

22 stylish projects in English and metric • Hoop earrings

Bead & Button

Creative Ideas for the Art of Beads and Jewelry

February 2001 Issue #41

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Crochet a bead necklace

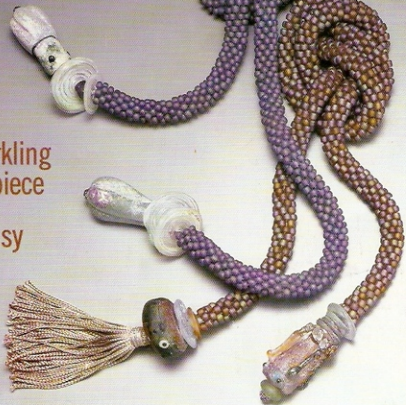
Make 5
fabulous
tassels

String a sparkling
crystal neckpiece

Create an easy
elegant cuff
bracelet



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On the cover

Read about Karen Ovington's beads and jewelry and crochet beaded ropes. Photo by Bill Zuback

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tips & techniques



source for pendant watches

Last fall, after admiring several beaded necklaces that featured a pendant watch, I decided to make one. The watch component was a little more expensive than I expected, though, so I put the project on hold. A few weeks later, I ran across a sale at Target's jewelry counter. Pendant watches were well within my budget at about \$10. I bought a necklace, took it apart, and re-used the watch. Since then, I've bought pendant watches on sale at other major discount retailers and have been making great gifts at reasonable prices. — Sharon Raddatz, Milwaukee, WI

beading on elastic

Although several popular new elastics are available to bead,ers, in my opinion, Gosamer Floss has the best stretch recovery. When making heavy bracelets or necklaces, string the beads onto the elastic, then continue around a second time. Doubling the elastic helps retain

stretchiness. Adjust the beads and tighten the elastic to remove any slack, then tie off the ends using a surgeon's knot or a square knot (see "Basics," p. 98). As always, dab the knot with glue before trimming the ends. — Nicky Stessin, Seattle, WA
Editor's note: Gosamer Floss is available through bead shops, catalogs, and www.btoucan.com.

threading a size 13 needle

After watching a colleague struggle to thread a #13 beading needle with Silamide, I taught her the following technique. Unwind a length of thread and use it in the same direction as it comes off the spool. Trim the tip so there are no stray fibers, then moisten and slightly flatten it. Hold the thread as close to the tip as possible, with almost no thread showing between your thumb and index finger. Examine the needle's eye to find out which side has the wider opening and push the eye over the thread and down



between your fingers. With a little practice, this method makes threading a #13 needle considerably less frustrating. — Adele Frank, Boston, MA

another spiral rope chain technique

After reading the directions for spiral rope chain in

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tips & techniques



"Designing Around a Focal Bead" in your October issue, I thought your readers might like to try a simpler method. First, knot about a foot (30cm) of thin beading thread. Using a #13 needle, string on a bead tip and a bracelet's length (minus the clasp) of 11" seed beads to form the core. String another bead tip. Thread a needle with a long piece of thread, knot it, and go through the first bead tip and the first 5 beads. String 3 beads (seed beads, crystals, etc.) and take the needle back through the core, entering the second bead and exiting the sixth bead (photo a). Keep working along the core, adding 3-bead loops. After you've made several loops, slide them next to each other, and you'll see how the spiral pattern develops. To finish the bracelet (photo b), take the needle through the bead tip and knot the two threads together. Glue the knots before cutting the thread. Close the bead tips with pliers and attach the clasp.

— Mary Simms, Dayton, OH

origins

Creative spirits

by Mindy Brooks

The first thing you'll notice as you glance at the fossilized ivory and silver jewelry on these pages is the strong influence of Pacific Northwest Indian culture. If you look a little closer, you'll see that each piece is actually a small sculpture with exquisite lines and subtle details. If you could hold these pieces, you'd feel the sleek polish of the ivory and the substantial weight of the silver. These irresistible and highly collectible pieces are the work of Patty Fawn and her daughter Nakwesee, women whose lives and artistry are fully intertwined with both the Pacific coastal Indian peoples and their own remarkable family heritage.

family tradition

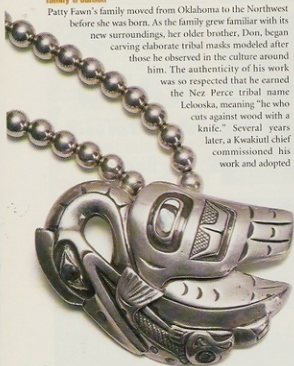
Patty Fawn's family moved from Oklahoma to the Northwest before she was born. As the family grew familiar with its new surroundings, her older brother, Don, began carving elaborate tribal masks modeled after those he observed in the culture around him. The authenticity of his work was so respected that he earned the Nez Perce tribal name Lelooska, meaning "he who cuts against wood with a knife." Several years later, a Kwakiutl chief commissioned his work and adopted

him into his family, granting Lelooska the rare privilege of using traditional Kwakiutl imagery, music, and other customs. Over time, the Lelooska name and rights were extended to Patty's entire family.

Although of Cherokee descent through their mother, Shona Hah, who was a dollmaker and also a carver, the Lelooskas are widely recognized and honored for their enduring role in promoting the Kwakiutl culture. At their family compound in Ariel, Washington, the Lelooskas have been performing Living History Programs for 40 years. These programs consist of traditional ceremonies, incorporating authentic Kwakiutl costumes and button robes, mythology, and dances, and featuring the elaborate wooden transformation masks carved by the Lelooska family.

from wood to fossilized ivory

For 35 years, Patty Fawn has earned her livelihood by carving jewelry inspired by the traditions of the Kwakiutl peoples and the Indians of the Pacific Northwest. She started by carving wood and antler, following the lead of other family members. But those materials didn't satisfy her. She turned instead to fossilized ivory, the teeth and tusks of mastodons, mammoths, and walrus



origins

frozen in the Alaskan tundra for thousands of years.

In Patty Fawn's hands, a piece of fossilized walrus ivory becomes a salmon, butterfly, loon or seal. She begins her work by selecting a piece of raw, rough-looking brown ivory and sketching her design onto its surface.

Using hand tools that she has made for herself, she sculpts the raw material into a smooth, vanilla- and caramel-colored figure. Patty accents her work with inlays of abalone shell before sanding and polishing each piece to a luminous finish. "I look for what's inside each piece of ivory," Patty explains. "What does the tooth resemble? The ivory tells you what it was meant to be."

Patty's stylized animal motifs reference the ancient cultures of the Pacific Northwest Coastal Indians. Her small, one-of-a-kind ivory sculptures become earrings, rings, bracelets, pendants, and buttons in Patty's extensive line of jewelry. She selects some of her figures to cast as limited edition copies in bronze, sterling silver, and gold.

She makes them as she needs them over time, but never exceeds twenty-five copies of a piece.

kindred spirits

For more than 20 years, Patty's daughter Nakwesee (Cherokee for stars) has also been sculpting animal figures. Although she works in fossilized ivory like her mother, Nakwesee has developed a more realistic style, as shown in the pieces at right – a beaver and an otter clasping a starfish.

Patty and Nakwesee sell their jewelry and sculpture through their gallery, Heart of the West, in Winthrop, WA; (509) 996-0510. Their work is also available from Red Horse Ranch, (949) 831-1316, and at Native American art shows around the country. ●

Mindy is an associate editor of Bead&Button.



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moonjoy

In this seed bead loom design, the woman's dress is all one color except for the eight beads that shadow her breasts. They should be just slightly darker. She is totally my own creation and her name is Moonjoy. If anyone ever makes anything out of her, I would LOVE to see it!

—Søren Mason Temple, South Deerfield, MA

gecko

The gecko pattern is for the front of a circular peyote stitch amulet purse. You can repeat it for the back, or just make a plain back. I was inspired by Southwestern gecko motifs, and also by the fact that I just like lizards, geckos, frogs, fish, etc.

—Shannon T. Francis, Tahlequah, OK

crane

My amulet bag pattern depicts a crane, an Asian symbol of long life. As a graphic designer, I prefer design motifs that are dynamic and show movement. The bag uses Japanese cylinder beads in copper, green, and matte brown.

—Judy Richards, Portland, OR ●



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for beginners

Plain & fancy bracelets



by Mindy Brooks

Draping a hank of beads across the back of my hand has long been my favorite way to admire a selection and to see how various colors look against my skin. One afternoon, while choosing beads for a new project, I realized that the strands of size 8° seed beads lying across my wrist looked surprisingly

good. Turning the hank I was admiring into a casual, multi-strand bracelet was easy and took about an hour.

Once I had the stringing technique figured out, I decided to make a more elegant bracelet using multiple strands of small freshwater pearls. Now I'm always on the lookout for great strands of beads for my plain and fancy bracelets.

materials

- 1 Hank size 8° seed beads or 6 16 in. (41cm) strands of small freshwater pearls
- 1 Multi-strand clasp (bar type or multi-hole)
- Silamide or Nymo D
- Beading needles, #10 for beads, #13 for pearls
- Clear nail polish

stepbystep

String the beads or pearls on beading thread and loop the strands through the bars or holes of a multi-strand clasp. Choose beads with smooth edges to avoid cutting or fraying the thread.

- ① Measure your wrist and



add an inch (2.54cm) for ease. Subtract the width of the clasp from this measurement to determine the length of the beaded strands.

2 Lay the hank across your wrist to estimate the number of strands to incorporate into your bracelet. My seed bead bracelet has 18 strands; the pearl bracelet has 14 strands.

3 Fold a generous length of thread in half and attach it to the clasp using a lark's head knot (see "Basics," p. 98). Thread the needle with both cut ends and work with the thread doubled.

4 Separate one strand of beads from the hank by cutting a thread near the knot. Hold the cut thread over the index finger of your non-dominant hand and transfer beads to your needle (photo a) until your strand is the length determined in step 1. Stringing seed beads becomes easier once you've transferred the first inch or so.

5 Loop the thread through the bar or hole on the other half of the clasp and go back through the last bead strung (photo b). Continue adding strands of beads this way until your bracelet has the desired fullness.

6 To finish the bracelet (or

to tie off the working thread before adding a new one), use a professional technique called a front-back-front knot. Work to the end of a strand, loop the thread through the clasp as before, and go through one bead.

Pull one of the two thread ends out of the needle and add a needle to that thread (figure 1). Holding a needle in each hand, tie half a square knot in front of the strand of beads as shown in figure 2.

Turn the bracelet over so the knot is now under the strand and repeat, tying the ends in the same order (right over left or left over right) as before. Turn the bracelet over once more and repeat (figure 3).

7 Take each needle individually through the next bead and make another front-back-front knot. Repeat, making a total of 3 finishing knots. Dab the knots with nail polish and let dry. Take the thread through several more beads before cutting the thread. When adding a new thread, use a lark's head knot as in step 3. ●

Mindy Brooks is an associate editor of *Bead & Button*.



figure 1



figure 2



figure 3

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ARTICULATED LAMPWORK BEAD FIGURES

I like to do things that are different, and no other glass artisan I knew was making articulated glass figures. These bears were inspired by the real bears that live in this region of Colorado. I've been working with glass for over 5 years and these bead figures are the culmination of my work thus far.

— Ginny Sycuro, Evergreen, CO

UNDER A GOLDEN SKY

This portrait of a golden retriever took over 250 hours to complete and contains approximately 40,000 stitched beads. After I painted the canvas, I chose the appropriate beads for color, depth, and detail. For more subtle details, I used semi-translucent beads and colored thread. I have been beading for over 25 years. This piece won first prize in the mixed media division at last year's 12th Annual American Dog Art Competition.

— Carla J. Harcum, Yakima, WA



DON'T BE SHY! These pages are yours for displaying your best bead and button work so send us a photograph or slide (no JPEGs or other electronic submissions). We may have to borrow the piece to photograph it, but please don't send it until we ask. Write to us at *Your Work, Bead&Button*, 21027 Crossroads Circle, PO Box 1612, Waukesha, WI 53187-1612.

MEDICINE HAT

My medicine hat took me a year to create. It is similar to one I saw in a photo of a Chukchee (Siberian) Medicine Woman. The design incorporates plants used in my shaman practice, such as wild ginger, gentian, skunk cabbage, hawkwweed, pussy willows, and goldenseal. The beadwork is brick stitch, using 11" opaque Czech seed beads. It is "finished" in that the framework is done, although it can only be "completed" for each ceremony by adding something appropriate such as a feather, an evergreen twig, a crystal... however the spirit moves me.

— *Petrina Soong, Ashford, WA*

OUR LADY OF PERPETUAL BEAD WORK

I painted the lady and her bowls with acrylic paint and cured it with an iron. This technique makes the painting flexible and easier to quilt in the traditional manner. I added the batting and back fabric and quilted the image to give it dimension. Then came the fun part of adding beads and lace. I made some of the beads with polymer clay, including the two cats; and the fringe was a lucky find in a bag of discarded decorator samples.

— *Fawn Bonewitz, Elk Grove Village, IL*

SURGICAL JEWELRY

A friend broke her leg two years ago, and the fracture required a stainless steel plate and five screws. She asked me to design something so she could continue to wear her "hardware" in a more attractive form. This necklace was the result. The stainless steel plate forms the center of the pendant and is embellished with gold and silver-lined 11" seed beads and tiny teardrop beads. I enclosed the screws in wire cages and beaded one screw to be the focal point of the pendant. Two more beaded, "caged" screws connect the pendant to the twisted peyote stitch chain.

— *Elaine M. Hansen, Dallas, TX*





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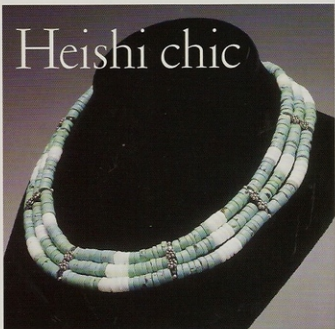


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chic & easy



by Emily Quinn

I've always loved turquoise — especially when its matrix shows its earthy origins. One of the first gems ever mined, turquoise is rumored to warn its wearer of danger by changing color. This necklace may not provide such helpful guidance, but with the high profile of turquoise in fashion magazines, you'll be a barometer of style when you wear it.

Variations in heishi mean you will need to adjust the number of beads per section. You must also grade the strands to your neck's slope so they won't gap, buckle or loop down. Use a necklace form to aid in shaping the necklace.

If you can't find matching turquoise and shell heishi at your local bead shop, I got the turquoise from Artgems,

the shell from Fire Mountain Gems, and the spacers from Rishashay.

stepbystep

This necklace is a fitted choker. Width increases in each section are achieved by adding shell heishi to create a wedge-shaped design.

1 Measure the base of your neck. Subtract 3 in. (7.5cm) for the back section of turquoise heishi, crimps, and clasp. Divide the remaining number by 7 to determine the length of beads between each spacer on the top strand. Each subsequent strand will be about 1/8 in. (1.6cm) longer.

2 Cut three lengths of beading wire 6-8 in. (16-20cm) longer than the desired

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strand length. String the central section of the top row with 7 turquoise heishi, 3 shell heishi, and 7 turquoise heishi.

Adjust the number of turquoise beads so that the section is symmetrical and meets your length requirement. String the top hole of a spacer on either side of this section. Compose three identical sections on each side, stringing the top hole of a spacer after each section. Clamp the wire so that the beads don't fall off.

③ String the central section of the middle strand with 7 turquoise, 4 shell, and 7 turquoise heishi. Thread the wire through the middle holes of the center spacers. String the bottom strand's central section with 7 turquoise, 5 shell, and 7 turquoise and thread the wire into the spacers' bottom holes (photo a).

materials

- 3 16-inch Strands 5-6mm turquoise heishi beads
- 1 16-in. Strand 5-6mm shell heishi beads
- 8 Sterling silver 3-strand spacers
- 6 Sterling silver crimps
- Flexible beading wire, size .019
- Sterling silver 3-strand clasp
- Tools: necklace form (Rio Grande: 800-545-6566), 6 hemostat clamps (Arrow Springs: 530-677-1400) or alligator clips, crimping tool, wire cutters

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Make sure the beads are flush against the clasp's finished side. Put the top wire through the top loop of the clasp and back through the crimp. Adjust so the beads are snug. Crimp the crimp bead and end the wire as in step 6. Attach the last two strands in the same manner.

4 Pin or tape the necklace to the form. Add sections to the middle and bottom strands in tandem. Clamp the wire after stringing each section and adjust the neckline's drape along the curve. After completing all seven sections, add 7 turquoise beads (about 3/8 in.) to each end of the top strand. Add 8 turquoise beads or about 1/2 in. (1.7cm) to each end of the middle strand and 9 turquoise beads or 3/8 in. (1.3cm) on each side of the bottom strand.

5 String crimp beads onto the top hook of a three-strand clasp. Loop back through the clasp. Loop back through the top strand of one side through the six strand cords. Thread the top strand of one side through the top hook of a three-strand clasp. Loop back through the crimp. Tighten the loop and crimp the crimp bead (photo b). Insert the wire tail through about 3/8 in. of beads and cut the tail. Attach the other strands on this side to the clasp.

6 Make sure the beads are flush against the clasp's finished side. Put the top wire through the top loop of the clasp and back through the crimp. Adjust so the beads are snug. Crimp the crimp bead and end the wire as in step 6. Attach the last two strands in the same manner.



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simply earrings

Hoops are hot



by Bette Anthony

Not long ago, a box of high school-era treasures from the early seventies resurfaced in my home. There, along with my yearbook, a few diaries, and an ex-boyfriend's ID bracelet, was a pair of hoop earrings. It had been a long time since I'd seen those earrings, but they turned up at an auspicious moment. Hoops are more popular today than they've been in years.

The hoop earrings shown here are a sophisticated update of the simple gold hoops I used to wear.

stepbystep

String a pair of fine-gauge hoop earrings with fire-polished crystals for sparkle and add beaded dangles for color and movement. Change the look and make a lighter earring by using fewer crystals and dangles, as shown in photo a.

1 Start by making 7 dangles for each earring. String head pins with crystals and cube-shaped beads as follows:

- 1 5mm crystal, 1 pewter bead (make 4)
- 1 5mm crystal, 1 pewter

bead, 1 4mm crystal (make 4)
 • 1 5mm crystal, 1 pewter bead, 2 4mm crystals (make 4)
 • 1 5mm crystal, 1 pewter bead, 3 4mm crystals (make 2)
 ② Attach each dangle to a jump ring with a wrapped loop made above the last bead on each head pin (see "Basics," p. 98).

③ String seven 3mm crystals onto a 1 1/4 in.-diameter hoop earring. Add the dangles in the following order and space them with two 3mm fire-polished crystals: 2-bead dangle, 3-bead, 4-bead, 5-bead, 4-bead, 3-bead, 2-bead. Finish by stringing 7 crystal beads onto the hoop.

This covers most of the hoop, leaving just over 1/2 in. (2cm) of wire to pass through the earlobe. Use chainnose pliers to pinch the jump rings if they slide over a neighboring bead.

If you're working with a different hoop size, string the hoop with 3mm crystals to obtain the right count, then figure out the spacing for your dangles. Take the crystals off the earring and string them again with the dangles in the right positions.

④ Bend the tip of the earring wire at a 90 degree angle using chainnose pliers to keep the crystals from sliding off (photo b).

⑤ Make the second earring to match the first. •



a



b

materials

- 1 Pair 1 1/4 in. (3.2cm) gold-filled hoop beading earrings
- 2 Strands 3mm Czech fire-polished crystals
- 14 Gold-finished 3mm cube-shaped pewter beads
- 18 4mm Bicone crystals
- 14 5mm Bicone crystals
- 14 Gold-filled 4mm soldered jump rings
- 14 Thin gold-filled head pins
- Tools: Round- and chainnose pliers, diagonal wire cutter

Bette has recently moved to a horse farm outside Richmond, VA. Contact her in care of Bead&Button.

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Cuff Craze

Wire bracelets are a cinch to wrap

by Wendy Witchner

Some of my friends say I'll wire anything that holds still long enough. My new cuff bracelet design is a perfect example. Start with a length of heavy-gauge gold or silver wire, fold it in half, give it wavy edges, and end with a couple of small, flat loops. After hammering to texture the surface, go crazy wrapping lines of beads, crystals, pearls, and anything that appeals back and forth between the edges. Then bend the form into a cuff bracelet shape. It's a great way to use leftover beads and create a sensational effect.

stepbystep

- 1 Using your fingers, roundnose pliers, or a $\frac{1}{8}$ -in. dowel (1cm), bend the middle of the 14-gauge wire into a half circle. Both ends point away from the bend (**photo a**).
- 2 Using the same tools, shape wavy edges on the wires (**photo b**). They should be furthest apart 3-3½ in. (7.6-8.3cm) from the initial bend. Continue making the edges wavy while bringing the wires closer together until the piece is 6½-7 in. (17-18cm) long. Leave the last ½ in. (1.6cm) straight. Make loops in the same plane as the band with these straight ends (see "Basics," p. 98).
- 3 When you're happy with the shape of the flat band, hammer it lightly. You can use special equipment, but a plain hammer and a sidewalk make an interesting texture.
- 4 Hold the thin wire against the first wrap on one side of the bracelet with about an inch-long (2.5cm) tail protruding. Wrap the tail tightly around the band toward the starting bend 4-5 times. Use the chainnose pliers to squeeze the wrap tight (**photo c**).
- 5 String a few beads on the wire until they reach the opposite side of the band with the wire at a slight angle. Wrap the wire snugly around the band 1-3 times, wrapping toward the loop end. Be careful not to let the wire kink. Continue in this manner (**photo d**) until the last line of beads is about the same distance from the loops as the first was from the fold. (Note: to make decorative wire springs, start a loop near the tip of a roundnose pliers and keep rolling with the completed part extending off the pliers, **photo e**.) Cut off the thin wire, leaving about an inch and wrap it tightly toward the loop as in starting.
- 6 Bend the wire band around your wrist to form the desired cuff shape. •

truding. Wrap the tail tightly around the band toward the starting bend 4-5 times. Use the chainnose pliers to squeeze the wrap tight (**photo c**).

5 String a few beads on the wire until they reach the opposite side of the band with the wire at a slight angle. Wrap the wire snugly around the band 1-3 times, wrapping toward the loop end. Be careful not to let the wire kink. Continue in this manner (**photo d**) until the last line of beads is about the same distance from the loops as the first was from the fold. (Note: to make decorative wire springs, start a loop near the tip of a roundnose pliers and keep rolling with the completed part extending off the pliers, **photo e**.) Cut off the thin wire, leaving about an inch and wrap it tightly toward the loop as in starting.

6 Bend the wire band around your wrist to form the desired cuff shape. •

Wendy is a frequent contributor to Bead & Button. She is currently traveling around the United States. Contact her by cell phone (540) 287-3757 or by leaving a message at (707) 937-3804.

materials

- 16 in. (41cm) 14-gauge Sterling silver or gold-filled wire
- 4 ft. (1.2m) 24-gauge Sterling silver or gold-filled wire (it must fit through pearls)
- Assorted pearls; crystals; and glass, stone, or metal beads, 2-6mm
- Tools: hammer, wire cutter (flush or diagonal), chain- and roundnose pliers; optional: variety of dowels



Roll up your treasures in a polymer box

Use a new clay technique to assemble and line a box in one step

by Jody Bishel

I don't remember when I first realized that Liquid Sculpey would bondbaked polymer clay to fabric. Perhaps it dripped onto my jeans, and I saw it sink into the fabric. But it was a book on Japanese package design that inspired these boxes. One of the book's photographs featured a very elegant box with a flap-like lid made

of wood strips and fabric. I thought to myself, "Oh, if only I could do that with polymer clay." Then it hit me – yes, I knew exactly how to do it with polymer clay!

Liquid Sculpey was designed to bond baked polymer clay to unbaked clay, but it works a different kind of magic with fabric. Not only does it penetrate the weave of the fabric to bond it to the clay, it also locks the threads together so that cut edges do not ravel.



stepbystep

To make this rollout box, you bond strips of clay to a fabric backing to create a flexible top. You will need about an 8½ x 5½ in. (22 x 13cm) sheet of polymer clay (main color) rolled out at the widest setting of the pasta machine (about ⅜ in./3mm). Marbled, *mokume gane*, or cane slice sheets are good decorative techniques for this box.

❶ Make a Mylar or paper pattern for the box pieces (patterns, p. 44) and lay them out on the clay sheet. I use a NuBlade to make straight cuts and an X-acto knife to cut curves. Cut two side pieces with opposite configurations. When assembled, notches face toward the front of the box so you need one with the notch on the left and another with the notch on the right.

❷ Place the top flap on a clean ceramic tile and gently press it to the tile without distorting the shape. This prevents the clay from shifting when you cut the strips. Use your ruler to make small marks ¼ in. (6mm) apart down the side of the flap. Use a NuBlade to slice the top in parallel cuts at each ¼-in. mark (figure 1). If the clay sticks to the blade, wipe the blade with rubbing alcohol between cuts.

When you finish cutting the strips, straighten any that have moved out of position and place another clean tile on top. Sandwich the other

pieces between tiles and bake them for 30 minutes at 275°F (135°C). Cool the clay between the tiles.

❸ Check the pieces against the pattern to be sure that shifting has been minimal. Sand the pieces with wet/dry sandpaper. Don't wait until after the box is assembled, because it is difficult to get the sanding dust out from between the strips after fusing them to the fabric. If the roll-top pieces are stuck to the tile in position, carefully sand them as a unit. If not, tape them together on the inner side with masking tape before you sand them. Keep them in their original order; they are difficult to reposition if you mix them up. After sanding, dry thoroughly so no water mixes with the Liquid Sculpey in the next step. Tape the roll-top pieces together with masking tape on the outer side so that you can move them as a unit onto the fabric. Remove any tape from the inner side before step 4.

❹ Put the lining fabric face down on a large tile or a piece of sturdy cardboard. Apply a smooth coat of Liquid Sculpey in the area to be covered by the box



photos by Jim Finkler

materials

- 2.2 oz. (57g) pkgs. of well-conditioned Premo Sculpey, main color
- ¼ pkg. of well-conditioned Premo Sculpey, accent color
- Transparent Liquid Sculpey (available through the Clay Factory of Escondido: 760-741-3242)
- 9 x 10 in. (23 x 25cm) inned cotton or poly-cotton broadcloth (other fabric types may work, but test first)
- Mylar or paper for the pattern
- ¼ in. (2 cm) Masking tape
- Super Glue gel
- Polymer varnish
- Wet/dry sandpaper, 400 and 600 grit (available at auto parts stores)
- tools: Pasta machine, X-acto knife with #11 blade, NuBlade, ¼ in. (6mm) flat brush, ceramic tiles for baking, accurate ruler, rubbing alcohol

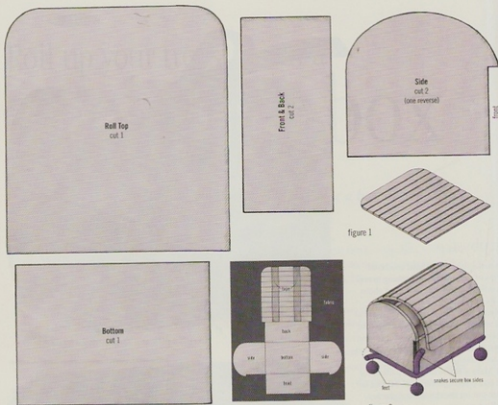


figure 1

figure 2

figure 3

pieces. Be sure to coat a little extra material. The Liquid Sculpey will sink into the fabric a bit, but should still be visible on the surface. Don't be too generous or the Liquid Sculpey will seep between the roll top slices and bond them together. If this occurs, carefully separate the strips with an X-acto blade while avoiding cutting the fabric.

6 Start with the box front and press it right side up onto the Liquid Sculpey near the bottom of the fabric. Line up the bottom section and the back section above it. Align the pieces carefully so their sides abut. Do the same with the box sides, ensuring that the notches face forward (figure 2). Position the rolltop pieces directly over the back of the box. Once the rolltop pieces are in place, hold them down with the side of your hand and remove the masking tape. Weight

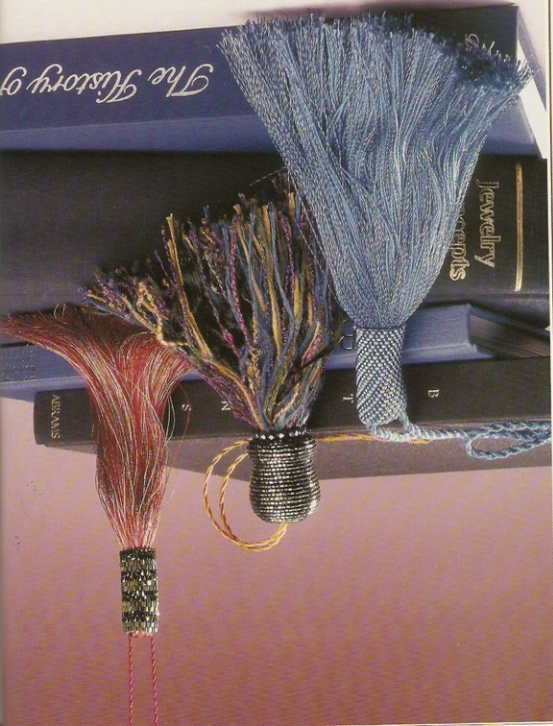
the pieces with tiles and bake for 30 minutes. Cool the pieces between the tiles.

7 Use an X-acto knife with a fresh blade to trim off the extra fabric. Some of the strips in the rolltop may have stuck together at the bottom but they usually snap apart without harming the bond.

8 Now fold the parts together and see what your box looks like! The corners of the box should just touch, but not overlap. The notches will align with the top of the front. A little Super Glue gel will temporarily hold the box together while you add clay to the corners and around the bottom of the box. Choose a coordinating color and roll a snake of clay to fill the gaps where the sides of the box meet (figure 3). Put a little Liquid Sculpey on the baked clay to help the new clay stick. You can leave the trim rounded or trim it with the NuBlade to form a sharp corner.

Make four $\frac{3}{8}$ in. (1 cm) balls of clay for the feet and press them into place on the bottom of the box with a little Liquid Sculpey to help the bond. To prevent the rolltop from slumping in the oven, slip a sheet of folded copy paper or an index card between the box top and the box itself. Bake the box again for 20 minutes. 9 The pattern for the rolltop is slightly wider than the box to allow for alignment problems. You may want to trim the edges with an X-acto knife to adjust the rolltop if it falls unevenly over the box. Sand the trim and feet. Try not to get the roll top or the fabric wet, but if you do, let it dry and brush off the sanding dust with a toothbrush. Finish your box with a polymer clay varnish. •

Contact Jody at JBishe@aol.com or 543 Wakelee Ave., Ansonia, CT 06401-1226.



Elegant hangups

Tassels supply the finishing touch

by Valerie Campbell-Harding

My interest in beading originated with the embroidery and *passementerie* (French for trimmings) courses that I teach. Combining traditional *passementerie* techniques with beadwork seemed like a natural fit, so I changed netting in silk thread to beaded netting and tassel heads rolled with gimp to tassel heads rolled with strung beads. These techniques became the basis for my book *Beaded Tassels, Braids & Fringes* (Sterling Publishing, 1999).

I like to have tassels hanging all over the house – from curtain pulls and keys in cupboard doors to light pulls and old brass oil lamps. Anywhere that beads catch the light, tassels remind me that life is fun. Now, I can no longer look at a piece of beadwork without mentally adapting it into a tassel.

stepbystep

In general, a tassel consists of four components – head, neck, cord, and skirt. Among the simpler versions are tube tassels, made with just a neck, skirt, and cord. At the other end of the spectrum are very ornate tassels featuring rolled or gilded heads, beaded cords, embellished necks, and elaborate skirts. The variations are nearly limitless once you've mastered a few basic techniques.

The top and bottom tassels shown at left are tube tassels with necks beaded in peyote stitch. To make a more elaborate

tassel, embellish the neck with decorative beadwork. Vary the neck size to increase or reduce the tassel's girth. Complement the skirt fibers by working with one or more bead colors and styles.

Cover a wooden form with beads to create the rolled-bead head tassel shown at left, center. Use molds sold specifically for tassel-making or improvise, using large-holed wood beads, turned wood shapes from a craft store, or any combination of the above. Finish the tassel with a decorative cord and a fiber skirt or strands of beaded fringe (see p. 5).

The tassel on page 49 has both a rolled-bead head and an apron of vertical netting over a fiber skirt. Netting can simply be decorative or it can be used to control skirts that are too fly-away. To make a beaded skirt use several layers of netting in varied lengths. Decorate the netting with bead embroidery, fringe, or ruffles to suit your taste.

tube tassels

Because tube tassel necks are so small, they present a great opportunity to sample different peyote (and other beading) techniques. For example, use one or more bead colors and/or sizes, work in two- or three-drop peyote, or follow a chart with a small-scale design.

beaded neck

1 To make a tassel neck in flat peyote (see "Basics," p. 98), string approximately

1½–2 in. (3.2–5cm) of beads (use an even number) and work in peyote stitch for 1½–2½ in. (4.5–6.4cm). If you make a tassel neck in tubular peyote (see "Basics"), work over a cardboard tube or dowel to support the beads as you stitch. Vary the dimensions any way you wish; these measurements are guidelines only.

2 To sew up the edges of a flat peyote rectangle, position the first and last rows so they are next to each other. Run the thread back and forth between beads in those rows to "zip" up the tassel neck (photo a). Secure the thread by weaving it through the beadwork several times.

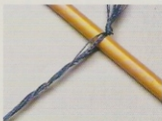
decorative cord

1 A decorative tassel cord requires 6 to 12 strands (depending on thickness) of yarn cut 2–3 times longer than the finished cord length. For a 20-in. (.5m) medium-weight cord, cut six 5-ft. (1.5m) lengths of yarn, using either the skirt yarn or a complementary fiber. Position the yarn so the lengths are parallel and use an overhand knot to join one set of ends (see "Basics"). Loop the knot over a doorknob or other stationary object. Hold the untied ends and move away from the doorknob, pulling gently on the strands to straighten them. Knot the untied ends with another overhand knot.

2 Insert a pencil or dowel near the second knot and twist the yarn until it gets tight and starts to kink (photo b). Find



a



b



c

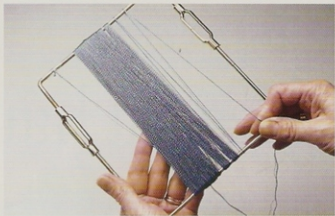
materials

all tassels

- Seed beads, Japanese cylinder beads, triangle beads, hex cuts, etc.
- Silamide or Nymo D to match bead color
- Beading needles, #10 or 12
- Skeins of rayon, silk, or other smooth, soft fibers (see "sources")
- Stiff cardboard or Tatool tassel loom (see "sources")

rolled-bead tassel heads

- Tassel molds, large-holed wood beads, or small turned-wood shapes (see "sources")
- E6000 glue or Terrifically Tacky Tape (see "sources")



d

the midpoint between the knotted ends, hold it, and bring the two knotted ends together. Slip the end off the doorknob, and let go of the midpoint. The yarn will twist around itself, forming a decorative cord (photo c). Knot each end of the doubled cord to keep it from untwisting.

tassel skirt

1 As a rule of thumb, make the tassel skirt at least 3 times as long as the neck. Cut a piece of cardboard to that measurement or use a tassel loom. Tape the yarn end to the cardboard or loom and wrap the yarn around it until you have enough to fit snugly into the beaded neck (photo d). The fit has to be tight to keep the neck from sliding off the tassel. When you finish wrapping, cut the yarn and knot the two ends together. Leave the yarn on the form.

2 Cut a 20-in. length of decorative cord and tie an overhand knot on each end to keep the cord from unraveling. Slide the cord under one of the skirt's folded edges. This becomes the skirt's top edge. Knot the ends of the cord together using a square or surgeon's knot (see "Basics") and slide the knot around until it is hidden inside the skirt (photo e).

Remove the skirt by carefully sliding it off the cardboard. Tie beading thread around the skirt just below the decorative cord to secure the fibers.

3 Smooth and align the skirt fibers. Gently pull the cord through the beaded tube until the top of the skirt reaches the top edge of the tassel neck (photo f).

Trim the threads evenly across the bottom of the skirt.

rolled-bead tassel heads

1 String 4 or more strands from a hank of beads onto a spool of thread, but don't cut the thread off the spool.

2 Starting at the top of the tassel mold, cover a small area with glue or tape (photo g). Wind the beads around the mold in a spiral pattern, hiding the thread tail under rows of beads. Add glue or tape as you wind the beads, keeping the rows neat and close together. End the spiral on the underside of the mold where it will be hidden by the skirt. If you use tape, set the head aside to cure for 24 hours.

netted skirt

1 To make the netted skirt shown on the tassel at right, string 1 main color bead, * 1 accent color bead, and 5 main color beads. * Repeat from * to * 7 times, add an accent and a main color bead. Turn and go back through the accent color bead (figure 1, A-B).

2 Work back to the top of the netting (figure 1, B-C). Add an accent and a main color bead at the top of the row before turning to work row 3. Make as many rows as you need to enclose your tassel skirt.

Work the last row toward the top, weaving the two edges together to shape the netting into a cylinder (figure 2). Tie the tail end and working thread together, bury the ends by going through a few



figure 1

figure 2



figure 3

beads, and cut the thread. Hide any remaining threads and knots when you assemble the tassel.

③ Rethread the needle and take it through each of the main color beads at the top of the netting like a drawstring (figure 3), but don't pull the netting closed yet. Slip the tassel cord through the netting and pull the skirt up until the top of the netting sits just at the neck. Pull the drawstring to tighten the netting and secure it with a few stitches in the tassel neck. ●

Valerie Campbell-Harding of Hampshire, England, is an avid fiber artist and the author or co-author of 20 books. She can be reached through Sterling Publishing Co., 387 Park Avenue South, New York, NY 10016.

SOURCES

Tassel-making supplies – www.meinketoy.com.
Terrifically Tacky Tape, Tatool – Helby Import Co.
(908) 474-1000; Selt Flex Co. (707) 938-3097.
Thread assortments – Columbine (301) 865-5047;
Laura Liska (707) 939-1236; Norden Crafts
(847) 891-0770.



Sparkle on the double!

Two-hole beads add glamour squared

by SaraBeth Cullinan

I couldn't resist these two-hole beads when I saw them in a store. But when I brought them home, I was stumped. After a month of staring at them on my desk, I came up with this necklace design. Although the design technique is simple, the result is a stunning and elegant necklace. I've since developed an eye for two-hole beads and buy them whenever I find them. Most available in stores or on-line auctions are vintage. Their often romantic designs would suit this necklace's retro allure perfectly.

stepbystep

The project necklace at left contains three beaded strands. The two main strands run through the top and bottom holes of the two-hole beads and are similar in design. The third strand runs



The variation above differs from the project necklace (left) by eliminating the loop dangles and incorporating more crystals into the design.

photos by William Zeback

through the bottom strand of beads until it diverges to make the nine dangles in the center of the necklace. The grey necklace (opposite right) is a simpler version with only 5 dangles.

1 Measure the base of your neck. The central two-hole bead should sit in the hollow under your throat. Allow about 1 in. (2.5cm) for bead tips and clasp.

2 First lay out the necklace's two main strands on a necklace design board or other work surface. Lay out the 5 two-hole beads. Between the upper holes of the beads and on each edge, place a crystal, a lozenge, and a crystal. Between the lower holes of the beads, place 2 seed beads, a crystal, a lozenge, a crystal, and 2 seed beads. On each edge of the lower row, place 2 seed beads, a crystal, a lozenge, and a crystal. Next, alternate a leaf bead and a crystal three times on each side of both strands. The leaf beads should point away from the necklace's center (see neckline, far left, facing page). Complete the strands by adding the same number of crystals to both sides until you reach the desired length. Note: the bottom strand should be about 1 in. (2.5cm) longer than the top strand to allow for the slope of the neck.

3 Cut a length of silamide 4 ft. (1.2m) long. Thread your needle and pull the thread double. String a seed bead and tie it to the end with 2 square knots (see "Basics," p. 98) and string a bead tip. Wait to glue the knots and close the bead tips until the end. String the upper strand. At the other end, string a bead tip and a seed bead. Leave the needle threaded and do not knot the thread yet.

4 Cut another 4 ft. length of silamide. Thread another needle, pulling the thread double. String a seed bead, leaving a 3-4 in. (7.6-10cm) tail to tie on the dangle strand. Tie the seed bead to the end with 2 square knots and string a bead tip. Now string the lower strand.

5 Thread another needle with a 2-yd. (1.8m) length of silamide. Pull the thread double and tie the ends to the knotted end of the lower strand with 2 or 3 square knots against the seed bead. Sew through the bead tip and the lower strand until you go through the first two-hole bead and the 2 seed beads after it.

6 String the first dangle with 10 seed



a



b

beads, a crystal, a rondelle, a lozenge, a rondelle, a crystal, 5 seed beads, a leaf or dagger, and 5 more seed beads. Sew back up the dangle through the crystal, rondelle, lozenge, rondelle, and crystal. Add 10 seed beads and sew back through the 2 seed beads before the two-hole bead, the two-hole bead, and the next 2 seed beads (photo a).

7 To make the second, shorter dangle, thread 7 seed beads, a crystal, a leaf bead, a crystal, and 7 seed beads. (Leaf beads should point away from the center.) Sew through the next 2 seed beads on the strand, the second two-hole bead and the 2 seed beads after it (photo b).

8 Add long and short dangles until there is a long dangle below each two-hole bead and short dangles between them. Sew through the rest of the beads on the lower strand and the bead tip. Adjust the tension on all the threads so that the dangles hang evenly and no thread shows.

9 Tie the two bottom strands together around the seed bead with 2 or 3 square knots (photo c). Tie the 2 threads of the top strand together around the seed bead, making sure it is snug. Glue all the knots on both ends, trim the tails, and close the bead tips (photo d).

10 Attach the bead tips to the clasp with roundnose pliers (photo e).

Contact SaraBeth at supercat@uswest.net.



c



d




e

materials

- 5 Two-hole beads
- 5 Leaf-drop or dagger beads
- 17 8 x 4mm Lozenges
- 10 5mm Rondelles
- 16 Leaf beads
- 4 Strands 4mm Czech fire-polished crystals
- 1 Tube 11" seed beads
- 1 2-Strand sterling silver box clasp
- 4 Sterling silver bead tips
- Silamide bead thread
- G-S Hypo-Tube Cement or clear nail polish
- Beading needles, #10 or 12
- Tools: roundnose pliers; necklace-design board (optional)





What goes around comes around

The revival of crocheted bead ropes

by Nicolette Stessin

Back in the '60s, people in Hawaii used to crochet "leis" of faux pearls to sell to the tourists. I didn't like the look of the large plastic pearls, so I crocheted long lariat-style necklaces with size 11⁰ seed beads. These were more reminiscent of the beautiful vintage ropes of the '20s, like the example shown on p. 54, which is made of three-cuts.

When crocheted bead ropes became fashionable again — especially for displaying one or more special beads — my customers began asking me if I knew how to do the technique and whether I would teach them. Of course, I was happy to share my knowledge, but two things bothered me about the ropes most people were making. They stretched, which meant that bracelets often fell off; and necklaces, especially those with heavy beads, grew and showed thread. In addition, the crocheted ends often looked clunky with the beads going in different directions. So I kept fiddling with the technique until I'd found easy solutions for both problems.

stepbystep

After stringing the beads, making a crocheted bead rope is a two-step process. The first time around you put on the beads, and the next time around you lock the beads of the previous round into place as you put on the beads for the next round. I recommend that you start with a bracelet and alternate two colors or a stripe and a solid (end with a solid) so you'll be able to keep count easily.

Everyone makes stringing mistakes, so if you have to remove a prestrung bead, use your ratiest cutters. Tighten the cord with the bead on it around your finger, insert the tip of the cutters into the hole, and squeeze. Break beads under a table edge to avoid flying bits of glass. The technique for a long necklace without a clasp is the same as for the bracelet.



materials

- #7 or G Steel crochet hook, Clover hook #2 (Full Circle, 206-783-3322)
- #7 Suture needle, #10 tapestry needle, or twisted wire needle
- 2 Small safety pins or leftover beads
- bracelet**
- 30-35g (1-1½ oz.) 6" seed beads (half striped, half solid or 2 colors)
- 1 Ball or skein #5 DMC perle cotton or equivalent to match beads
- 1 Centerpiece bead (2mm or larger hole is easier; metal bead by Robert Burdett)
- 36 in. (.9m) Nylon bead cord #3 or larger
- necklace with clasp**
- 75-80g (2½-2¾ oz.) 6" seed beads 1-2 colors
- 1 Ball #5 DMC perle cotton to match beads
- 1 Centerpiece bead (shell bead from Bhutan on p. 52 has copper-inlaid turquoise and coral, Beadworld or Kamoi, ad p. 9)
- 2 yd. (1.8m) Nylon bead cord #3 or larger
- 2 Bead caps, 10-12mm diameter
- 1 Clasp with 2 soldered rings or split rings
- G-S Hypo Tube Cement

starting the tube

- 1 Thread all the beads on the cord, alternating stripe and solid. It's better to have too many beads rather than too few. Leave the ball attached to the cord.
- 2 To start, make 6 medium-sized chain stitches and join the end to the beginning with a slip stitch (**photo a**).
- 3 Go through two loops of the first stitch from the inside of the circle with the hook tip facing out away from you.
- 4 Slide the first bead (solid) down to the circle and hold it in place with your middle finger. Catch the thread on the other side of the bead and pull it through the stitch and the loop (**photo b**). This is a slip stitch; one loop remains. (Note: Europeans call this stitch single crochet.)
- 5 Go through the next pair of loops and slip the striped bead down against the circle. Catch the thread and pull it through the stitch and the loop on the hook. One loop remains.
- 6 After adding the 5th bead, you'll be back at the tail. Go through the stitch just left of the tail (right for lefties) to add the 6th bead (**photo c**). Notice how the beads fan out around the circle. They won't form a neat tube until the third row.
- 7 You are at what I call the "curb,"

which is the starting place for the second row. This is where you are most likely to lose a stitch, but after you've passed the curb two to three times, it won't be there anymore to confuse you.

8 To begin row 2, insert the hook to the left (right for lefties) of the solid bead (**photo d**). Push the new bead up between the last and first beads of row 1. The thread may want to loop under the first bead. Don't allow it to do so! It must loop above the first bead of the first row (**photo e**) or the beads won't sit straight with their holes in a vertical position. Pull the thread through both loops. This step is the key to the entire technique.

9 Bead 2 is a stripe and should sit above and slightly to the right (left) of the stripe below. As you insert the hook from inside to outside and to the left (right) of the stripe below, hold the thread out at a 45° angle to the hook so it won't loop under the bead. Slide the new bead in place and pull the thread through both loops.

crocheting the tube

1 After row 3, the beadwork will have consolidated into an obvious tube and the curb will be gone. As you continue working, the bead colors will spiral like a candy cane. A little thread will show at

first, but keep working snugly (not tight), and it will soon disappear.

2 When you've worked 4-5 rounds, stick the butt end of your hook into the tube to widen it and thread the nylon core cord through. The core cord keeps the rope from continuing to stretch indefinitely even after the project is finished. Insert it when the rope is short. Tie a safety pin on each end or a cluster of 3 beads so it can't pull through the tube. Continue beading around the core (**photo f**) until the bracelet plus the centerpiece bead is about 1½ in. (3.8cm) longer than your wrist measurement.

3 If your start was messy, you can fix it before joining the ends of the bracelet. Here's how: Carefully cut off the starting chain. Pull up the first bead. Then pull out the inside part of the loop, the part that's closer to the next bead. Continue removing beads this way until you've removed the messy row(s) and have a tail that's at least 6-8 in. (15-20cm) long. As you look down on the tube end, each bead will seem to be attached to the tube center by a single line (spoke) of thread. To align the first row properly, you need to crochet a slip stitch under each spoke in the opposite direction to your work (**photo g**). Slip stitch once more under

the first spoke; then pull the thread through the loop.

finishing the bracelet

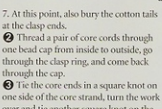
This step is easier to work with help.

- 1 String the centerpiece bead onto one end of the core cord.
- 2 With your hand folded as narrow as possible (tuck the thumb under the middle fingers), tie or have a friend tie a surgeon's knot (see "Basics," p. 98) with the core cord ends around the widest part of your hand. The ends of the rope will be anywhere from $\frac{1}{2}$ to $1\frac{1}{2}$ in. (1.3-3.8cm) apart. This is how much the bracelet will stretch to go over your hand but still fit your wrist properly. The core ensures that it will never stretch any more than that amount. Be sure the knot is solid.
- 3 Then use the butt end of the hook to open one end of the tube and pull the knot into the tube to bury it.
- 4 Thread one perle cotton onto a #10 tapestry needle and go under the chain row (I call this the crown) from the inside to the outside. Go through the centerpiece bead. Then go under the crown opposite the tail from outside to inside and go back through the bead.
- 5 Go under the crown on the starting side from outside to inside opposite the first stitch. Finally go through the bead and outside to inside under the crown next to the tail (photo h).
- 6 Now jiggle the beadwork until the thread is snug and tie the tails together with a square knot (see "Basics").
- 7 Use the threaded tail to snug in thread still showing on the crowns. End this thread by going back through the rope. Take a small backstitch around a thread, go through some more of the rope and repeat. Backstitch the other tail into the rope. Do not sew through a bead.

clasped necklace with centerpiece

Make two crocheted rope sections the desired length of the necklace minus the centerpiece bead and the clasp. Use one doubled core cord (about 1 yd./.9m).

- 1 After completing the first rope piece around the core cord, string the centerpiece bead on the core cord. Then crochet the second rope around the core cord. Join the ropes through the centerpiece bead as for the bracelet finishing, steps 4-



7. At this point, also bury the cotton tails at the clasp ends.

2 Thread a pair of core cords through one bead cap from inside to outside, go through the clasp ring, and come back through the cap.

3 Tie the core ends in a square knot on one side of the core strand, turn the work over and tie another square knot on the other side of the strand. Repeat on the first side. Seal the knot with G-S Hypo Tube Cement. When dry, feed the core strands back into the tube. Backstitches are optional.

4 Repeat steps 2-3 on the other end of the necklace, pulling the core strand tight before knotting (photo i). •

Nicolette owns Beadworld in Seattle, WA. Contact her there, 9520 Roosevelt Way NE, Seattle, WA; (206) 523-0530. For good visual instruction on bead crochet, she recommends Carol Perrenoud's video, *Bead Crochet*. You can order it from Carol at Unisyn/Beadcuts, (503) 625-2323.

Expressions of spontaneity

The glorious works of Sandy Swirnoff and Karen Ovington

by Karen Searle and Mindy Brooks

Sandy Swirnoff and Karen Ovington are successful artists. Sandy works in fibers; Karen in glass. What these women have in common is that a compelling reference to ancient crafts permeates their work. They share a style that seems to emerge from the artisanry of a forgotten age. They also share a genuine enthusiasm for the spontaneity and challenges of their chosen media.

Several years ago, a simple incident in Sandy's studio brought Karen's glass beads and Sandy's fibers together. Today, Sandy produces a striking and innovative collection of contemporary jewelry that incorporates Karen's glass. Karen continues to produce glass for Sandy and other designers, while offering a substantial jewelry line of her own.

Sandy Swirnoff, fiber artist

Working in her studio in Minneapolis, MN, Sandy produces knotted fiber structures noted for their interplay of color and texture. After exploring various forms of beadwork, she discovered that her artistic need to "make order out of chaos" could be expressed in fiber that incorporated beads and gemstones. "I loved working with fibers, but not weaving," she comments. Knotting came naturally to her.

"Early on in my pursuit of macramé, I found myself struggling to incorporate

an uncooperative bead into a necklace I was working on," Sandy explains. "In my frustration, I accidentally knocked over a container of Karen's glass and the discs spilled onto the black, gray, and gold fibers of my piece." The serendipitous combination of glass and fiber solved Sandy's problem, and it changed the course of her work. "That was the beginning of a love affair between

Blue Afro - Fiber, Glass Fusion IV, 1999. 11 x 8 in. (28 x 20cm). Fiber, cobalt glass beads, vintage beads, lampworked glass by Karen Ovington.



Photo by Peter Liu



Photo by Jon Forbes

Karen's discs and my knotting. They are the perfect addition to the ancient craft of macramé – contemporary, but with a patina that seems antique." Since then, she has incorporated Karen's glass into many of her pieces.

Karen's beads first caught Sandy's attention at the Tucson Gem and Mineral Shows several years ago. According to Sandy, "I was drawn to the matte finish. I loved her color combinations and subtle patterns. I bought some of her flat, textured discs, which looked hand-painted; although I had no idea what I was going to do with them until they showed me!"

Later, after Karen saw Sandy's work, she sent many more discs for her to consider. Sandy remembers her enthusiasm. "When you see something that inspiring, you just go crazy. There were so many colors and sizes. I planned many pieces and bought most of the discs. I also asked Karen to make special beads for me."

Sandy continues to look for new directions to take her macramé skills. She has begun producing three-dimensional knotted jewelry and is experimenting with a new series that incorporates 19th century glass into her work.



Photo by Tom Van Endy



Photo by Tom Van Endy

Karen Ovington, glass bead artist

Like many glass beadmakers, Chicago-based artist Karen Ovington's background was in stained glass. Her transition to beadmaking was anything but smooth. "I took a class in torch work but was so terrible at it that the first beads I made are still stuck on the mandrel," she recalls, referring to the steel rod on which glass beads are formed. Then she took a class from glass bead artist Cindy Jenkins (author of *Making Glass Beads*, 1999) and things "clicked."

Karen likes her beads to look as if they had once been buried. "After learning the basic techniques of beadmaking, I began playing with the glass before it went on the mandrel, dipping it into different colors until I created the ancient look that you see in my work. I was excited about the results and made a lot of beads, but then I got a little worried about how they'd be received." She displayed them at the Tucson show to an excellent response.



Photo by Tom Van Endy



Photo by Tom Van Endy



Photo by Melinda Holden

Past & Present – Fiber, Glass, Metal Fusion V, 2000. 11 x 6 in. (28 x 15cm). Fiber, Tibetan coral and carnelian, African trade beads, pyrite, Indonesian silver, sterling silver by Steff Korsage-Browne; lampworked glass by Karen Ovington.

"The discs that Sandy bought at Tucson and uses in her work were originally made as spacers for my own jewelry. I just love how they look in Sandy's work – the coolness of the glass against all those textures of her fibers."

Karen enjoys the playfulness that beadmaking allows. "I play most of the day," she says, referring to her bead-making, not her business obligations. "I love what glass does and the challenges it presents. My beads reflect my interest in studying nature. I'm drawn to the colors and textures found in the natural world around me. I believe it's always possible to discover something more. As a stained glass artist, I had to be very precise. Now I can do what I'd like."

Karen's jewelry line incorporates asymmetrical bead groups on the ends of substantial strands of crocheted bead rope (cover photo and top, p. 58). She learned to make the bead ropes in a class taught by Sue Kenyon. "I saw the ropes and realized they would work with my beads. Now, I feel that my jewelry may be starting to change direction. I don't want to give up crochet, but I plan on adding more embellishment and other beading techniques." ♦

Editor's note: see p. 52 for instructions on making crocheted bead ropes.

Karen Searle is a Minnesota-based artist and writer. She can be reached at ksearle@vsi.com. Mindy Brooks is an associate editor of Bead & Button.



Photo by Melinda Holden



Oh, Baby!

Make a bib to catch compliments

by Louise Malcolm

En masse Swarovski crystals take your breath away. The clarity of the glass and the perfection of the facets makes them twinkle like precious gems – for a lot less money. Their beauty also makes them perfect for the revival of a '20s fashion, the bib necklace. This style drapes over your upper chest, filling in a scoop-necked dressy outfit or enhancing a casual turtleneck, so it can go from day to evening without missing a step.

stepbystep

All the elements in my bib necklace are joined with wrapped loops (see "Basics," p. 98). But you defer wrapping almost all the loops until you're ready to join groups of loops. Regular head pins won't work because two wires pass through some of the crystals on the 4-crystal groups. Use Beadworld's ultra-fine head pins or 28-gauge wire. It's easier to make the bib if you prepare most of the pieces and then concentrate on assembling them. **Row 1** consists of the neck band and the first row of crystal clusters.

1 Start with the next-to-last crystal before the chain on the left side, a light crystal. Link on a dark and a light crystal, completing all the wrapped loops.

2 Make 5 dark and 4 light crystal clusters with unfinished wrapped loops:

1. String 3 crystals on a head pin and push them to the middle of the pin. About ½ in. (2cm) of pin protrudes on each side.

2. Center 1 crystal on another head pin.

3. Slip the one-crystal pin through the third crystal on the first pin. The same amount of pin protrudes on each side.

4. Cut the head off the one-crystal pin and put that end through the first bead strung on the 3-crystal pin (**photo a**).



by Louise Mal

En masse Swarovski crystals take you the glass and the perfection of the precious gems – for a lot less money than perfect for the revival of a '20s fashion drapes over your upper chest, filling in and enhancing a casual turtleneck, so it can go missing a step.

stepbys

All the elements in my bib necklace are just “Basics,” p. 98). But you defer wrapping ready to join groups of loops. Regular head wires pass through some of the crystals of the world’s ultra-fine head pins or 28-gauge wire you prepare most of the pieces and then **Row 1** consists of the neck band and the

① Start with the next-to-last crystal before the crystal. Link on a dark and a light crystal,

② Make 5 dark and 4 light crystal clusters

1. String 3 crystals on a head pin and pull. About $\frac{3}{4}$ in. (2cm) of pin protrudes on each side.

2. Center 1 crystal on another head pin

3. Slip the one-crystal pin through the same amount of pin protrudes on each side



a



b



c



d



e



f



g



h

materials

- 100 Ultra-fine head pins, gold or silver (Beadworld, 206-523-0530)
- 78 Dark 6mm Swarovski bicone crystals
- 68 Light 6mm Swarovski bicone crystals
- 12 in. (31cm) Figure-8 or rolo chain to match head pin metal color
- 20 3-4mm Soldered jump rings or split rings, matching metal
- Hook and eye clasp
- Tools: chain- and roundnose pliers, wire cutter

5. Use pliers to pull the pins snug with about the same length tails.

6. With chainnose pliers, pinch a pair of tails together on top of the crystal they go through (photo b). Then form the loop part of a wrapped loop with one of the wires. The other wire goes straight up behind the loop (photo c). When you wrap the loop, wrap the loop wire around both wires up to the bead (photo d). Clip both tails as close as possible.

7. Make 5 dark and 4 light single crystals with finished wrapped loops. Join the

third crystal in the chain (light) to a dark crystal, using an open loop on a dark cluster (you're assembling the bib on p. 60 from left to right). Thread the new crystal on the cluster first then the crystal at the end of the chain. Make sure the loops are in the right order; then complete the wrap on the cluster (photo e). Repeat, alternating neckband and cluster colors. End with the fifth dark crystal.

8. Link a light and a dark crystal to the end of the neckband chain.

Row 2 begins and ends with a light crystal dangle and joins a row of seven clusters (4 dark, 3 light) to the first cluster row with a chain of eight single crystals (4 dark, 4 light) and soldered jump rings.

9. Prepare the 15 units you'll need, leaving all the wrapped loops open.

10. Close the wrapped loop on the bottom of the leftmost cluster of row 1.

Close one wrapped loop on a light crystal. Link these two loops together with a light head pin dangle (photo f).

11. Link the second row 1 cluster to a jump ring and wrap the loop. Next, link the first row 2 crystal to the left side of the jump ring and complete its loop. Link a dark cluster to the bottom of the jump ring and wrap its loop. Finally, link a dark crystal to the right-hand side of the jump ring; wrap its loop (photo g).

12. Repeat step 7 across the row. End by joining the last crystal (dark) to the last row 1 cluster with a dangle as in step 6.

Row 3 has 3 dark and 2 light clusters, 3 light and 3 dark crystals, and 2 light dangles. Assemble it just like row 2.

Row 4 has 1 light and 2 dark clusters, 2 dark and 2 light crystals and 2 light dangles. Assemble it as above.

For row 5, make 2 light dangles, a dark cluster and a dark and a light crystal. Complete the bib by hanging a final light dangle on the last cluster.

the chain

1. Attach a 4½-in. (12.4cm) length of rolo or figure-8 chain (start and end with a large link) to the end crystals on each side of the necklace by linking the chain with another crystal in the alternate color (photo h).

2. Use alternate colored crystals to attach the chain ends to the clasp. ◻

Louise is a contributing editor to Bead&Button.

Ethnic earrings

by Louise Malcolm

After months of drooling over a delightfully dangerous catalog of Bali silver, I ordered a few beads in graduated sizes with no plan in mind. I'd also been admiring tassels. So I decided to make mini ear tassels with a nesting pair of large-holed silver beads and fine chain. To complement the stacked effect of the beads, I topped them with a third, smaller bead. And for a bit of elegance, I dangled a few 2mm stones from some of the chains.

stepbystep

1 Cut 8 lengths of chain into 1½-in.-long (3.8cm) pieces. Cut 7 pieces 2-3 links shorter than the first 8. To cut identical chain lengths, measure the first length and hang it on a headpin held horizontally. Hang the chain on the headpin and cut it off level with the measured length (photo a).

2 Thread a 2mm bead on an ultra-fine head pin and begin a wrapped loop (see "Basics," p. 98). Catch the end of a short chain in the loop and finish the wrap (photo b). Repeat with the other 6 short chains.

3 Begin a large wrapped loop with a head pin. The loop must fit inside the larger silver bead, and it should be elongated. Hang all 15 of the chain lengths on it, alternating unbeaded and beaded

chains. Complete the loop with 1-2 wraps.

4 Using discarded head pin wire, make a stretched spring with ends that stick out in opposite directions (photo c). It should be about ⅜ in. (1 cm) longer than the width of the large bead. Twist the spring onto the loop so it's centered in the loop.

5 Cut the head off the pin and string it through the big bead. Tip the spring at an angle so it goes into the bead as you pull the wrapped loop and the top of the chain tassel inside (photo d). Poke the end of the spring in with roundnose pliers. String the smaller bead and nest it in the opening of the large one. Then string a 4mm bead.

6 Attach the earring to the finding with a medium-size wrapped loop.

7 Make the other earring. •

Louise is a contributing editor to *Bead&Button*.

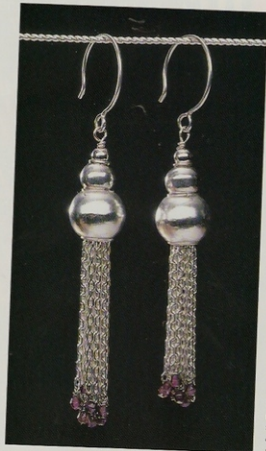
materials

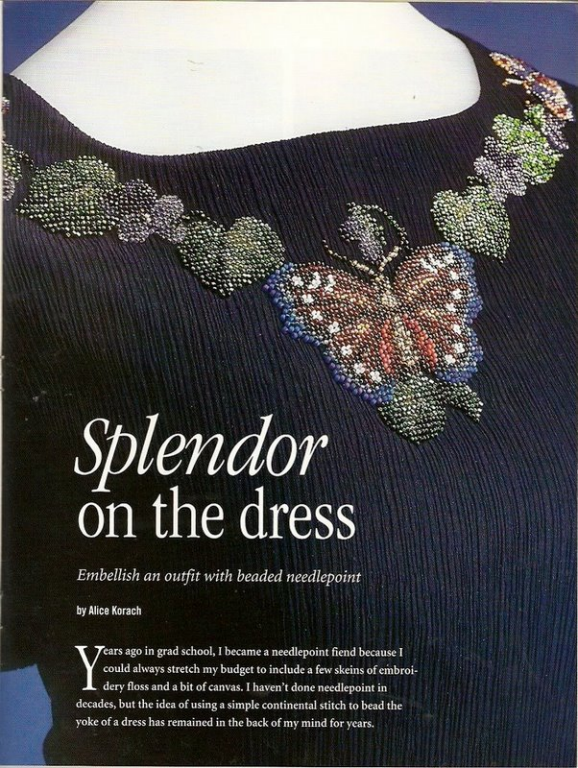
silver beads

- 2 11 x 12mm Large-hole
- 2 8 x 7mm Large-hole
- 2 4mm

findings

- Silver half-hoops with a loop
- 16 Ultra-fine-gauge silver head pins
- 14 2mm Garnet beads
- 48 in. (1.22m) Fine-gauge silver cable chain
- Tools: round- and chainnose pliers, wire cutters



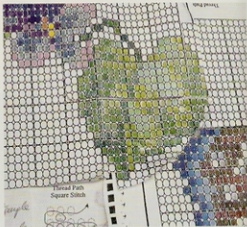


Splendor on the dress

Embellish an outfit with beaded needlepoint

by Alice Korach

Years ago in grad school, I became a needlepoint fiend because I could always stretch my budget to include a few skeins of embroidery floss and a bit of canvas. I haven't done needlepoint in decades, but the idea of using a simple continental stitch to bead the yoke of a dress has remained in the back of my mind for years.



materials

- 14-stitch-per-in. (2.54cm) Waste canvas
- Cross-stitch or square-grid charted pattern
- Garment to embellish
- Size 11" seed beads in all pattern colors
- #10 Blunt-point short beading needle (from Universal Synergetics/Beadcats, p. 34)

- Silamide bead thread
- Sewing thread for basting
- Featherweight sew-in nonwoven interfacing
- Embroidery scissors
- Dressmaker's pins and/or small safety pins
- Chainnose pliers
- Thimble (optional)

The needlepoint part is easy. The main stumbling block, of course, has always been how to remove the canvas pattern from the dress when the beading is completed. For that answer, I have embroidery expert, Lilo Markrich, to thank. Lilo introduced me to a product cross-stitchers have been enjoying for centuries – waste canvas.

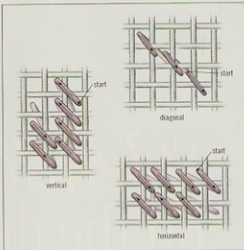
Unlike interlock canvas, waste canvas is woven in a simple over-under pattern that makes it easy to ravel and remove, providing you don't split the threads when you are stitching over it. It usually comes with a blue thread woven every five grids parallel to the selvedge, so it's easy to baste to your dress,

jacket, etc., perfectly aligned, which is necessary to keep your pattern straight.

As you decide on design placement, consider that the weight of the beads can distort the hang of the garment if the design isn't spread evenly side to side and back to front (I put a butterfly on each back shoulder of my dress to counterweight the front – photo e). Also, test all beads for colorfastness under the cleaning methods you plan to use for the garment.

stepbystep

After picking a motif or pattern for beading (I adapted mine from *Berlin Work: Samplers and Embroidery of the Nineteenth Century* published



by Laci (ad p. 17) and DMC – review *Be&B* #19, p. 44), baste the interfacing between the lining and the garment or on the inside of the garment. Next, baste the waste canvas on the outside. Align a grid line vertically and horizontally at the center. Start at the center and use continental stitch to bead the graphed pattern through all layers onto the dress. Use a blunt-point needle to help avoid splitting canvas threads.

When you have finished the beadwork, carefully remove all waste canvas threads.

getting started

1 Cut the featherweight interfacing to follow the neckline contour of the dress and insert it between the lining and the outer fabric. Make sure all layers are flat and interfacing backs all areas you plan to bead. (Since you cannot bead in a frame, the interfacing will



c



d

Photos by Jo Eaves



e

long diagonal line rather than a short horizontal or vertical line.

1 You can start beading anywhere on the center motif, but count stitches and gridlines to ensure that the center motif will be well placed on the dress – neither too high nor too low.

2 Thread a #10 blunt-point tapestry beading needle with 1-2 yd. (.9-1.8m) of beading thread and bring the needle out from the inside of the garment at the end of a line of beads (**photo a**). Continental stitch can be worked in any direction (**figure**). But alternate the direction to help reduce bias, which will be extreme if you work every row in the same direction.

3 Keep checking to make sure your image follows the neck edge the way you want it to.

4 If the motifs are spreading too widely or coming in too tightly, cut around the next motif, using a photocopy or hand-colored version of the pattern, and move it outward, inward, upward, or downward in relation to the previous motif. Fill in any gaps created with more graph

paper and tape. Then redraw and color the altered contour of the motif (**photo b**). For this dress, I usually filled out the curve of a leaf or completed a wing or flower that had been overlapped in the original pattern.

5 After beading one side of the neck edge, work the other side as a mirror image by reversing the chart.

finishing

1 When you have completed the beadwork, cut away the waste canvas a few threads beyond the edge of the beading. Be careful not to snip the garment.

2 Now, begin raveling the waste canvas and pulling the threads out from between the beads and the garment one at a time (**photo c**). Use chain-nose pliers for a smooth, strong pull (**photo d**). Support the beadwork with your other hand as you pull and don't force anything; you could break a beading thread. Use embroidery scissors to snip a waste canvas thread where it seems stuck. Take your time. •

Alice is editor of *Bead&Button*.

help to stabilize the stitches and will prevent excessive bias.) Pin the interfacing in place and baste if desired.

2 Find the vertical center of the waste canvas (perpendicular to the blue threads) and the vertical center of the garment and pin the waste canvas along the centerline. Make sure the canvas covers all the parts of the dress you plan to bead and that the back and front of the dress are not pinned together.

3 Baste the layers together, making the basting stitches 10 grids long and 10 grids apart. This helps you keep track of your place in the pattern. Remove the pins.

4 Make a color key to match the beads you've chosen with the chart.

beading continental stitch

Continental stitch is distinguished from tent stitch or half-cross stitch because the thread on the back forms a



Talking necklace

Create a modern ethnic design

by Alice Korach



A t a recent show I was ensnared by a huge pile of beautiful green serpentine beads on the corner of Tika's table. The colors were rich; the stones felt luscious; the variety of shapes and sizes was overwhelming; and the price was excellent. I had to have some of these lovely stones. So I bought two strands. I've always been attracted to those brass Chinese coins with a square hole in the center, so I got six of them, too, and decided to link them with the serpentine, as I have in the necklace at left. (Contact Tika at 707-677-9417 or tikabeads@earthlink.net; for orders under \$100, there is a \$10 surcharge.)

When I got home, I started thinking about how to use the beads in a design with a strong ethnic flavor. I leafed through one of my favorite books, *The Splendor of Ethnic Jewelry* by France Borel (Abrams, 1994), for ideas about color and style. Clearly, soft green stone and brass weren't enough to make a strong impact alone, so I added complementary orange (carnelian) and congruent yellow (light amber) to brighten the palette.

I also noticed a lot of ethnic necklaces with charms, amulets, or tools hanging pendant-like along the strand, so I bought a handful of fun, inexpensive Indian brass bells. I wanted this necklace to have a strong, unified look that would literally speak for itself; so I added a thin-

ner second strand to increase the music of the bells. I imagine wearing it to go dancing. It will help express that tribal, elemental part of myself.

When designing for an ethnic look, keep the following ideas in mind:

- **Pattern** – Make long multiples to keep the stringing pattern varied and interesting while still coherent. Consider matching repeats from side to side, rather than making short, continual repeats end to end.
- **Color** – Be bold. Monochromatic (black thread and brass beads, for example) can make a strong statement that is both ethnic and classic. If you use color, accent with a complementary color directly opposite the main color on the color wheel. Orange is opposite green.
- **Stringing material** – If you use cord, double it for strength and don't worry too much if some of it shows. Leave ends as little fringes or use some knot-work to showcase or suspend special elements, as I have the coins.
- **Modern tools and techniques** – Use strong glue to hold knots if the bead holes are too small to accommodate threading back through several beads after a knot. The holes in my amber beads were a tiny bit too small so I enlarged them with the middle-sized broach in the set I'd bought from TSI or Rio Grande.

stepbystep

Lay out the beads for either one or two strands. Most ethnic necklaces are fairly long, so mine is about 32 in. (81cm). Start stringing at the center from coin to coin. As you string, be willing to make changes in the design if you suddenly get a better idea or the necklace doesn't seem to be going the way you imagined.

1 Cut 1 yd. (.9m) of cord, fold it in half, and tie an overhand knot a scant $\frac{1}{8}$ in. (1.6mm) from the fold. To keep the loop open, insert a T-pin or a toothpick in it while adjusting the placement of the knot (**photo a**).

2 Pin the loop to a knotting board if desired and tie the two cords around each other in blanket stitch as follows: Loop the left-hand cord around the right-hand cord from back to front. Then bring the left-hand cord through the loop from front to back. Repeat with the right-hand cord around the left-hand cord (**figure, lower right**). Continue until you have $\frac{1}{8}$ in. (1.6cm). See if it goes around the edge of the first coin. Make a few more knots, if needed.

3 Thread both ends into a twisted wire needle. Put the strip through the coin's hole with the tiny loop on the outer edge and bring the ends through the loop (**photo b**). Then make an overhand knot ("Basics," p. 98) against the edge of the coin on top of the loop (**photo c**).

4 Put a needle on each cord. String the beads of the center section on one cord. Go through them with the other cord.

5 Leave a tiny space after the last bead and make another knot strip (**photo d**). **6** When the strip is long enough, take it through the second coin. Then thread the ends through the tiny space you left in step 5. Tie two half hitches between the coin and the last bead (**photo e**).

7 Then bring the ends through the last bead. Tie the first half of a square knot (see "Basics") in front of the strand. Turn the strand over and tie another half square knot behind it. Turn it over again and repeat in front of the strand. This is a front-back-front knot (see the drawings on p. 25). If possible, go through the next bead. Glue all the knots. When dry, clip the ends close or leave a little to dangle.

8 Start the next section with a knotted

loop around one of the center-section coins, repeating steps 2-8. Continue in this manner until all the coins and beads between them are strung together.

optional music makers

jingle strand – Add a second strand of beads to hang over the first strand.

When the stones in the second strand hit the bells or coins, they'll make music. Begin and end the strand with a second loop of blanket stitch in the first and sixth or second and fifth coins.

coin bells – The bells need to hit against each other or another piece of metal or hard stone in order to jingle. Button-like ornaments are common on ethnic shell necklaces and can be created easily by stringing beads and bells through the holes in these Chinese coins. I've made the second and fifth coins into coin bells on my necklace:

1 Cut 12 in. (30cm) of cord and string 3 bells to the center. Bring one end of the cord through the 3 bells again to catch them in a loop (**photo f**).

2 Thread both ends of the cord through a serpentine disk, through the coin from front to back, and through another disk and a carnelian button.

3 Tie an overhand knot against the back of the button.

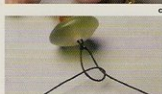
4 Thread one or more small beads on each end of cord, cut the ends off leaving 2-4 in. (5-10cm) tails, and tie an overhand knot near the end of each tail to secure the beads (**photo g**). Dot the knots with glue.

Alice is editor of *Bead & Button*.



materials

- 6 Brass Chinese coins with square hole
- 1 18-in. (46cm) Graduated strand serpentine, egg-shaped beads, 6-12mm
- 18-36 Serpentine saucer beads, approx. 12mm
- 1 Strand carnelian tube beads, 5mm
- 1 Strand carnelian button beads, 5mm
- 1 Strand light amber chips
- 10-12 yd. (9.1-11m) Black nylon bead cord, size E or F
- 2 Twisted wire beading needles
- G-S Hypo-Tube Cement
- Optional: necklace design board, broach set, T-pin, knotting board







Gone fishin'

There's no limit when you're catching these seed bead charmers

by Georgia McMillan; illustration by Terri Field

Our seed bead group was quite new two springs ago when *Bead&Button* ran an article on hollow peyote-stitch beads (#25, p. 60). Very few of us used peyote stitch, including me; so I challenged everyone to try it. We had a wonderful show and tell at our meeting the next month.

When I made my hollow peyote bead, it reminded me of the belly of a goldfish, and "Georgia's even-count peyote-in-the-round fantasy fish" were spawned. Two years and many fish later, I'm still having the time of my life fishing with beads.

stepbystep

I suggest that you use the **chart** on p. 74 to make your first fish. After that, make your own fish to suit your taste. You can shape them to look like real fish or use fun beads for the fins, tails, and eyes to make them as fantastic

as you like. After you've made a few fish, you'll learn why fish travel in large schools – because it's impossible to make just one.

You begin a fish by working tubular peyote stitch around its body (see "Basics," p. 98). Then you complete either the head or tail end with its decreases. You start back at the first bead and work the other end with its decreases. Finally, you decorate your fish with eyes (one great eye technique not shown here is to ring a tiny teardrop with small seed beads), fins, and a tail.

hints

Since the fish body is hollow, you may want to stuff it lightly with a little fiber-fill or ballast it with some larger leftover seed beads or pressed-glass beads.

It's a good idea to prepare for a decrease on the row before by using two thin beads on the two stitches that will become the decrease.

I always make the head end first because if I don't like the shape the mouth is taking, I turn it into the tail and work the head at the other end.

If you're going to need to add

thread, try to stop the old thread after adding the last bead before the "step up." This way the next row can start anywhere on the circle.

When I start a new thread, I like to tie a stop bead on the end of the thread with a square knot and then singe the thread up to the knot. To start beading, I bring the needle up from inside the fish. If I don't like the result, I just cut off the stop bead, and it's easy to pull out the thread.

Starting work with a stop bead rather than a knot also allows me to adjust the tension from both ends.

If your needle resists passing through a bead, try turning the needle a quarter turn. If it still won't go through pull out a row of beads to replace the small-holed one. A broken bead is much more trouble than redoing a row now.



body

1 Start with 1-2 yd. (.9-1.8m) of single thread and string 34 beads for rows 1 and 2. String in order from bead #1 to the left of the "eye" pattern. The first 7 beads comprise the fish's back. Then there are 9 for the right side, 9 for the belly, and 9 for the left side. Because you're using smaller beads for the background (see "Materials"), the beads will puff out around the sides. Tie the 34 beads into a ring with a surgeon's knot (see "Basics"), leaving about one bead's worth of slack, and go through bead #1 to begin row 3, working toward the head. There will be a step-up at the end of each row (when you've added the last bead, go through the next two beads - **photo a**.) Work the 10 body rows toward the head with a firm tension so your fish body has body.

2 On row 11 put two thin seed beads (green beads at chart edges) on each side of the center belly. This makes the decrease on the next row go smoothly.

head decreases

1 On row 12, put thin beads on each side of the point on the side patterns and the center top bead (**photo b**). You also work the first decrease on the belly on row 12: add 3 belly background stitches, go through both thin beads at the center as if they were one bead (**photo c**, see also the two green beads at the top of **photo b**), and complete the other 3 belly background stitches.

2 Instead of beginning row 13 with a step up, begin with a decrease by going through both thin seed beads on each side of the point on the side pattern (**photo d**). Work similar decreases on the other side pattern and the two seed beads on the center of the back.

3 When you get to the decrease on the belly, place one background bead in the space where you went through the two seed beads (**photo e**). End row 13 by going through the same two seed beads that you passed through to begin the row and step up through the first background bead added (**photo f**) - 13 background beads added on row 13.

4 The "E"s on row 14 indicate eye placement. I worked them in the fourth seed bead color to make the location clear later - 13 beads added on row 14.

5 On row 15, work 2 thin seed beads on each side of the point bead on both sides. Decrease them on row 16 - 11 beads added on row 16.

materials

- 1 Color 14" or Japanese cylinder beads for body background
- 3-5 Colors 11" seed beads, choose for varied color, texture, contrast, and finish
- #12-13 Beading needles or #12 short beading needles or sharps
- Nymo D, B, or O to fit through beads chosen
- Fins - pressed glass daggers, pucca shells, seeds, stones, etc.
- Eyes - Pucca shells, disks, flowers, heishi, tiny teardrops, etc.
- Beeswax or Thread Heaven

6 Start the fish lips at the center top of row 18 with a seed bead. Start a matching bottom lip at the center bottom of row 19.

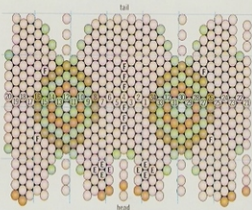
7 After adding the first top lip bead on row 20, go through the row 19, 18, and 19 lip beads (**photo g**) and add the last top lip bead.

8 The step up comes just after adding the third bead on the lower lip. Bring your needle through the existing beads on row 20 without adding beads until you reach the place where you need to add the last 2 lower lip beads and do so.

9 If plenty of thread remains, work it through the body so it exits bead #1 in the direction of the thread tail (the opposite direction from the way you were working).

rear body and tail decreases

1 Go through the last seed bead on row 2 (#34) and work the remaining 7





a



b



c



d



e



f



g



h



i

body rows. When you work the seventh row, be sure to put thin seed beads on each side of the point beads.

2 The rear half of the fish has 3 spaced decreases around the body, the two on the sides that you started in row 7 and one on the center belly that you start on row 8. Place two thin seed beads on the belly in line with the thin beads on the front belly decrease.

3 Start another pair of side decreases on row 10 by adding thin seed beads on each side of the point on both sides. Finish these two decreases on row 11.

4 Start another pair of aligned side decreases on row 13. Work through row 15 – 10 stitches remain.

tail, fins, and eyes

1 To weave the 10 tail beads together, fold the tail opening so that it is vertical. Sew through the beads on the last row until you reach the top or the bottom. Then alternately sew through an "up"

bead on one side and an "up" bead on the other (photo h) until you've zipped the tail opening closed.

2 Finish the tail by sewing on fringe, tiny teardrops, or any kind of tail shaped beads. Then end the thread in the beadwork.

3 Sew loops of beads or fin-shaped beads on both sides in the four places marked with an F on the pattern as well as along the center back for the top fin (photo i).

4 Finish with small buttons, heishis, tiny teardrops, or rings of small beads for the eyes. Don't be afraid to try something new. Have fun with your fish – and the many more that will follow. •

Georgia will be teaching her fish at the Bead-o-Button Show in Milwaukee, WI, (see p.27). Her family owns Royal Case and Display in Snohomish, WA. You can contact her at (360) 568-4633 or (425) 485-6673.

