

5 BASICS to create vintage jewelry style

tips, techniques & 12 projects



LEARN HOW TO:

- Design with salvaged pieces from vintage costume jewelry
- Use beads and findings with a vintage edge
- Mimic vintage jewelry elements
- Know your Retro: Jewelry-style primer
- Add buttons with attitude

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5 BASICS TO CREATE Vintage Jewelry Style tips, techniques & 12 projects



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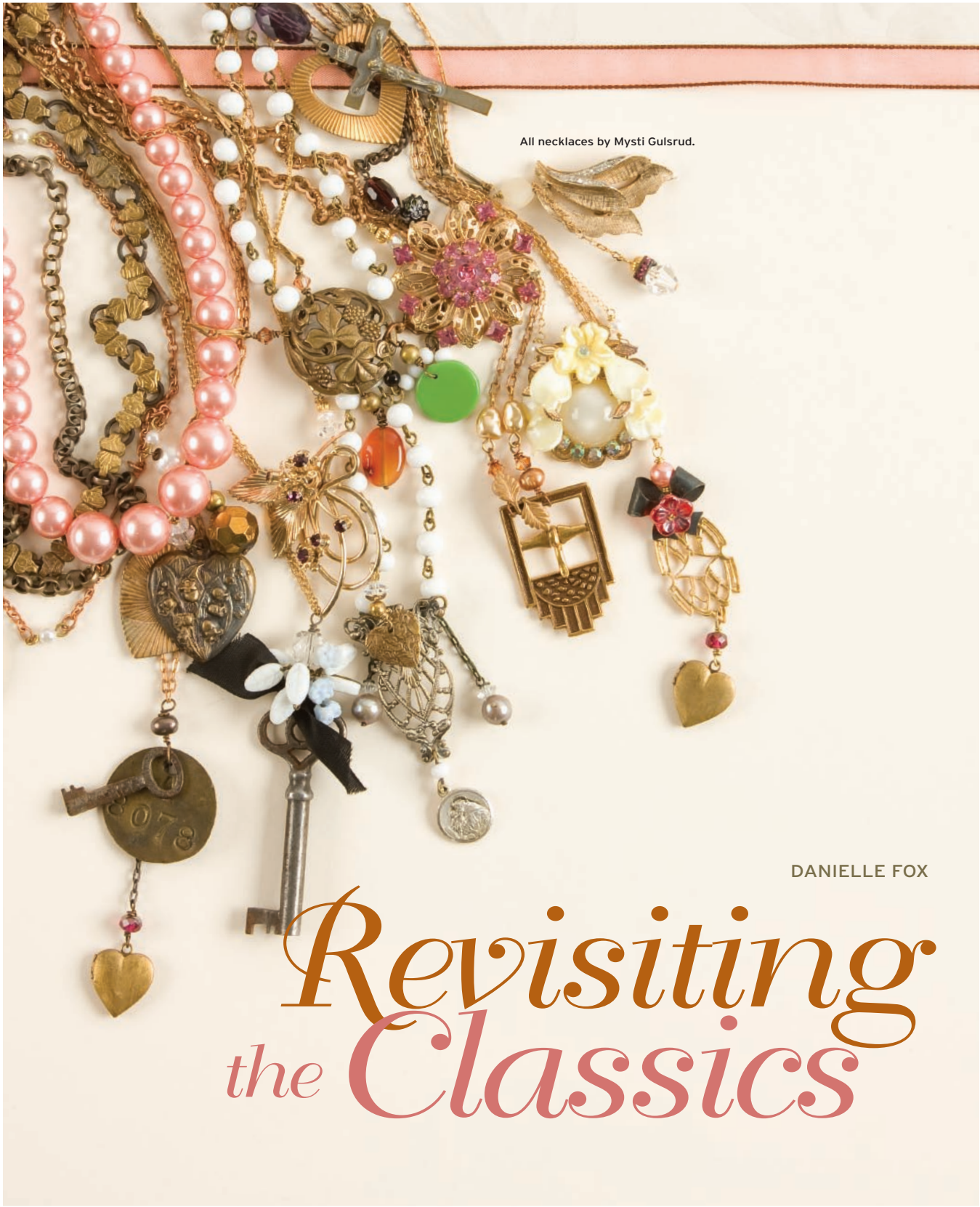
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All necklaces by Mysti Gulsrud.

DANIELLE FOX

Revisiting the Classics

How to Use Vintage Jewelry to Invigorate Modern Designs

Jewelry designer *Mysti Gulsrud* has been romanced by antique jewelry. For two years, the Colorado-based artist has been incorporating bits and baubles salvaged from vintage jewelry into the necklaces, bracelets, and earrings she sells through local boutiques and her website, www.delphdesign.com. And, of course, customers just eat it up—these days anything vintage or vintage inspired is so en vogue. “I just love the feminine aspect of it,” says *Mysti* about her antique-infused jewelry. “It’s reminiscent of a time when every girl wore pearls every day.” To our delight, *Mysti* has generously agreed to share what she’s learned about making jewelry from antique finds. What follows are her insights, plus some inspirational projects by *Mysti* and the gone-gaga-for-vintage members of the Stringing staff.

The Thrill of the Treasure Hunt

Maybe you’re lucky and have a hoard of beautiful jewelry that was left to you by your grandmother. Jewelry acquired this way is great for incorporating into new projects because it is personal and special. Plus, turning one of Great-Aunt Gladys’s gorgeous, but gigantic clip-on earrings into a pendant makes it wearable, rather than just a cherished prisoner of some dusty old jewelry box. If you don’t have heirloom pieces, however, *Mysti* insists they are easy—and fun—to find. She scours estate sales, flea markets, antique shops, and, on occasion, eBay for her treasures. And don’t forget rummage sales—if you’re lucky, that’s where you can find the best deals.

The Best Finds and What to Pay

With a little imagination and ingenuity, you can convert just about any old piece of jewelry into something new. However, items that work particularly well include earrings, brooches, little pins, and buttons. *Mysti*’s favorite finds are ornate religious metals, old cut-steel buttons, or anything with a little art-deco flair. “Metal pieces with some discoloring can add character to your designs,” *Mysti* recommends, “and vanilla-colored vintage faux pearls with a little sign of aging are great, too.” As a point of reference: *Mysti* will only spend up to \$7 for a pair of earrings and up to \$5 for a brooch—proving that this isn’t an expensive hobby!

The Jewelry Renovator’s Toolbox

You don’t need fancy, expensive tools to turn your antique treasures into modern gems. In addition to the usual jewelry tools—wire cutters, crimping pliers, chain-nose pliers, and round-nose pliers—*Mysti* relies on hardware-store wire cutters (for cutting off pin backs, for example), jewelry or nail files, and an inexpensive hand drill with tiny bits (for creating a pendant out of an earring, for example). She rounds out her toolbox with copper and brass wire, bits of chain, an assortment of jump rings, ribbon (her favorite being vintage seam binding), and coloring agents, such as liver of sulfur.

EARRINGS

BROOCHES

PINS

BUTTONS

RELIGIOUS ICONS

FAUX PEARLS



A pair of rhinestone-studded clip-on flower earrings, a fancy gold-plated chain necklace, and a funky green-and-white plastic necklace—all antiques found at local flea markets—were reincarnated in my three-strand bracelet, a design inspired by a piece I bought from talented jewelry designer Shiho Yamashita (www.limit500.etsy.com). To transform one of the earrings into a focal piece, I snipped off the clip using hardware-store wire cutters, then filed the rough edge with a nail file. To make the antique necklaces useful, I merely disassembled them. I was even able to reuse the chain necklace's spring-ring clasp! Combined with contemporary rose-toned pressed-glass beads, this simple-loop-linked bracelet breathes new life into old components.



GOLDEN OLDIE
Danielle Fox



ROSY VIGNETTE
Melinda Barta

The two carved-bone asymmetrically placed focal pieces I used in this necklace started as a pair of clip-on earrings found at one of my favorite antique stores. To suit my needs, I pulled off the back of the earrings using chain-nose pliers, then made a wire armature. Jeweler's cement perfectly adhered the carved-bone pieces to the armature and, for a finished look, I glued small circles of ivory-colored felt to the back of the focals. Sections of natural-brass chain, a vintage-button clasp, dangles and links of bone rounds and floral bead caps, a small bow of hand-dyed silk ribbon, and a rose-colored cabochon (made of a hammered scrap of filigree glued to the back of the cabochon) complete the sweet necklace.



TAKE A BOW
Elizabeth Murray

TIME AND AGAIN
Mysti Gulsrud

In this piece, I removed the band from an antique ladies' wristwatch, which created a natural bail at the top of the watch face. I was then able to slide a chain right through it. I created a wrapped-loop bail to connect the two heart charms, which I layered to give the piece a bit more dimension and weight. I then used seam-binding ribbon in a neutral color to tie a bow around the wire-wrapped link. The bow gives the pendant a feminine, whimsical feel, and beneath it peeks a faceted bead of yellow jade. I found the small-linked copper chain on eBay while searching for "vintage chain."

While wading through old records and porcelain collectibles in the dusty corners of a small thrift store, I saw a diamondlike sparkle out of the corner of my eye. I turned to see bow-shaped clip-on earrings and a delicate tennis bracelet, both encrusted with rhinestones and perfect for this project. After using wire cutters to remove the earring backs, I connected gold chain (for a modern edge) and strands of pearls (to keep a vintage feel) to the bottom of the earrings, creating a double-strand swag. For the top of the necklace, I used gold chain on one side, pearls on the other, and finally a section of the rhinestone bracelet to add a touch of glamour. ◊

Cameos

A CAMEO IS A CARVING WITH A RAISED IMAGE, OFTEN A PORTRAIT. SHOWCASED HERE ARE SOME OF OUR FAVORITE CAMEO JEWELRY COMPONENTS, PLUS IDEAS ON HOW TO USE THEM.

Instructions begin on page 7.

Fun Fact

Cameos are the opposite of intaglios: Cameos are carvings in relief, while intaglios (the older of the two techniques) are engravings.

SWEET NOSTALGIA





BRASSY BOUQUETS



MADemoiselle PEARL



VICTORIAN BROCADE

CAMEO APPEARANCES

Cameos have been admired across the ages, and as times changed, so did the face of the cameo. During the ancient Roman Empire, cameos bore images of gods and goddesses and were often carved in stone or glass. Classical subjects remained popular in the eighteenth and nineteenth centuries, though the Victorian Era brought many updates to the cameo. Shell became the material of choice, floral motifs proliferated, and portrait cameos departed from the classical (women with long, straight noses in Roman attire) and started representing the women of the day with their smaller noses, upswept hairstyles, and, later, jewelry. Contemporary cameos are still crafted in stone (like agate) and shell, but other materials, including glass and resin, are used more widely. Many of the vintage-looking cameos available today are authentic reproductions made in vintage molds.

SWEET NOSTALGIA

Melinda Barta

MATERIALS

4 ivory 10mm top-drilled vintage crystal flowers
4 ivory 9mm faceted pressed-glass rounds
8 matte pink 6×24mm 4-sided pressed-glass teardrops
1 pink-and-white 18×25mm resin cameo cabochon
1 silver-plated 30×40mm decorative pendant setting
8 Thai silver 3×2mm irregular rondelles
8 Thai silver 8×5mm flower-print bead caps
1 sterling silver 12×18mm floral box clasp
1 sterling silver 4mm jump ring
2 sterling silver 5mm jump rings
2 sterling silver 2×3mm crimp tubes
2 sterling silver 4mm crimp covers
7³/₄" of silver-plated 6×7mm double curb chain
15¹/₂" of .018 beading wire
Jewelry cement

TOOLS

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

FINISHED SIZE: 20¹/₂"

1: Attach the 4mm jump ring to the pendant setting. Use cement to adhere the cabochon to the center of the pendant setting. Allow to dry.
2: Use one 5mm jump ring to attach one end of one 3³/₄" piece of chain to one half of the clasp.
3: Use the wire to string 1 crimp tube and the free end of the previous chain; pass back through the tube and crimp. Cover the tube with 1 crimp cover.
4: String {1 teardrop (narrow end first), 1 bead cap (wide end first), 1 round, 1 bead cap (narrow end first), 1 teardrop (wide end first), 1 rondelle, 1 flower, and 1 rondelle) twice.
5: String the pendant and repeat Step 4, reversing the stringing sequence and direction of the teardrops and bead caps.
6: Repeat Step 3 using one end of another 3³/₄" piece of chain. Repeat Step 2 to attach the other end of the chain to the other half of the clasp. ☺

Resources: Contact your local bead shop. Pendant setting and cabochon: VintageJewelrySupplies.com by AccessoriesSusan. Ivory rounds: Glass Garden Beads, www.glassgardenbeads.com. Bead caps and rondelles: Niki Passenier, nikipassenier@gmail.com. Chain: Chelsea's Beads, www.chelseasbeads.com. Clasp: Let It Bead, (303) 788-1466. Wire and crimp tubes and covers: FusionBeads.com. Teardrops: Eye Candy Beads, www.eyecandybeads.com. Swarovski crystal flowers: The Beadin' Path, www.beadinpath.com.



BRASSY BOUQUETS

Melinda Barta

MATERIALS

8 metallic ivory size 6° seed beads
8 matte jet 9×6mm pressed-glass 5-petal flowers
2 matte gold 9mm Lucite rounds
2 black-and-ivory 13×18mm resin floral cameo cabochons
2 brass 20×27mm decorative pendant settings
1 pair of vermeil 16mm ear wires
16 gold-filled 1¹/₂" head pins
5" of gold-filled 22-gauge wire
Jewelry cement

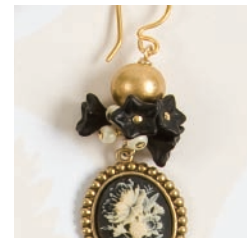
TOOLS

Wire cutters
Chain-nose pliers
Round-nose pliers

FINISHED SIZE: 2¹/₂"

1: Use the cement to adhere 1 cabochon to the center of 1 pendant setting. Allow to dry.
2: Use 1 head pin to string 1 seed bead and form a wrapped loop. Repeat three times for a total of 4 seed-bead dangles. Repeat entire step using 5-petal flowers for a total of 4 flower dangles.
3: Use 2¹/₂" of wire to form a wrapped loop that attaches to the pendant setting. String 2 seed-bead dangles, the flower dangles, 2 seed-bead dangles, and 1 gold round; form a wrapped loop that attaches to 1 ear wire.
4: Repeat Steps 1–3 for a second earring. ☺

Resources: Contact your local bead shop. Seed beads: Luna's Beads & Glass, www.lunasbeads.com. Cabochons: VintageJewelrySupplies.com by AccessoriesSusan. Pendant settings: Cathysjewels, www.cathysjewels.etsy.com. G-S Hypo jewelry cement, head pins, wire, and 5-petal flowers: FusionBeads.com. Ear wires: Shiana, www.shiana.com.



MADEMOISELLE PEARL

Danielle Fox

MATERIALS

14 white 4mm crystal pearls
24 white 5mm crystal pearls
15 light Colorado topaz AB 6×4mm crystal rondelles
3 gold-lined clear 5×8mm pressed-glass teardrops
2 iridescent cream 10×11mm pressed-glass leaves
2 peach 12×10mm pressed-glass bellflowers
2 Thai silver 3×2mm flower-print rondelles
3 sterling silver 11×4mm 2-hole spacer bars
8 sterling silver 24-gauge 1¹/₂" head pins
1 sterling silver-and-resin 32×25mm 2-strand cameo clasp
4 sterling silver 2mm crimp tubes
4 sterling silver 3mm crimp covers
3¹/₂" of soft pink 3/4" wide silk douppioni ribbon
16" of .019 beading wire

TOOLS

Wire cutters
Crimping pliers
Chain-nose pliers
Round-nose pliers

FINISHED SIZE: 6 1/2"

{ TIP

To prevent the ribbon from fraying, apply Fray Check to the edges of the ribbon and allow to dry before using.

- 1: Use 8" of beading wire to string 1 crimp tube and the top loop of the box half of the clasp. Pass back through the tube and crimp; cover the tube with 1 crimp cover.
- 2: String six 5mm pearls and the top hole of 1 spacer bar. String {one 4mm pearl and 1 crystal} three times. String one 4mm pearl and the top hole of another spacer bar. String {1 crystal and one 4mm pearl} three times. String 1 crystal, the top hole of the remaining spacer bar, six 5mm pearls, 1 crimp tube, and the top loop of the tab half of the clasp. Pass back through the tube and crimp; cover the tube with 1 crimp cover.
- 3: Repeat Step 1 using the bottom loop of the box half of the clasp. String six 5mm pearls and the bottom hole of the first spacer bar. String {1 crystal and one 4mm pearl} three times. String 1 crystal and the bottom hole of the second spacer bar. String {one 4mm pearl and 1 crystal} three times. String one 4mm pearl, the bottom hole of the last spacer bar, six 5mm pearls, 1 crimp tube, and the bottom loop of the tab half of the clasp. Pass back through the tube and crimp; cover the tube with 1 crimp cover.
- 4: Use 1 head pin to string 1 teardrop; form a wrapped loop that attaches to the top loop of the box half of the clasp. Repeat. Repeat once more using 1 leaf. Use 1 head pin to string 1 Thai silver rondelle and 1 bellflower (wide end first); form a wrapped loop that attaches to the top loop of the box half of the clasp.
- 5: Repeat Step 4 using the bottom loop of the box half of the clasp and the remaining crystal in place of the second teardrop.
- 6: Weave the ribbon through the loops of the tab half of the clasp and tie an overhand knot. ☺

Resources: Contact your local bead shop. Swarovski crystal pearls and rondelles, spacer bars, and head pins: FusionBeads.com. Clasp: Sojourner, www.sojourner.biz. Pressed-glass teardrops and leaves: April Melody, www.aprilmelody.com. Pressed-glass bellflowers: Raven's Journey International, www.theravenstore.com.



VICTORIAN BROCADE

Elizabeth Murray

MATERIALS

- 128 amber size 15° seed beads
- 16 smoky quartz 8mm crystal rounds
- 7 cream 6mm crystal pearls
- 1 sterling silver 25×18mm oval box clasp with mother-of-pearl cameo inlay
- 2 sterling silver 4mm jump rings
- 2 cards of dark brown size 4 silk cord with attached needle
- Jewelry cement

TOOLS

Scissors
Flat-nose pliers
Chain-nose pliers

{ TIP

Always remove silk cord from the card and stretch it before using to remove kinks and prevent future stretching.

- 1: Use both cords to tie an overhand knot close to the needleless ends of the cords.
- 2: Dab the knot with cement and allow to dry; trim cord ends.
- 3: Use 1 cord to string 1 jump ring so that it covers the knot.
- 4: Use each cord to string 4 seed beads, 1 round, and 4 seed beads. Use both cords to tie an overhand knot next to the last seed beads strung.* Use both cords to string 1 pearl and tie an overhand knot next to the pearl. Repeat entire step six times. Repeat the step once more until *.
- 5: Repeat Step 2 using the last knot formed in Step 4. Use the remaining jump ring to attach the beaded cord to one half of the clasp, making sure the jump ring covers the knot. Attach the jump ring used in Step 3 to the other half of the clasp. ☺

Resources: Check your local bead shop. Seed beads: Orr's Trading Co., www.orr.com. Swarovski crystals and crystal pearls, jump rings, and Griffin silk cord: FusionBeads.com.



from vintage to vogue

Brooches and clip-on earrings can be used as pendants by simply using wire to create a bail or a commercially made brooch converter as a hanging device.

TOOLBOX

Wire cutters
Round-nose pliers
Flat-nose pliers

MATERIALS

Antique brooches or clip-on earrings
Silver and gold-filled 20–32mm brooch converters with vertical or horizontal tubes or 3" (7.5 cm) of 20-gauge wire
Assorted 3–6mm spacers
G-S Hypo Cement

brooch pendants

VERTICAL CONVERTER. (Pin back will run parallel to bail.) Open the pin back and string a vertical converter and, if desired, enough spacers to cover the pin when closed.

For a permanent pendant, coat the spacers, top of the tube, and the pin's closure with cement to prevent it from flopping back and forth and accidentally opening.

HORIZONTAL CONVERTER. (Pin back will run perpendicular to bail.) Open the pin back, string 2 to 3 spacers, the horizontal converter, and 2 to 3 more spacers; if needed, adjust the number of spacers to center the converter on the back of the brooch. Coat with cement as above.

BAIL. If your brooch has an opening near the edge you may wish to skip the converter. Use 3" (7.5 cm) of wire to form a large wrapped-loop bail that includes the brooch.



clip-on pendants

VERTICAL CONVERTER. Carefully remove part of the back of 1 earring below the hinge that allows the earring to open and close, using flat-nose pliers to break the hinge if needed (only a small hook will remain on the back of the earring).

Coat the end of the hook with cement and pass it through the tube of the vertical converter, from top to bottom.

Apply more cement inside and around the tube to secure the earring in place.

Resources: Check your local bead shop. Converters: Fire Mountain Gems and Beads, www.firemountaingems.com.



horizontal converter



vertical converter

back



front

Ever think of where you developed your love of tassels, fringes, dangles, baubles, multistrands, lariats, and more? In other words, the wonderful styles and embellishments that take beaded jewelry to the next level?

Putting on the Ritz

Costume Jewelry Design
Inspirations

Marlene Blessing



Beadwork designer Arlene Baker quickly traces her own affection for these elements of bead design to various eras of vintage costume jewelry—from Victorian ornamentation through 1950s chic. And she'd be the first to agree that, whether we are aware of it or not, our own bead designs

often derive from the styles and materials embraced by costume jewelry makers of the past century.

Although jewelry made from semiprecious and non-precious materials dates back through the millennia, the true advent of what we call "costume jewelry" was in the

1920s. Such adornments were literally made to complement and accessorize the costumes of the day. In a maverick move, legendary French fashion designer Coco Chanel first paired costume jewelry with her couture fashions in the twenties, imbuing these second cousins to their precious counterparts with a respectability and desirability that continues to this day.

Working with less expensive materials—often the exciting products of new technologies, such as Bakelite or glass pearls that simulated the real thing—early twentieth-century costume jewelry designers and craftspeople were free to create bolder, more fluid designs than with precious materials. And not only could the designs exhibit great flair, but they could quickly change with each fashion season. Even today we can see the fall fashion trend toward “Bohemian” jewelry, which will morph into yet another trend within the coming months, and so on.

For fashion-savvy collectors, costume jewelry has come into its own in the recent decade, just one more way for us to connect present to past. The retro looks we favor date from many different eras, each reflecting the spirit of the time. Motifs range from Art Deco opulence to industrial simplicity (twenties to thirties), Hollywood glamour to postwar optimism (forties to fifties), pop art to hippy ethnicity (sixties to seventies), and beyond.

Like the beaded jewelry we create ourselves, the beauty of costume jewelry is less about valuable materials, more about inventive design and, in many cases, fine craftsmanship. While there are many beautiful “unsigned” vintage pieces, collectors especially value the work of particular designers from the past, such as Coco Chanel, Elsa Schiaparelli, Hattie Carnegie, Hobé, Stanley Hagler, and Miriam Haskell, to name only a few. Haskell, in particular, is credited with being one of the premier American innovators in costume jewelry (she opened her first shop in New York in 1924). Her designs seldom drew on the classic forms of precious jewelry, but instead exhibited both unique, new looks and the highest level of craftsmanship. She employed skilled European émigrés to execute her frequently complex designs, and the materials she chose included such high-quality elements as faux pearls from Japan, glass beads from Murano, and faceted crystals from Austria—materials bead-ers still value and incorporate in their pieces today.



Previous page: Vintage Miriam Haskell necklace with tiny seed pearls, rhinestones, and signature baroque glass pearls (early 1950s). Courtesy of Molly Doll. Left: Haskell green glass drop earrings (1950s). Right: Amber-colored Czech glass necklace and earrings set (1920s). Private collection.



When Arlene Baker began collecting vintage costume jewelry in flea markets thirty years ago, she was drawn by such features as workmanship, rich colors, and the way the elements melded. As her interest and knowledge of these collectibles grew, she began to pay more attention to condition, and she began to recognize the signature work of various designers. Overall, Arlene feels the influence of costume jewelry has made her own beadwork and designs more refined, romantic, feminine, and sophisticated. And this influence is stronger



for her today than ever. Although Arlene's preferred styles shift—her current favorites are flapper necklaces, with their tassels and fringes made of seed beads—she appreciates jewelry from many eras. And like anyone who experiences the joy of costume jewelry, she learns new things about style and construction from each vintage piece she discovers.

As you view the images that accompany this article, you'll encounter timeless costume jewelry designs sure to inspire you. And the lovely brooch project by Arlene Baker that follows will help you recreate the retro glamour we love! 🍷

Except where otherwise noted, all costume jewelry generously supplied courtesy of vintage costume jewelry store, Somewhere In Time (Denver, Colorado). Also, designer names noted where known.

RESOURCES

Gordon, Cathy, and Sheila Pamfiloff. *Miriam Haskell Jewelry*. Atglen, PA: Schiffer Publishing Ltd., 2004.

Miller, Judith. *Costume Jewelry*. New York: Dorling Kindersley Ltd., 2003.

Simonds, Cherri. *Costume Jewelry: Identification & Values*. Paduca, KY: Collector Books, 1997.

Marlene Blessing is the editorial director of *Beadwork* and has a small, but cherished collection of costume jewelry.





Page 12: [top] Amber and brown netted necklace with faux pearls, rhinestones, and goldtone metal (1940s–1950s). [below] Green floral ear drops with enamel and crystals (1960s). Clockwise from top left: Brass Victorian Revival brooch with amethyst-colored glass (1930s); Czech cobalt glass bead bracelet (1930s). Private collection; yellow and red Czech flapper necklace of glass and crystals (1920s); red dangle necklace and earrings made of glass and faceted plastic from West Germany (1960s); pink and purple glass bead Haskell bracelet (1960s).



project

vintage charm

AMY HAFTKOWYCZ

Gracefully combine right-angle-weave beaded beads with brass findings, beads, and chain to make a captivating neo-Victorian charm bracelet.



Detail

TECHNIQUES

- :: right-angle weave
- :: netting
- :: wireworking

ARTIST'S TIP

Assembling and attaching the jump-ring dangles is the most liberating part of this project—you can add the elements with reckless abandon! Attach dangles to both sides of the chain; this will result in wonderful visual texture and movement. After each addition, hold up the bracelet to see which areas need to be filled in and keep adding dangles until you are happy with the fullness and spacing.

1) BEADED BEADS. Use netting and right-angle weave to make Beaded Bead 1 with seed beads and fire-polished rounds:

Base: Use 3' of thread to string 1 indigo 4mm round, 1C, 1 indigo 4mm round, and 1C, leaving a 6" tail. If desired, pass through all beads again, tie two overhand knots to form a tight circle, and exit the first bead strung. String 1C, 1 indigo 4mm round, and 1C and pass through the last 4mm round exited and the first 2 beads just strung; repeat to form a strip of right-angle weave 3 units long (Fig. 1).

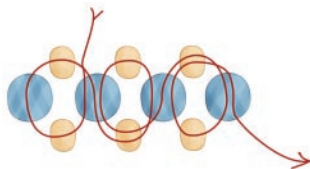


Fig. 1: Right-angle-weave base

Fold the beadwork in half. String 1C and pass up through the 4mm round at the end of the first unit. String 1C; pass down through the 4mm round at the end of the third unit to form a ring and complete the fourth unit (Fig. 2).

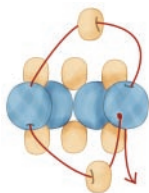


Fig. 2: Connecting the ends of the base

Netting: String 2A, 1 mauve 3mm round, and 2A; pass down through the last 4mm round exited and the first 3 beads just strung (Fig. 3). String 2A; pass down

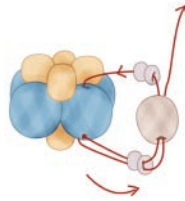


Fig. 3: Adding the netted embellishment

through the next 4mm round on the base. String 2A; pass up through the first 3mm round added in this step. Weave through the beads to exit down through the next 4mm round on the base (Fig. 4). Repeat around to embellish every base unit in the same manner.

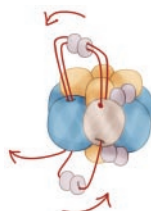


Fig. 4: Adding more nets

Finishing: Weave through beads to exit from 1C at the top of the base. String 1B and pass through the next C at the top of the base; repeat around the top of the base, pulling very tight (Fig. 5). Pass through the beads again to reinforce. Finish the bottom of the base in the same manner. Secure the thread and trim.

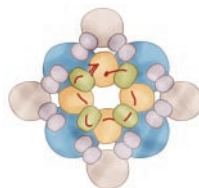


Fig. 5: Finishing the top of the bead

Repeat entire step four times for a total of 5 beaded beads using the following colored beads in place of the mauve 3mm and indigo

MATERIALS

- 2 g silver-lined amethyst size 15° Japanese seed beads (A)
- 2 g silver-lined pale gold size 11° Japanese seed beads (B)
- 2 g silver-lined amber size 8° Japanese seed beads (C)
- 24 total assorted 3mm crystal bicones in natural colors, including at least 6 olivine and 4 topaz
- 17 total assorted 4mm crystal bicones, including topaz, topaz AB, erinite, olivine, light peach, and light Siam satin
- 22 total assorted 3mm fire-polished rounds in natural colors, including 8 transparent olivine AB and at least 4 each of mottled opaque mauve, light topaz AB, and transparent indigo AB
- 28 total assorted 4mm fire-polished rounds in natural colors, including at least 4 each of transparent indigo AB, topaz, transparent olivine AB, mottled opaque tan, and mottled opaque mauve
- 4 olivine AB 6mm fire-polished rounds
- 2 light blue 8×6mm fire-polished rondelles
- 6 natural brass 3mm melon rounds
- 5 natural brass 5mm dimpled rounds
- 8 natural brass 8×12mm filigree flat drop charms
- 2 natural brass 14×18mm leaf charms
- 4 natural brass 6×2–3mm assorted bead caps
- 2 natural brass 9×5mm 5-petal decorative bead caps
- 1 natural brass 17mm decorative toggle ring
- 1 natural brass 5×30mm decorative toggle bar
- 34 natural brass 2" head pins
- 16 natural brass 7mm 18-gauge jump rings
- 6⁵/₈" of natural brass 4–5×5–10mm (29 links) long-and-short oval chain
- Smoke 6 lb braided beading thread

TOOLS

- Scissors
- Size 10 or 12 beading needle
- Round-nose pliers
- Chain-nose pliers
- Wire cutters

FINISHED SIZE: 7½"

4mm and rounds: olivine 3mm and topaz 4mm rounds for Beaded Bead 2; light topaz 3mm and olivine 4mm rounds for Beaded Bead 3; indigo 3mm and tan 4mm rounds for Beaded Bead 4; and olivine 3mm and mauve 4mm rounds for Beaded Bead 5.

2) CLASP. Use 1 head pin to string 1C and the toggle bar; form a simple loop. Use 1 jump ring to attach the simple loop to 1 link at one end of the chain (this will hereafter be called Link 1). Use 1 jump ring to attach the clasp ring to the other end of the chain.

3) FINISHING. Make a variety of dangles to add to the chain:

Beaded-bead dangles: Use 1 head pin to string 1 olivine 3mm bicone, Beaded Bead 2, and 1 olivine 3mm bicone; form a wrapped loop that attaches to

Link 2. Repeat using Beaded Bead 1, attaching it to Link 9. Repeat using Beaded Bead 4, attaching it to Link 22. Repeat using topaz 3mm bicones in place of the olivine 3mm bicones and using Beaded Bead 3, attaching it to Link 16. Repeat using topaz 3mm bicones and using Beaded Bead 5, attaching it to Link 27. Set the chain aside.

Mixed-bead dangles: Excluding all the seed beads but a few C, mix all of the remaining beads. Use 1 head pin to string 1–4 beads; form a simple loop. Repeat twenty-seven times using the remaining head pins, beads, and bead caps for a total of 28 dangles. Note: Use the 9x5mm bead caps with the rondelles.

Jump-ring dangles: Use 1 jump ring to attach 2–3 dangles or charms to one link of the chain. Repeat thirteen times to attach clusters of the remaining charms and dangles to the chain at even intervals across the bracelet. ♦

Co-owner of Artful Beads Studio and Workshop, **AMY HAFTKOWYCZ** is a self-taught and -published lampworker as well as a certified PMC artisan. More recently, Amy's beading ventures have turned to beadweaving projects, opening yet another exciting world to explore! She lives in Pennington, New Jersey, with her husband and six cats.

RESOURCES

Check your local bead shop or contact:

All beads and findings: Artful Beads Studio and Workshop, (609) 737-1077, www.artfulbeadstudio.com.



ARTIST'S TIP

Remember that this bracelet reflects you—it can be as full and sparkly or as simple and muted as you want it to be. The most important thing is to have fun putting it all together.



Cluster of Riches Derya Aksoy

Derya wanted to create a necklace that represented an autumnal corsage by combining beads and other materials in beautiful fall earth tones. To that end, she wired an eclectic mix of beads to a large filigree ball, then hung her creation from twisted wire and ribbon.

FINISHED SIZE 14" WITH A 2X3" FOCAL CLUSTER**Materials**

19 assorted 5–20mm beads (topaz fire-polished, turquoise rondelles, gold foil glass, freshwater pearls)
 8 metal 4–20mm beads and charms in assorted sizes and leaf shapes
 5 gold 5–20mm bead caps
 1 gold 15mm filigree ball
 1 gold lobster clasp

2 gold fold-over crimp ends
 3 gold 6mm jump rings
 4 gold 8mm jump rings
 1 gold head pin
 18" of gold 20-gauge wire
 3' of gold 26-gauge wire
 20" of antique gold chain
 12" each of brown and olive ¼" wide sheer ribbon

Tools

Flush cutters
 Round-nose pliers
 Flat-nose pliers

centerpiece

1: Cut 1½" of 20-gauge wire and form a simple loop at one end; string the filigree ball and form another simple loop.

2: Secure one end of the 26-gauge wire to the ball near one of the loops. String 1 bead and pass through part of the ball to secure the bead; repeat all around the ball, attaching smaller beads toward the front and larger beads around the back. Create branches by leaving extra wire between the bead and the ball, then twisting the wire together until the bead is snug (**Figure 1**).



Figure 1

3: Cut 3 pieces of chain (3½", 4½", and 5"). Use one 8mm jump ring to connect them to the bottom loop of the ball to form a tassel.

neckpiece

4: Twist the ribbons and the remaining 20-gauge wire together and string the top loop of the beaded filigree to the center. At each end, twist the wire tight around the ribbons to secure them, then cover with the crimp ends.

5: Use 6mm jump rings to attach 1" of chain, then the clasp to one end. Use a 6mm jump ring to attach 6" of chain to the other end, then attach three 8mm jump rings about 2" apart on the chain so the clasp can be attached at three points. Use a head pin to string 1 bead, then form a loop that attaches to the end of the longer chain. ♦

DERYA AKSOY's passion for arts and crafts began when she was seven and making her own paper dolls, and continues to grow. Born in Turkey, Derya studied fashion design in high school and theater set/costume design in college and is now studying interior design. She is a self-taught jewelry designer.

RESOURCES

Check your local bead shop or contact: Czech crystals, freshwater pearls, filigree ball, leaf beads, metal coins, glass beads, spacer beads, chain, crimp ends, clasp, jump rings, and beading wire: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Ribbon: your local fabric/crafts store.



Ribbon Revisited

Danielle Fox



This easy-to-string two-strand necklace makes good use of that scrap of ribbon you just couldn't bear to throw away. The project is also a good place to use short strands of beads left over from other projects.

Materials

6 round 4mm clear glass beads
38 round 10mm iridescent glass beads
4 round 10mm sterling silver spacers
42 round 4mm sterling silver spacers
2 sterling silver toggle clasps (ring part only)
4 sterling silver crimp tubes
27" of .019 Soft Flex beading wire
6' of ribbon

Notions

Wire cutters
Crimping pliers
Scissors

Finished Size: 18"

Step 1: Cut the wire into two pieces, one 13" long, one 14" long. Crimp one end of the shorter piece of wire to a clasp ring. String one 4mm spacer, 1 clear bead, one 10mm spacer, * 1 iridescent bead, and one 4mm spacer. Repeat from * 16 times. String 1 iridescent bead, one 10mm spacer, 1 clear bead, one 4mm spacer, a crimp tube, and the other clasp ring. Pass back through the crimp tube and crimp. Trim the excess wire.

Step 2: Crimp the longer piece of wire to one clasp ring. String one 4mm spacer, 1 clear bead, one 4mm spacer, 1 clear bead, one 10mm spacer, * 1 iridescent bead, and one 4mm spacer. Repeat from * 18 times. String 1 iridescent bead, one 10mm spacer, 1 clear bead, one 4mm spacer, 1 clear bead, one 4mm spacer, a crimp tube, and the other clasp ring. Pass back through the crimp tube and crimp. Trim the excess wire.

Step 3: Fold the ribbon in half and attach it with a lark's head knot to one clasp ring. Do so by passing the folded end through the ring, and then pass both ends of the ribbon through the fold and pull tight. Cut the ribbon ends at an angle with a scissors.

Step 4: Wear the necklace by passing the ribbon ends through the other clasp ring and tying a bow. 🎀



Danielle Fox is editor of *Stringing* magazine.

TIPS

- If you can't find the iridescent glass beads, use any 10mm pearlescent round beads in their place.
- To make a more conventional necklace, string more beads instead of using ribbon and close using both parts of the toggle clasp.

RESOURCES

Check your local bead shop for any of these materials or:
Iridescent beads and wire: Soft Flex Co., (707) 938-3539, www.softflexcompany.com. Clear beads, crimp tubes, 10mm spacers: Bead Cache, (970) 224-4322. 10mm spacers: The Bead Goes On, (866) 861-2323, www.beadgoeson.com. Clasp rings: Tiger Tiger, (510) 236-9917, www.tiger-tiger.com.



A faceted pendant with shapes and designs no longer produced.



Faceted pendant of Rosaline glass, a color no longer made.

Confessions of a

Vintage Bead & Button Collector

Most of us enjoyed playing “dress-up” when we were children. My grandmother, who traveled often, always returned with treasures to fuel my imagination. I think my passion for beads, buttons, and textiles began in those early years as I saw her wear exotic clothes and jewelry that took me to faraway places. She also brought us small trinkets and dolls that were dressed and decorated in the fashions and beads of the country she had visited. Now I am a bona fide collector—better known as an addict! To help mask my addiction, I opened a bead and button business in 1990 and since then have traveled to the Czech Republic more than twenty-five times.



These necklaces are all made of beads that are too labor-intensive to produce today. The dark blue-purple beads (left) are of a color that can no longer be made.

KATHRYN DANNERBECK

Pursuing vintage beads and buttons has led me on many an adventure. Whether traveling to the Czech Republic and Eastern Europe, to junk shops closer to home, or instead looking at “old” beads that customers bring into our store, I still get excited whenever I see a previously unknown shape, color of glass, or necklace style that inspires new ideas. I am not satisfied with merely seeing the object: I want to know how, when, and where it was made. I also wish it were possible to meet the previous owners and hear their stories.

Collectors? I think many beadwearers are dedicated collectors. Be it beads, buttons, or components, we see value and opportunities in the tools of our trade. I am a collector! I can always find something wonderful for some future project. Often, I wait a long time to find the inspiration for creating the “right piece” in which to showcase specific vintage beads or buttons. It becomes self-evident when I get to that junction in the road.

My collecting began in the 1960s, but was invigorated when I traveled to the Tucson bead shows in 1989 with a friend who was buying semiprecious beads. She had told me about a gentleman who

had some interesting glass and asked if I would be interested. Wow! I saw beads in shapes and colors that I never knew existed and became hooked right then. Not to mention I bought 350 pounds of vintage beads that then needed to be shipped home! That was the beginning of my quest to learn more about vintage beads, buttons, and glass production in general. On subsequent trips to the Czech Republic, my husband and I bought the remaining inventory of a button factory that was open from 1898 until 1989. A large Sea-Land container delivered a total of seven tons of buttons to my house from that expedition. On another trip, we met the daughter of a man who owned a small business from 1923–1945, and we bought his one-of-a-kind samples and loose vintage beads—a total of 2,200 pounds of vintage lovelies. (We had to build a shed to store our collection of treasures!)

The northern Czech Republic is beautiful, with gentle rolling hills, dense forest, and quaint little villages that make you feel as if you are a million miles away from your hustle-and-bustle life. The area was home to a large and flourishing glass industry from the 1800s until the beginning of World War II. At the end of the war, many of the German glassmakers were deported from Czechoslovakia to areas in Germany. The Czech glass industry was closed behind Communist doors and the Western world lost touch with one of the main sources of glass beads and buttons. In addition, plastics became more popular because they were cheaper, less labor-intensive to make, and could be made in many shapes and colors. The Czech people did not stop making their glass baubles; only the direction in which they were shipped changed, as items were sent to the East instead of the West.

Prior to World War II, the majority of Czech costume jewelry, beads, and buttons were made in small family workshops referred to as cottage industries. Each small company had its own unique styles, color formulas, and molds. Under Communist rule, the cottage industries were closed down and all glass workers were forced to work for the big state-run monopoly. All products and supplies were purportedly turned over to the government. Fortunately for us, many brave people hid their molds, surplus beads and buttons, and other articles made from glass. It is these items that were hidden away that I treasure as my vintage stash!

Many of my treasures of the past cannot be replicated today. Glass composition is different, and minerals that were once used to produce the great array of colors have since been found to be hazardous to the producers and to the environment. Pinks and reds were made with gold dust; cobalt was used to make that intensely rich dark blue; uranium was used to make some greens and yellows and a white that resembles alabaster. Also, lead was used in glass, which allowed different shapes to be pressed, cut, and punched out, leaving voids in the designs. The artisans of the past unknowingly created beautiful, small works of art that we can no longer duplicate.

Today we have many types of finishes added to the surface of glass, such as AB (the Aurora Borealis finish developed by the Swarovski Company with Christian Dior in the 1950s) and satin

finishes. These finishes help to give us more of a color range and a greater variety of looks. In the past, there was a far broader range of colors due to the minerals that could be used and because many cottage industries also produced their own special glass colors.

MAKING GLASS BEADS AND BUTTONS— THEN AND NOW

Beads and buttons start out as a glass rod about four feet long. The rod is heated until molten and is then pressed into a mold. Technology is changing the time-honored traditions, but many molds are still being hand engraved. Molds do not last indefinitely, however. After many thousands of beads and buttons have been pressed, the molds begin to break down. Also, as styles change, new molds are made and the shapes of the past are often forgotten.

Multiple beads are pressed before the glass cools, forming a strip that needs to be broken apart to separate the beads. The beads are then shaken in a colander-type device to remove the waste. The shaking was once done manually, a process that is now being replaced with a machine that vibrates the beads to shake out the waste. In the next step, women would stand by the



“In-house” sample cards from the 1950s show buttons with varied finishes, including painted buttons.





Lampworked beads from the 1920s and 1930s.

hour, turning big, heavy drums full of beads to tumble the beads until the rough edges left from pressing were smoothed away. The beads might go through several levels of tumbling, which would also polish the glass. Today the tumblers (called “rumple”) are powered by electricity. I have even seen open cement mixers being used to tumble the beads.

Buttons are produced in much the same way as beads, using the same four-foot glass rods and hand-engraved molds. Buttons with metal shanks were made (and still are) one at a time, since the metal shank must be set in the mold before the button is pressed. Buttons with glass shanks can be pressed in a strip, usually producing five to eight buttons before the glass begins to cool. After a group of buttons is pressed, they are annealed in a hopper next to the furnace. Once the glass has cooled,

the strips of buttons are broken apart. The rough glass around the edges is manually cut off before the edges are ground smooth. If the button is round, it is ground with the aid of a semiautomatic piece of equipment. The machine holds each button in place as it turns against the grinding wheel, but each button must be manually loaded and unloaded. If the button is not round, it must be hand ground to smooth its edges.

Painting buttons is still done one of three ways: they are hand-painted with a very fine paintbrush, the only way to achieve the intricate detail found on many glass buttons; painted with one’s finger, which covers a portion of the surface faster; or sprayed with an airbrush to give the button an even allover finish. If the button color is gold, it has been painted with pure gold. If it is silver, it has been painted with platinum (silver tarnishes). To set the paint, the buttons are returned to the furnace, which also anneals the glass. The final steps of production may require additional hand grinding, buffing, and polishing after the painting process. In all, each button can go through up to fifteen manual steps.

Technology has introduced many wonderful inventions and aids into our lives. But it cannot replace the handcrafted products of the past. Many of my old beads have been faceted by hand or held

THE GLASS BEAD AND BUTTON PROCESS

Clockwise from left: Gas-fueled furnace and press for heating glass rods, still used today; a strip of beads coming out of the back of the press; strips of buttons not yet broken apart; hand grinding edges of buttons that are not perfectly round; buttons with metal shanks; a “rumple,” powered by electricity, in which beads are tumbled to break off the rough edges.

PHOTOS BY
KATHRYN DANNERBECK.



against a buffing wheel to expose the glass beneath a gold painted edge. Other pendants have pressed designs that one might think had been hand carved, and they look like carved semiprecious stones. Look through your beads. Look through your beads. You may have your own great stash of vintage beads and not know it!

As I said earlier, I am a collector. I keep telling myself that I will not collect any more beads or buttons. But then I find something else that gets me excited all over again, and the vintage collection continues to grow! ♦

Kathryn Dannerbeck has been an avid bead collector since the 1960s, when she first started buying African trade beads. She collected beads in South America in the 1970s and continues to hunt for vintage beads. Her extensive collection includes vintage beads from Germany, Venice, the Czech Republic, and other parts of the world.

RESOURCES

Jargstorf, Sibylle. *Baubles, Buttons, and Beads: The Heritage of Bohemia*. New York: Schiffer Publications, 1983.

Jargstorf, Sibylle. *Glass Beads of Europe*. New York: Schiffer Publications, 1995.

Neuwirth, Waltraud. *Perlen Aus Gabloz*. Vienna: self-published, 1994.



Vintage Bead & Button FAQs

What is a vintage bead?

The definition in Webster's *New World Dictionary* states that vintage refers to "the type of model of a particular, especially early time." In the bead world, the definition that I have heard and use is that a vintage bead is a bead that is no longer being produced.

If beads are made with an old mold, does that make them vintage?

It is possible to find old molds that are still in working condition. In my opinion, if that mold is used to produce beads today, the beads are not vintage. This holds true even if one is using old glass; they are newly produced beads. It is possible to copy the old molds and make new ones—so the beads are made in the style of vintage beads, but they are not truly vintage.

How can I tell if I have vintage beads?

Do some research and train your eye. There are some very good books with pictures and information about vintage beads that you can reference (see "Resources" listed at left). Look at the colors of your beads. Do you have the old blue-purple colors, the intense reds that were made with gold dust, or perhaps some of the white and beige beads that were made to look like alabaster and marble? Other colors to look for are old opaques in unusual hues of green, yellow, and orange. You can also use a black light to see if any of your green and yellow beads glow—if they do, they were made with uranium oxide.

If I am going to the Czech Republic, where can I find vintage beads?

Antique stores in Prague will have beautiful old necklaces, but the prices will be very high. The best place to look is about two hours north of Prague in the area around Jablonec nad Nisou. Jablonec is the center of the glass region. There you will find many small towns with antique stores that are fun to explore. If you go to Jablonec, be sure to visit the Glass and Jewelry Museum. You will find a fantastic collection of vintage beads, buttons, and jewelry.

Is there any place to find vintage beads closer to home?

First, look in your own jewelry box. You may have great vintage beads from your grandmother and mother! Then check out the ads in *Beadwork* magazine—there are companies that specialize in vintage beads. Visit *Bead Expo* to speak with vintage bead vendors in person! Garage sales and thrift stores are also good sources of vintage beads. And my last resort (because the prices are always higher) is to look in antique stores, where you can find strung vintage necklaces.



Beads colored with uranium oxide—
they glow under a black light!

GLOSSARY OF TECHNIQUES

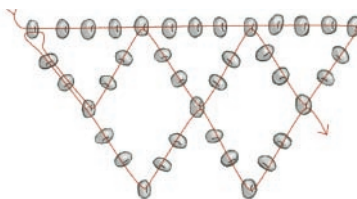
Crimping

String a crimp tube and pass through the connection finding. Pass back through the tube, leaving a short tail. Use the back notch of a crimping pliers to pinch the tube into a U, leaving a wire on each side of the bend. Rotate the tube 90° and use the front notch to form the pinched tube into a clean cylinder.



Netting (single thread)

Begin by stringing a base row of 13 beads. String 5 beads and go back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and go back through the next; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net and continue.



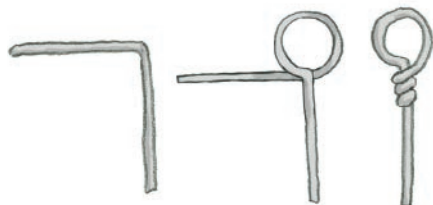
Stringing

Stringing is a technique in which you use a beading wire, needle and thread, or other material to gather beads into a strand.



Wireworking

To make a simple loop, grasp one end of the wire with round-nose pliers. Holding on to the wire with one hand, gently turn the pliers until the wire end and wire body touch. Create a 90° reverse bend where they meet.



For a wire-wrapped loop, cut the desired length of wire and make a 90° bend 2" from one end. Use round-nose pliers to hold the wire near the angle and bend the short end up and around the pliers until it meets itself. Wrap the wire tightly down the neck of the wire to create a couple of coils. Trim the excess to finish.

Right-Angle Weave

(Single Needle)

String 4 beads and pass through them again to form the first unit. For the rest of the row, string 3 beads, pass through the last bead passed through in the previous unit, and the first two just strung; the thread path will resemble a figure-eight, alternating directions with each unit. To begin the next row, pass through the last 3 beads strung to exit the side of the last unit. String 3 beads, pass through the last bead passed through, and the first bead just strung. *String 2 beads, pass through the next edge bead of the previous row, the last bead passed through in the previous unit, and the last 2 beads just strung. Pass through the next edge bead of the previous row, string 2 beads, pass through the last bead of the previous unit, the edge bead just passed through, and the first bead just strung. Repeat from * to complete the row then begin a new row as before.

