island of paradise in the studio, instead of my studio on an island paradise. Anyway, Genie. Get one.

MORE AT WWW.DIAMONDPACIFIC.COM

COMING NEXT TIME...

Wire Tools: Jigs, Drawplates and Pliers



HELEN DRIGGS is Jewelry Features Manager for *Lapidary Journal Jewelry Artist* and an experienced metalsmith and teacher. Follow her blog: materialsmithing.wordpress.com; Instagram feed: [hdriggs_fabricationista](https://www.instagram.com/hdriggs_fabricationista); and Twitter feed: [@fabricationista](https://twitter.com/fabricationista) for more jewelry-related fun.

By Sharon Elaine Thompson



Chrysotile & Serpentine

IF A ZEBRA'S STRIPES were green and white, it would look a lot like chrysotile. With its alternating bands of nephrite-green serpentine and creamy-white chrysotile, this is a strongly graphic gem material.

Chrysotile was the original source of asbestos, and the asbestos fibers give the white layers a hint of chatoyance, says John Heusler of Slabs to Cabs. Chatoyance — the cat's-eye effect — is caused by light glancing off the fibers under a curved surface, rather like the light sliding over the curved surface of a spool of thread. Asbestos fibers are what give tiger-eye its unique chatoyance as well, and some sources use the trade name Silver Eye for this chrysotile and serpentine mixture as well.

Because of its striking appearance, chrysotile and serpentine should take center stage in any piece of jewelry. A natural pairing would be small cabs or beads of serpentine or nephrite. Greenish pearls, too, would provide an elegant foil to a chrysotile and serpentine cab.

Look for a stone with an interesting pattern. Heusler likes to cut the stones so that they balance an area of tightly spaced stripes to an area of plain serpentine. Stones with the pattern at an angle can create a great deal of visual interest, especially if that pattern is carried into the mounting around it.

Stones with the pattern at an angle can create a great deal of visual interest, especially if that pattern is carried into the mounting around it.

How much does it cost? Heusler is offering cabs for about \$6 to \$8 per gram, or anywhere from \$20 to \$90 a stone, depending on size. Slabs go for about \$20 to \$40 each. Naturally, custom cabs will be more.

How hard is it to find? This is not a common stone. You're more likely to find cabs at the larger shows, such as Tucson or Quartzite. A search of the Web turned up few cabs.

What kind of jewelry can I put this in? Although the material is soft — 2 to 5 on the Mohs scale — it can be set in almost anything. Both the serpentine and the chrysotile are reasonably tough, though the fibrous material could splinter and chip. Although it will scratch over time, says Heusler, because of the variations in color and the pattern, scratches will disappear “like a polar bear in a snowstorm.”

How easy is it to set? Easy.

What settings are best? Bezels are most common for cabbed stones, but prongs or interrupted bezels, too, may be employed.

Artisan/studio dos and don'ts: No acids. “Pickle will eat it alive,” says



Set It



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**SERPENTINE
CHRYSOTILE
PENDANT WITH
RHODOCHROSITE**

Heusler. Avoid the steamer as well. Because of the softness, use special care when burnishing the bezel.

Warning! If you cut chrysotile and serpentine, wear a respirator and work under water! This material contains asbestos fibers which can cause lung disease over time.

Wearer dos and don'ts: Do not store with harder stones that may scratch it. Do not expose to perfumes and do not wear it into the pool.

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



SKILLS

- Basic lapidary skills
- Bench skills
- Bezel setting

TIME IT TOOK

7½ hours

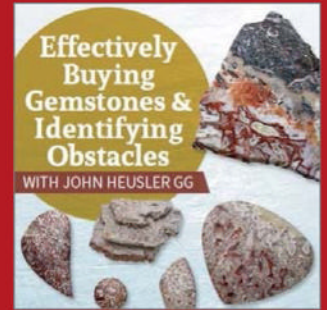
Serpentine Chrysotile Pendant *with* *Rhodochrosite*

Combine two striking stones in a knockout piece

BY JOHN HEUSLER



HOW TO BUY STONES



Get John's advice on buying your stones in his on-demand web seminar:

"Effectively Buying Gemstones and Identifying Obstacles"

Available at www.interweavestore.com.

SOMETHING NEW and different; that's what I wanted. My bench was littered with started projects and I felt a bit lost. I started to sketch in my favorite way. I can't even draw stick figures, but that doesn't matter with this method, which I teach to my students.

Sketch a design you love. It doesn't have to be your design. Now resketch it, but change it by 10-20%. Put it down for at least 24 hours; I like to take a week before I pick a sketch back up again. Then take the newest sketch and resketch that one and again change by 10-20%. Keep this up for at least 10 sketches, and you will find that you just designed something completely different than you ever imagined.

This pendant is what I came up with. I like the minimal design, but mostly I love the color combination. Rhodochrosite is my all-time favorite stone.



Create the Stone

Begin with either rough or slabbed serpentine chrysotile, AKA Silver Eye. Mark the slab either with the gemstone template shape of your choice or freehand. Here I started out with a thick slab. It was 9mm thick, and I cut a triangular or pyramid shaped cab.

SAFETY NOTE: You must wear a respirator type mask, one that collects all particulates, like the ones used for painting. Breathing dust from this stone can be hazardous to your

health!

Photo 1 Cut the slab using a trim saw to the shape of your cab. Trim up close to but not into the drawn line. I used a straight edge and made a triangular shape that has the chrysotile pattern on an angle that was pleasing to me. My stone is going to be finished to approximately 3.5" x 3/4" and is still thick but tapered to the top.

Photo 2 Grind to the line with the 180 wheel. This stone is soft, so it will cut just fine on this wheel.

MATERIALS

- Serpentine chrysotile AKA Silver Eye
- Sterling silver sheet 20 gauge
- Silver hard solder
- Rhodochrosite Ortiz (if you are lucky enough to find some; use non-banded if you need it)
- Sterling square wire, 1.5 x 1.5mm about 10"
- Sterling wire, 3mm x 14 gauge x enough for circumference of rhodochrosite
- 14 gauge 6mm x 1/2"

TOOLS

LAPIDARY EQUIPMENT: Genie grinding unit or other, trim saw (large enough for your rough or slab), cerium oxide polishing compound, rough leather end lap, gemstone templates of your choice

CRITICAL SAFETY EQUIPMENT: Respirator particulate mask

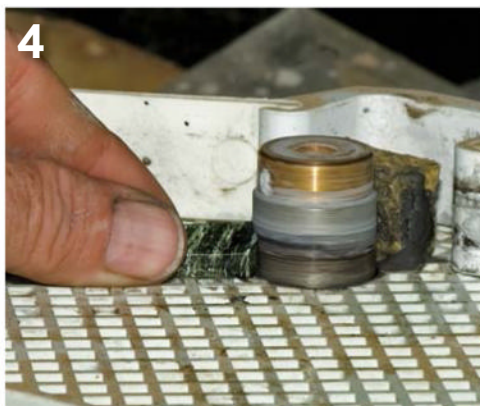
HAND AND FABRICATION: Ultrafine Sharpie marker, basic bench tools

SOLDERING: Torch and tanks

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 71.

I polish the back of the gem, too, as I love to cut out designs on the back of the metal.



Photos 3 and 4 Bevel the edge of the cab to a peak down the center, and finish the shape on this wheel. Make sure the bevel peaked edge goes directly down the center. The closer you get to this shape at this stage, the easier it will be down the road. When up to the 600 wheel, bevel the bottom edge with a 45-degree angle but barely cut into the gem. This will prevent chipping during setting.

Continue on through all the wheels. You will find that you will not have to spend much time on each one due to the softness of the rough. Once you are at the 1200 stage, spend a lot of time smoothing. You will note that this wheel will still cut the gem. I round all edges very slightly here, so slightly that you wouldn't even notice without magnifi-

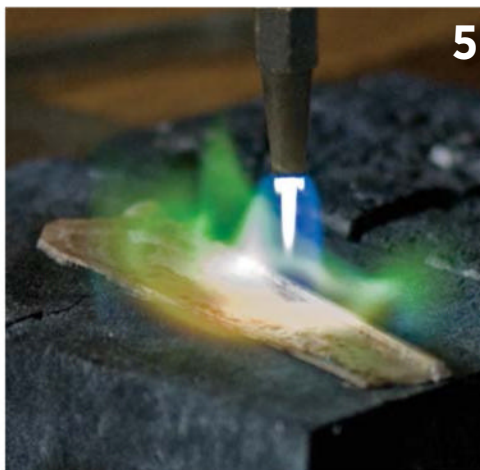
cation. If you can see too much rounding, you have gone too far. Back up! I polish the back, too, as I love to cut out designs on the back. For polishing, I used a rough leather wheel with cerium oxide.

Fabricate the Setting

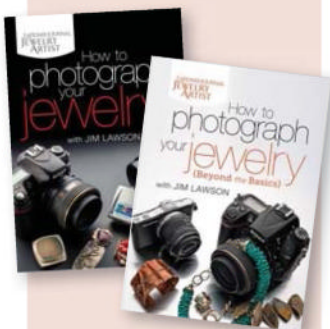
Photo 5 Use square wire that is long enough to fit the entire perimeter of the stone. I used 2mm round wire and drew it out square on my rolling mill. You can certainly start with 1.5mm square as mine is 1.54 when rolled square. Fit to each side and cut to the length of the stone plus 3mm or so. Use hard solder and solder only one side down onto the 20 gauge sheet. Make sure you leave enough sheet for the design on the top. Pickle and rinse.

Fit your stone and scribe the metal on the other side so you will know where to lay the other side down. We want a snug fit. Doing this takes a pretty good eye but you can do it. If it is not angled correctly, sweat it off and resolder it down properly.

Photo 6 Now add the cap at the top. Notice that it does not extend to each side. I used flat wire 5.3mm x 14 gauge. You will need to use 14 gauge by the height you cut your stone. This is a wide "prong" that will be used to snug your stone tight. Pickle, rinse,



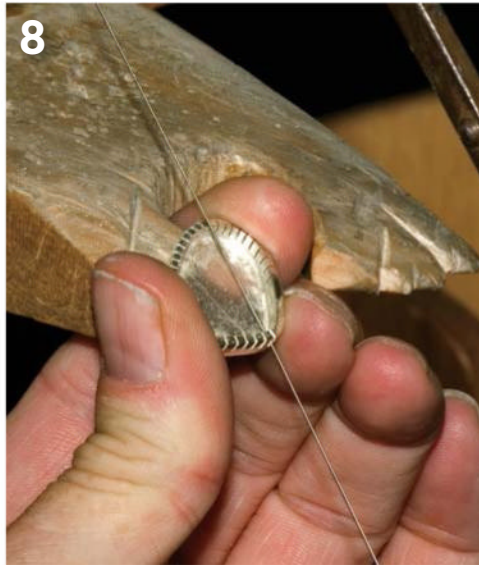
FIND THOSE VIDEOS



The photography videos John recommends in his P.S. are:

- "How to Photograph Your Jewelry with Jim Lawson"
- "How to Photograph Your Jewelry: Beyond the Basics with Jim Lawson"

Available at www.interweavestore.com.



and inspect. Cut out the sides, sand, and polish up to 600 grit. Make sure you leave room with extra sheet for applying the top cab.

Photos 7 and 8 Build the top bezel and solder it to the back plate. Saw “prongs” down to the base of the backing for the bezel. Sand to 600 and polish.

True confession: the cutting photos here are not of the stone shown in the pendant, as I cut this one nearly 25 years ago. If you are lucky enough to score top-quality rhodochrosite, go for it. This one is the best of the best. You can use any stone you like, but I feel this combination is as good as can be.

Rhodochrosite — especially the Ortiz, which is non-banded — cuts like butter. Start on the 280 wheel, and do not get it too hot. Quickly proceed to the 600 wheel to finalize the dome. You will find it cuts way too fast if you are used to doing a lot of agate work. It will still cut fast on the 600 wheel. The 1200 even cuts it. Once you hit the 3000 wheel, you will see it polish up nicely. I use Super Premium Cerium Oxide on a felt lap to polish. Wow!

I always like to cut out a design on the back that is meaningful. Decide if you wish to have a design cut out of the back now and what that design will be. If you do, first decide how to orient your design so that it will look best when hanging and how to accommodate any stamping. Remember, if you stamp jewelry with the quality of metal, you must also apply your personal stamp, too; it's the law. You

may stamp either the top or bottom bezel. After stamping your hallmarks and personal stamps, saw pierce your design on the back.

Fabricate the Bail

Photo 9 Building a hidden bail is not too difficult, but you need to make it a bit different for this pendant. I wanted the top stone floating above the rest of the pendant for great dimension. I used 14 gauge round wire hammered flat to solder to the back plate. Keep in mind that the 20 gauge backing is a bit thin to hold the design in this manner, so I made the flat part of the bail long enough to solder the length of the back plate that is above the Silver Eye to give it the necessary strength to keep problems from wear arising down the road.

Photo 10 Solder the bail, pickle, rinse, and polish the entire piece to the final stage.



Serpentine Chrysotile?



SMOKIN' STONES





**see
more
work**
Their Turn
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Photos 11 and 12 Build a bezel for the diamond or use premade tubing. I hand hammered a spiculum and used that. Setting the diamond is easy. Place the tube in the flex shaft, and apply the bur using a pin vise. Rotate the tubing at about 8000 rpm or about half the speed of the flex shaft max speed. Once the seat is cut, insert the diamond and burnish the setting with a smooth/polished burnishing tool. Do this while the flex shaft spins, and it will be a breeze!



I used liver of sulfur on the piece and polished it off everywhere except the sawn areas of the bezel “prongs.” I also left a spot or two dark for contrast. It is completely up to you as to how you finish your piece! Note the 18K gold did not oxidize. Pretty cool, right?

Set the Stones

Photos 13 and 14 Time to set the rhodochrosite. I do this with a bezel pusher I made out of tool steel and roughed it up so it will not slip off of the metal as I push. You get some nasty marks on your bezel this way, but it *is* really thick and cleanup is easy. Just be careful not to touch the stones with any tools! I use a rubber abrasive wheel such as a Crate. I use a rougher abrasive grit, then a polishing grit.

I had a few stubborn prongs so I continued with a bezel punch. I place my punch on about a 15-20 degree angle and hammer away — *gently!* Use magnification to watch the prong just touch the stone, then stop. Move to the next millimeter or so, and continue hammer setting. Use even blows and cleanup will be much easier.

TIP: Copper sheet rolled out super thin can be placed against the stone to protect it as you clean up with the flex shaft and abrasive wheels.

Photo 15 Polish your piece up and photograph it. Hope to see you in Quartzsite and Tucson!

P.S. Having a hard time photographing your beautiful jewelry?

Yeah I did, too, until I got James Lawson’s DVD’s on how to do it. I am a pro photographer doing nature, landscape, and wildlife, but jewelry is a completely different animal. Pun intended! Jim does *all* the cover shots for this magazine, and he is an all-around great guy. He has two videos that give you everything you need to know. This was completely unsolicited, by the way!

JOHN F. HEUSLER G. G. owned a fine jewelry store and gallery for 31 years in St. Louis, Missouri and is now retired. John is a gemologist, master gold- and silversmith, and a lapidary. He has been cutting gemstones and handcrafting jewelry for over 45 years. He offers his designer cabochons in Quartzsite, Tucson and on his website www.slabstocabs.com. He gives instruction in a one-on-one format in his studio in California or will travel to teach.

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SKILLS

- Sawing
- Soldering
- Stone setting

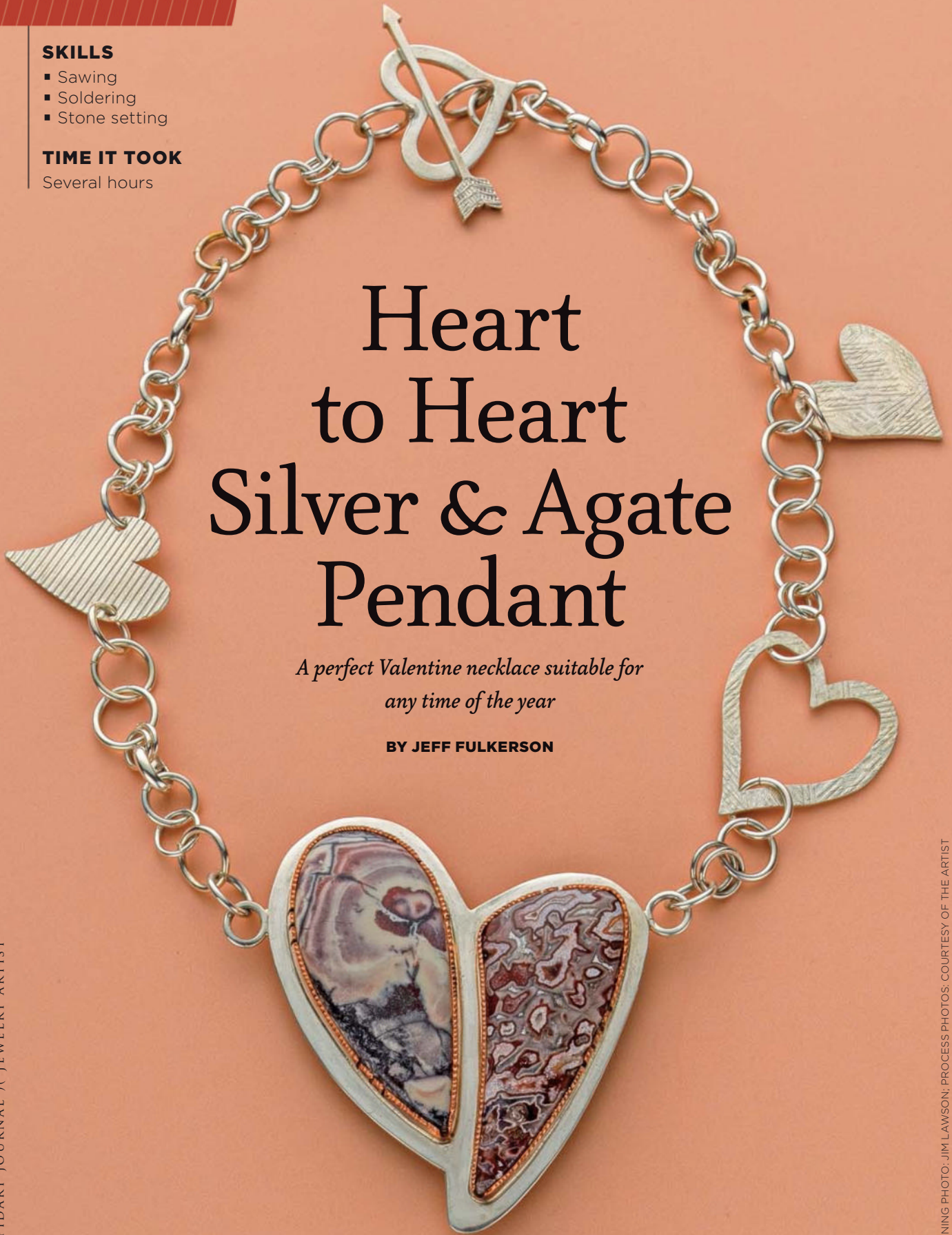
TIME IT TOOK

Several hours

Heart to Heart Silver & Agate Pendant

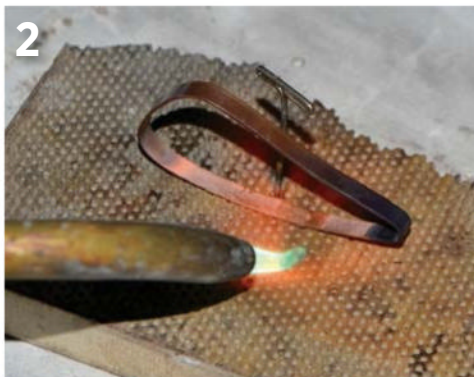
*A perfect Valentine necklace suitable for
any time of the year*

BY JEFF FULKERSON



WHAT A BEAUTIFUL KAILY AGATE CAB!

I got it a while back from John Heusler and was playing around with it to see what it had to say. It just looked like half a heart to me, so I started drawing hearts and things and decided what was needed was a complementary stone to match its contours and colors to make a heart. I cut a piece of porcelain jasper; it didn't look right. But then I bumped the table and accidentally offset the stones, and voilà! I had my design.



Fabricate the Bezels

Photo 1 To make the bezel, I cut a piece of 22 gauge copper sheet $\frac{3}{16}$ " wide. I chose copper to set off the colors in the stones.

Photo 2 Wrap the copper bezel around each stone, mark, cut, and solder with hard solder. File the outside of the solder joint so there is only a very tiny line of silver on the copper.

Photo 3 Make sure the bottom of the bezel is flat by sanding it on 180 grit sandpaper.

Photo 4 Lay out your stones with the bezels and draw your final outline of the pendant. I used this outline to start the overlay for the back plate.

Saw Pierce the Back Plate

Photo 5 For the saw piercing, I got a pattern of hearts that I liked from a

MATERIALS

22 gauge sterling silver sheet for the backing

22 gauge x $\frac{3}{16}$ " wide copper bezel wire

2 cabochons

Miscellaneous jump rings

TOOLS

SOLDERING: Torch set-up

HAND: Jewelers saw, burnisher, stamp, rawhide mallet

FINISHING: Flex shaft w/cut-off wheel

SOURCES

Many 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 71.

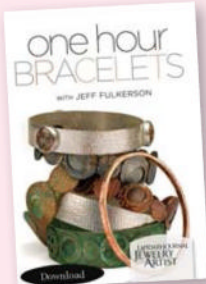
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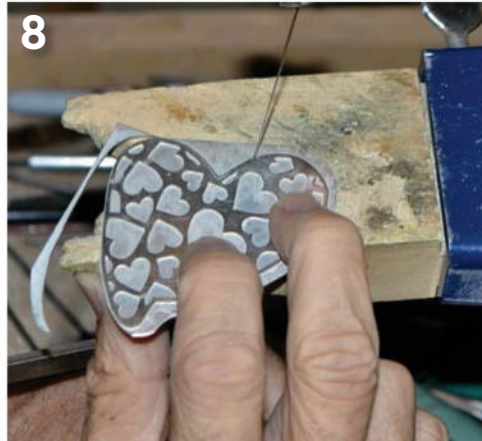
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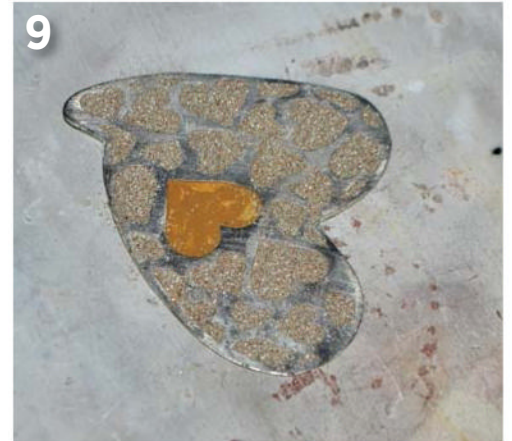
- One Hour Bracelets (video)
- Mastering Inlay Methods (on-demand web seminar)

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8



9



free site on the Internet and cut out the outline I made of the back plate and glued it to the silver.

NOTE: Notice how I drew a line just inside the outline to serve as the boundary for the piece. I wanted the edge to be the thickness of both metals, so I didn't want any open hearts.

Photo 6 Saw out the outline of the pendant and start sawing out all of the heart shapes on the design. After you have sawn all of them out, file any hearts that need a little touchup.

Photo 7 Sweat solder (tin) the back of the hearts with medium solder. Join the sweat soldered hearts piece to another sheet of silver.

Photo 8 Saw out the outline, and file the edges and sand the piece smooth.

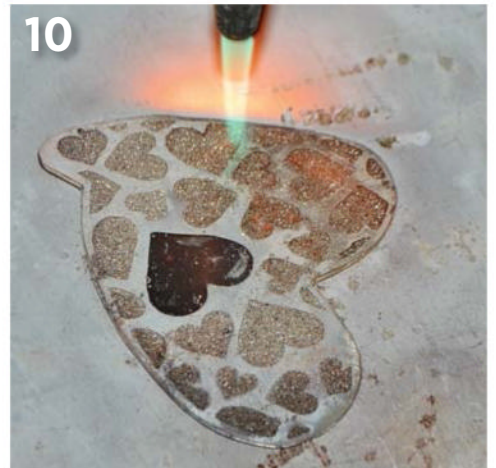
Fuse the Filings

Photo 9 Using a technique that Navajo Artist Richard Tsosie popularized in the 1970s, we're going to fuse silver filings in the heart cutouts to add texture. First, paint anti-flux in the largest heart and allow it to dry. Paint a thin coat of

flux in the heart-shaped depressions, being careful not to get it on the flat surface. Sprinkle silver filings into the hearts. (Now you know why you've been saving them all these years.) Dump off any excess and carefully wipe off the flat areas, leaving only the hearts with silver filings in them.

Photo 10 To fuse the filings to the silver, heat the piece until the filings glow red. They are now fused.

10





NOTE: If you feel you need more filings, repeat the whole process. You will have to file and sand the plate to remove any wayward filings.

Set the Stones

Photo 11 Carefully place the bezels and solder with medium solder. Check all the way around both bezels to make sure the solder flowed completely. If not, resolder until it has.

Photo 12 A little trick to help in setting cabochons with a sharp corner or point like these stones is to use a cut-off wheel and cut notches in the bezel. It also adds a decorative touch to your bezel. You can mark them out or eyeball them. Just be sure to cut a small "V" notch at each point, so that when you press the bezel to the stone, it will close tightly around the point and just look like all the other notches.

Photo 13 To attach the chain, solder 2 jump rings onto the pendant with easy solder. You will have to offset them so the pendant will hang straight.

To finish the piece, I sanded the back and polished the front. Then I set the cabs by placing them in the bezels and pushed the bezels onto the stones with a burnisher — starting at the corners and curves, then moving on to the straight areas.

Photo 14 To give the front a little more texture, I used a small line stamp (I made it out of a 16d nail) and carefully stamped all around the bezels. This is decorative, but also really seats the bezel so the stone is very secure.

I made a chain using all the spare jump rings I had laying around and attached a few heart cut-outs to



see
more
work
Their Turn
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continue the heart theme. I like the randomness of the larger and smaller, round and oval jump rings all interspersed. I finished the necklace off with a heart and arrow toggle clasp.

JEFF FULKERSON has been creating imaginative jewelry for 30+ years and has taught at museums, schools, and events. The award-winning silversmith has studied such Native American greats as Richard Tsosie, Jesse Monongye, and Michael Cheatham. Noted for his meticulous execution and attention to detail, Jeff loves the creative process of seeing his ideas take shape and come to life. See more at www.aldenjeffriesdesign.com.

By Deborah Yonick

All in the Details

Fashion trends influence jewelry styles in design details

Fashion runways provide a great source of ideas for jewelry and accessory designers who track trends as part of their design process. In addition to seeing how the clothiers adorn their fashions, the clothing itself reveals themes that will be sought after in accessories.

“Fashion trends influence how people accessorize and also play a part in jewelry trends themselves,” describes Amanda Gizzi, director of public relations and special events for Jewelers of America. In fact, jewelry stylist to the stars Michael O’Connor says that one of the most important things a jewelry designer can do is to look to fashion. “Jewelry is the ultimate accessory and it needs to work with what is happening in fashion to be relevant.”

Design details trending for Spring 2016 include lace and weave, pleats and ruffles, flora and fauna, architecture and geometric. “One of the biggest trends shaping up for the season is geometric designs and in a variety of renditions,” cites Gizzi. “There are pieces with repetition of patterns, but with more fluidity like lace and in more structured geometric designs like cubes.” O’Connor notes that lacey looks are ideal for designers working with pliers and wires. “Lace translates



BELOW
Paz Collective

Pyramid Bracelet
Sterling silver

PHOTO:
COURTESY
JEWELERS OF
AMERICA

LEFT
Custo
Barcelona,
New York
Fashion
Week 2015.

PHOTO: CUSTO
BARCELONA

O’Connor notes that many designers have a lapidary approach to creating flowers and nature themes from carved stones and beads to organic shaped gems that let the imagination run wild.

Looking to what major brands are doing and saying also reveal insights and inspirations as to what people will be talking about. They have big marketing muscle and definitely impact the conversation. Two brands



well in wire manipulation. It alleviates a lot of the issues casting has.”

Gizzi hails floral a staple of spring fashion, but for 2016, look for darker flower patterns and more white-based flowery inspirations to trump the bright and bold designs there were big last year. Animals, birds, and nature-inspired objects that have a fun vibe will be important as well.

that share market research with the industry are Le Vian and Swarovski.

Chocolate Diamantaire Le Vian identifies nearly a dozen favorite design directions in its 18th annual Red Carpet Revue 2016 trends report with *Harpers Bazaar*. Leading the list are lacey fishnet, square links, pleating and ruffles, crisscrossing loops, and angular shapes and rounded looks in open airy designs (“neo geo”). Especially popular, cites Eddie Le Vian, designer and CEO of the brand, is jewelry that is textural and multi-

“Jewelry is the ultimate accessory and it needs to work with what is happening in fashion to be relevant.”

flavored, sometimes combing several design elements in one piece for added glamour.

In this blend of trends, Gizzi sees geometric designs inspired by nature taking root, soft structures that represent the microscopic world like honeycombs, coral, leaves, and even human DNA. “Design concepts are flowy and tend to feature cutouts that form negative space in a geometric pattern,” she describes. “Typical of this trend are holes that look organically formed or leaves with prominent veins in a repeating (but not always symmetrical) pattern, commonly seen in bracelets, wide band rings, and three-dimensional earrings.”

Fashion’s favorite bling master, Swarovski, issued the 13th edition of its trends forecasting, Gem Visions, with 2016 design directions forward-focused on ideas and technological advances while also celebrating past traditions. In all four of the major design directions it recognizes (Magic, Eternity, Radical Craft, and Body Art) texture is key — be it complex and multi-layered, reflective and iridescent, rough and organic, engraved and inscribed.

JEWELRY STYLE TRENDS

What is most striking on the runways, especially for 2016 are new ways of wearing jewelry. Cheryl Jester, trend and communication manager for Swarovski genuine gemstones and created stone, cites Gem Vision’s Body Art as a key trend that explores jewelry’s intimate relationship with the body and the human form as an installation space for new types of jewels.

There is much more experimentation with what jewelry



LEFT
Le Vian
Red Carpet Ring
Chocolate diamonds, vanilla diamonds,
14K honey gold
PHOTO: COURTESY LE VIAN

BELOW
Le Vian
Lacy Fishnet™ Cuff
Chocolate diamonds, vanilla diamonds,
18K strawberry gold
PHOTO: COURTESY LE VIAN



can be, as dramatically expressed by Givenchy, which decorated its runway models with far-out face jewelry set on cheeks and chins and suspended from septums and nostrils. Their ears featured matching earrings from lobe to upper cartilage in gems like sapphire and ruby.

This spring Gizzi expects more emphasis on long earrings, which were big on red carpets this fall. “Climbers step aside to let dangles be the hot style for the season. Also, bold bracelets are the balance to big earrings. Skin showing through is going to be key with bracelets, especially cuffs. There’s a feeling of airiness to the design.” O’Connor

ABOVE LEFT
Thomas Wylde, New York Fashion Week 2015.
PHOTO: FRAZER HARRISON/GETTY IMAGES FOR NYFW: THE SHOWS



LEFT
Eli Frei
Butterfly Pin
Black diamonds, rubies, sapphires, emeralds,
yellow gold, black gold
PHOTO: COURTESY JEWELERS OF AMERICA

TRENDS



Le Vian
Couture® Bracelet/Ring
Chocolate diamonds,
vanilla diamonds, 18K
strawberry gold
PHOTO: COURTESY LE VIAN

adds that what is happening in cuffs also translates well in collars that can create big, bold sculptural looks sans the weight in open, airy designs.

The brand Le Vian features body jewels in its latest collections, like its Lace & Chain tethered ring and bracelet combinations, and ear-cuff designs that blend the climber and long earring trends in one. Le Vian notes that while the tendency to stack bands and bracelets will continue, bold cuffs and rings that offer the illusion of layering will become even more important.

Gizzi also cites that the two-stone setting will be increasingly popular over the next year thanks to the multipronged marketing and advertising campaigns spearheaded by Signet (including Kay's and Jared). "The truth is, everyone loves symbolism. The idea that the diamonds represent friendship and love is a concept people connect with on an emotional level. Engagement rings will be top and pendants will follow as a style that works nicely for this setting."

STAY TUNED IN TO TRENDS

- Scour coverage of fashion shows, watch major red carpet events, and read jewelry trade and consumer lifestyle magazines that sum up what's happening.
- Keep on your radar leading brands that invest in and share their trends research with the industry like Le Vian and Swarovski as to what they're pushing.

- Use technology, specifically the Internet, as a quick and easy way to track trends via a simple web search.

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.



Two-Stone Design



PAGE
26

**HEART TO HEART
SILVER & AGATE
PENDANT**



**ABOVE
Stuller**
Two-Stone Ring
Pink and white topaz
PHOTO: COURTESY
STULLER, INC.

**RIGHT
Le Vian**
Couture® Earrings
Chocolate diamonds,
vanilla diamonds, 18K
strawberry gold
PHOTO: COURTESY
LE VIAN

LEFT
Betsey Johnson, New
York Fashion Week
PHOTO: NEILSON
BARNARD/GETTY
IMAGES FOR NYFW:
THE SHOWS



PRODUCTS & REFINING

Master Alloys • Grains • Solders
Wire • Sheet • Tube
Gold Bullion • Silver Bullion

Gold • Silver • Platinum • Palladium
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Plating Thickness • X-Ray Fluorescence • Fire Assay

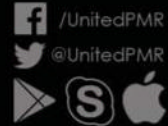


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Jewelry design
by Patricia McKenna

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SKILLS

- Hammering
- Soldering
- Finishing

TIME IT TOOK

30 minutes for each bangle



Hammer Formed Fine Silver Bangles

Transform flat sheet into a shimmering suite of classic bracelets

BY BILL FRETZ

PURE SILVER IS SILKY WHITE, and incredibly malleable and soft when annealed. Because of how soft it is, it is usually alloyed with copper to make sterling. By hammering the pure silver and forming it into curved shapes, you can make a piece of work-hardened and therefore wearable jewelry that takes advantage of the beauty and non-tarnishing characteristics of this metal. The same processes also make it possible to have a bold shape that is quite lightweight.

It's easy to vary the bangles in this project. They would look quite different if other hammers were used for the texturing. Differences in starting stock widths and the amount of curvature would totally change the design outcome. And since bangles are often worn in multiples, the more variations the better.



Make a Copper Prototype

Photo 1 Before starting a project with precious metals, it's a good idea to make models using different variations. Curving the metal into concave or convex shapes changes a bangle size depending on the starting stock. Making your samples from pure copper is a good idea as it works like pure silver; it's soft when annealed, but does work-harden from the hammer blows. The domed metal has the advantage of being about one third the weight of solid half round wire. Different starting stock widths will change bangle's proportions and look. Each stake and hammer chosen will be major design factors in the finished design. Keep the samples with a record of the starting blank and how you worked the metal. It's very hard to tell later as the hammering can change the starting shape dramatically.

Photo 2 From the copper samples that were made I decided to have the two domed shapes flanking a textured concave center. By making all three blanks $8\frac{1}{4}'' \times \frac{5}{16}'' \times 18$ gauge (21 cm x 8 mm x 1), I made the center concave



bangle noticeably thinner than the outer domed ones. The contrast of the bangles' widths, along with different textures, are the main design elements.

NOTE: The stock was sheared from 18 gauge pure silver sheet but could also have been bought as flat wire.

Photo 3 Cut and file the ends so they are perfectly true when they meet. Bend the ends with flat pliers so the area to be soldered is flat. I used cross locking tweezers to hold the bangle on a hard charcoal block and closed the seam using white handy flux with a 5 mm wire length of 20 gauge hard silver solder.

MATERIALS

18 gauge copper sheet; $8\frac{1}{4}'' \times \frac{5}{16}''$ (21 cm x 8 mm)

18 gauge fine silver sheet; $8\frac{1}{4}'' \times \frac{5}{16}''$ (21 cm x 8 mm)

TOOLS

FRETZ TOOLS: HMR-1 Planishing Hammer, HMR-3 Narrow Cross Peen Hammer, HMR-7 Nylon Insert Hammer, H-1L Stake Holder, M-107 Extra Small Concave Stake, M-113 20mm Convex Stake, M-114A 5mm Convex Stake, M-117 Flat Cuff Stake

FABRICATION AND HAND:

Bench or work table, #2 hand file, #2 crossing file, jewelers saw frame, bench pin

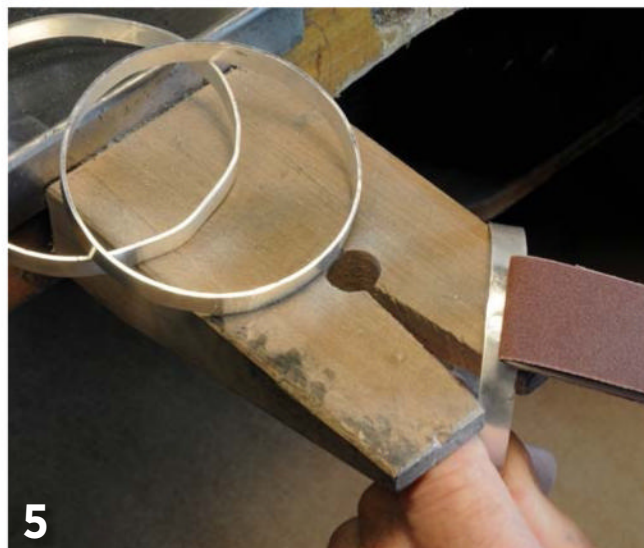
FINISHING: Flexible shaft and mandrels with buffs, buffing motor and 3 inch buffs, bobbing compound, White Diamond compound, 4 inch hard buff and Grey Star compound for steel, 220 and 320 emery cloth

SOLDERING AND ANNEALING: jewelers torch setup, hard solder, handy flux

SOURCES

Many 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 71.

Silver soldering requires that the whole piece be brought up to just below the melting point of the solder before concentrating the heat on the seam. Heat travels through silver very quickly, so this step helped with the soldering but also annealed the silver from its half hard condition.



#1 Design Challenge

To make a light bracelet from pure silver that looks heavy and will stand up to daily use, achieved by hammering for both forming and work hardening.

NOTE: Silver soldering requires that the whole piece be brought up to just below the melting point of the solder before concentrating the heat on the seam. Heat travels through silver very quickly, so this step helped with the soldering but also annealed the silver from its half hard condition.

Solder flows to the hottest spot, so heat the seam the most just before the solder flows. Remove the flux in hot pickle. There is no concern for firescale as the pure metal does not contain any copper.

Rounding the Blanks

Photo 4 All three bangle blanks are rounded on a bracelet mandrel before the forming begins. True up the forms on the mandrel at each raising or sinking operation to keep the shapes true. The round shape also aids in cleaning up the solder.

Photo 5 Leaving the least amount of solder is always the goal of good soldering. Pure silver will show a color difference if any solder traces are left behind, so use

a #2 flat hand file for the first step on the outer side and then emery with 320 emery cloth or similar product.

NOTE: The inside can be done with emery, but it is quicker to use finishing wheels such as Cratex wheels. The larger $\frac{3}{4}$ inch by $\frac{1}{4}$ inch wheels on at least a $\frac{1}{8}$ inch mandrel in a flexible shaft hand piece will make quick work of finishing a concave shape such as the inside of a bracelet. An alternative method is to wrap a one inch strip of emery cloth around a crossing file. Always wear a face mask and a dust mask when removing metal by abrasion.

First Raising

Photo 6 The two domed bangles were raised first on the M-113 Doming Stake (about 20 mm wide) held in H-1L Stake Holder with a nylon hammer (HMR-7 Insert hammer). The pure silver is very soft at this stage and the hammering that creates this doming makes the shape both stiffer and structurally stronger than flat metal.

NOTE: With very curved shapes, it is

easier to use a transitional stake as a step to the final form. If you start with a very curved stake, the flat metal can ripple as it is being compressed, making it harder to control the movement of the metal as you hammer. The bangle should rest on the top of the stake, so the overhang is compressed down to the stake with the flat end of the nylon hammer. If there is no air gap between the metal and the stake, you will only thin the metal and not raise it.

Second Raising

Photo 7 The interesting thing about working pure silver is you do not have to anneal between steps or courses as the metal is being formed. The next stake is the M-114 (about 10 mm wide), and the same technique is used to continue to dome the metal.

NOTE: The term raising comes from raising flat metal into a bowl shape as the metal is hammered or raised up the stake. Raising a ring on a curved surface is actually moving the metal down to the stake but when taken off the stake it shows the metal edge has been raised in. The shape is similar to a donut; the hole should be getting smaller on the bangle as the metal is domed.

Photo 8 After each course, the shape can distort a little and truing up helps in future steps. Lay the bangle on a flat steel block or piece of hardwood and tap the edges of the bangle from both sides so it lies flat.



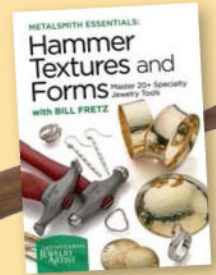
Reshaping a Stake

Photo 9 The M-114 was the thinnest bracelet stake available at the time of this writing, and I needed a thinner one — so I modified another M-114 into the needed shape.

NOTE: By modifying stakes, you can make things that no one else can. So there is a choice — design around the stakes you have and that are available, or design around a concept and then modify the stake to make that design a reality. The first step in modifying a stake is to belt sand the stake to the roughly desired shape. In this case, I wanted held the stake in an E-101



GET THE
FRETZ TOOLS
FOR THIS
PROJECT



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- HMR-1 Planishing Hammer
- "Hammer Textures and Forms with Bill Fretz" (video)
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The interesting thing about working pure silver is you do not have to anneal between steps or courses as the metal is being formed.



new thinner stake both raises it in and leaves a hammer texture. The round side of the planishing hammer (HMR-1) is used. Start at the top of the dome and go around the bangle. Then planish the sides by moving the hammer down the side of the bangle. Reverse the bangle to get to the other side and true up on a round bracelet mandrel. File the inner edges of convex bangles with a #2 crossing file, then smooth with 320 emery cloth.

Polish the edges first with bobbing compound on a felt wheel held by the flexible shaft's hand piece. Follow this with white diamond compound on a small soft cotton buff.

For the outside use white diamond on a three inch soft cotton buff mounted on a polishing motor. It is important not to overbuff the planishing marks.

Sinking the Concave Bangle

Photo 13 Making a bangle concave is quite different. The M-107 stake I used has a series of concave areas and is actually three stakes in one. The entire process can be done on this stake. Use a nylon hammer (HMR-7) with the sharpest cross peen end to form the flat metal into the widest concave groove. Strike the middle of the band to keep it even. Then repeat the process with overlapping blows using the middle groove of the stake.

Extender, as the stake gets hot during this process; a ring clamp will also work as a holding device. Dipping the stake in water will keep it cool enough so it won't lose its temper.

Photo 10 If the shape needs to be modified, a few strokes with a file can correct the form. The final hand lapping is done with 220 emery cloth followed by 320 emery cloth.

Photo 11 Polish the stake on a 4 inch buff, which should be very firm or hard. The Grey Star polishing compound works well on stainless steel. Redoing the stake should take about 20-30 minutes.

NOTE: The good news is an M-114A (5mm width) and a M-114B (3mm width) are now being manufactured for thin bangles. New stakes are designed around a need.

Photo 12 Planishing the bangle on the

see more work

Their Turn
PAGE 8



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Photo 14 Reverse the stake in the holder to position the narrowest groove facing outward. The final and thinnest groove requires the use of a very narrow flat cross peen hammer with a rounded face (HMR-3). If there are sharp edges on your hammer, you must reshape it.

Use the thinner end of the cross peen to hammer the middle of the bangle down to the bottom of the groove. As usual, use overlapping hammer blows. Planish the bangle so the concave shape is even all around.

Photo 15 The edges of the concave bangle may flare slightly outward at this point, so to make them stand upright and parallel it may be necessary to compress the whole bangle. Tapping the side of the bangle with a nylon hammer may make the bangle wavy. If this is desired, just leave it. If you want the sides to be even, you'll need to use a guide to keep the thickness even. Roll a ¼ inch square brass rod out to 4.2 mm as a guide and compress the bangle down to the brass guide with a nylon or rawhide mallet.

TIP: Another method is to use a hydraulic press and two brass rods on either side of the bangle. This will keep the plates parallel and make the bangle only compress as much as the rod thickness.

Photo 16 The edges of the concave shape can be thickened and textured in one step on a stake (M-117) that fits the inside curve of the bracelet. Hammering both sides with a thin cross peen makes for a strong visual element to the edges. The edges are hammered lightly to 6mm or so, and then a strong blow can add a ribbon-like effect. After the hammering is complete, use a



15

¼"x1" felt wheel with bobbing to polish the groove.

Photo 17 When stacked, the bangles make a strong statement. They can also be worn separately for a more casual look. By transforming flat sheet into a dimensional design that doesn't weigh much, you'll get a classic look for time well spent.

WILLIAM FRETZ from Bucksport, Maine, began to develop his line of jeweler's tools in 2001, including miniature stakes and a line of new jeweler's and silversmithing hammers. He is a graduate of The School for American Craftsman, Rochester Institute of Technology. More of his work can be seen at www.fretzdesign.com; for upcoming workshops, visit www.fretzdesign.com/workshops.



16



17



18

JEWELRY PROJECT

SKILLS

- Metal clay work
- Fabrication

TIME IT TOOK

6-7 hours



Metal Clay Hinged Locket

Create a multi part piece to secure a secret of your own.

BY ARLENE MORNICK

LOCKETS HAVE ALWAYS INTRIGUED ME:

I long to know what secret lies inside. I decided to design and engineer a locket made with metal clay that uses a hinge mechanism to open and close. For my project, I chose a commonly used jewelry hinge called a butt hinge. Its key components are tubes called knuckles alternatingly fixed to the locket's front and back. This locket features three knuckles — one attached to the front and two to the back. Rotation of the knuckles around a center pin enables the locket to open and close like a clamshell. When closed, a wire tension clasp keeps it secure.



Create the Hinge Knuckles

Photo 1 One of the challenges to creating a butt hinge is making the knuckles, which need to be uniform in size and shape. To do this, I use the Makin's Clay Extruder which includes the extruder barrel and its screw top, the 2 mm extruder adapter, the rubber gasket, and the small circle extruder insert.

Photo 2 Place cling wrap inside the extruder barrel to help prevent the clay from sticking to the barrel chamber to make saving clay and cleanup easier. Inside the barrel, place 7 grams of silver clay and the extruder adapter, and fit the rubber gasket inside the adapter.

Photo 3 Place the circle insert on top



MATERIALS

30 grams Art Clay Silver Metal Clay

1" 18 gauge half hard sterling silver wire

2" 22 gauge dead soft sterling silver wire

Art Clay Silver Syringe

Art Clay Silver Paste

TOOLS

METAL CLAY: Acrylic or glass work surface, nonstick surface (Teflon), thickness guides — .75mm (3 playing cards) and 1 mm (4 playing cards), acrylic roller, paint brush, steel spatula, pin tool or knife, textured surface, circle template, domed surface, straw, straight-edge cutter

FINISHING AND REFINEMENT:

Jeweler's saw, tube cutting jig, 1mm drill bit, round needle file (fine), sandpaper — 320 grit, sanding sticks

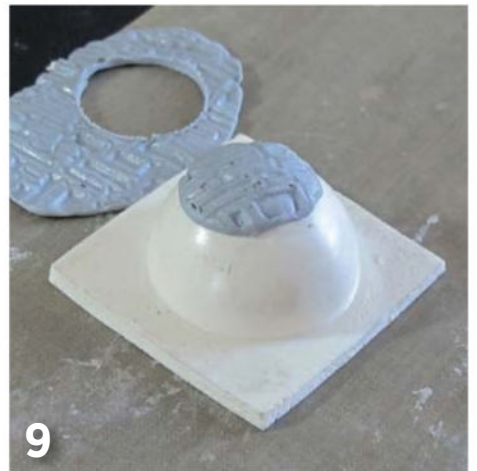
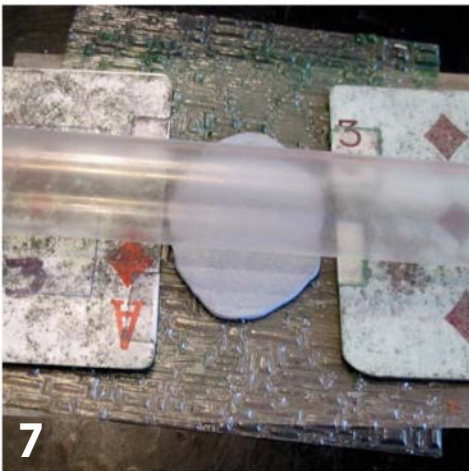
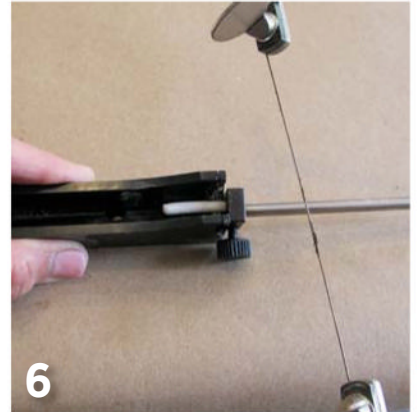
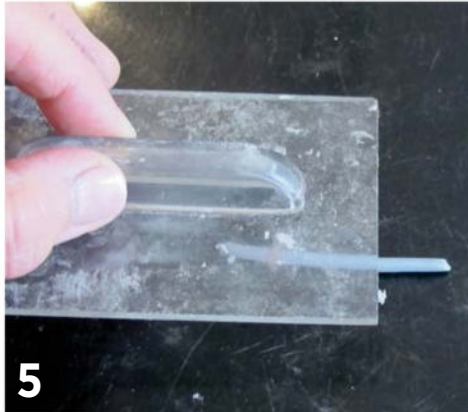
FIRING: Kiln, kiln fiber blanket

ASSEMBLY: Chain nose pliers, stainless steel block, riveting hammer

SOURCES

Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 71.

Test the movement of the hinge by feeding the drill bit or a wire through all three knuckles. Carefully open and close the locket several times. If the movement is not smooth, sand the sidewalls of the knuckles as needed.



of the gasket centering it around the extruder adapter. Screw on the cover.

Photo 4 Using the handle, extrude a long hollow clay tube and remove it from the extruder with a sharp knife or scalpel.

Photo 5 Straighten the tube, but be very careful not to compress the hollow center. I use a snake-rolling tool to gently round and straighten the tube. Dry the tube.

Photo 6 Use a jeweler's saw to cut the individual knuckles. Place the dry clay tube in a tube holding jig, and with the jeweler's saw, cut 4 knuckles, each approximately 3.5 mm long. Three knuckles will be used for the hinge, and

one knuckle will be used to house the wire tension clasp. Save the rest of the clay tube for future hinge projects.

Create the Locket Parts

Photo 7 On a nonstick work surface, use an acrylic roller and a pair of suitable thickness guides to roll out and texture 7 grams of silver clay to a thickness of 0.75mm (3 playing cards).

Photo 8 Place a 7/8"-diameter circle template on the clay, and use a sharp pin tool to cut out the disk.

Photo 9 Place the clay disk on a domed surface and dry on this surface. Repeat these steps for the second half of the locket.



Seating the Knuckles

Photo 10 Decide the orientation of the locket. The bail and clasp will be attached at the 12 o'clock position. The hinges will sit at the bottom or 6 o'clock position and line up on the edge of each dome. Mark this 6 o'clock position on each dome. Once attached, the hinges must swing freely without catching on the domed base of the locket. To accommodate ease of movement, I built a ledge on which the hinges will sit. At the 6 o'clock position on the front domed piece, attach a strip of metal clay that is 6 cards thick, 3 mm wide, and 5mm long. On the back domed piece, centered at the 6 o'clock mark, attach a strip of metal clay that is 6 cards thick, 10 mm wide, and 4 mm long. Dry.



Photo 11 Use 320 grit sandpaper to level and smooth the inside edges of the front and back domes.

Photo 12 The ledge on the front domed piece requires a 45° angled flat surface on which the center knuckle will be affixed. I use a narrow sanding stick for this task.

Photo 13 The ledge on the back domed piece requires a flat level surface on which the two end knuckles will be attached. Again, I use a narrow sanding stick.

Photo 14 Place the front and back domes together, lining up the front and back ledges. With a pencil, mark the back ledge on either side of the top ledge overhang to provide the approximate placement for the two end knuckles.

Photo 15 Use paste or a syringe to attach a knuckle to the front ledge on the flat angled pad you created. Dry.

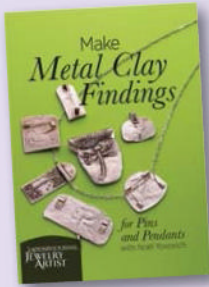
Photo 16 Add a decorative element to the inside of the front dome. Dry.



see
more
work

Their Turn
PAGE 8

OTHER USES FOR METAL CLAY



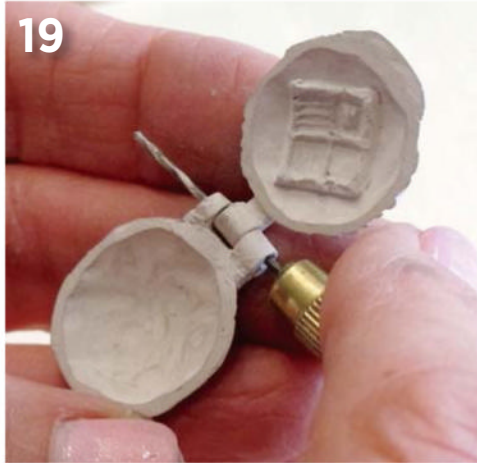
Did you know that you can use metal clay to make your own jewelry findings? Learn how in Noël Yovovich's video, "Make Metal Clay Findings for Pins and Pendants." Available at www.interweavestore.com.



17



18



19

Photo 17 To add an end knuckle to the back ledge next, place the front and back domes together with ledges lined up, pick up a knuckle with a piece of 20 gauge wire, and then fit the wire through the already attached center knuckle. Carefully move the end knuckle in line with the center one and then add paste or syringe to secure the newest knuckle on the back ledge. Dry.

Photo 18 Add the third hinge knuckle also seated on the domed back ledge. This time, use a 1-mm drill bit to pick up the knuckle.

TIP: I find that the stiffness of the drill bit works to my advantage in aligning all the knuckles and keeping them in position while securing the final one.

Pick up the third knuckle with the drill bit and then fit it through the already affixed front center and back edge knuckles. Carefully move the new knuckle in place and secure with syringe or paste. Dry. Reinforce all knuckle connections as needed and dry again.

Photo 19 Test the movement of the hinge by feeding the drill bit or a wire through all three knuckles. Carefully open and close the locket several times. If the movement is not smooth, sand

the sidewalls of the knuckles as needed. Once you are happy with the hinge movement, separate the pieces and add a decorative element to your bottom dome. Dry.

Create the Locket Clasp

Photo 20 To hold the closed locket securely, a wire tension clasp is built. This requires the placement of a knuckle on the back dome piece approximately $\frac{3}{8}$ inch below the 12 o'clock edge. Secure with paste or syringe and dry.

Photo 21 To the front dome, add a wedge of clay that will act as a catch for the wire clasp. Ball up $\frac{1}{2}$ gram of clay, flatten to 8 cards thick, and place on the front dome centered approximately $\frac{1}{2}$ inch below the 12 o'clock edge. Secure with paste or syringe and dry.



20



21

Create the Bail

Photo 22 Create a bail support panel on a nonstick work surface using an acrylic roller and a pair of suitable thickness guides. Roll out and texture 5 grams of silver clay to a thickness of 0.75 mm (3 playing cards). Trim to 12 mm wide and 8 mm long. Cut an opening on the bottom of this trimmed strip that is 4x4 mm — when complete, the wire for the clasp will pass from the front through this opening to the back knuckle and hold the front and back domes closed.

Photo 23 Use paste or syringe to attach the bail support panel to the back dome centered at the 12 o'clock mark. Dry.

Photo 24 Use a plastic straw to shape a clay tube that will become the bail. On a nonstick work surface, use an acrylic tube to roll out 3 grams of silver clay to a thickness of 1 mm (4 playing cards). Wrap the clay around the straw, trim the excess clay, and seal the seam with syringe. Dry. Remove the clay tube from the straw.

Photo 25 Trim the bail tube to your desired length, and use paste or syringe to attach to the bail support panel. Dry.

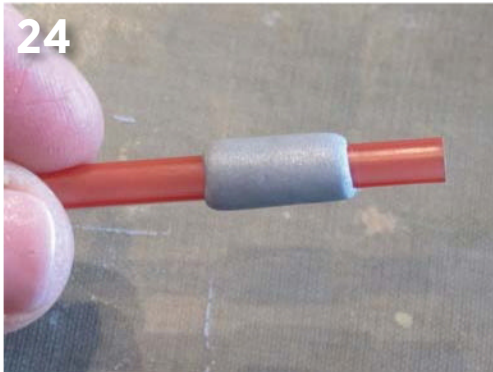
Photo 26 Sand and smooth the opening

in the support panel with a small file or sanding stick.

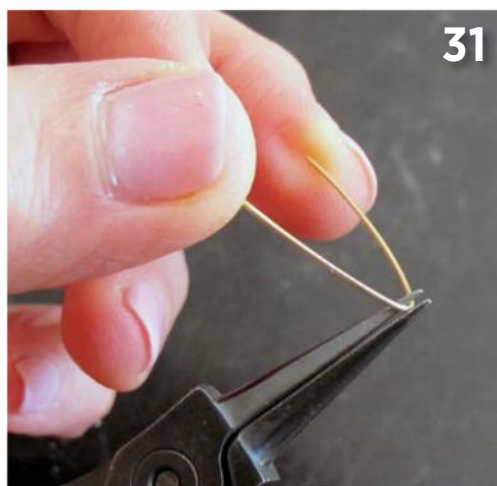
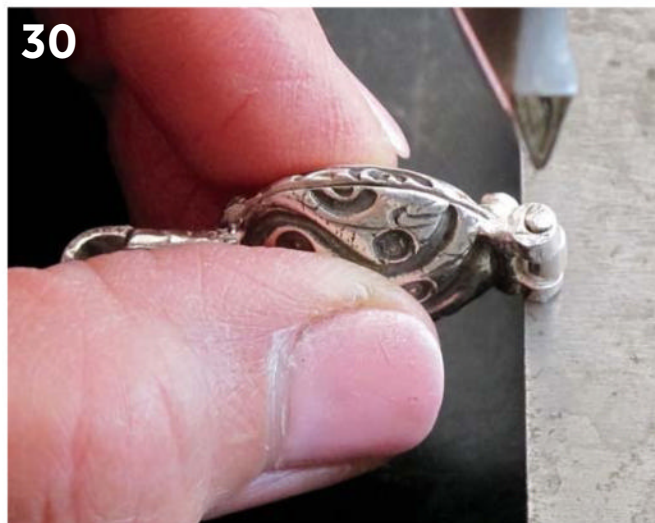
Fire the Locket

Photo 27 Place the back dome on a kiln shelf lined with fiber blanket. Place a small piece of fiber blanket inside the dome.

Photo 28 Place the front dome on top of the back dome and line up the hinge knuckles. Feed a 1-inch length of 20 gauge stainless steel binding wire through the knuckles; this will hold the knuckles in place during firing. Fire according to the clay manufacturer's recommended schedule. After firing, clean and polish.



One of the challenges to creating a butt hinge is making the knuckles, which need to be uniform in size and shape.



Rivet the Hinge Pin

Photo 29 To complete the hinge, line up the hinge knuckles and insert a piece of 16-gauge sterling silver wire. Trim the wire until there is approximately 1.5 mm extending from each side of the hinge. Remove the wire and file the ends flat.

NOTE: After filing, there should be approximately 1 mm of wire extending beyond the hinge ends.

Photo 30 Replace the wire and hold the hinge perpendicular to a small anvil. Gently tap the exposed end of the wire with a riveting hammer to expand that end. Flip the locket and hammer the other end. Continue in this manner until the rivet is secure.

Fabricate the Wire Closure

Photo 31 Cut a 2-inch length of 22-gauge sterling silver wire, and use a pair of pliers to bend the wire in half.

NOTE: For photo clarity and contrast, I used gold-filled wire.



32



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Photo 32 Fit the bend in the wire around the wedge on the front dome of the locket. Feed the two ends of the wire through the opening in the bail support panel.

Photo 33 Hold the wire in place on the front wedge, and use a pair of pliers to put a 45° bend in each end of the wire. Center the bend at the opening of the back dome knuckle and bend toward the opening.

Photo 34 Trim the ends of the wire and fit them inside the knuckle.

Photo 35 The tautness of the wire will accomplish two important goals. First, it provides the tension needed to hold the wire in place in the knuckle; second, it creates stiffness to the wire that will act to hold the locket firmly in the closed position. To create the wire tension, with your non-dominant hand,

hold the wire in place inside the back knuckle, and then with a chain nose pliers in your dominant hand, squeeze the wire tight around the wedge.

Photo 36 Occasionally, the ends of the wire just do not want to stay tucked into the clasp knuckle. If this happens, go back and instead of trimming the wire to meet inside the knuckle, pass the wire through each side. Bend each wire around the back of the knuckle to secure. Trim the wire. Then create the tension in the wire needed to hold the locket closed.

ARLENE MORNICK is a Master Instructor for Art Clay World and teaches in the San Francisco Bay area. She wants to open new doors and paths of expression for others. Her work can be viewed at www.lemordesigns.com, and she can be reached at arlenemornick@yahoo.com.

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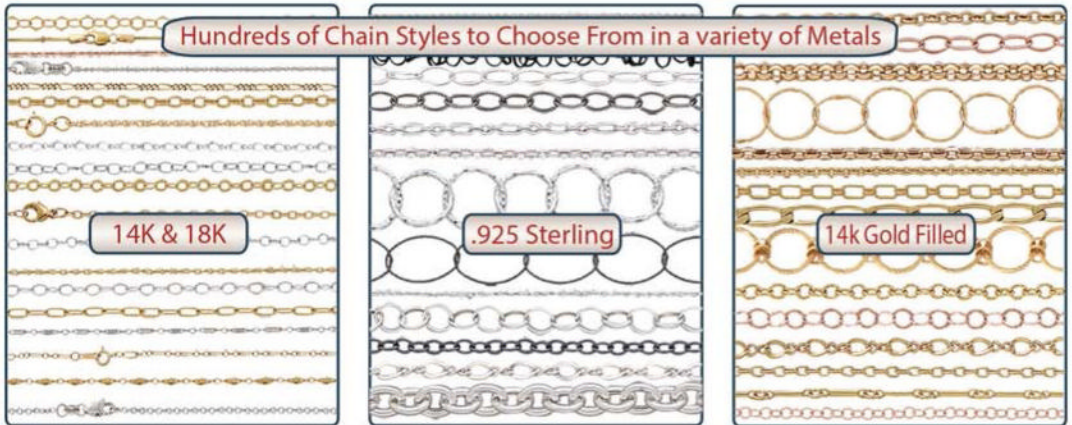
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2016 TUCSON SHOW GUIDE

The annual Tucson gem, jewelry, mineral, fossil, and bead shows are upon us. As you plan your Tucson trek, it helps to be prepared. *Lapidary Journal Jewelry Artist* Jewelry Features Manager Helen I. Driggs — a veteran of many Tucson shows — shares her favorite Tucson tips:

- 1. Set a strict daily budget and adhere to it.** It's easy to blow the bankroll there because there is so much good stuff. Self control is critical!
- 2. Determine need vs. want — before you leave home.** Make sure you get what you need first; then spend the rest of your cash on what you want.
- 3. Travel light.**
- 4. Don't forget to drink water and eat regular meals.**
- 5. Flat Rate Priority Mail.** I bring one medium box for each day of my trip and two rolls of reinforced packing tape, some bubble wrap, and a thick black Sharpie. Don't rely on the post office to have these things; bring them to be sure.



- 6. Register in advance for credentialed shows.**
- 7. Plan your attack before you leave home.** I look at the date range for my selected shows and try to visit them in logical order. I do the most critical things first while I am sharp, awake, and still have money. If you have time, scout first, make notes, and then go back to buy after you've comparison-shopped.
- 8. Have some fun.**
Nothing helps you plan your visit to the shows more than the 2016 Tucson Show Guide. With nearly 300 pages of show information — including dates, times, locations, and exhibitors at the 45 2016 shows — plus maps, shuttle schedules, and more, the Tucson Show Guide is the definitive guide to everything you'll need or want to know. And even if you're not going to Tucson this year, the guide makes a great resource that you can refer to all year long. And it'll get you in the mood for the 2017 shows.

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1st Place, All Other Faceted

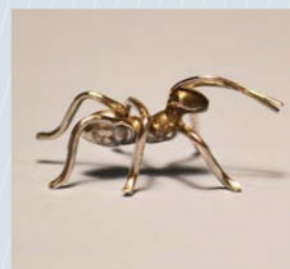
John Dyer
21.96ct multi-faceted cushion-cut Imperial topaz
PHOTO: JOHN PARRISH

AGTA SPECTRUM AWARDS

The American Gem Trade Association recently announced the winners of the 2016 AGTA Spectrum Awards™ and Cutting Edge Awards. The Spectrum Awards™ honor jewelry artists whose work uses natural colored gemstones and cultured pearls. The Cutting Edge Awards honor creativity in lapidary arts. The awards will be presented during the 2016 AGTA GemFair™ Tucson which will be held at the Tucson Convention Center from February 2-7.

MORE AT WWW.AGTA.ORG.

COMING IN MARCH



Betsy Lehndorff

Climbing *What* Earrings?
Sterling silver wire, precision soldering
PHOTO: BETSY LEHNDORFF

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NEWS TO SHARE?

? Facets accepts news and images of new products, innovations, industry happenings, and events as space permits. Share your news by sending items to: KRosenbusch@interweave.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465. Please be sure to indicate “Facets” on the subject line or envelope.



Argentium® with Cynthia Eid



One of today’s most popular alternative metals for jewelry designers is Argentium® Sterling Silver. This sterling alloy is highly resistant to tarnish — which jewelry artists, sellers, and buyers love — and it readily fuses, making it perfect for granulation and other techniques. But it does behave differently than “regular” sterling silver and other traditional metals under flame. In her brand-new videos, renowned artist and teacher Cynthia Eid shows you

how to successfully work with Argentium. In “Introduction to Soldering Argentium,” Cynthia gets you started by teaching the fundamentals and applying soldering techniques. “Basic Argentium Fusing & Granulation” and “Intermediate Argentium Fusing” take it to the next level with more advanced techniques and projects. All three videos are coming out early this year, and they will be available at www.shop.jewelrymakingdaily.com.

By Tom & Kay Benham,
contributing editors

WOOD/SILVER RINGS

Q *I have to make my own engagement ring. My partner and I are a bit non-traditional, and my idea is to make a wooden ring with a groove in it, then get a jeweler to fit a simple engagement ring in the groove. I am wondering if this is even possible to do without ruining the wooden ring, and if this could work. Can a jeweler fit a ring around a wooden ring as in this photo?*

A It should be easy to fabricate this wood and silver ring if you turn your thinking process around — instead of trying to force a silver ring into a groove in the wood ring, make the wood ring in two parts that dovetail together. Epoxy the three parts together, sand and finish the wood, and you'll never see the joint. You can show it to your friends and mystify them as to how you got the silver ring in there!

The next difficult decision is how do you select just one wood from all the beautiful wood grains of the world? You might want to combine your top two wood choices with the silver to create a ring that signifies the two of you becoming one. It most definitely would be a unique ring . . . but who says you can only make one? It could be the start of a whole new trend! Good luck with the ring and the marriage.



BARELY A MEMORY?

Q *I made three hollow form pieces in high school, but that was eight years ago, and I can't for the life of me remember how I bent the walls of them so nicely. I've made several efforts to recreate these pieces but so far have been unsuccessful. What advice can you offer?*

Name misplaced

Note: We apologize for misplacing the individual's name who submitted this question.

A As it has been eight years since you took jewelry-making classes and you say you've forgotten everything in the meantime, it would be impossible for us to cover all you need to know in a few brief paragraphs here, nor would we want to run the risk of confusing you and possibly causing injury. The best solution we can offer is sign up for a jewelry class and start anew. You'll be surprised how quickly your skills will come back to you, plus you'll meet other people with the same interest.



TIP: TOOL STORAGE AND PITCH CLEANUP

We recently ran into a former student, Tres Lennep of Ocean Springs, LA, who shared his solution for holding the many chasing and repoussé tools he's made since taking our workshop. He found this plastic ammunition box at a local sporting goods store. It works — though some of us may require more than one box!

Another student, Thomas Hammett of Sonora, KY, emailed us to ask about the stainless steel containers we use for storing acetone in our chasing and repoussé workshops. (Some of his work is shown here.) We've found that acetone makes quick work of removing excess pitch from the metal, while the locks on the pans help retard evaporation.



TIP: DIY FLARING TOOL

We are on constant alert for ways to add flair to our jewelry pieces, especially for projects in our beginning chasing and repoussé classes. Luckily, Tom loves to putter in the workshop. This time, he came up with a simple flaring tool, converting both ends of a piece of tool stock. He used a hack saw to cut a slot, then shaped and rounded the ends on a belt sander, then used jewelers' files and sandpaper for a final smoothing.

To use the tool, just slip the slot over the edge of the metal, bending it up and down alternately to ruffle the edge. Take care not to mar the surface. Each end of the tool is slightly different in width, so it is two tools in one. Pretty slick.



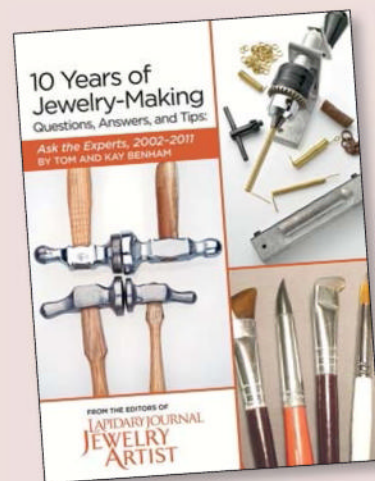
TIP: SHOOT AS YOU MAKE

A friend of ours recently related by email that she was exhausted from the process of updating her Etsy page. It seems that as she began posting photos of her work, imperfections in the surface of her silver immediately caught her eye, sending her back to the studio on cleanup detail. We thought her experience would be a valuable lesson for us to share with everyone.

Modern technology continues to aid jewelers to push the envelope. In the early days of 35mm slide cameras, it could take as much as a week or more to see the results of a photo shoot, often with no time for a reshoot. With digital photography, graphics programs and giant monitors produce instantaneous and obvious results. The camera becomes a valuable tool during the process of making jewelry not just for recording and displaying the jewelry at the end.

It is sometimes difficult to recognize if or when a piece is done. A quick photo aids us in identifying any imperfections we may have overlooked in our rush to complete the piece. It always amazes us at what the naked eye misses but that a single glance at a video screen makes so clear in glaring detail such as fire scale or unwanted marks or scratches to the surface. The image makes us double our efforts at each fabrication step. And when we are ready for the beauty shot, that immediate preview also draws our attention to specks of dust or lint before it's too late!

10 YEARS OF "ASK THE EXPERTS"



Want more advice and tips from Tom and Kay Benham? The first 10 years of "Ask the Experts" has been compiled into one digital volume — "10 Years of Jewelry-Making Questions, Answers, and Tips: Ask the Experts, 2002-2011."

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ASK THE EXPERTS VIA EMAIL OR SOCIAL MEDIA!

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Please include your full name and where you live. Answers may appear in a future issue.

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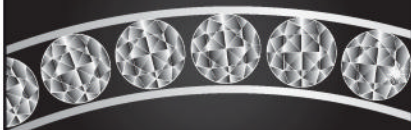


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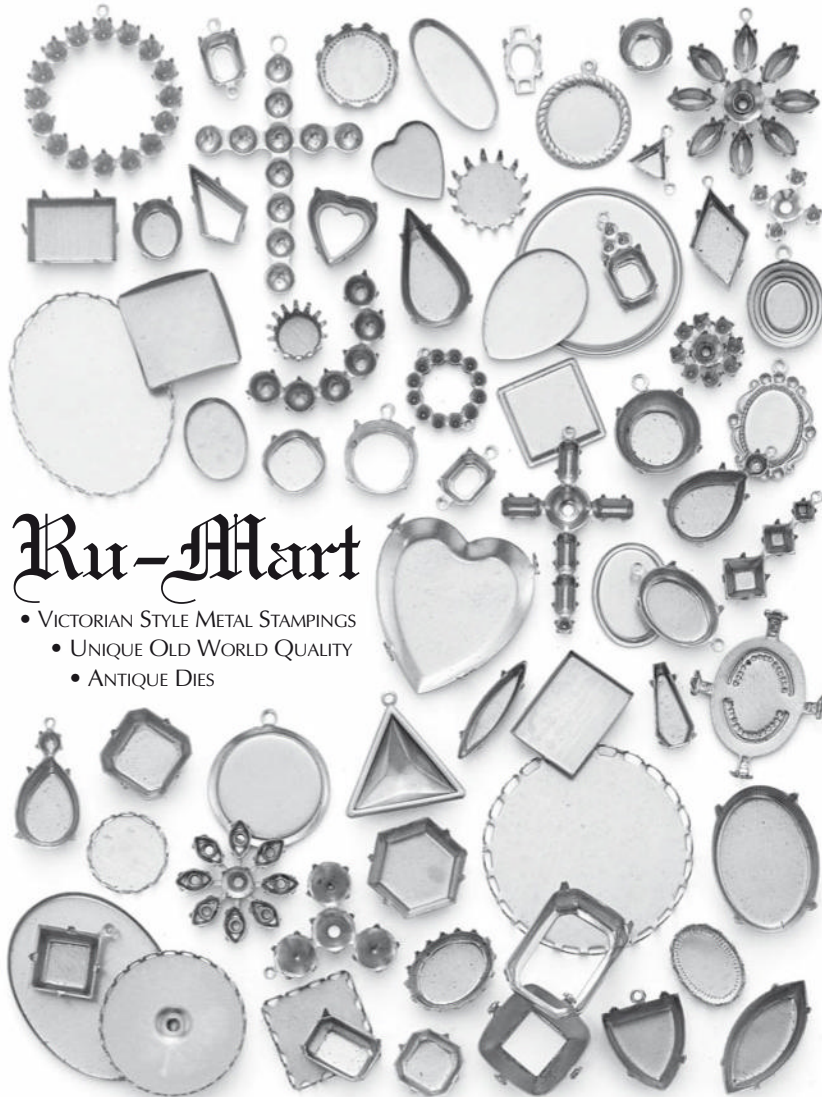


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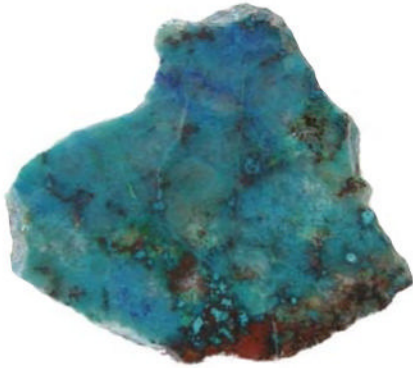
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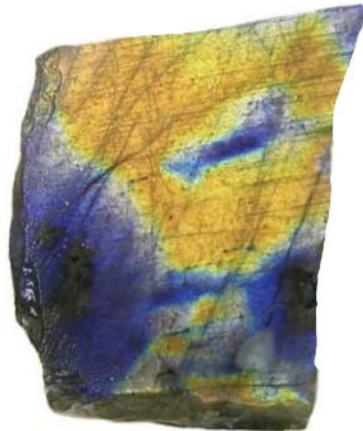
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In this section: products and services listed alphabetically with suppliers or dealers who offer them


FOR SUPPLIER DETAILS: SEE SUPPLIERS, PAGE ABD 20

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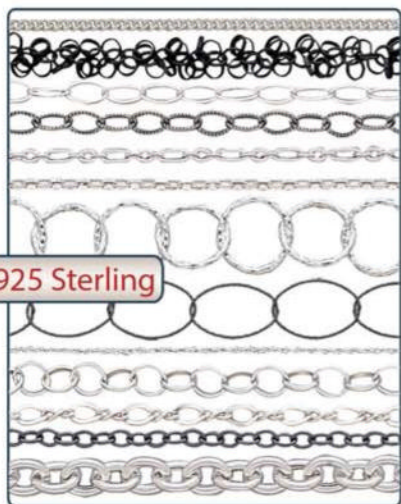
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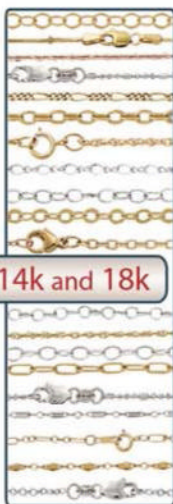


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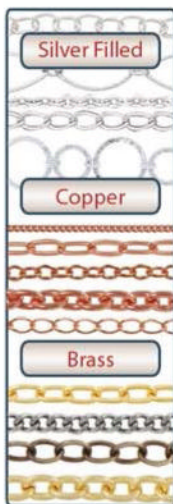
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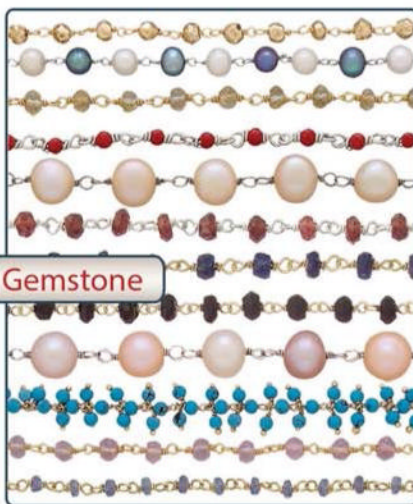
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Dichoic, Inc. **T**
Venetian Bead Shop

Beads (Fine Gem-Designer)

Out of Our Mines **T**

Beads (Glass)

Beyond Beadery **T**
John F. Allen & Son **T**
Shipwreck Beads
Venetian Bead Shop
Wild Things Beads **T**

Beads (Heishi)

Voices of the Stones **T**

Beads (Import & Wholesale)

Acme Designs Corp. **T**

Beads (Lampwork)

Bronwen Heilman **T**
Dichroic, Inc. **T**
Shipwreck Beads
Unicorne Beads **T**
Venetian Bead Shop

Beads (One Of A Kind From Mactan Fossil Stone)

Beads and Honey, LLC **T**

Beads (Opal)

Opex Opal **T**
Robert Shapiro Opal & Pearl **T**

Beads (Prehistoric Mammoth Ivory, Fossil Walrus Ivory, and Vintage Ebony Wood)

Ivory Jacks **T**

Beads (Resin)

Natural Touch **T**
Sandy Schor & Co **T**

Beads (Semi-Precious)

A Bead Carnival **T**
Beads and Honey, LLC **T**
Bonita Creations **T**
CGM **T**
Emaco Co., Inc.
Fire Mountain Gems and Beads
John F. Allen & Son **T**
Voices of the Stones **T**
Wholesale Jewelry Supply Co.

Beads (Shell)

Beads and Honey, LLC **T**

Beads (Silver)

CGM **T**
Fire Mountain Gems and Beads
Hands of the Hills, Inc. **T**
Kamal Trading Co., Inc. **T**
Pegasus Imports **T**
Wholesale Jewelry Supply Co.

Beads (S.W. USA Stones)

Sweetwater **T**

Beads (Venetian)

Venetian Bead Shop

Beads (Wholesale)

A Bead Carnival **T**
Bolva Group, Inc. **T**
CGM **T**
Fire Mountain Gems and Beads
Hands of the Hills, Inc. **T**
John F. Allen & Son **T**
Pegasus Imports **T**
Shipwreck Beads
Voices of the Stones **T**
Wholesale Jewelry Supply Co.
Wild Things Beads **T**

Beads (Wood)

Beads and Honey, LLC **T**

Beadsmith Brand-The Source (Wholesale Only)

BeadSmith/Helby Imports **T**

Beadsmith Distributor

Santa Fe Jewelers Supply

Benitoite

Beija Flor Gems **T**
Casa de Lumbre **T**
Coast to Coast Rare Stones **T**
Vance Gems **T**

Beryl

John Dyer & Co. **T**
Vance Gems **T**

Betsy Bearer Wire and Tools Distributor

A Bead Carnival **T**

Bi-Color or Tri-Color Tourmaline (Faceted & Cabochon & Slices)

Lowe Associates **T**

Black Jade (Beads, Cabochons, Rough, Tumbled)

Sweetwater **T**

Black Onyx (Fancy Shapes)

Olson, Donald K. & Assoc. **T**

Black Tourmaline Beads

Bolva Group **T**

Blue Calcite Rough & Finished Goods

Rhodo Co. **T**

Boho Jewelry Supplies

Eagle International **T**

Boji® Dealers

Ahhhmuse **T**
Boji®Source

Bola Cords

Uncle Tom's Rock Shop

Bola Tie Parts

Uncle Tom's Rock Shop

Bone

International Gems & Minerals, Inc. **T**

Bone & Wood Beads

Eagle International **T**

Bone & Wood Chains

Eagle International **T**

Bone Horn Pendants

Eagle International **T**

Bonny Doon

Rio Grande, Inc.

Bookends

Applegate Lapidary **T**
Western Hills **T**

Bookmarks

Toolcraft/Ru-Mart, Inc.

Books

Ace's II Rock Shop
Ahhhmuse **T**
Gem Shop, Inc. **T**
Harmon's Agate & Silver, Inc.
Jeanne's Rock & Jewelry **T**
Revere Academy of Jewelry Arts
Rio Grande, Inc.

Booth Manufacturer/Distributor
Gem Faire, Inc.

Boulder Opal
McDevitt, Gene **T**
Rod Griffin Australian Opal **T**

Boxes-Jewelry Gift Boxes
Jeanne's Rock & Jewelry **T**

Bracelets
International Gems & Minerals, Inc. **T**
Toolcraft/Ru-Mart, Inc.
Tucker Gems/Sid Tucker, LLC **T**
Zealandia Designs, Inc. **T**

Brackna Cut Gemstones
Brackna, David A., Gemcutter **T**

Brass
International Gems & Minerals, Inc. **T**

Brazilian Gemstones
Kaiser Gems **T**
Lowe Associates - Brasil **T**
Schneider, Thomas M. **T**

Briolettes
Voices of the Stones **T**

Bronze Findings
Pegasus Imports **T**

Buckles (Wholesale)
Uncle Tom's Rock Shop

Burs
Lasco Diamond Products, Inc. **T**
Rio Grande

Burs (Diamond)
Mountain Mist Products **T**

Butterflies
Butterflies by God **T**

Button Pearls
Robert Shapiro Opal & Pearl **T**

Buttons
Crystaletts - Horsman, Ltd. **T**
Natural Touch **T**
Sandy Schor & Co **T**

Cabochon Material
Unconventional Lapidarist

Cabochon Material (Wholesale)
Harmon's Agate & Silver, Inc.
Unconventional Lapidarist

Cabochons
Ace's II Rock Shop
Arizona Lapidary & Gem Rough, Inc. **T**
Barlow's, LLC **T**
Cabochons by Ron **T**
Emaco Co., Inc.
Fire Mountain Gems and Beads
Gem Center USA, Inc. **T**
Hermann Grimm KG **T**

International Gems & Minerals, Inc. **T**
Judith Whitehead **T**
Magic Mountain Gems, Inc. **T**
Olson, Donald K. & Assoc. **T**
One of A Kind/Designer Cabs **T**
Pietersite/Kristall Galerie **T**

Pietersite/Tiger-Eye Manufacturing **T**
Rio Grande, Inc.
Roark Tim, Inc. **T**
R. W. Osmond & Associates/
Candala Chrysoprase **T**
Southwestern Minerals, Inc.
Sweetwater **T**
Unconventional Lapidarist

Cabochons (Custom)
Bright Star Gemstones **T**
Unconventional Lapidarist

Cabochons (Designer)
Barlow's, LLC **T**
Bright Star Gemstones **T**
Cabochons by Ron **T**
ColorWright **T**
Fine-designer-cabochons.com
Gem Shop, Inc, The **T**
Olson, Donald K. & Assoc. **T**
One of A Kind/Designer Cabs **T**
Out Of Our Mines **T**
Rock Deco **T**
Starborn Creations **T**
Sweetwater **T**
Unconventional Lapidarist

Cabochons (Drusy)
Cabochons by Ron **T**
Olson, Donald K. & Assoc. **T**
Starborn Creations **T**
Unconventional Lapidarist

Cabochons (For Collectors)
Olson, Donald K. & Assoc. **T**

Cabochons (Matched Pairs & Suites)
Olson, Donald K. & Assoc. **T**

Cabochons (Wholesale)
Barlow's, LLC **T**
Cabochons by Ron **T**
Dikra Gems **T**
John F. Allen & Son **T**
Olson, Donald K. & Assoc. **T**
One of A Kind/Designer Cabs **T**
Pioneer Gem Corp.
Starborn Creations **T**
Sweetwater **T**
Uncle Tom's Rock Shop
Unconventional Lapidarist
West Coast Mining **T**

Cameos
Amber Gems **T**
Emaco Co., Inc.
Rio Grande, Inc.

Carved Flowers 5-50 MM
Hermann Grimm KG **T**

Carving Equipment
Lasco Diamond Products, Inc. **T**
Mountain Mist Products **T**

Carvings
Bolva Group, Inc. **T**
Dikra Gems **T**
Grand Opal, Pty., Ltd. **T**
International Gems & Minerals, Inc. **T**
Komodo Dragon **T**

R. W. Osmond & Associates/
Candala Chrysoprase **T**

Carvings by Hermann Grimm
Hermann Grimm KG **T**

Carvings by Richard M. Shell
Out Of Our Mines **T**

Carvings (Freeform)
Harmon's Agate & Silver, Inc.

Carvings (Stone)
Angela Conty Designs **T**
Barlow's, LLC **T**
Gem Art Center/Helen Serras-Herman **T**
Mother Nature Gemcraft & Jewelry, Inc.

Casting Equipment
Castaldo Products Mfg Corp.
Kingsley North, Inc.

Carving Materials (Rough)
Gem Connection Inc., The **T**

Casting Grain
Belmont Metals
United Precious Metal Refining **T**

Casting Services
Dinosaur Brokers, LLC **T**
Mesilla Valley Castings, Inc.
Ruidoso Metal Works, Inc.
Santa Fe Jewelers Supply
Sunwest Silver **T**
Triebold Paleontology, Inc. **T**

Casting Supplies
Rio Grande, Inc.
United Precious Metal Refining **T**

Castings (Custom)
Mesilla Valley Castings, Inc.
Ruidoso Metal Works, Inc.

Catalog
Fire Mountain Gems and Beads
Kingsley North, Inc.

Catalog (Wholesale)
CGM **T**
Fire Mountain Gems and Beads
Pikes Peak Rock Shop/Wholesale
Rio Grande, Inc.
Shipwreck Beads
Wholesale Jewelry Supply Co.

Cacoxenite-Cabochons-Slabs
Lowe Associates **T**

Chain
AD Adornments
Azur Global Imports **T**
Black Bead, The



CGM **T**

Fire Mountain Gems and Beads
Kamal Trading Co., Inc. **T**
Kimarie Designs **T**
Rio Grande, Inc.
Sandy Schor & Co **T**
Star's Clasps **T**
Wholesale Jewelry Supply Co.

Chainmaille

Gardiner Design **T**

Chains

Downeast Trading Co., Inc. **T**
Schofer Germany - The Chain
Company GmbH + Co. KG **T**

Chakra Tuned "Singing" Quartz Crystal Bowls-Frosted-Clear- Colored-Handle Bowls

Crystal Distributing Co.

Chakra Tuned Tibetan Bowls -Plain-Embossed-Painted

Crystal Distributing Co.

Chalcedony (Blue)

West Coast Mining **T**

Chalcedony (Holley Lavender)

Our Of Our Mines **T**

Chalcedony - Namibian

Hermann Grimm KG **T**

Chalcedony (Namibian and Malawi)

Hermann Grimm **T**

Charms

Azur Global Imports **T**
Black Bead, The
CGM **T**
Fire Mountain Gems and Beads
Kamal Trading Co., Inc. **T**
Nina Designs **T**
Sunwest Silver **T**
Toolcraft/Ru-Mart, Inc.
Wholesale Jewelry Supply Co.

Charoite

Gems Art Studio **T**
Voices of the Stones **T**

Chrome Diopside

Ravenstein Germany **T**

Chrome Pyrope

Ravenstein Germany **T**
Tucker Gems/Sid Tucker, LLC **T**

Chrysocolla

Barlow's, LLC **T**
West Coast Mining **T**

Chrysocolla (Gem Silica)

Out Of Our Mines **T**

Chrysoprase

Dikra Gems **T**
R. W. Osmond & Associates/
Candala Chrysoprase **T**

Chrysoprase Rough

R. W. Osmond & Associates/
Candala Chrysoprase **T**

Cinnabar

International Gems & Minerals, Inc. **T**

Citrine

Dikra Gems **T**

Citrine Alchemy Crystal Singing Bowls

Crystal Tones **T**

Citrine (Natural Color)

Gem Connection Inc., The **T**

Citrine Spheres

Gem Connection Inc., The **T**

Clasps

Alacarte Clasps, WireLace &
Wire-Luxe **T**
CGM **T**
Fire Mountain Gems and Beads
HandFast Design by Kim Fox **T**
Kamal Trading Co., Inc. **T**
Kimarie Designs **T**
Nina Designs **T**
Rio Grande
Saki Silver **T**

Star's Clasps **T**

Wholesale Jewelry Supply Co.
Yen's Jewelry & Accessories, Inc. **T**

Classes

Northwest Gemological Institute

Classic Frosted Crystal Singing Bowls

Crystal Tones **T**

Cloisonne

International Gems & Minerals, Inc. **T**

Coasters

Western Hills **T**

Coin Jewelry

Big Blue Coin Jewelry **T**

Computer Software

Bejeweled Software Company

Conferences

Northwest Jewelry Conference

Copper

Belmont Metals
CGM **T**
International Gems & Minerals, Inc. **T**
Kamal Trading Co., Inc. **T**
Silk Road Treasures, Inc. **T**
Wholesale Jewelry Supply Co.
United Precious Metal Refining **T**

Copper & Brass Discs & Washers

Wholesale Jewelry Supply Co.

Copper Findings

Pegasus Imports **T**

Copper Jewelry

Elysium Inc. **T**

Coral

Dikra Gems **T**
Emaco Co., Inc.
Fulvio Di Gennaro SRL **T**
International Gems & Minerals, Inc. **T**

Coral (Agatized)

Starborn Creations **T**

Coral-Red Mediterranean (Rough, Beads & Cabochons)

Trade Roots

Creative Bead Jewelry Kits

Glass arden Beads **T**

Crystal Singing Bowls

Crystal Tones **T**

Corundum Crystals

Gem Fare **T**

Corundum (Untreated)

Dudley Blauwet Gems **T**

Covelite

Alaska Gold & Gems **T**
Orocual Gold Nugget Co. **T**

Craft Wire

Soft Flex Company **T**

Creative Bead Jewelry Kits

Glass Garden Beads **T**

Creative Bead Weaving Kits

Glass Garden Beads **T**

Crystal

Gem and Bead Mall **T**

Crystal Bowl CD's

Crystal Distributing Co.

Crystal Clay Distributor

Wholesale Jewelry Supply Co.

Crystal Singing Bowls

Crystal Tones **T**

Crystal Specimens

Arizona Lapidary & Gem Rough, Inc. **T**
Bolva Group, Inc. **T**
Gem Connection Inc., The **T**
Minec Espresso Mineral **T**

Crystal (Wholesale)

Gem Connection Inc., The **T**

Crystals & Carving Rough (Natural Color)

Gem Connection Inc., The **T**

Crystals Quartz

Gem Connection Inc., The **T**

Cubic Zirconia (Faceted Stones)

Dikra Gems **T**

Cutting (Custom)

Kaiser Gems **T**

Cutting Equipment

Hi-TechDiamond.com

Cutting Service

Lawrence Stoller - CrystalWorks, Inc. **T**

Czech Beads (Seed Beads all Sizes)

Garden of Beadin' **T**

Danburite

Dudley Blauwet Gems **T**

Danburite Pink (La Aurora, Mexico)

Ravenstein Germany **T**

Demantoid Garnets

Gems & Crystals Unlimited **T**

Diamond Alchemy Crystal Singing Bowls

Crystal Tones **T**

Diamond Blades

Kent's Tools **T**

Kingsley North, Inc.

Diamond Burs (Sintered)

Mountain Mist Products **T**

Diamond Cabochon Equipment

CabKing.com

Kent's Tools **T**

Diamond Carving Wheels

Lasco Diamond Products, Inc. **T**

Diamond Coated Carving Burs

Hi-TechDiamond.com

Lasco Diamond Products, Inc. **T**

Mountain Mist Products **T**

Diamond Coated Core Drills

Lasco Diamond Products, Inc. **T**

Diamond Compound

Hi-TechDiamond.com

Lasco Diamond Products, Inc. **T**

Diamond Crystals

Rock Deco **T**

Diamond Drills

Cutting Edge Solutions **T**

Hi-TechDiamond.com

Lasco Diamond Products, Inc. **T**

Santa Fe Jewelers Supply

Diamond Drills (Sintered)

Mountain Mist Products **T**

Diamond Jewelry

Gems & Crystals Unlimited **T**

Diamond Laps

Hi-TechDiamond.com

Diamond Polish

Mountain Mist Products **T**

Diamond Powder

Lasco Diamond Products, Inc. **T**

Diamonds

Joseph Blank, Inc. **T**

Karkour Fine Jewelry **T**

Rio Grande, Inc.

Diamonds (Rough)

Rock Deco **T**

Diamonds (Wholesale)

Joseph Blank, Inc. **T**

Dichroic Beads-Made in California

Paula Radke Dichroics, Inc. **T**

Dichroic Glass

D&L Art Glass Supply

Dichroic Glass (Distributor of Coating by Sandberg, Dichroic Sheet Glass)

Dichroic, Inc. **T**

Dinosaur Skeletons

Dinosaur Brokers, LLC **T**

Triebold Paleontology, Inc. **T**

Display Cases

Jeanne's Rock & Jewelry **T**

Display Stands

Bolva Group, Inc. **T**

Jeanne's Rock & Jewelry **T**

Sphere's To You **T**

Display Trays

Rio Grande, Inc.

Drouhard National Jewelers School

Drouhard National Jewelers School

Drills

Rio Grande

Drusy

Bonita Creations **T**



Starborn Creations **T**

Sweetwater **T**

Drusy (All Colors)

Olson, Donald K. & Assoc. **T**

Starborn Creations **T**

Drusy (Black)

Olson, Donald K **T**

Starborn Creations **T**

Drusy (Matched Pairs)

Starborn Creations **T**

Drusy Quartz Gemstones & Jewelry

Adris Corp. **T**

Drusy Quartz on White Chalcedony

Gem Connection Inc., The **T**

Earrings

Best Bargains **T**

CGM **T**

Kamal Trading Co., Inc. **T**

Wholesale Jewelry Supply Co.

Zealandia Designs, Inc. **T**

Education

Beducation

JCK Events **T**

Northwest Gemological Institute

Rio Grande, Inc.

William Holland School of Lapidary Arts

Electroplating (All Types)

Rio Grande, Inc.

Elestial Quartz Crystals

Gem Connection Inc., The **T**

Emeralds

Gem 2000 **T**

Roark Tim, Inc. **T**

Emeralds (Brazilian) Faceted & Slices

Lowé Associates **T**

Emeralds (Colombian)

Colombian Emeralds **T**

Emeralds (Synthetic)

Adris Corp. **T**

Emerald Mineral Specimens

Gem Connection Inc., The **T**

Emerald Obsidianite from Mt. St. Helens

Mt. St. Helens Gems & Jewelry/

Emerald Fox Company **T**

Enameling Supplies

Rio Grande, Inc.

Engraving Supplies

Lasco Diamond Products, Inc. **T**

Rio Grande

Enhydro Quartz Crystals

Gem Connection Inc., The **T**

Epoxy Cements

Emaco Co., Inc.

Hughes Associates

Kamal Trading Co., Inc. **T**

Estwing Mfg. Co. Tools Dealers

Gilman's

Ethiopian Brass Pendants

Eagle International **T**

Eudialyte

Gems Art Studio **T**

Exhibit Design

Dinosaur Brokers, LLC **T**

Triebold Paleontology, Inc. **T**

Facet Rough AAA Grade

Gem Fare **T**

Faceted Opal Rogerley Fluorite Gemstones

Miner's Gems

Faceted Stones

Hermann Grimm KG **T**

Faceting (Custom)

A.Sithy Gems Lapidary-Sri Lanka

Darmar Enterprises

Kaiser Gems **T**

Faceting Equipment

Kingsley North, Inc.

Faceting Laps

Hi-TechDiamond.com

Lightning Lap **T**

Faceting Rough

House of Williams **T**

Faceting Rough & Tourmaline Faceting Rough

Lowé Associates **T**

Faceting Rough (Wholesale)

House of Williams **T**
Tucker Gems/Sid Tucker, LLC **T**

Faceting Services

House of Williams **T**

Faceting Supplies

Mountain Mist Products **T**
PaleoBOND **T**

Fancy Color Tanzanite

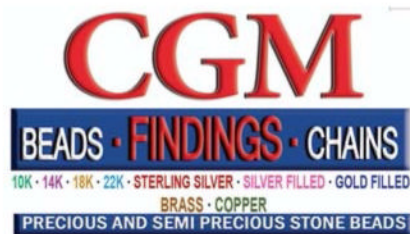
Vance Gems **T**

Field Trip Conducting

Geology Adventures, Inc.

Findings

AD Adornments
Beads and Honey, LLC **T**



CGM **T**

Fire Mountain Gems and Beads
Gem and Bead Mall **T**
Gilman's
HandFast Design by Kim Fox **T**
International Gems & Minerals, Inc. **T**
Kamal Trading Co., Inc. **T**
Kimarie Designs **T**
Kingsley North, Inc.
Pegasus Imports **T**
Rio Grande, Inc.
Santa Fe Jewelers Supply
Shipwreck Beads
Soft Flex Company **T**
Star's Clasps **T**
Sunwest Silver **T**
Visions in Stained Glass, Inc. **T**

Findings (14K Gold)

CGM **T**
Kamal Trading Co., Inc. **T**

Findings (14K Gold-Wholesale)

CGM **T**
Kamal Trading Co., Inc. **T**

Findings (Gold Filled)

CGM **T**
Kamal Trading Co., Inc. **T**
Wholesale Jewelry Supply Co.

Findings (Jewelry)

Kamal Trading Co., Inc. **T**
Pegasus Imports **T**
Sunwest Silver **T**
Toolcraft/Ru-Mart, Inc.

Findings (Jewelry-Wholesale)

D&L Art Glass Supply
Fretz Design, LLC **T**
John F. Allen & Son **T**
Kamal Trading Co., Inc. **T**
Nina Designs **T**

Saki Silver **T**
Wholesale Jewelry Supply Co.

Findings (Rose Gold Filled)

Wholesale Jewelry Supply Co.

Findings (Silver)

Azur Global Imports **T**

CGM **T**

Kamal Trading Co., Inc. **T**
Pacific Silverworks and Savannah
Design Studio **T**
Pegasus Imports **T**
Saki Silver **T**
Wholesale Jewelry Supply Co.

Findings - Silver & Diamonds

M. Lowe & Co. for Lowe Associates **T**

Findings (White Gold 18K)

Kimarie Designs **T**

Findings (Wholesale)

Axelrod Co. Beadalon **T**
CGM **T**
HandFast Design by Kim Fox **T**
Hands of the Hills, Inc. **T**
Kamal Trading Co., Inc. **T**
Silk Road Treasures, Inc. **T**
Wholesale Jewelry Supply Co.

Finished Jewelry

Lady From Venice **T**

Fire Agate

Fire Agate Art Studio **T**

Flexible Shafts

Rio Grande

Flowers/Leaves Gemstones

Mother Nature Gemcraft & Jewelry, Inc.

Fluorescent Lamps and Books

Jeanne's Rock & Jewelry **T**

Fluorescent Minerals

Jeanne's Rock & Jewelry **T**

Fluorita Dulcita Fluorite

Geology Adventures, Inc.

Fluorite On Quartz Epimorphs

Shades of Purple

Focal Pieces

International Gems & Minerals, Inc. **T**

Freedom Electric Power Tools Dealers

Gilman's
Santa Fe Jewelers Supply

Fossil Casts

Dinosaur Brokes, LLC **T**
Triebold Paleontology, Inc. **T**

Fossil Fish

Paleosearch **T**

Fossil Preparation

PaleoBOND **T**
Triebold Paleontology, Inc. **T**

Fossil Shark Teeth

Lowcountry Geologic **T**

Fossils

Arizona Mineral & Fossil Show /
Martin Zinn Expositions, LLC **T**
Ace's II Rock Shop
Butterflies by God **T**
Globe-X **T**
Granada Gallery **T**
One of A Kind/Designer Cabs **T**
Paleo Facts **T**

Fossils (Museum Specimens)

Paleosearch **T**
Triebold Paleontology, Inc. **T**

Fossils (Wholesale)

Lowcountry Geologic **T**
One of A Kind/Designer Cabs **T**
Pikes Peak Rock Shop/Wholesale

Fusion Welders

Aelectronic Bonding, Inc.

Garnet

Dikra Gems **T**
Roark Tim, Inc. **T**
Vance Gems **T**

Garnet (Chrome Pyrope)

Tucker Gems/Sid Tucker, LLC **T**

Garnet (Color-Change)

Dudley Blauwet Gems **T**

Garnet (Color-Change), Grossular, Imperial, Malaya, Mint, Pyrope, Rhodolite, Rose Malaya, Tsavorite, Umbalite

Color First **T**

Garnet (Malawi)

Ravenstein Germany **T**

Garnet (Mozambique Calibrated Faceted Stones & Cabochons)

Dikra Gems **T**

Garnet (Rhodolite)

Dikra Gems **T**
Gem 2000 **T**

Garnet (Spessartite)

Gem 2000 **T**

Gem Carving Supplies

Mountain Mist Products **T**

Gem Crystals

Schneider, Thomas M **T**

Gem Cutting Services

A.Sithy Gems Lapidary-Sri Lanka

Gem Dealers

Kaiser Gems **T**
Optima Gem

Gem Displays

Jeanne's Rock & Jewelry **T**

Gem Faire Events

Gem Faire, Inc.

Gem Polish Kits

Mountain Mist Products **T**

Gem Sculpture

Lawrence Stoller - CrystalWorks, Inc. **T**

Gemologists (Consulting)

Northwest Gemological Laboratory

Gemology Instruction

Northwest Gemological Institute

Gems

Granada Gallery **T**

Gems (Faceted)

Ace's II Rock Shop

Adris Corp. **T**

Brackna, David A., Gemcutter **T**

Rio Grande, Inc.

Tucker Gems/Sid Tucker, LLC **T**

Gems (Finished)

Gilman's

Knight's

Gems (Glass)

John F. Allen **T**

Gems (Investment Quality)

Vance Gems **T**

Gems (Rare)

Bonita Creations **T**

Coast to Coast Rare Stones **T**

Dudley Blauwet Gems **T**

Gravier & Gemmes **T**

Gems (Rare-Faceted)

Edwards Minerals, LLC **T**

Vance Gems **T**

Gems (Rough)

House of Williams **T**

Knight's

Gems (Synthetic)

Adris Corp. **T**

Gems (Wholesale)

Best Bargains **T**

Herkimer Diamond Mines, Inc. **T**

House of Williams **T**

Kaiser Gems **T**

Michael M. Dyber dba Ledge Art Studio **T**

Pioneer Gem Corp.

Roark Tim, Inc. **T**

Tucker Gems/Sid Tucker, LLC **T**

Gemstone Beads

Wholesale Jewelry Supply

Gemstone Crystal Singing Bowls

Crystal Tones **T**

Gemstones

Gem and Bead Mall **T**

Gemstones from Around the World Set in Sterling Silver, Unique Designs

Amber #1/ Amber Beata Collections **T**

Gemstones Jewelry

Livingstone Jewelry Co., Inc. **T**

General Lapidary and Jewelers' Supplies

Gilman's

Kingsley North, Inc.

Rio Grande, Inc.

Rock Bin, The

General Lapidary and Jewelers' Supplies (Wholesale)

Kingsley North, Inc.

Geode Jewelry

M. Lowe & Co. for Lowe Associates **T**

Geodes

Gem Center USA, Inc. **T**

Gem Connection Inc., The **T**

Pikes Peak Rock Shop/Wholesale

Gift Items

International Gems & Minerals, Inc. **T**

Gifts

Gems Art Studio **T**

Herkimer Diamond Mines, Inc. **T**

Glass

Bronwen Heilman **T**

International Gems & Minerals, Inc. **T**

Gold

Rio Grande, Inc.

Gold Alchemy Crystal Singing Bowls

Crystal Tones **T**

Gold Alloys

Krohn Industries, Inc.

United Precious Metal Refining **T**

Gold Bearing Quartz

Alaska Gold & Gems **T**

Forrest Gemstones **T**

Orocal Gold Nugget Co. **T**

Gold-Filled

Rio Grande, Inc.

Gold Filled Wire

Wholesale Jewelry Supply Co.

Gold Nuggets

Orocal Gold Nugget Co. **T**

Alaska Gold & Gems **T**

Gold Nuggets and Specimens

Crystal Universe, Pty., Ltd. T/A

Ausrox & Ausrox Gold **T**

Global Treasures **T**

Gold/Silver Rings and pendants with precious and semi-precious gem stones

Earth Door Sky Door **T**

Gold Solders

CGM **T**

Krohn Industries, Inc.

United Precious Metal Refining **T**

Gold Wire

CGM **T**

Kamal Trading Co., Inc. **T**

United Precious Metal Refining **T**

Golden Beryl Specimens

Gem Connection Inc., The **T**

Goldstone

Emaco Co., Inc.

Grinders

CabKing.com

Grinding Wheels

CabKing.com

Rio Grande, Inc.

Grits

Belt, Inc.

Grossula (Laguna de Jaco, Mexico)

Ravenstein Germany **T**

Helidor Specimens

Gem Connection Inc., The **T**

Heliodor-Yellow Beryl-Golden Beryl-Seafoam Beryl-Morganite

Lowe Associates **T**

Hematite

Dikra Gems **T**

Herkimer (Quartz Diamonds)

Ace of Diamonds Mine **T**

Bonita Creations **T**

Herkimer Diamond Mines, Inc. **T**

Imperial Topaz-Precious Topaz - Faceted & Crystals

Lowe Associates **T**

Importers

Eagle International

Incense (Moldavite)

Moldavite/T.W. Designs **T**

Insects

Butterflies by God **T**

Instructional DVDs

WireJewelry.com **T**

Iolite

Dikra Gems **T**

Ivory Jewelry (Fossilized)

Zealandia Designs, Inc. **T**

Jade

Emaco Co., Inc.

Jade (Black)

Sweetwater **T**

Jade (Nephrite)

Gems Art Studio **T**

Jade West Corp **T**

Jade (Polar)

Jade West Corp. **T**

Jadeite

Gems Art Studio **T**

Rock Solid Jade **T**

Jadeite Jewelry

Gems & Crystals Unlimited **T**

Japanese Seed Beads

A Bead Carnival **T**

Jasper

Dikra Gems **T**

Jasper (Fancy Cabs)

Olson, Donald K. & Assoc. **T**

Jasper (Picture)

Dikra Gems **T**

West Coast Mining **T**

Jewelers' Supplies

Kingsley North, Inc.
Santa Fe Jewelers Supply
WireJewelry.com **T**

Jewelers' Tools

G-S Supplies, Inc.
JewelryTools.com **T**

Kent's Tools **T**

Lee, K. H., Supply Company **T**
Rio Grande, Inc.
Wholesale Jewelry Supply Co.

Jewelry

Arizona Lapidary & Gem Rough, Inc. **T**
Granada Gallery **T**
Herkimer Diamond Mines, Inc. **T**
International Gems & Minerals, Inc. **T**
Magic Mountain Gems, Inc. **T**
Moldavite/T.W. Designs **T**
Pietersite/Kristall Galerie **T**
Pietersite/Tiger-Eye Manufacturing **T**
R. W. Osmond & Associates/
Candala Chrysoprase **T**
Sarda, Inc. **T**
Shipwreck Beads
Starborn Creations **T**
TIKA **T**
Yen's Jewelry & Accessories, Inc. **T**

Jewelry (Amber)

Amber Gems **T**



Starborn Creations **T**

Jewelry and Goods (Native American)

Sandy Schor & Co **T**
Sunwest Silver **T**

Jewelry Boxes

Gems Art Studio **T**
Rio Grande, Inc.

Jewelry (Chain)

Azur Global Imports **T**
CGM **T**
Eagle International **T**
Sarda, Inc. **T**
Schofer Germany - The Chain
Company GmbH + Co. KG **T**
Sunrise Millennium, Inc. **T**

Jewelry Cleaner

Rio Grande

Jewelry (Craft)

Herkimer Diamond Mines, Inc. **T**

Jewelry (Crystal)

Pikes Peak Rock Shop/Wholesale

Jewelry (Custom)

Vance Gems **T**

Jewelry (Designer)

Absolute Jewelry Mfg. **T**
Angela Conty Designs **T**

Gem Art Center/Helen Serras-
Herman **T**

Herkimer Diamond Mines, Inc. **T**
Kevin O'Grady, Glass Jeweler **T**
Magical Delights **T**
MCM Gems **T**
Mercurious Designs **T**
Moldavite/T.W. Designs **T**
Rockaway Opals
Roulette 18 **T**
Sarda, Inc. **T**
Starborn Creations **T**
Zealandia Designs, Inc. **T**

Jewelry Displays

Fire Mountain Gems and Beads
Rio Grande, Inc.
Santa Fe Jewelers Supply

Jewelry Displays and Supplies

Jeanne's Rock & Jewelry **T**

Jewelry (Estate/Antique)

Big Blue Coin Jewelry **T**
Sandy Schor & Co **T**

Jewelry (Glass)

Bronwen Heilman **T**
Kevin O'Grady, Glass Jeweler **T**

Jewelry (Gold)

Downeast Trading Co., Inc. **T**
Sunrise Millennium, Inc.

Jewelry (Handmade)

Fretz Design, LLC **T**
Mercurious Designs **T**
Moldavite/T.W. Designs **T**
Pacific Silverworks and Savannah
Design Studio **T**
Starborn Creations **T**
Sunrise Millennium, Inc. **T**
Sunwest Silver **T**
Zealandia Designs, Inc. **T**

Jewelry - Labradorite & Diamond

M. Lowe & Co., for Lowe Associates **T**

Jewelry Making (Instruction)

Beaducation
Fire Mountain Gems and Beads
Gardiner Design **T**
Metal Art Lab **T**

Jewelry Making Supplies

Ace's II Rock Shop
Beadalon **T**
Beaducation
Belmont Metals
Fire Mountain Gems and Beads
G-S Supplies, Inc.
Gardiner Design **T**
Kamal Trading Co., Inc. **T**
Nina Designs **T**
Rio Grande, Inc.
Silk Road Treasures, Inc. **T**
Wholesale Jewelry Supply Co.
United Precious Metal Refining **T**

Jewelry Manufacturing

Aelectronic Bonding, Inc.
Mesilla Valley Castings, Inc.

Jewelry (Moldavite)

Moldavite/T.W. Designs **T**

Jewelry (Montana Agate)

Harmon's Agate & Silver, Inc.

Jewelry (Opal)

Dowdy Opal **T**
Opex Opal **T**
Rockaway Opals

Jewelry (Prehistoric Mammoth Ivory, Fossil Walrus Ivory, Vintage Ebony Wood, and Naturally Shed Moose & Elk Antler)

Ivory Jacks **T**

Jewelry (Recycled Materials)

Bronwen Heilman **T**

Jewelry Repairs

Aelectronic Bonding, Inc.

Jewelry Schools

William Holland School of Lapidary Arts

Jewelry Set in Silver/Gold Plated, One of a Kind, Hand Made

Amber #1/ Amber Beata Collections **T**

Jewelry (Silver)

Absolute Jewelry Mfg. **T**
Amber Gems **T**
Azur Global Imports **T**
Downeast Trading Co., Inc. **T**
India Gems **T**
Inside Passage Arts **T**
Moldavite/T.W. Designs **T**
Pacific Silverworks and Savannah
Design Studio **T**
Roulette 18 **T**
Sarda, Inc. **T**
Sunrise Millennium, Inc. **T**
Zealandia Designs, Inc. **T**

Jewelry (Turquoise)

Amber Gems **T**
Sunwest Silver **T**

Jewelry (Wholesale)

Adris Corp. **T**
Azur Global Imports **T**
Herkimer Diamond Mines, Inc. **T**
India Gems **T**
Maya Canyon Jewelry **T**
Moldavite/T.W. Designs **T**
Pikes Peak Rock Shop/
Wholesale Roulette 18 **T**
Sarda, Inc. **T**
Starborn Creations **T**
Sunrise Millennium, Inc. **T**

Jewelry (Wirecraft)

Herkimer Diamond Mines, Inc. **T**
Maya Canyon Jewelry **T**

Jewelry (With Gems)


Best Bargains **T**
Sarda, Inc. **T**
Starborn Creations **T**
Sunrise Millennium, Inc. **T**

Jool Rool Distributor

Rio Grande

Kansas Pop Rock
Boji®Source
Fossilart/Greg Sweatt


Kilns
D&L Art Glass Supply
Paragon Industries, LP

Kits
EGGM
Gardiner Design 


Knives (Prehistoric Woolly Mammoth Ivory, Fossil Walrus Ivory, Moose Antler)
Ivory Jacks 

Koroit Opal
McDevitt, Gene 

Kryon Crystal Singing Bowl
Crystal Tones 

Kumihimo
Accent Bead Design 

Kunzite
Gem 2000 

Kunzite Crystals
Gem Connection Inc., The 

Kyanite (Blue-Mineral Specimens)
Gem Connection Inc., The 

Labradorite
Dikra Gems 

Labradorite, Silver & Diamond Jewelry
M. Lowe & Co., for Lowe Associates 

La Fluorita Dulcita Prospect
Shades of Purple

Lampworking Supplies
D&L Glass Art Supply 

Lapidary
Lew Wackler 



Lapidary Equipment
Cutting Edge Solutions 
Hi-TechDiamond.com
Kingsley North, Inc.
Rio Grande, Inc.

Lapidary Equipment Manufacturers
Lasco Diamond Products, Inc. 

Lapidary Rough
Rockwest 

Lapidary Services
A.Sithy Gems Lapidary-Sri Lanka
Darmar Enterprises

Lapidary Supplies
Kent's Tools 

Mountain Mist Products 
PaleoBOND 
Rio Grande, Inc.

Lapis Lazuli
Dikra Gems 
Silk Road Treasures, Inc. 

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Large Hole

Voices of the Stones **T**

Larimar

Bonita Creations **T**

Laser Scanning

Triebold Paleontology **T**

Lead-Free Spin Cast Alloys

Belmont Metals

Leather Cord

Leather Cord USA™ **T**

Nina Designs **T**

Rio Grande

Santa Fe Jewelers Supply

Leather Cord USA Distributor

Wholesale Jewelry Supply Co.

LED Lightings

Bolva Group, Inc. **T**

Lemurian Crystals

Minec Espresso Mineral **T**

Lemurian Seed Crystals

Ahhhmuse **T**

Lemurian Seed Crystals (Natural)

Gem Connection Inc., The **T**

Lighting

CraftOptics **T**

Future Lighting **T**

Lithium Quartz

Minec Espresso Mineral **T**

Loose & Strung Chips

International Gems & Minerals, Inc. **T**

Loose Stones

International Gems & Minerals, Inc. **T**

Lortone™ Lapidary Equipment Dealers

Gilman's

Santa Fe Jewelers Supply

Lot-O-Tumbler Manufacturer

Belt, Inc.

Lot-O-Tumblers

Belt, Inc.

Uncle Tom's Rock Shop

Luxsme Color Stones, New Collection

Amber #1/ Amber Beata Collections **T**

Magazines

JCK Events **T**

Magnesian Axinite

Vance Gems **T**

Magnifiers

CraftOptics **T**

MagEyes, Inc

Mail Order Service

CGM **T**

Kingsley North, Inc.

Minec Espresso Mineral **T**

Tucker Gems/Sid Tucker, LLC **T**

Malachite

Dikra Gems **T**

Rhodo Co. **T**

Mammoth Ivory Carvings

Inside Passage Arts **T**

Matrix

Herkimer Diamond Mines, Inc. **T**

Maw Sit-Sit

Barlow's, LLC **T**

Megalodon Shark Teeth

Lowcountry Geologic **T**

Metal (Non-Ferrous)

Belmont Metals

Metal Stamps

Impress Art **T**

PJ Tool Jewelry **T**

Metals (Precious)

Rio Grande, Inc.

Santa Fe Jewelers Supply

Stuller, Inc. **T**

United Precious Metal Refining **T**

Meta-Physical

International Gems & Minerals, Inc. **T**

Metaphysical Crystal & Gifts

Herkimer Diamond Mines, Inc. **T**

Metaphysical Supplies

Ahhhmuse **T**

Gem Connection Inc., The **T**

Herkimer Diamond Mines, Inc. **T**

Minec Espresso Mineral **T**

Moldavite/T.W. Designs **T**

Pikes Peak Rock Shop/Wholesale

Rock Bin, The

Meteorite Jewelry

Starborn Creations **T**

Meteorite Jewelry & Slabs

Gems & Crystals Unlimited **T**

Meteorite Watches

Starborn Creations **T**

Meteorites

Blaine Reed - Meteorites **T**

Crystal Universe, Pty., Ltd. T/A

Ausrox & Ausrox Gold **T**

Earth's Memory, The, La Memoire de

La Terre **T**

Global Treasures **T**

Magic Mountain Gems, Inc. **T**

Moldavite/T.W. Designs **T**

Starborn Creations **T**

Webb's Rock Shop

Mexican Agate

Slabs To Cabs **T**

Mexican Fire Opal (Faceted & Cabochon)

Low Associates **T**

Millenium Cut (Amethyst, Citrine, Tourmaline Aquamarine & Green Gold Quartz)

Low Associates **T**

Mineral Specimens

Arizona Lapidary & Gem Rough, Inc. **T**

Arizona Mineral & Fossil Show / Martin
Zinn Expositions, LLC **T**

Ace's II Rock Shop

Edwards Minerals, LLC **T**

Gem Connection Inc., The **T**

Olson, Donald K. & Assoc. **T**

Paleo Facts **T**

Mineral Specimens (Retail and Wholesale)

Shades of Purple

Mineral Specimens (Wholesale)

Ahhhmuse **T**

Beija Flor Gems **T**

Crystal Universe, Pty., Ltd. T/A

Ausrox & Ausrox Gold **T**

Gem Connection Inc., The **T**

Geology Adventures, Inc.

Herkimer Diamond Mines, Inc. **T**

Pikes Peak Rock Shop/Wholesale

Mineralight Lamps

UVP, LLC

Minerals

International Gems & Minerals, Inc. **T**

Mint Tourmaline

Dudley Blauwet Gems **T**

Mirage Beads

TIKA **T**

Moldavite

Moldavite/T.W. Designs **T**

Starborn Creations **T**

Moldavite Alchemy Crystal Singing Bowls

Crystal Tones **T**

Moldavite (Bohemian)

Ravenstein Germany **T**

Moldavite (Carvings)

Moldavite/T.W. Designs **T**

Moldavite (Collector Specimens)

Moldavite/T.W. Designs **T**

Moldavite (Faceted)

Moldavite/T.W. Designs **T**

Moldavite (Incenses & Meditation Products)

Moldavite/T.W. Designs **T**

Moldavite Jewelry

Moldavite/T.W. Designs **T**

Starborn Creations **T**

Moldavite (Moravian)

Ravenstein Germany **T**

Moldavite (Rough & Faceted)

Moldavite/T.W. Designs **T**

Montana Agate

Harmon's Agate & Silver, Inc.

Montana 'Yogo' Sapphires

Montana Gem, Inc. **T**

Moonstone (Quartz)

Sweetwater **T**

Moonstones

Dikra Gems **T**

Emaco Co., Inc.

Moravian Moldavite

Ravenstein Germany **T**

Morganite

John Dyer & Co. **T**

Kaiser Gems **T**

Morganite (Pink Emerald) Alchemy Crystal Singing Bowls

Crystal Tones **T**

Mother-of-Pearl

Dikra Gems **T**

Mountings

G-S Supplies, Inc.

Rio Grande

Mountings (Jewelry)

Kamal Trading Co., Inc. **T**

Mount Saint Helens Gems & Jewelry

Mt. St. Helens Gems & Jewelry/
Emerald Fox Company **T**

Mt. Shasta Serpentine Alchemy Crystal Singing Bowls

Crystal Tones **T**

Multiple Cutting Edge Award Winners

Brackna, David A., Gemcutter **T**

Murano Glass Beads

Venetian Bead Shop

Museum-Quality-Size Minerals

Gem Connection Inc., The **T**

Museums

Gaumer's Jewelry, Museum and
Lapidary

Mystic Fire Topaz

Adris Corp. **T**

Natural American Turquoise, including a Limited Supply of Sleeping Beauty

Trade Roots

Natural Crystals

Herkimer Diamond Mines, Inc. **T**

Necklaces

Amber Gems **T**

Emaco Co., Inc.

Pacific Pearls **T**

Zealandia Designs, Inc. **T**

New & Classic Fine World Wide Minerals

Fabre Minerals **T**

Ochsenauge Fluorite

Geology Adventures, Inc.

Ojime Beads

TIKA **T**

Online Classes

Beaducation

Onyx

Dikra Gems **T**

Hermann Grimm KG **T**

Opal

Dowdy Opal **T**

Eagle Creek Opals/Bill Kasso **T**

Grand Opal, Pty., Ltd. **T**

Hopkins Opal **T**

International Gems & Minerals, Inc. **T**

McDevitt, Gene **T**

Opals by Emmanuel Christianos Pty.
Ltd **T**



Opex Opal **T**

Roark Tim, Inc. **T**

Robert Shapiro Opal & Pearl **T**

Vance Gems **T**

Opal (Australian)

Dowdy Opal **T**

Eagle Creek Opals/Bill Kasso **T**

Globe-X **T**

Grand Opal, Pty., Ltd. **T**

Hopkins Opal **T**

McDevitt, Gene **T**

Opals by Emmanuel Christianos Pty.
Ltd. **T**

Opal by Tibara

Opal Man, The

Opex Opal **T**

Peter Carroll Opals **T**

Rockaway Opals

Opal (Australian Opal)

Hang Fong Opal Co. **T**

Opex Opel **T**

Opal (Black)

DW Enterprises **T**

Gem 2000 **T**

Hopkins Opal **T**

Opals by Emmanuel Christianos Pty.
Ltd. **T**

Opal by Tibara

Opal Man, The

Peter Carroll Opals **T**

Rockaway Opals

Opal (Boulder)

Dowdy Opal **T**

Eagle Creek Opals/Bill Kasso **T**

Hopkins Opal **T**

McDevitt, Gene **T**

Opal by Tibara

Opal Man, The

Opex Opal **T**

Peter Carroll Opals **T**

Robert Shapiro Opal & Pearl **T**

Opal (Boulder Focal Beads)

Opal by Tibara

Opal Cameo and Sculpture

Hang Fong Opal Co. **T**

Opal Doublets

Grand Opal, Pty., Ltd. **T**

Hang Fong Opal Co. **T**

Opex Opal **T**

Robert Shapiro Opal & Pearl **T**

Opal (Ethiopian)

DW Enterprises **T**

Dowdy Opal **T**

Rockaway Opals

Opal (Fine Cut Stones)

Opal by Tibara

Opal (For Inlay)

Hopkins Opal **T**

Opals by Emmanuel Christianos Pty.
Ltd. **T**

Opal by Tibara

Opal from Koroite

Rod Griffin Australian Opal **T**

Opal Importers

Hopkins Opal **T**

Opal Jewelry

Hang Fong Opal Co. **T**

Hopkins Opal **T**

Opal Jewelry In Silver

Opals Mine Factory Limited **T**

Opal (Koroit)

McDevitt, Gene **T**

Opal (Mexican)

Out Of Our Mines **T**

X.G.X. **T**

Opal (Opalized Wood)

Eagle Creek Opals/Bill Kasso **T**

Opal (Peruvian Blue)

Out Of Our Mines **T**

Opal Rough

Hopkins Opal **T**

Opals by Emmanuel Christianos Pty.
Ltd. **T**

Opal by Tibara

Opex Opal **T**

X.G.X. **T**

Opal Rough (for Inlay)

Hopkins Opal **T**

Opals by Emmanuel Christianos Pty.
Ltd. **T**

Opal (Synthetic)

Opex Opal **T**

Opal Triplets

Hang Fong Opal Co. **T**

Opal (Yowah)

Eagle Creek Opals/Bill Kasso **T**

Opal by Tibara

Opals (Australian/Boulder)

Opals Mine Factory Limited **T**

Optical Instruments

CraftOptics **T**

MagEyes, Inc

Opticon

Hughes Associates

Oregon Sunstone

Ravenstein Germany **T**

Organic Food

Ahhhmuse **T**

Oschsenauge (Bifurcated Crystal) Fluoroite

Shades of Purple

Palladium Solders

Krohn Industries, Inc.

Paraiba Tourmaline

Beija Flor Gems **T**

Paraiba Tourmaline - Brazilian Faceted & Rough - Cuprian - Mozambique, Nigeria

Low Associates **T**

Pave Pendants

Eagle International **T**

Pearls (Conch)

Gravier & Gemmes **T**

Pacific Coast Pearls **T**

Pearls (Cultured)

Pacific Pearls **T**

Rio Grande, Inc.

Pearls (Freshwater)

Bijoux Collections **T**

CGM **T**

Fire Mountain Gems and Beads

Pacific Pearls **T**

Yen's Jewelry & Accessories, Inc. **T**

Pearls Jewelry

Livingstone Jewelry Co., Inc. **T**

Pearls (Natural)

Pacific Coast Pearls **T**

Pacific Pearls **T**

Pearls (South Sea)

Yen's Jewelry & Accessories, Inc. **T**

Pearls (Tahitian)

M. Lowe & Co. for Lowe Associates **T**

Pacific Pearls **T**

Yen's Jewelry & Accessories, Inc. **T**

Pendants

International Gems & Minerals, Inc. **T**

Peridot (Apache Nation, Arizona)

Ravenstein Germany **T**

Peridot (Cut)

Brackna, David A., Gemcutter **T**

Dikra Gems **T**

Gem 2000 **T**

Kaiser Gems **T**

Roark Tim, Inc. **T**

Peridot (Rough)

Pikes Peak Rock Shop/Wholesale

Perlavita

Venetian Bead Shop

Persian Turquoise (Natural Untreated)

Low Associates **T**

Petrified Wood

Applegate Lapidary **T**

Goldstein Creations **T**

Pewter

International Gems & Minerals, Inc. **T**

Pins

Zealandia Designs, Inc. **T**

Plated Base Metal Findings & Beads

Wholesale Jewelry Supply Co.

Plating Solutions

Krohn Industries, Inc.

Platinum Solders

Krohn Industries, Inc.

Polishing Cloths

Wholesale Jewelry Supply Co.

Polishing Wheels

Pacific Abrasives, Inc.

Rio Grande

Polyethylene Bags

Rio Grande

Porcelain

International Gems & Minerals, Inc. **T**

Preciosa® Distributor

John F. Allen **T**

Precious Metal Clay

Cool Tools

Rio Grande, Inc.

Precious Stones

International Gems & Minerals, Inc. **T**

Prehnite (Sun Jade)

Crystal Universe, Pty., Ltd. T/A

Ausrox & Ausrox Gold **T**

Prong Settings

Toolcraft/Ru-Mart, Inc.

Pulse Arc Welders

Aelectronic Bonding, Inc.

Pure Quartz Pyramids

Crystal Distributing Co.

Pyrite (Peruvian)

Pikes Peak Rock Shop/Wholesale

Pyrope Garnet

Ravenstein Germany **T**

Quartz Clusters

Gem Connection Inc., The **T**

Quartz Crystals

Gem Connection Inc., The **T**

Globe-X **T**

Herkimer Diamond Mines, Inc. **T**

Lawrence Stoller - CrystalWorks, Inc. **T**

Quartz Crystals (Lemurians)

Gem Connection Inc., The **T**

Quartz Crystals (Wholesale)

Herkimer Diamond Mines, Inc. **T**

Minec Espresso Mineral **T**

Pikes Peak Rock Shop/Wholesale

Quartz (Rose)

Dikra Gems **T**

Quartz, Rose, Alchemy, Crystal Singing Bowls

Crystal Tones **T**

Quartz (Rutilated)

Dikra Gems **T**

Gem Connection Inc., The **T**

Minec Espresso Mineral **T**

Olson, Donald K. & Assoc. **T**

Quartz Singing Bowls

Ahhhmuse **T**

Quartz (Smoky)

Dikra Gems **T**

Emaco Co., Inc.

Gem Connection Inc., The **T**

Quartz Spheres

Gem Connection Inc., The **T**

Rainbow Fluorite

Rhodo Co. **T**

Rapid Prototyping

Triebold Paleontology **T**

Rare & Usual Rough, Cut, Crystals & Phenomenal Stones

Gem Fare **T**

Raw Brass (Findings, Beads, Chain & Wire)

Wholesale Jewelry Supply Co.

Red Beryl

Beija Flor Gems **T**

Red Mediterranean Coral in Rough, Beads and Cabochons

Trade Roots

Refining

United Precious Metal Refining **T**

Resin

International Gems & Minerals, Inc. **T**

Resin Jewelry

ICE Resin

Rhodium Solution

Krohn Industries, Inc.

Rhodochrosite

Beija Flor Gems **T**

Rhodo Co. **T**

Rhodochrosite (Eggs, Spheres, Boxes, Bowls)

Rhodo Co. **T**

Rhodochrosite (Rough, Slabs, Stalactites, Tumbled)

Rhodo Co. **T**

Rhodonite

Dikra Gems **T**

Gems Art Studio **T**

Rhodolite (Malawi)

Ravenstein Germany **T**

Rhodosite

Gems Art Studio **T**

Rock Candy Mine (BC) Fluorite & Barite

Geology Adventures, Inc.

Rockhound Supplies

PaleoBOND **T**

Rock Shop

Beads and Rocks **T**
Crystal Cave, The FL
Gaumer's Jewelry, Museum & Lapidary
Gem Shop, Inc., The **T**
Harmon's Agate & Silver, Inc.
Montana Gems, Inc. **T**

Rose Cut Diamonds

Rock Deco **T**

Rose Gold Filled Wire

Wholesale Jewelry Supply Co.

Rose Quartz Alchemy Crystal Singing Bowls

Crystal Tones **T**

Rosolite Garnet (Laguna de Jaco, Mexico)

Ravenstein Germany **T**

Rough Crystal

Hermann Grimm KG **T**

Rough Cut Stones & Related Products

Rod Griffin Australian Opal **T**

Rough Gem Material

House of Williams **T**
Knight's

Rough Mother of Pearl Shells

Trade Roots

Rough Rock

Arizona Lapidary & Gem Rough, Inc. **T**
Barlow's, LLC **T**
ColorWright **T**
Gem Center USA, Inc. **T**
Gem Shop, Inc., The **T**
Pietersite/Kristall Galerie **T**
Pietersite/Tiger-Eye Manufacturing **T**
Sweetwater **T**
Sunwest Silver **T**
Uncle Tom's Rock Shop
Unconventional Lapidarist
West Coast Mining **T**

Rubelite Tourmaline (Faceted Standard & Fancy Cuts)

Low Associates **T**

Rubies

Gem 2000 **T**
Roark Tim, Inc. **T**

Ruby Alchemy Crystal Singing Bowls

Crystal Tones **T**

Russian Materials

Gems Art Studio **T**

Rutile in Quartz (Golden Rutile)

Gem Connection Inc., The **T**

Sandstone (Picture)

Western Hills **T**

Sapphires

Gem 2000 **T**
Roark Tim, Inc. **T**
Tucker Gems/Sid Tucker, LLC **T**
Vance Gems **T**

Sapphires-Calibrated Diamond Cut Rounds (Brilliant Cut)

Tucker Gems/Sid Tucker, LLC **T**

Sapphires (Montana)

Gemfix
Montana Gem, Inc. **T**
Vance Gems **T**

Sapphires Sri Lanka (Blue, Pink, Purple, Yellow, White)

Tucker Gems/Sid Tucker, LLC **T**

Saws

Rio Grande, Inc.

Saws (Trim)

Hi-TechDiamond.com

Scapolite

Coast to Coast Rare Stones **T**

Scarabs

Emaco Co., Inc.

Schools

Idyllwild Arts Summer Program
Northwest Gemological Institute
Revere Academy of Jewelry Arts
Taos School of Metalsmithing and
Lapidary Design
Texas Institute of Jewelry Technology
at Paris Junior College **T**
William Holland School of Lapidary
Arts

Sculpture-One Of A Kind-Carvings (Stone, Fossil Walrus Bone)

Ivory Jacks **T**

Sedona Red Rock Alchemy Crystal Singing Bowls

Crystal Tones **T**

Seed Beads (Czech & Japanese Best Selection, all Sizes)

Garden of Beadin' **T**

Selenite

Rockswest **T**

Semi-Precious Intaglio

Emaco Co., Inc.

Semi-Precious Stones

International Gems & Minerals, Inc. **T**
Wholesale Jewelry Supply Co.

Seraphinite

Gems Art Studio **T**

Shimmerwing Butterfly Jewelry

TIKA **T**

Shipwreck Coin and Treasures

Big Blue Coin Jewelry **T**

Shiva Lingams

Ahhhmouse **T**

Show Organizers

G & L W, Inc.
Gem & Lapidary Wholesalers, Inc.

Show Specials

Tucker Gems/Sid Tucker, LLC **T**

Shows

Arizona Mineral & Fossil Show /
Martin Zinn Expositions, LLC **T**
Gem Faire, Inc.
JCK Events **T**

Shungite

Ahhhmouse **T**

Silver

Nina Designs **T**
Pegasus Imports **T**
Sarda, Inc. **T**
United Precious Metal Refining **T**

Silver-Filled

Rio Grande, Inc.

Silver & Diamond Jewelry

M. Lowe & Co., for Lowe Associates **T**

Silver Chains (Wholesale)

Azur Global Imports **T**

Silver Filled (Findings, Beads, Chains, & Wire)

Wholesale Jewelry Supply Co.

Silver Jewelry

Samuel B Collection **T**

Silver (Nickel)

United Precious Metal Refining **T**

Silver - Oxidized Jewelry

M. Lowe & Co. for Lowe Associates **T**

Silver (Sheet)

United Precious Metal Refining **T**

Silver Solders

Krohn Industries, Inc.
United Precious Metal Refining **T**

Silver (Sterling)

Azur Global Imports **T**
CGM **T**
Nina Designs **T**
Pegasus Imports **T**
Rio Grande, Inc.
Sarda, Inc. **T**
Star's Clasps **T**
United Precious Metal Refining **T**
Wholesale Jewelry Supply Co.

Silver Wire

CGM **T**
Fire Mountain Gems and Beads
Kamal Trading Co., Inc. **T**
United Precious Metal Refining **T**
Wholesale Jewelry Supply Co.

Silversmiths' Supplies

Rio Grande, Inc.

Skeleton Mounting

Dinosaur Brokers, LLC **T**
Triebold Paleontology, Inc. **T**

Skull (Hand Carved)

Mercurious Designs **T**

Skulls

Butterflies by God **T**

Slabs

Barlow's, LLC **T**
ColorWright **T**
Gem Shop, Inc., The **T**
Sweetwater **T**
Unconventional Lapidarist
West Coast Mining **T**

Slabs (Polished)

Applegate Lapidary **T**
Barlow's, LLC **T**

Slabs (Polished-Wholesale)

Pietersite/Kristall Galerie **T**
Pietersite/Tiger-Eye Manufacturing **T**

Soap Rocks

Herkimer Diamond Mines, Inc. **T**

Soffigio Tuning Forks-Plain & Colored

Crystal Distributing Co.

Soft Flex® Distributor

Kamal Trading Co., Inc. **T**
Rio Grande
Santa Fe Jewelers Supply
Wholesale Jewelry Supply Co.

Soft Flex® Wire

Soft Flex Company **T**

Specimens (Collector)

Gem Shop, Inc., The **T**

Sphalerite

Coast to Coast Rare Stones **T**

Sphene

Coast to Coast Rare Stones **T**
Vance Gems **T**

Spheres

Barlow's, LLC **T**
Gem Connection Inc., The **T**
Sphere's To You **T**
Western Hills **T**

Spinel

Casa de Lumbre **T**
Color First **T**
Dudley Blauwet Gems **T**
Gem 2000 **T**
Roark Tim, Inc. **T**
Tucker Gems/Sid Tucker, LLC **T**
Vance Gems **T**

Spruce Ridge (Washington) Quartz & Pyrite

Geology Adventures, Inc.

Stainless Steel (Findings & Chain)

Wholesale Jewelry Supply Co.

Stamping Tools

Beaducation

Star Garnet Rough

Gem Connection Inc., The **T**

Staurolite Natural Cross Crystals

Jeanne's Rock & Jewelry **T**

Sterling Silver

International Gems & Minerals, Inc. **T**
Sunrise Millennium, Inc.

Sterling Silver Gemstones Jewelry

Livingstone Jewelry Co., Inc. **T**

Sterling Silver Jewelry

Elysium, Inc. **T**

Sterling Silver Jewelry with Semi-Precious Gem Stones

Earth Door Sky Door **T**

Stone Water Structuring

Ahhhmuse **T**

Stones (Precious)

Tucker Gems/Sid Tucker, LLC **T**

Stretch Magic Distributor

Wholesale Jewelry Supply Co.

Sunstone

John Dyer & Co. **T**

Sunstone (Butte Basin, Oregon)

Ravenstein Germany **T**

Sunstone (Copper Bearing)

Ravenstein Germany **T**

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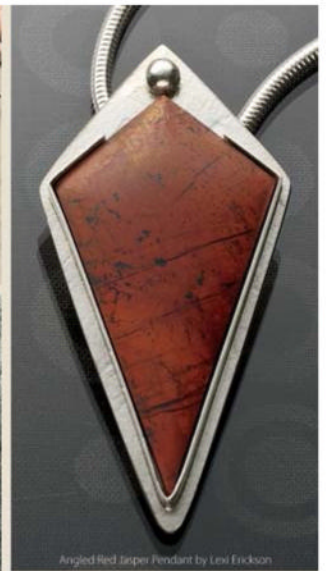
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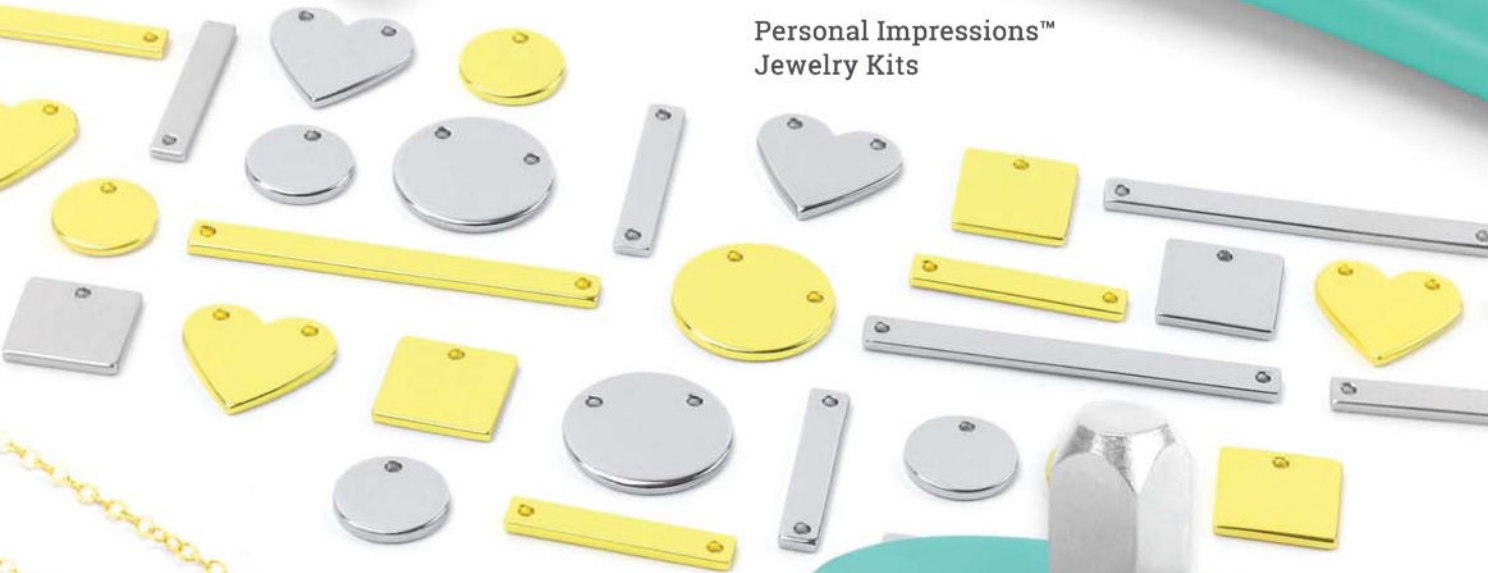
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Supplies

Stuller, Inc. **T**

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Wholesale Jewelry Supply Co.

Swarovski Crystals

Crytaletts - Horsman, Ltd. **T**
Kamal Trading Co., Inc. **T**

Swarovski Elements

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Tack Welders

Aelectronic Bonding, Inc.

Tags & Labels

Arch Crown, Inc.

Tahitian & South Sea Pearls

Robert Shapiro Opal & Pearl **T**

Tanzanite

Brackna, David A., Gemcutter **T**
Roark Tim, Inc. **T**
Vance Gems **T**

Tanzanite, Fancy Color

Vance Gems **T**

Tektites

Blaine Reed - Meteorites **T**
Moldavite/T.W. Designs **T**

Texas Lone Stars (Blue Topaz and Clear Topaz)

Low Associates **T**

Textiles for Bead Embroidery

Glass Garden Beads **T**

Tibetan Jewelry Supplies

Eagle International **T**

Tibetan Pendants

Eagle International **T**

Tools

Beadalon **T**
Fretz Design, LLC **T**
Gem and Bead Mall **T**
Gilman's
G-S Supplies, Inc.
Impress Art **T**



JewelryTools.com **T**
Jewelry Metal Art **T**
Kamal Trading Co., Inc. **T**
Kent's Tools **T**
MagEyes, Inc.
Metal Art Labs **T**
PJ Tool Jewelry **T**
Stuller, Inc. **T**

Topaz

Dikra Gems **T**
Gem 2000 **T**
Kaiser Gems **T**
Ravenstein Germany **T**
Roark Tim, Inc. **T**

Topaz (All Natural Color Crystals)

Gem Connection Inc., The **T**

Topaz (Blue) Green

A.Sithy Gems Lapidary-Sri Lanka

Topaz (Natural Untreated Colors)

Ravenstein Germany **T**

Tourmaline

Bonita Creations **T**
Brackna, David A., Gemcutter **T**
Color First **T**
Dikra Gems **T**
Gem 2000 **T**
Hermann Grimm KG **T**
John Dyer & Co. **T**
Kaiser Gems **T**
Low Associates - Brasil **T**
MCM Gems **T**
Out Of Our Mines **T**
Ravenstein Germany **T**
Roark Tim, Inc. **T**
Tucker Gems/Sid Tucker, LLC **T**
Vance Gems **T**

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Bolva Group **T**

Tourmaline Crystals (Watermelon)

Gem Connection Inc., The **T**

Tourmaline (Green, Pink Red, Blue) - Faceted-Cabocons-Slices-Butterflies

Low Associates **T**

Tourmaline (Faceting Rough)

Low Associates - Brasil **T**

Tourmaline (Mint)

Dudley Bluwet Gems **T**

Trapiche Ruby, Emerald & Sapphire Crystals & Cabochons

Gem Fare **T**

Traveling Exhibitions

Triebold Paleontology **T**

Tsavorite

Brackna, David A., Gemcutter **T**

Color First **T**

Gem 2000 **T**

Tucker Gems/Sid Tucker, LLC **T**

Vance Gems **T**

Tumbled Stones

International Gems & Minerals, Inc. **T**

Tumbler

Manufacturers

Belt, Inc.

Tru-Square Metal Products

Tumbler Supplies

Belt, Inc.

Rock Bin, The

Tru-Square Metal Products

Tumblers

Rio Grande, Inc.

Tru-Square Metal Products

Tumblers (Vibratory)

Belt, Inc.

Tru-Square Metal Products

Turquoise

Bonita Creations **T**

International Gems & Minerals, Inc. **T**

Natural Stones **T**

Out of Our Mines **T**

Santa Fe Jewelers Supply

Silk Road Treasures, Inc. **T**

Sunwest Silver **T**

Turquoise (Natural)

Trade Roots

Turquoise (Natural Nevada)

Out Of Our Mines **T**

Turquoise Rough

Rockswest **T**

Turquoise (Sleeping Beauty)

Hermann Grimm **T**

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Vermeil

Pegasus Imports **T**

Vesuvianite (Laguna de Jaco, Mexico)

Ravenstein Germany **T**

Vibrational Jewelry (Designer)

Ahhhmuse **T**

Videos

Fretz Design, LLC **T**

Revere Academy of Jewelry Arts

Rio Grande, Inc.

Vintage Austrian Crystal

A Bead Carnival **T**

Vintage Beads and Buttons

A Bead Carnival **T**

Vintage Jewelry

Northwest Jewelry Conference

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Watches (Meteorite Dial)

Beija Flor Gems **T**

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Karkour Fine Jewelry **T**

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Castaldo Products Mfg. Corp.

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Wax Patterns

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Website

Applegate Lapidary **T**

Barlow's, LLC **T**

Eagle International **T**

Gaumer's Jewelry, Museum and

Lapidary

JCK Events **T**

Jeanne's Rock & Jewelry **T**

Montana Gem, Inc. **T**

Opal by Tibara

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White's Electronic Detection Equipment Dealers

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Wholesale Jewelry Supply

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Wholesale Only

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Wholesale/Retail

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Beads and Honey, LLC **T**

Clay River Designs **T**

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Gem Faire, Inc.

Herkimer Diamond Mines, Inc. **T**

Lee, K. H., Supply Company **T**

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Silk Road Treasures, Inc. **T**

Wire Mesh

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Beadalon **T**

Beaducation

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Rio Grande, Inc.

Soft Flex Company **T**

Wirewrapping

Angela Fowler's Wire Art Jewelry **T**

Beadalon **T**

Beaducation

One of A Kind/Designer Cabs **T**



WireJewelry.com **T**

Wood

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Wood Carvings

Komodo Dragon **T**

Zebra Rock

Crystal Universe, Pty., Ltd.

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Zircon

Emaco Co., Inc.

Gem 2000 **T**

MCM Gems **T**

Tucker Gems/Sid Tucker, LLC **T**

Vance Gems **T**

Zircon (White, Champagne, Orange, Yellow, Imperial, Pink, Red, Green, Blue, Mocha)

Color First **T**



SUPPLIERS

In this section: suppliers listed alphabetically by name (usually by last name if named after an individual) with contact information, including Tucson show location if applicable, and the products and services they offer

FOR PRODUCTS AND SERVICES LISTED ALPHABETICALLY: SEE PRODUCTS & SERVICES, PAGE ABD 1
FOR SUPPLIERS LISTED BY PLACE OF BUSINESS: SEE LOCATIONS OF SUPPLIERS, PAGE ABD 33

FOR INFORMATION ABOUT LISTING YOUR COMPANY IN THE 2017 DIRECTORY, CONTACT TINA HICKMAN (970) 613-4697

A.Sithy Gems Lapidary-Sri Lanka

246/3 Matala Road, Akurana,
Sri Lanka 94 (0) 814-474816,
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BAR CODE SYSTEMS, TAGS & LABELS

TUCSON SHOW KEY

ABBR.	SHOW & VENUE
AAV	African Art Village
ABCE	A Bead Carnival
AGTA	American Gem Trade Association
AIE	American Indian Arts Expo
AIW	Arizona Independent Warehouse
BB	The Best Bead Show
CI	Quality Inn Gem, Mineral & Metaphysical Show
DAY	Globe-X Gem & Mineral Show
DTR	To Bead True Blue
ECA	Emerging Cuba: The Art and Jewelry Show
EI	Executive Inn Mineral & Fossil Show
FMI	Fine Minerals International
GA	Granada Avenue Mineral Show
GBM	Gem & Bead Mall Show
GGE	Granada Gallery & Exclusives
GI	The Gem and Jewelry Show on Grant
GJF	Gem & Jam Festival
GJX	Gem & Jewelry Exchange (GJX)
GM	Gem & Lapidary Wholesalers at Gem Mall
HD	Gem & Lapidary Wholesalers at the Holiday Show
HJ	Howard Johnson Gem & Mineral Show
HTC	Arizona Mineral & Fossil Show at Hotel Tucson City Center
IGJ	International Gem & Jewelry Show
JCK	JCK Tucson
JGMM	Jewelry, Gem and Mineral Exposition 2016/Michigan Street
JGMS	Jewelry, Gem and Mineral Exposition 2016/Simpson Street
JOGS	J.O.G.S. Tucson Gem and Jewelry Show
KSC	Kino Gem & Mineral Show
KT	Kent's Tools Jewelry & Lapidary Tool & Supply Show
LTS	Local Tucson Showrooms
MA	Main Avenue Mineral & Fossil Show
MCR	Miner's Co-op Rock Show
MFC	Mineral & Fossil Co-op
MFM	Arizona Mineral & Fossil Show at Mineral & Fossil Marketplace
OJM	The Oracle Road Just Minerals Event
OR	1820 Oracle Wholesale Show
RAP	Rapa River Gem & Mineral Show
RI	Pueblo Gem & Mineral Show
RL	Arizona Mineral & Fossil Show at Ramada Limited
SGA	Sonoran Glass Art Show
TBSW	The Tucson Bead Show
TGMS	Tucson Gem & Mineral Show™
TSP	Tucson Showplace
TSS	22nd Street Show
WLR	The Westward Look Show

Arizona Lapidary & Gem Rough, Inc.

T (LTS, DAY 29, 30) 4699 E. Pima St. Suite 101, Tucson, AZ 85712, (520) 399-6641, Toll free: 888-627-4481, ArizonaLapidary@gmail.com, www.ArizonaLapidary.com

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WAXED LINEN CORD

Ruidoso Metal Works, Inc. P.O. Box 16317, Las Cruces, NM 88004; (575) 541-9755, (888) 552-5299, FAX (575) 541-9760, Email: harry@ruidosometalworks.com, www.ruidosometalworks.com
CASTING SERVICES, CASTINGS (CUSTOM)

Saki Silver **T** (DTR GF199) 4167 Apple St., Cincinnati, OH 45223; (513) 307-6116, Email: liz@sakisilver.com, www.sakisilver.com

CLASPS, FINDINGS (JEWELRY-WHOLESALE), FINDINGS (SILVER)

Samuel B Collection **T** (GJX 531) 98 Cutter Mill Road, Suite 234S, Great Neck, NY 11021; (516) 466-1826, Toll free (855) SAMUEL B; Fax: (516) 466-1827; Email: sales@samuelb.com; Web: www.samuelb.com
SILVER JEWELRY

Sandy Schor & Co. **T** (DTR GP312; GM CACTUS TENT BOOTH 1509, IGJ 119, 218) Fort Worth, TX 76118; (817) 595-1486; Email: Sandy@BeadsBySandy.com; Web: www.BeadsBySandy.com
BEADS (CZECH), BEADS (RESIN), JEWELRY (ESTATE/ANTIQUUE), JEWELRY AND GOODS (NATIVE AMERICAN), BUTTONS, CHAIN

Santa Fe Jewelers Supply 3200 Mercantile Court, Santa Fe, NM 87507, (505) 988-9157, 800-659-3835, Fax: (505) 988-7617, info@sfjs.net, www.sfjs.net

3M DISTRIBUTOR, BEADSMITH DISTRIBUTOR, CASTING SERVICES, DIAMOND DRILLS, FINDINGS, FOREDOM ELECTRIC POWER TOOL DEALER, JEWELERS SUPPLIES, JEWELRY DISPLAYS, LEATHER CORD, LORTONE LAPIDARY EQUIPMENT DEALER, METALS (PRECIOUS), SOFTFLEX DISTRIBUTOR, TURQUOISE

Sarda, Inc. **T** (HD 231, 233, 332) 11819 100th Ave., Ct. E., Puyallup, WA 98373; (253) 841-7212, FAX (253) 840-8757, www.sarda.com, Email: sardahandcrafted@comcast.net

JEWELRY, JEWELRY (CHAIN), JEWELRY (DESIGNER), JEWELRY (SILVER), JEWELRY (WHOLESALE), JEWELRY (WITH GEMS), SILVER, SILVER (STERLING)

Schneider, Thomas M. **T** (RI ROOM 150) 861 6th Ave., Suite 517, San Diego, CA 92101; (619) 232-2624, FAX (619) 232-2213, Email: tmsgems@msn., www.tmsgems.com
AFRICAN GEMSTONES, BRAZILIAN GEMSTONES, FACETING ROUGH, GEM CRYSTALS, MINERAL SPECIMENS

Schofer Germany - The Chain Company GmbH + Co. **KG** **T** (GJX 4207, 4208) Freiburger Strasse 3, Pforzheim, 75179 Germany; 0049 7231 91030, FAX 0049 7231 101599, Email: info@schofer.com, www.schofer.com
CHAINS, JEWELRY (CHAIN)

Robert Shapiro Opal & Pearl **T** (AGTA 429) P.O. Box 5603 Madison, WI 53705 (608) 233-0044, Email: robert@boulderopal.com, Web: www.boulderopal.com
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BEAD SHOP, BEAD STRINGING SUPPLIES, BEADS, BEADS (CZECH), BEADS (GLASS), BEADS (LAMPWORK), BEADS (WHOLESALE), CATALOG (WHOLESALE), FINDINGS, JEWELRY

Silk Road Treasures, Inc. **T** (GM F2125, DTR GP282, GI) 28566 Ballard Drive, Unit C, Lake Forest, IL 60045; (847) 918-1066, (866) 776-7710, FAX (847) 918-1070, www.silkroadtreasures.com, Email: info@silkroadtreasures.com
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Soft Flex Company **T** (DTR BOARD ROOM) P.O. Box 80, Sonoma, CA 95476; (707) 938-3539, Toll Free (866) 925-3539, FAX (707) 938-3097, Email: info@SoftFlexCompany.com, www.SoftFlexCompany.com
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Sphere's To You **T** (HTC 278, AG-P4) 31592 Foxfield Dr, Westlake Village, CA 91361, (818) 707-1473, Fax: (818) 707-3547, jackie@manifestbooks.com, www.spherestoyou.com
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Star's Clasps **T** (DTR G147 AND G148; TBSW G147 AND G148) 139 A Church St. NW, Vienna, VA 22180; (800) 207-2805, Email: orders@starsclasps.com, www.starsclasps.com
CHAIN, CLASPS, FINDINGS, SILVER (STERLING)

Stuller, Inc. **T** (GJX 1230, 1231, 1430, 1431, 1537, AND 1538) 302 Rue Louis XIV, Lafayette, LA 70508; (800) 877-7777, (337) 262-7700, FAX (800) 444-4741 Email: info@stuller.com, www.stuller.com
METALS (PRECIOUS), SUPPLIES, TOOLS

Sunwest Silver **T** (JOGS MAIN BALLOOM, KSC MAIN TENT) 324 Lomas Blvd. NW, Albuquerque, NM 87102, (800) 771-3781, (505) 243-3781, Email: sales@sunwestsilver.com, Website: www.sunwesthandmade.com, www.sunwestsilver.com
TURQUOISE, BEADS, CASTING SERVICES, CHRMS, JEWELRY & GOODS (NATIVE AMERICAN), JEWELRY (HANDMADE), JEWELRY (TURQUOISE), FINDINGS, FINDINGS (JEWELRY), ROUGH ROCK

Sweetwater **T** (GI #166 INSIDE COURTYARD) P.O. Box 3494, Prescott, AZ 86302, Phone and fax: (928) 445-0356, sweetwaterstones@gmail.com
ARIZONA (BEADS, CABOCHONS, ROUGH, TUMBLD), BEADS (S.W. USA STONES), BLACK JADE (BEADS, CABOCHONS, ROUGH, TUMBLD), CABOCHONS, CABOCHONS (DESIGNER), CABOCHONS (WHOLESALE), DRUSY, JADE (BLACK), MOONSTONE (QUARTZ), ROUGH ROCK, SLABS

Sunrise Millennium, Inc. **T** (GM CACTUS 1117-1218 BLUE) 7500 W. Lake Mead Blvd., Suite 9-185, Las Vegas, NV 89128; (702) 228-6507, FAX (702) 228-6417 Email: sunmil2000@aol.com

JEWELRY (CHAIN), JEWELRY (GOLD), JEWELRY (HANDMADE), JEWELRY (SILVER), JEWELRY (WHOLESALE), JEWELRY (WITH GEMS), SILVER (STERLING)

Taos School of Metalsmithing and Lapidary Design
P.O. Box 3005, Taos, NM 87571, (575) 758-0207, mndesigns@msn.com, www.taosjewelryschool.com

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Texas Institute of Jewelry Technology at Paris Junior College
T (AGTA 18) 2400 Clarksville St., Paris, TX 75460, (903) 782-0380, Fax: (903) 782-0452, www.parisjc.edu Email: blouquet@parisjc.edu
SCHOOL

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Timy Trading Company (HK) Ltd.
Unit Q, 10/F, Kaiser Estate Phase 3, 9-11 Hok Yuen Street, Hung Hom, Kowloon, Hong Kong (852) 23341810, FAX (852) 27646435
Email: sales@naturalgems.com.hk, www.naturalgems.com.hk
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Toolcraft/Ru-Mart, Inc. 767 Hartford Avenue, Johnston, RI 02919; (401) 521-9630, FAX (401) 521-6502 Email: toolcrafttrumart@aol.com, www.toolcrafttrumart.com

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Trade Roots 411 Paseo De Peralta, Santa Fe, NM 87501; (505) 982-8168; Cell Phone: (505) 470-0450, Email: jeff@traderoots.com, www.TradeRoots.com

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ANTHILL GARNET, BRACELETS, CHROME PYROPE, FACETING ROUGH (WHOLESALE), GARNET (CHROME PYROPE), GEMS (FACETED), GEMS (WHOLESALE), MAIL ORDER SERVICE, SAPPHIRES-CALIBRATED DIAMOND CUT ROUNDS (BRILLIANT CUT), SAPPHIRES, SAPPHIRES SRI LANKA (BLUE, PINK, PURPLE, YELLOW, WHITE), SHOW SPECIALS, SPINEL, STONES (PRECIOUS), TOURMALINE, TSAVORITE, ZIRCON

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BOLA CORDS, BOLA TIE PARTS, BUCKLES (WHOLESALE), CABOCHONS (WHOLESALE), LOT-O-TUMBLERS, ROUGH ROCK

Unconventional Lapidarist (TSS F24) P.O. Box 1273, Hot Springs, AR 71901; (501) 538-4473, Email: info@unconventionallapidarist.com, www.unconventionallapidarist.com
CABOCHON MATERIAL, CABOCHON MATERIAL (WHOLESALE), CABOCHONS, CABOCHONS (CUSTOM), CABOCHONS (DESIGNER), CABOCHONS (DRUSY), CABOCHONS (WHOLESALE), ROUGH ROCK, SLABS

Unicorne Beads **T** (DTR CACTUS G184-185) 404 Evelyn Pl, Suite D, Placentia, CA 92870; (714) 572-8558, (800) 833-2095, FAX (714) 572-8802 Email: doug@unicornebeads.com, lyta@uni-cornebeads.com, sales@unicornebeads.com, www.unicornebeads.com
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T (AGTA 2102) 2781 Townline Road, Alden, NY 14004; (716) 683-8334, (800) 999-3463, FAX (800) 533-6657
Email: sales@unitedpmr.com, www.unitedpmr.com

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560 Peoples Plaza, #133, Newark, DE 19702; (302) 750-1136, (800) 400-4367, Email: vancegems@aim.com, Find Us On Facebook

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G-107) 3703 Bayview Drive, Orlando, FL 32806; (407) 438-5733, Email: visionsinstainedglass@yahoo.com, www.visionsinstainedglass.com

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Voices of the Stones **T** (DTR ROOM 196)

283 Sheldon Hill Road, Olivebridge, NY 12461; (914) 388-1351, Email: voicesofthestones@gmail.com, www.voicesofthestones.com

BEADS, BEADS (HEISHI), BEADS (SEMI-PRECIOUS), BEADS (WHOLESALE), BRIOLETTES, CHAROITE, LARGE HOLE

Webb's Rock Shop

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West Coast Mining **T** (HTC SUITES 114-

115) P.O. Box 133, College Place, WA 99324; (509) 522-4851, FAX (509) 527-1233 Email: wcmiming@bmi.net, www.wcmiming.com

AMETHYST SAGE JASP/AGATE, CABOCHONS (WHOLESALE), CHALCEDONY (BLUE), CHRYSOCOLLA, JASPER (PICTURE), ROUGH ROCK, SLABS

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Kanab, UT 84741; (435) 644-2390, FAX (435) 644-8177 Email: western288@kanab.net; www.westernhills.com

BOOKENDS, COASTERS, SANDSTONE (PICTURE), SPHERES

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Email: joe@wjSCO.com, www.wholesalejewelrysupply.com
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BASKETS, BEADS, BEADS (CZECH), BEADS (GLASS), BEADS (WHOLESALE)

William Holland School of Lapidary

Arts P.O. Box 980, Young Harris, GA 30582; (706) 379-2126, Email: lapidary-two@windstream.net, director@williamhollandschool.org, office@williamhollandschool.com, www.lapidaryschool.org

EDUCATION, JEWELRY SCHOOLS, SCHOOLS

WireJewelry.com **T** (JOGS BOOTH N1)

P.O. Box 150522, Ogden, UT 84415; (877) 636-0608, FAX (801) 823-2320
Email: customerservice@wirejewelry.com, www.wirejewelry.com

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Email: xgxcorp@aol.com

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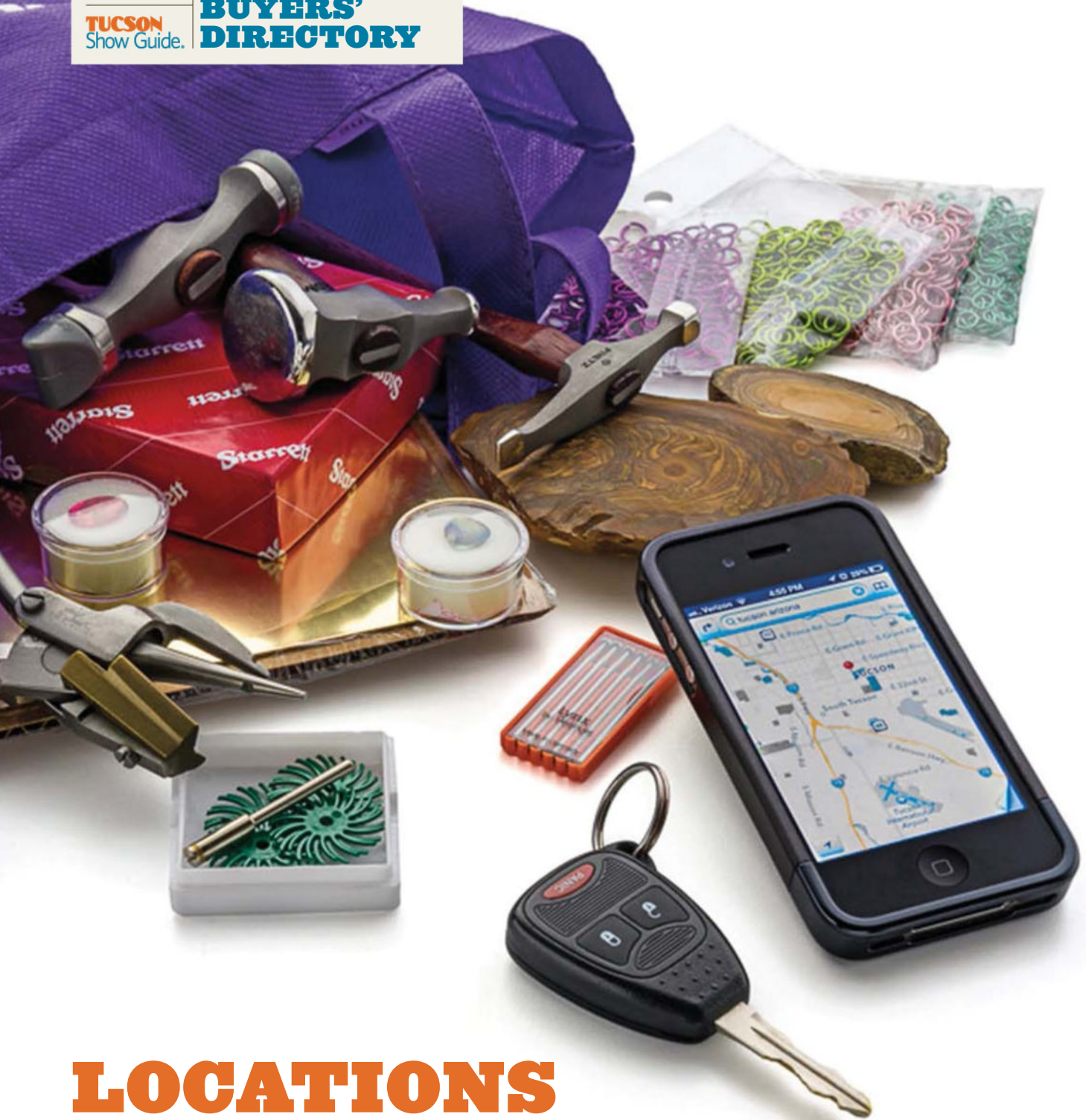
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Zealandia Designs, Inc. **T** (RI GRAND

PAVILION 72) P.O. Box 15055, Boise, ID 83715; (208) 342-1617, FAX (208) 342-1625 Email: service@zealandia.com, info@zealandia.com, Jenny@zealandia.com, www.zealandia.com

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In this section: suppliers listed by place of business, alphabetically by U.S. state and city or by country

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FOR SUPPLIER DETAILS, INCLUDING TUCSON SHOW INFORMATION:

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Shades of Purple

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Homedale
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Westmont
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Stuller, Inc. **T**

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Bucksport
Fretz Design, LLC **T**

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Whether shooting on a tabletop or on a model, expert Azur Mele will show you how to photograph jewelry with clean and professional results in these fabulous new videos.



JEWELRY PHOTOGRAPHY BASICS: How to Shoot Jewelry and Gemstones in Natural Light

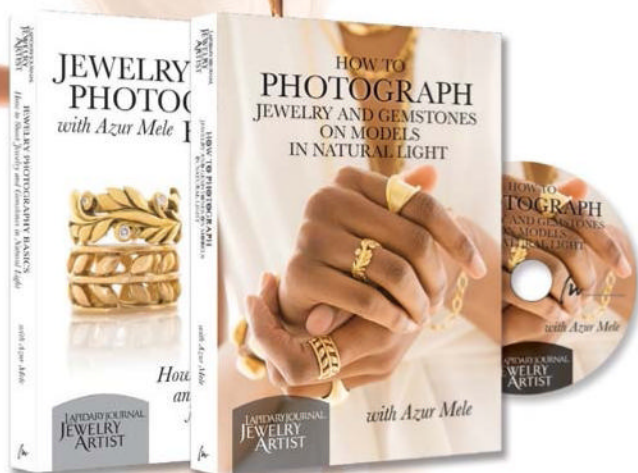
Explore how to use the available light around you to shape beautiful and clean photographs of your jewelry and treasures! Perfect for beginners but also great as a refresher, this class provides new skills to make your jewelry photograph to its fullest potential.

bit.ly/JewelryPhotographyBasics

How to Photograph Jewelry and Gemstones ON MODELS IN NATURAL LIGHT

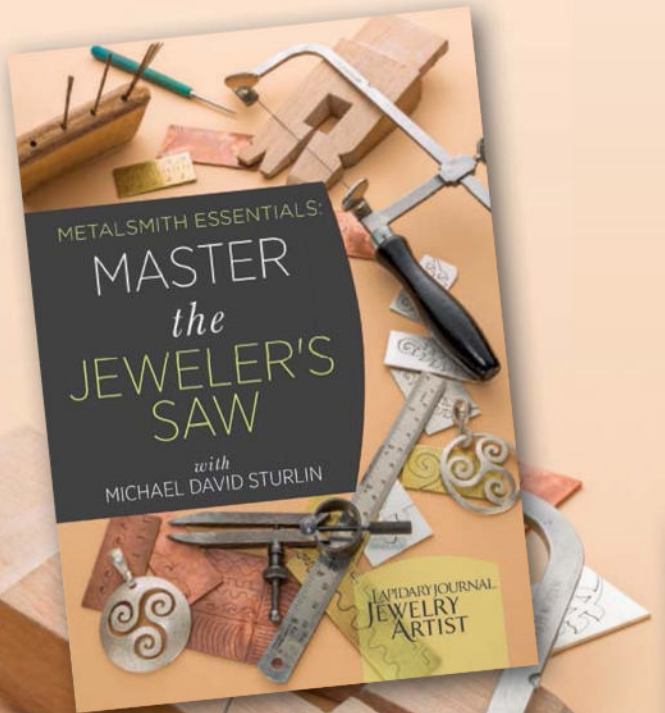
Learn how to manipulate available light to make your pieces pop, and incorporate a model to enhance the definition of the jewelry. Azur explores three distinct styles with different light, models, and jewelry—everything you need to make artistic finished photographs!

bit.ly/PhotographJewelryOnModels

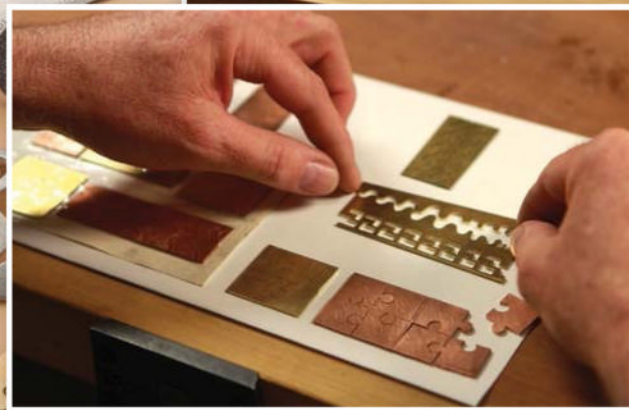


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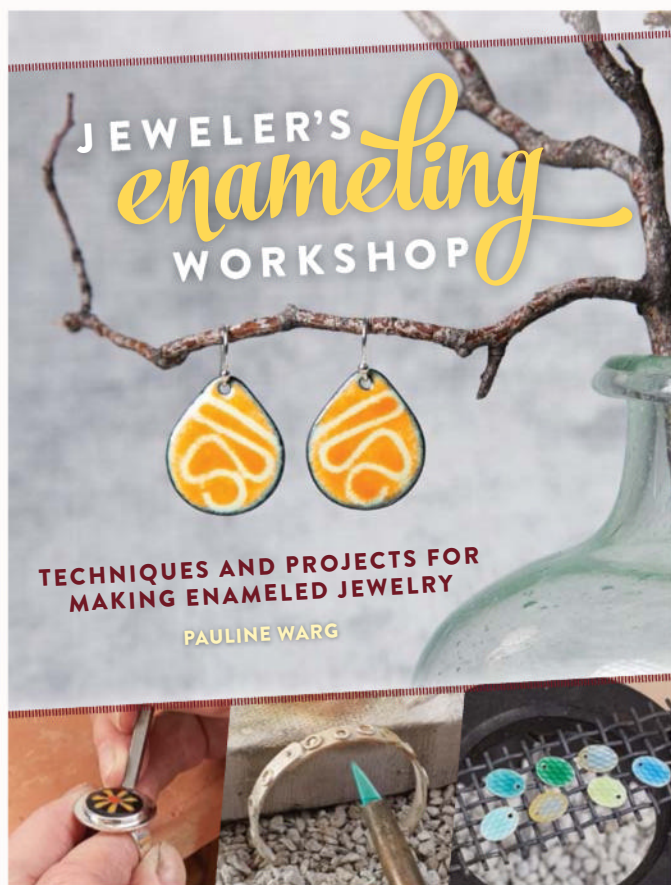


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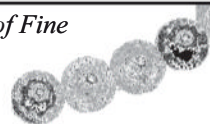
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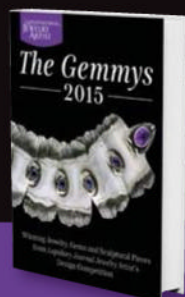
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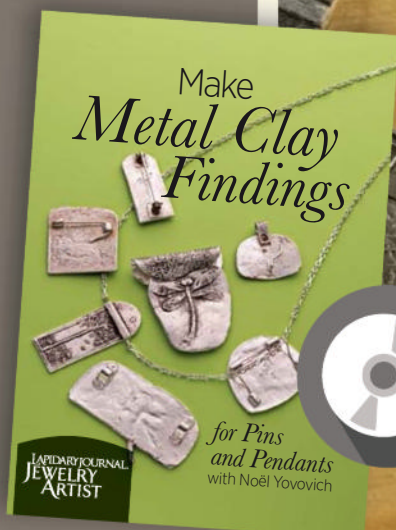


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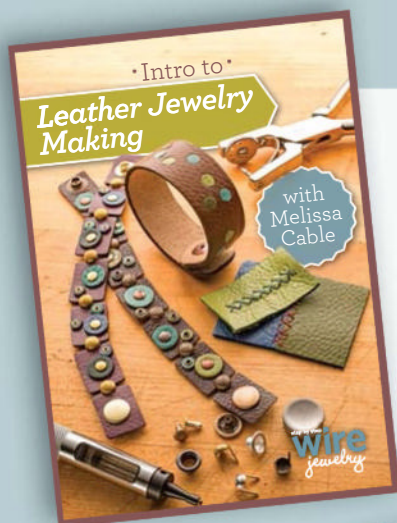
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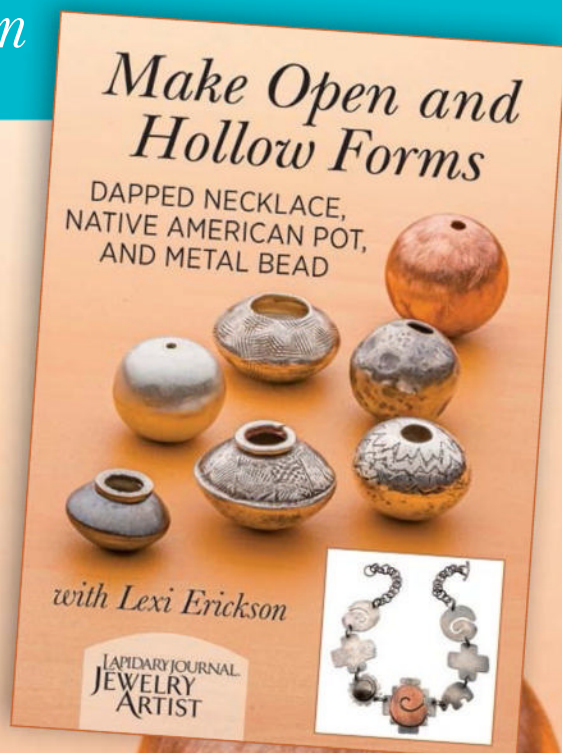
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Laura Beth Love

Soft Soldered Pendant
Wire, pearl

PHOTO: COURTESY LAURA BETH LOVE

by styles or movements than by particular people. I enjoy anything inspired by nature. I also have always had a love for Art Nouveau motifs.

DESIGN SOURCES

Nature and everyday life. I like the shapes of things — whether it be a leaf, tree, a shadow. I'm also very inspired by music.

FAVORITE PART OF DOING

I enjoy experimenting with new materials and developing new techniques — that aha moment when I discover something new.

ON BENCH NOW

I'm currently continuing to take the techniques I developed in *Soldered Alchemy* to another level, adding new materials and experimenting with wire and solder. I am also creating new designs with salvaged and repurposed materials. Right now, I have a lot of used guitar strings and a large damaged Zildjian cymbal on my workbench! Those will be transformed into jewelry.

LATEST VENTURE

I recently filmed two new jewelry instruction videos — “Make Vintage and Upcycled Jewelry: Dishfunctional Plate Necklace” and “Soldered Alchemy: Open Heart Pendant Using Soft Solder and Wire Techniques” — for Interweave. The videos teach you to make pieces based on projects found in my jewelry instruction books. Both are available now at www.shop.jewelrymakingdaily.com.

Laura Beth Love

DONE

I think my major jewelry accomplishments include my work with vintage and repurposed materials (such as vintage china) and my work with soft soldering. I like to look at materials in new ways and try to develop new techniques and inspire others to do the same. I am also the author of two jewelry instruction books, *BoHo Chic Jewelry* and *Soldered Alchemy*, available at www.shop.jewelrymakingdaily.com.

DOING

I am the author of two jewelry instruction books, *BoHo Chic Jewelry* and *Soldered Alchemy*. My newest book, *Soldered Alchemy*, takes soft solder in a new direction, pairing it with a wire wrapping to create a unique effect. *BoHo*

Chic Jewelry teaches the reader to incorporate many vintage and upcycled items into unique jewelry. I'm always trying to show other jewelry artists that you can do new and different things with old materials, and that people should experiment and try new things. More of my work can be seen at www.etsy.com/shop/dishfunctionldesigns.

FIRST PIECE

I don't remember what the first piece I made was. I've created so many pieces of jewelry over the years, and I gave away almost all of my earliest work, so I really couldn't tell you where it is now!

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