7 Ways to Set Stones:
Bezel Setting and other Stone Setting Techniques
After soldering, bezel making and bezel setting are two of the skills most sought after by aspiring jewelry artisans. Once you’ve learned how to form and assemble metal to create the silver or other metal jewelry piece you’ve envisioned, the next thing you’re likely to want to try is adding a faceted stone or cabochon gem to your designs.

There are many ways to set stones, and each gem and the piece of jewelry it will be mounted in will present a unique fabrication challenge. This e-book will help you identify and learn about many types of stone settings, as well as help you master basic bezels and beyond on your road to becoming an accomplished jewelry artist.

Helen Driggs
Managing Editor, Lapidary Journal Jewelry Artist
Simply Beautiful Bezels

Basic and elegant frames for pretty earrings

BY TOM & KAY BENHAM

SKILLS
• fabrication
• soldering
• bezel setting

When it came to creating a setting for our minimal opal and lapis intarsia, we decided that the setting shouldn’t detract from the spectacular reds, blues, and greens of our opal center. We came to the realization that a simple bezel of 14K gold would make the perfect frame. While we chose to work in gold, our instructions work just as well for working with silver.
MATERIALS
14K gold bezel wire: ⅛" wide
14K gold sheet: 24-gauge
14K gold earring posts
14K gold solder: hard, medium, and easy

TOOLS
HAND TOOLS: jeweler’s files, round bezel mandrel, rawhide mallet, small, sharp dividers, jeweler’s saw, 6/0 sawblade, flex shaft, drill bit
SOLDERING TOOLS: torch, quench, pickle pot, firebrick, Batterns self-pickling flux, paintbrush for flux, third hand, soldering pick, tweezers, charcoal block
OTHER TOOLS: Post-it® pad, pencil, scissors, stainless steel straight pins, 400-grit emery paper, Scrubbie, black marker, 3M bristle discs (120-, 220-, and 440-grits, Pink Pumice, Peach 6 MIC and Lt. Green 1 MIC), cotton buff, rouge

SOURCES
TOOLS & MATERIALS: Most of the tools and materials for this project will be available from well stocked jewelry supply vendors.

PHOTO 1 Cut a narrow strip through sticky back of a Post-it, wrap sticky side of strip around stone, and mark overlap with a pencil. You now know the exact length of bezel wire needed. Cut at mark.

PHOTO 2 Transfer Post-it strip to bezel wire. Cut bezel wire to length. Make sure ends are square, filing them as necessary.

PHOTO 3 Bend bezel wire into circle so ends butt against each other and there are no gaps.


PHOTO 5 Place bezel on a small round mandrel to round bezel. Trial fit stone in bezel. Sand bottom of bezel on emery paper on flat surface until even. Check that bottom surface sits flat with no gaps.

■ The bezel should slide easily over the stone. If the bezel is too tight, place it on a round bezel mandrel and tap around the circumference with a rawhide mallet to stretch it slightly. Check the fit often until it is perfect. Don’t rush the stretching. If the bezel is too large, remove the solder joint by cutting on both sides of the joint, then repeat measuring and soldering until it is perfect.
PHOTO 6 Cut backing plate to accommodate bezel. Clean backing plate with a green Scrubbie, then center bezel on backing plate on charcoal block. Flux and add medium solder chips. Light torch, solder bezel to backing plate. Quench, pickle, and dry.

PHOTO 7 Use black marker to darken backing plate surface surrounding bezel. Using a small, sharp dividers, scribe a narrow flange around bezel.

PHOTO 8 Saw to outer line and then file smooth.

PHOTO 9 Solder earring post to back plate by placing assembly bezel-side down on charcoal block, flux back plate, and place small chip of easy solder in center of back plate. Use a third hand to hold earring post vertically on chip of solder, heat with torch until solder flows. Quench, pickle, and dry.

PHOTO 10 Using 3M bristle discs mounted in flex shaft, sand earrings to prepolish state working from coarsest grit to finest (120-, 220-, and 440-grits, Pink Pumice, Peach 6 MIC and Lt. Green 1 MIC).

Polish earrings using rouge and small, soft cotton buff mounted in flex shaft. Drill small hole using drill bit slightly larger than diameter of earring post into wood bench pin to secure and reduce stress on earring post during setting.

PHOTO 11 Place stone into bezel. Using a bezel roller, push bezel over stone.

Always work around the bezel thinking of it as a clock face. First push the bezel at 3; then move to 9, 6, and then 12. Then, continue gently working around the circumference working opposing sides alternately until you have a smooth surface.

When crimping the bezel, work evenly around and across the stone. Make sure you compress the metal at the base of the bezel as well as the top edge.

PHOTO 12 Once bezel is completely pushed over stone, use burnishing tool to polish top edge of bezel.

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Bezels from Miniature Stakes

*Hammer form a setting for an unusual stone*

BY WILLIAM FRETZ

**SKILLS**
- forming
- soldering
- planishing

When a stone is an unusual shape, standard bezel mandrels cannot be used for fabrication. There are many different ways of fabricating bezels and in this demo, we will explore three main types. First is the large symmetrical oval cab shape; in this case a cameo with an open backed bezel. The second bezel is a freeform stone with a solid back. The third type is a faceted stone with sharp corners and flared curved sides.

Using miniature smithing stakes, unusual bezel shapes are easy to fabricate with a minimal amount of effort. The trick is to pick the stake with a curve that matches the stone's girdle or outer rim. The sheet metal bezel strip is wrapped around the stone, cut, and soldered. The rough bezel is then stretched into a precise shape to fit the stone over miniature 3” stakes. There are variations to the process and these three stones will require different techniques and tools. The first example will cover all of the basics and the following two stones will show the variations that make this group of techniques very versatile.

The basic tools for bezel making with stakes are: stakes, a planishing hammer, a Brown and Sharpe gauge for checking sheet metal thickness, and a caliper for measuring the stone's dimensions. The digital caliper is much easier than the traditional caliper and the readout is simple. The digital caliper also lets you switch from metric to inch measurements and is used both for measuring and as a sliding scribe.
MATERIALS
22-gauge sterling sheet metal
Sterling hard solder
White handy flux

TOOLS FOR ALL 3 BEZELS
FRETZ TOOLS: R-1, R-2, and R-3 stakes, H-1 holder, planishing hammer
Hand tools: Brown and Sharpe gauge, caliper, tin snips, scribe#2 cut hand (flat) file, oval or round pliers, nylon hammer, steel block
SOLDERING TOOLS: Charcoal block, soldering pick, torch
OPTIONAL TOOLS: bench shear, rolling mill
LAYOUT TOOLS: Sharpie pen, small machinist square
FINISHING TOOLS: 220, 320, and 600 grit emery paper or cloth (3M’s Trizact Films are a good emery cloth substitute)
ADDITIONAL TOOLS FOR OPAL BEZEL FABRICATION: ½” V-Units from 20-gauge mild steel/shim stock, 2/0 saw blades and saw frame, yellow self cleaning solder flux
ADDITIONAL TOOLS FOR MAINE TOURMALINE BEZEL: Fretz H-2 holder and mandrels, Fretz B/4 bezel stake, tapered chain nose pliers, white diamond buffing compound, 3” to 4” cotton buff

SOURCES
TOOLS & MATERIALS: Most of the tools and materials for this project will be available from well stocked jewelry supply vendors.

1. OPEN-BACKED BEZEL FOR AN OVAL CAMEO

Fabrication of this bezel for a 30mm x 40mm hand carved cameo with an open back was done to show the layering of the hand carved agate and also the signature of the maker, Pauly.

PHOTO 1 Measure the depth of the stone so a calculation on what width of sterling stock is to be cut. The height of the stone that will be set by the bezel was 2.25mm. While the stone’s carved area was higher it did not factor into the calculations. Because the stone is quite large, an inner rim is needed to stabilize the shape. This also raises the stone so there is room for a future outer rim — I used 1.5mm square wire. That measurement is added to the stone’s thickness, equaling 3.75mm.

PHOTO 2 I use a rolling mill to make my sheet any gauge I need from thick stock. I used a thick, 22ga sheet, as it will be thinned in forming and finishing.

PHOTO 3 Shear or cut a straight line in chosen sheet.

PHOTO 4 The shear, either table model or free standing, will prove to be the best investment any crafts-person will make who is doing bezels regularly. The accuracy and time saving elements make it a must have tool. It is a dangerous tool so full attention is necessary and totally off limits to kids. A good alternative is to use non-serrated tin snips.
Bezel Settings and Other Stone Setting Techniques

By WILLIAM FRETZ

PHOTO 4 Set calipers at desired width and slide sharp edge of caliper to scribe the metal. Cut along straight edge of cut sheet metal.

PHOTO 5 Wrap bezel strip around stone and mark with Sharpie pen.

For this project, it is very important to cut the strip shorter than the meeting mark, because the forming process will stretch the metal. In this case, I cut it about 3mm short.

PHOTO 6 Use a square with a scribe to mark a right angle on the blackened line.

After practice, it is possible to cut a perfect 90° line without bothering with this step, but if you are a beginner, take the time to use the square. It is also possible to correct any mistakes with a #2 cut hand (flat) file.

PHOTO 7 Bring both ends together to match perfectly. Use a nylon faced hammer to true up the 2 ends on a miniature stake or a large ring mandrel.

PHOTO 8 Solder seam with hard solder and a protective coat of flux.

I used Argentium sterling, so firescale is not a problem. With traditional sterling a good coat of white flux would keep the metal clean.

PHOTO 9 I chose 2 stakes to match the 2 major curves of the cameo — one for the tighter top curves and another for the flatter sides. Here, the R-2 stake was being used, and the sides were hammered over the flatter R-1 stake.

These stakes were designed for hollow rings but also work well with larger stone bezels. They are about 3” long and ½” wide. Matching the curve of the stake to the curve of the stone will give accurate results. The hammer must meet the metal flat or twisting of the bezel will occur. As a general rule, choose the largest stake possible. Small stones will need the B-series stakes—which are narrower and have 2 tapered ends. There are 6 bezel B-stakes available for differently shaped stone profiles.
PHOTO 10  Anneal the bezel to relieve stress in the metal. Without annealing, there is a possibility the shape will twist while being soldered. Emery the bezel flat with 320 grit emery paper or cloth to create a flat and clean surface. Bend the 1.5mm square sterling with oval or round pliers it fits roughly inside the bezel.

- The forming of the inner rim is similar to the bezel but the stock is heavier and must be shaped on the same stakes. Hammer the inner rim flat on a block.

PHOTO 11  Form the sides of the square wire on the lower domed R-1 Stake.

- Between forming the curves on the stakes and the flattening on the block, the wire will stretch to fit tightly inside the outer rim. Make any adjustments with the nylon hammer to avoid stretching the metal.

PHOTO 12  Solder on a charcoal block with medium solder. Use a soldering pick to keep the solder on the seam while the flux boils away.

PHOTO 13  Remove any solder from the bottom by emerying on a board with 220 emery cloth followed by 320 grit cloth. File the edges with a #2 hand file. Finish with 320 grit cloth. Do not final polish until the piece is finished.

PHOTO 14  The semi-finished bezel is now ready for an outer rim or just a top unit. The last step will be setting the stone with the use of a stone pusher.
2. SOLID-BACKED BEZEL FOR A FREEFORM OPAL DOUBLET

This free form bezel has a few variations from the cameo bezel — the most important being the solid bottom unit made without an inner rim. The other major feature is the stone is a freeform, so it has many curves that will not match any mandrel made. Since these stones are one of a kind it would be a waste of time to create a custom mandrel for just one stone.

PHOTO 1 I used 18K gold 24ga strip for this stone. It is made in the same manner as the cameo strip. After soldering with 18K gold hard solder, the seam is filed and emeried smooth. The rim should be slightly small for the stone with wavy sides.

- The trick on forming free forms is to think of each side as a separate unit. Pick the side that is the shortest compared with the stone and planish on the correct stake to lengthen it. Then move on to next side. If the stakes have the same curve as the stone the sides will smooth and the fit will be precise.

PHOTO 2 The tight curve was done with an R-3 stake.

- Planishing on gold needs a light touch or the metal will stretch too much. As the planishing progresses, the gold work-hardens, and the process will slow down. This can be very helpful as it allows for subtle stretching.

PHOTO 3 Cut a base sheet and clean for soldering by emerying with 320 emery cloth or paper.

- It is important to keep the bezel top facing up! Mark the top with a Sharpie so you don’t accidently solder the bezel on upside down.

PHOTO 4 Solder flows to the hottest part, so it is important not to let the solder jump up onto the thin bezel. For this reason it is easier to solder when the torch heats evenly.

PHOTO 5 The final bezel cup very effectively hides the matrix on this boulder opal doublet.

- A doublet is fine quality opal glued onto a cheaper stone. This is done to reduce the cost of a good colored stone in comparison to solid opal. The best color of the opal shows while hiding the lower matrix layer within the cup. I left just enough metal standing above the stone to allow for it to be set after the top unit was soldered on.
3. OPEN-BACKED BEZEL FOR A FACETED TOURMALINE

Faceted stones need to be open on the bottom for the best bounce of light. Rectangular stones with curved sides face a special challenge. The traditional setting technique is to miter the corners and solder them shut. This is very hard to get an accurate fit, especially for stones with curved sides. The solution is to hammer the corners sharp and form the curves with a specialized stake designed for this purpose. This 2.09 carat Maine tourmaline measures 8.4mm x 6.45mm and is 4.5mm deep.

With 24 gauge sheet metal, cut a strip 5mm thick. Form a rectangular shape with tapered, chain nose pliers.

- This rim is made so the corners are not sharp so it is possible to move the corners around if a mistake occurs. Once the metal is sharply creased, it is very hard to relocate a corner.

**PHOTO 1** Use a Sharpie to mark the desired spot to cut. Make sure the metal rim is smaller than the stone. Open the sheet overlap and cut with a 2/0 saw blade. Solder shut with 18K hard using the yellow self-cleaning flux.

**PHOTO 2** Bending the solder seam area into a curve makes filing the solder easier. It is much easier to file a curve than a flat area.

- Bend the area with round nose pliers or a mandrel in a holder such as this H-2 holder. The nylon hammer will not mark or stretch the bezel blank.

**PHOTO 3** Truing the rectangular shape on a bezel mandrel is helpful as it makes a perfect rectangle from the imperfect plier bending effort.

- My mandrel has rounded edges so as not to sharpen the corners. The reason for this is the proportions of the rectangle walls may have to be changed. Once the sharp corners are established they are hard to change.

**PHOTO 4** Check the stone against the bezel blank to see that it fits. If it is too big, cut out a piece, resolder, and reform. The stone should cover about half of the bezel. The hammering of the corners will enlarge the bezel so a good fit is possible.
7 WAYS TO SET STONES:
BEZEL SETTING AND OTHER STONE SETTING TECHNIQUES

PHOTO 5 With a B-4 bezel stake, the undercut makes it possible to form the corners and the curved sides. Hammer the corners from both sides, so the metal will move toward making a sharp corner.

- Work all 4 corners a little at a time to keep the proportions correct. If one side is too short, hammer it to stretch it so it matches the opposite side. Work slowly as it is easy to over hammer and go past the stone shape. Keep checking the bezel against the stone as it is the template for a perfect fit.

PHOTO 6 Make another rim the same way to fit inside the first rim. Check the fit against the first rim — not the stone.

- Often, the inner rim will be made on the smaller end of the stake. Because the stakes are tapered, it is necessary to turn the bezel so the edges will be parallel to the stake. The inner rim will form the bearing to keep the stone from falling through the outer rim. The height of the inner rim should be the same as the outer rim. When put together, they will form a ledge.

PHOTO 7 Solder the inner and outer bezels together with medium 18K solder. Keep adding solder until the seam is filled.

- When the bezel is flipped over and the solder is not even, there is a simple solution. Reheat the united bezel with the top facing up. The heat will reflow the solder and pull it up to make an even seam.

PHOTO 8 The hammer marks should be so subtle as to have disappeared. File the formed bezel for a crisp look. The sharp corners can then be smoothed with 320 emery followed by 600 grit. Buff with white diamond on a soft cotton buff to bring the bezel to completion. The bezel is now ready to be used.

WILLIAM FRETZ makes jewelry and designs tools in Bucksport, Maine. He is currently working on chasing hammers. See his tools at www.fretzdesign.com.
I never really liked jewelry that was just an excuse to show off an ostentatious, big, giant faceted stone. Icy, fancy cut diamonds do nothing for me, and prongs leave me pretty cold, too. Unfortunately, tube, prong, gypsy, and bead settings are something every jewelry maker must master — or at least try to master — at some point in their careers, because most jewelry purchasers expect a side order of stone with their metal. You can stick with the ubiquitous bezel, but sometimes, a stone might call for something different.

Stone setting is hard work. It takes a lot of precision and patience to get it right. You need good eyesight, strong hands, and nerves of steel. Most importantly, you must fabricate a good setting that both protects and enhances the stone, especially when it is an integral part of the design. This line of thinking is unlike some of those very commercial pieces everyone has seen — you know the ones that have a big gem just plunked down into prongs in the middle for color. Go ahead and get your practice in by making those kinds of pieces if you must — but once you’ve mastered your settings, run with it and try designing something different. Your stone will thank you for the effort.

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I once took a four-day beginning stone setting workshop, and we did nothing but practice different types of settings for ten-hour days. It was mind-bogglingly difficult. The first day included an introduction to all of the specialized tools, including burs, drills, handpieces, the all-important optivisor, clamps, beading tools, and setting punches. I filled two notebooks with diagrams, notes, and information, and three years later, I still have questions. You can build an entire career around stone setting, mostly because every individual stone is a new opportunity to learn something. If you are committed to really learning how to set, I’d suggest purchasing a range of inexpensive stones in different shapes and sizes and investing the time in regular daily practice. It’s really the only way to learn.

Stone Setting Toolbox

There are some tools that are essential to have when you want to learn setting. I’ll list them here, in order of priority:

**Optivisor:** I know you hate to admit you need one, but get over it. Stone setting is about precision. Don’t kid yourself and just get whatever magnification you need to clearly see what you are doing. We all look really silly wearing them, but they do make a great difference in the quality of your work. If you aren’t used to the optivisor, you might get a headache the first few times you wear one, so put it on for 15 minute bursts a few times through the day, do some precision work, and then take it off and do something else. Gradually increase the time you wear it, and eventually, you’ll get used to it.

**Flex shaft and handpiece:** If you can afford a quick-change handpiece, go for it. You’ll be switching back and forth between hard and setting burs, drills, and grinding/polishing bits. It’s really a pain to have to reach for the chuck key at every tool change.

**Burlife or other lubricant:** The key to a clean cut for a setting is good lubrication. It will save wear and tear on your burs, your cuts will be sharp, and your handpiece will struggle less. Work slowly, and please, don’t make the metal scream as you cut it.

**Setter’s wax:** A blob of this makes a great handle for a gem while you test fit a setting. Just press the softened wax into a cone, and touch the point to the table of the stone. You’ll be able to insert it into the setting easily as you check your work, and most importantly you won’t drop the stone and waste hours on your hands and knees looking for it in the nasty gook all over the studio floor. It’s also great to knead it as you ponder the task at hand, much like a worry stone.

**Setting punches:** I made a copper one from 6-gauge wire for tapping stones into their channels. Copper is soft, and it won’t shatter stones the way a steel punch might. You’ll also need a steel setting punch for hammer setting after you have seated the stone, filed a bevel on the setting, and are ready to bouge the metal tightly against the stone.

The Basic Sets

I have diagrammed out the basic types of non-bezel setting, with the order of steps. Obviously, this is basic information, and your particular stone might need adjustments to the process, but this is a good starting point for learning. There are spiffy design modifications you can add to the basic construction of these settings, but take my advice — practice the basics over and over until you can create a clean, well fabricated setting. When choosing practice stones, remember that round stones are the easiest, followed by oval, pear, marquise, then trilliant, and finally square. Remember, this is practice — you will end up scrapping your work after a time, so use end cuts or other scrap metal to play with. I made a bunch of 14-gauge ring bands just for setting practice. There are bead, pavé, gypsy, channel, and tube set CZs scattered around them. As I get better at stone setting, I go back to them and add stones to keep my skills up.
**7 Ways to Set Stones:**

**Bezel Setting and Other Stone Setting Techniques**

### Tube Setting

1. Use thick wall tubing at least .5mm larger in outer diameter than the stone. The inner diameter of the tubing must be smaller than the stone.

2. With a setting bur the same size or slightly smaller than the stone, cut a seat into the tubing, just deep enough to hold the stone. A small rim of metal should remain above the stone girdle. I run an escapement file gently over the edge of the rim to clean it up before I burnish it against the stone.

3. Insert the stone into the setting and press the filed rim down with the setting punch held vertically. Don’t contact the stone with the punch, or it may crack.

4. Once the stone is secure, planish the metal against the stone with a polished setting punch. Clean finish and polish.

**Gypsy Setting**

1. Drill a pilot hole in the metal.

2. Use a cylinder or setting bur to carve a seat with accuracy and care. It must fit the stone exactly. Stop carving as soon as the stone drops into position.

3. Carve a bearing to support the girdle of the stone. A cabochon will demand a flat ledge; a faceted stone will need a tapered ledge. Leave about a millimeter of metal for good support, unless the stone is very small. Clean and prepolish the setting. File the rim of the setting carefully to create a slope of metal that will eventually be hammered down against the stone. Do not thin the metal too much.

4. Insert the stone into the setting and press the filed rim down with the setting punch held vertically. Don’t contact the stone with the punch, or it may crack.

5. Once the stone is secure, planish the metal with the punch, file, and refine the setting. Final polish.

The gypsy setting positions the stone’s table flush with the surface of the surrounding metal, giving the appearance of a stone suspended in the metal, as if it were cast in place. The most important thing with a gypsy setting is a tight fit of stone to metal.

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**Tube, Gypsy, Crown, Bead.**

*Beyond Bezels* by Helen L. Driggs
Crown or Coronet Setting

1. Measure the diameter and height of the stone.
2. Draw a side view of the stone on paper, to the measurements you took from the actual stone. Extend the center axis, including the prong extension at the top. Draw desired cone taper, and extend those lines down to intersect with both the center axis line and the top of the prong extension.
3. With a compass anchored at the bottom point, and set to the outer left corner of the prong extension, draw an arc to indicate the top and bottom of the cone.
4. Set the dividers to the width of the setting at the widest point (the top of the prongs) and swing an arc to the top line. Make a mark, and swing another arc. Make another mark. Swing another arc. Make a mark at the halfway mark of that arc, for a total of three and a half times the diameter of the stone.
5. Cut out the pattern and saw out the metal.
6. Form cone and solder seam closed with hard solder.
7. Secure cone in shellac or pitch, indicate desired number of prongs along top edge. Use dividers to scribe lower edge of prong depth.
8. Saw out the prongs with a fine sawblade. Clean finish and prepolish setting both inside and outside.
9. Cut seat for stone at desired depth on inside of prongs. Final polish and set stone.
Bead Setting

Bead settings rely on skillful use of the graver, beading tools, and positioning of the stone seats. Beads can hold adjacent stones — in the case of pavé — or just one. Bead settings can also be enhanced by cutting a star with the graver around the setting to create an extra flash of shine around a small stone.

1. Indicate crosshairs with a marker or scribe. Drill a hole at the intersection.
2. Make the hole larger with a bud or cylinder bur.
3. Measure the girdle of the stone with a sliding caliper, and choose a setting bur to match the diameter. Cut the seat with the setting bur by centering it on the enlarged hole you drilled.
4. Make a “stitch” with a graver at the indicated crosshair lines, being careful not to touch the stone. Usually, one millimeter is the optimum distance.
5. Press the tip of the graver straight down on the stitch and rock it gently from side to side to compress the metal into a tiny mound.
6. Choose a beading tool that just covers the mound of raised metal and push it straight down over the mound. Gently rock it and turn it at the same time to burnish the stitch into a brightly polished and work hardened hemisphere.
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