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December 2005

# BEAD

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## Charms embellish a crocheted necklace

p. 84



**Dramatic herringbone cuff spiked with pearls** p. 80



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### NEW TECHNIQUE



**Make a lacy bracelet with netted circles** p. 88

**For the holidays**  
**Crystals light up a snowflake ornament** p. 122

*Memory-wire slide carries a cascade of charms p. 84*



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**PLUS:** All about crimps • Great gift ideas • Embroidered purse  
Dustin Tabor's amazing glass beads • Festive patterns

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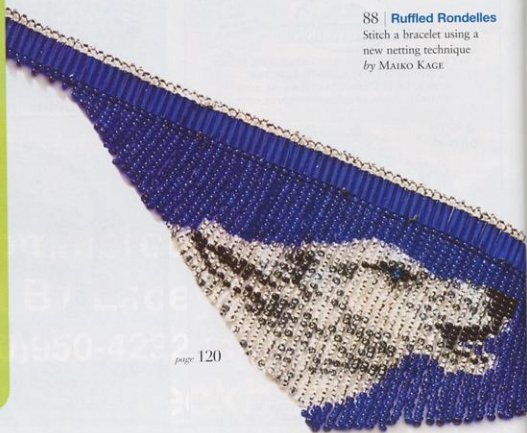
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**Half-Price Sale**  
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### ON THE COVER

Charms dangle from a memory-wire slide on a crocheted necklace by Gloria Farver, p. 84.  
Photo by Bill Zuback

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# From the Editor



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It's hard for me to think about December without anticipating the holidays and the annual exchange of gifts with my family and close friends. This year, as in every other year, I plan to finish my shopping early in the season, but despite my best intentions, it's not going to happen. Years ago, I realized that my favorite gifts to give – as well as to get – are the serendipitous outcome of luck and intuition. This is an unpredictable process that can't easily be rushed.

I'm not referring to practical gifts, such as the toaster my mother-in-law asked for or the trendy electronics on my daughters' lists. Those are things I like to get out of the way as quickly as possible. What slows me down is coming up with something I consider inspired, a gift the recipient might never have expected but is delighted to receive.

Inspired gifts are not necessarily expensive or beautifully wrapped, and they're never predictable. Years before I married him, my significant other surprised me with a spinning wheel and a fleece. An artist friend once brought me five large bags of mismatched balls of yarn. Recently, a box of old beads and vintage fabrics from my brother-in-law had me choking back tears. These gifts – quirky, eccentric, and certainly inspired – convey affection subtly. They tell the recipient: "I really do know you very well."

The editors and staff at *Bead & Button* wish you the happiest of holidays and a season filled with friends, family, and, of course, armloads of inspired gifts.

*Mindy*

Editor, *Bead & Button*  
editor@beadandbutton.com

P.S. We have a gift for our readers this year. From November 1 to December 31, 2005, we're offering *Bead & Button's* library of online articles at half price. See page 140 for details or go to [beadandbutton.com](http://beadandbutton.com).

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Printed in U.S.A.

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# Letters, etc.

## Bead Dreams feedback

Thanks for running photos of all the Bead Dreams pieces in the October issue. I may never get to attend your show and see these fabulous things in person, but it's nice to get a look at them, even when the pictures are small. (They look big and beautiful on your website, though.) I always think that maybe one year I'll work up my courage to send in a piece for the competition. Who knows? Maybe this year I will!  
*Rachel Waters, Buffalo, New York*

I was a little disappointed to see the Bead Dreams artwork squeezed into ten pages in the October issue. Although all the category winners

had reasonable pictures, it was hard to see the details of most of the others. I really wanted to take a good look at how the



Components of Yoshie Marubashi's necklace

pieces are made, particularly the elaborate necklace by Yoshie Marubashi. Can you at least tell me what stitches she uses for her 3-D objects?

*Mae Adams, via email*

*Yoshie Marubashi is a remarkable beader from New York City. Her Best in Show necklace, The Bag Story, is stitched in bead crochet. To see more of her work, visit [yoshiesjewel.com](http://yoshiesjewel.com). You can see larger images of all the Bead Dreams finalists on our website, [beadandbutton.com](http://beadandbutton.com).*

## Bead sculpture

I am in awe of Gail Gorlitz. That woman approaches beads in an extraordinary and completely unexpected way. Her work is fascinating and eerie; a great example of the edgy side of beading. You've run some interesting profiles over the years, but this one really got to me.  
*Rick Patterson, via email*

## Surviving cancer

As a two-year survivor of breast cancer, I want to repeat the message in last month's editorial. Please do a self-exam each month and get a mammogram when your physician recommends it. I know how easy it is to say, "This won't happen to me." Well, it can, and if you



October 2005

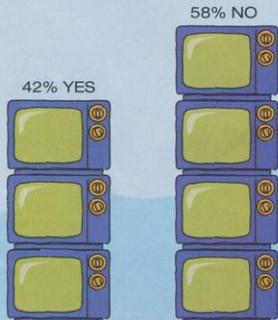
close your eyes to the risk, you're likely to regret it.  
*Sue James, Worcester, Massachusetts*

I read your editorial about breast cancer and started to cry at my desk. "Thank you" might be the wrong words, but right now, that's all I can

think of to say. As I write this, your magazine is being passed around to all the women in my department. My mammogram was already scheduled for next week, and a few minutes ago, a woman stopped by and said she is calling for her appointment. In case you wondered, your words do motivate people.  
*Mary Grassi, New York City, New York*

## Beads on TV

*Beads, Baubles, and Jewels*, the new beading series on PBS, is now on the air in more than 100 cities. As a sponsor, we were curious to know how quickly bead-ers were hearing about the show. Based on the responses from a thousand people who took our recent poll, we think this series is off to an excellent start.



If you'd like to know whether *Beads, Baubles, and Jewels* is available in your area, call your local PBS station or check the TV listings at [beadsbaublesandjewels.com](http://beadsbaublesandjewels.com).

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## Tips & Techniques

### Earrings in a flash

If you've been searching for fast, easy earring ideas, try this great-looking pair. On a 4-in. (10cm) piece of .012 or .014 flexible beading wire, center your choice of beads and two four-loop components, as shown. Cross the wire's ends through the loop on an earring finding, then bring each wire through the corresponding loop on the top silver component. Slide a crimp bead over both wire ends. Flatten the crimp bead with chain-nose pliers (Basics, p. 148), and trim the excess wire. Make a second crimp to match the first.

— Helene Tsigistras, Brookfield, Wisconsin



### Get the kinks out

Here's a quick and easy way to remove kinks and curls from leather cord. Cut a piece of cord 1 in. (2.5cm) longer than the desired length of your finished piece. Thoroughly soak the cord in water. Attach a heavy C-clamp on both ends of the cord and hang it on a clothes hanger so one of the clamps hangs freely. Once the cord is completely dry,

remove the clamps, and you will have a nice, flat piece of leather cord.

— Sandy Bowlin, Twin Falls, Idaho



### All wound up

As an avid bead crocheter, I used to struggle with keeping the extremely long strand of strung beads on a bobbin. Now I use Bryson E-Z Bobs. These are round, plastic, donutlike bobbins with a curved top that flips down. Simply string your beads, wind the thread onto the bobbin, then flip the top down. Your project will be easy to transport, the strung beads won't fall off, and the thread stays clean. E-Z Bobs are available

in three sizes and can be found in your local yarn shop.

— Susan Helmer, Newark, California



# All about crimps

various  
**shapes**

round twisted tube



various  
**sizes**



Crimp beads are available in three shapes – round, twisted tubes, and tubes. All three can be flattened with chainnose pliers; use either chainnose or crimping pliers on tube crimps (above and right).

**Round crimp beads** are usually 2–3mm in size and come in silver- or gold-plated finishes.

**Twisted tubes** (also known as Twisted Tornado crimps) are, as the name implies, tube crimps with a slight twist. They are available in sterling silver and gold-filled. The twist helps secure the beading wire, and it lends a decorative look to the finished crimp.

**Tube crimp beads** come in

several lengths and diameters, and in sterling silver, gold-filled, and copper. Here are a few basic points to consider when choosing tube crimps for your jewelry projects.

**a** 1 x 1mm micro crimps are the smallest of the crimp beads. Use them with the thinnest flexible beading wire, size .010, and micro crimping pliers.

**b** Use 1 x 2mm crimp beads for illusion necklaces and on flexible beading wire, sizes .012–.019.

**c** 2 x 2mm crimp beads are the most common size for jewelry making. Use them with beading wire sizes .012–.024.

**d** 3 x 2mm crimp beads are interchangeable with 2 x 2mm crimps. Use them with beading wire sizes .012–.024.

**e** 3 x 3mm crimp beads are the largest crimps available. Use them with multiple strands of any size beading wire or with ribbon.

For instructions on how to crimp a crimp bead, refer to Basics, p. 148.



To finish a round or flat leather cord, use a crimp end designed for that purpose. Here are a few popular styles, shown before and after crimping. Some crimp ends require a drop of adhesive for a stronger hold.



A crimp cover is an open, round bead that slides over a crimp bead and is squeezed closed with chainnose or mighty crimping pliers.

chainnose pliers

standard crimping pliers

micro crimping pliers

mighty crimping pliers

# Patterns

Readers share their favorite holiday patterns, including a snowman and accessories with a Santa theme.



## Holiday Necklace

Here's a holiday pattern that I had a lot of fun with. Add netted fringe and glass beads for a one-of-a-kind necklace that you'll love to wear or give as a gift.

— Jennifer Creasey, Aleknagik, Alaska; [polarbeads.com](http://polarbeads.com)



We want to publish your best charted patterns here! Please send us a hard copy of the patterns you would like us to consider. We pay for the patterns we publish.

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# Patterns



These patterns may be photocopied for personal use.

## The Snowman

After receiving an adorable snowman gift bag, I decided to adapt the image and graph it for a peyote pattern. For the wall hanging shown, I worked the pattern from the bottom up, so I could extend the top portion of the pattern – the sky – until it was long enough to form a tube. The bottom fringe is a mix of white-lined and white cylinder beads and teardrops. Hang your finished piece from a wood dowel or make a wire hanger with 20-gauge wire as I did.

– Diane Schroer, Shelby Township, Michigan;  
[bodacious-beadery.com](http://bodacious-beadery.com)

## Santa Bracelet

Add surface embellishments to this peyote pattern to make your Santa come to life. Embellishment tips and a pattern for matching earrings or a zipper pull are available at [beadandbutton.com](http://beadandbutton.com).

– Jennifer Creasey, Aleknagik, Alaska;  
[polarbeads.com](http://polarbeads.com)



# Your Work



## Fairy glamour

Using various sizes of seed beads, I employed bead-embroidery techniques such as couching, back-stitch, and single-bead sewing to create the fairy design for this bag. I made the purse separately, then cut out the beadwork and satin-stitched it into place. After fringing the bottom, I made and attached the macramé strap. It was quite a process, but I had so much fun, I can't wait to get started on a new design.

**Vicki Morrow, Kent, Washington,**  
(253) 854-2138

## >> Beaded collar

I'm one of the many beaders out there who were inspired by the article on Sherry Serafini in *Bead&Button's* December 2003 issue. Using her technique, I gave this beaded collar a try with abalone shells, Delicas, and seed beads. After making this piece, I learned quite a few tricks I'll be sure to use next time.

**Myra Rynnderman, Albany, New York,**  
limmey@verizon.net



## The Force is with me

One day, after vacuuming up yet another one of these tiny figures, I turned to my son and said, "You'd better put your toys away or I'm going to make jewelry out of them!" I use charms a lot in my work, so it wasn't much of a stretch to turn these figures into jewelry by cutting off the bases and inserting a finding at the top. Needless to say, there are no more toys on my floors.

**Pat Tyler, Palo Alto, California,**  
pattylrdesign@yahoo.com





#### >> Morgaine

Being in large part Scottish-Irish, I've been interested in Celtic ornamentation for more than 20 years, beginning with my experiences as a calligrapher/illuminator for the Society for Creative Anachronism. After painting and embroidering Celtic motifs, I wanted to try beading one. I named this piece *Morgaine* after the heroine in Marion Zimmer Bradley's, *The Mists of Avalon*. This necklace is as strong and beautiful as Morgaine herself.

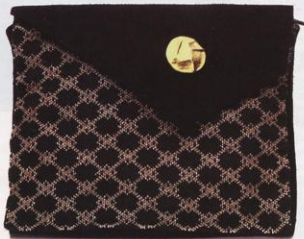
Lisa Hoerter, Talkeetna, Alaska,  
esme23@mtaonline.net



#### ✓ Beaded clutch

I created this beaded clutch bag to match, in miniature, my favorite black and gold argyle-patterned sweater. I stitched the front of the bag with 11<sup>#</sup> seed beads and Charlottes. I used black suede for the rest of the bag and stitched a simple box gusset to the back. The gold button accents the asymmetrical flap covering the zipper.

Tina Kelsey, Findlay, Ohio, kanga@bright.net



#### ✓ Frog

I love Northwest Native American symbolism, so I designed this bead-embroidered neckpiece to honor Frog, who represents nature and family. When I'm not wearing the piece, I remove the strap, which is attached by two clasps in the back, and display it in a shadow box my husband made for it.

Sandra Haven,  
Carlsborg, Washington,  
beads@beadkitsplus.com



# Your Work



## Free-form collar

This piece is the result of two things I love to do – train dogs and work with beads. After I discovered that fellow dog trainer Janet Baine shared a similar passion for beads, I wanted to make a piece that incorporated her fused dichroic glass cabochons. After backing them with leather and stitching a bezel around them with 11<sup>th</sup> and 15<sup>th</sup> seed beads, I connected them with a free-form peyote design. This is one necklace that surely isn't going to the dogs.

**Michele Sue Woodall, Tucson, Arizona,** [misuwodall@cs.com](mailto:misuwodall@cs.com)

## Mardi Gras doll

When asked to decorate one of 80 dolls for a community fundraising auction, I jumped at the chance. Since I'm a beader, I chose Mardi Gras as a theme, and dressed her in an Ndebele herringbone gown of mostly 12<sup>th</sup> seed beads and bugles. Her curls are loops on a peyote base, and I even beaded her a purse and some necklaces to throw your way. As a retired teacher, I'm so happy to finally be able to pour all my artistic energy into my own projects.

**Judy Frisbie, Yakima, Washington,** [frisbiejk@charter.net](mailto:frisbiejk@charter.net)



## Chanukah menorah

I derive great satisfaction and delight in arranging the mundane – glass, wood and plastic beads, buttons, cotton thread, and painted canvas – to capture the sublime – the ethereal and joyous qualities of light.

**Sima Rynderman, Brighton, Massachusetts,** [simarynd@yahoo.com](mailto:simarynd@yahoo.com)



# Monkeybiz



South African  
women bead for life

by Wendy Ellsworth

While visiting Santa Fe, New Mexico, I stopped at the Casa Nova Gallery, a shop that carries extraordinary beaded objects made in Cape Town, South Africa. Gallery owner Natalie Fitzgerald, a former resident of South Africa, showed me her collection of fabulous bead

dolls and animals, and she introduced me to Monkeybiz, the not-for-profit company that exports this remarkable beadwork.

## Creating a business

Monkeybiz was founded in 2000 by Barbara Jackson and Shirley Fintz, two well-known ceramics artists living in Cape Town. Recognizing the dire need for jobs and income among Cape Town's poorest communities, they came up with an idea that let them channel their passion for collecting and preserving South African artifacts with a solid business venture. The women believed that there was both a local and international market for original beaded products, so they partnered with Mataphelo Ngaka, a young woman who worked in Barbara's ceramic studio, to create Monkeybiz.

About 350 women from extremely poor areas in townships around Cape Town currently bead for Monkeybiz. The women bead at home to save transportation costs, or they gather in each other's homes, which helps create a strong social support network. They produce about 1000 items each month. The product line includes dolls and animals, as shown here, as well as bags, jewelry, coasters, and wire art.

Monkeybiz purchases the beaded products from their workers at a fair wage, which provides these women with



Large doll (above), bead netting, fringe, and embroidery (24 in./61cm).  
Small doll (left), bead wraps and fringe (14 in./36cm).

much-needed financial support. It then exports these goods to galleries, shops, and museums around the world, including the United States, Japan, Europe, and Australia. Their earnings get reinvested in the business and in the beadworkers' communities.

## Serving critical needs

Recognizing the impact that HIV/AIDS has on its beadworkers, their families, and their communities, Monkeybiz formed a small publishing company, Monkey Press, to publish an educational

book titled *Positively HIV*. Illustrated with Monkeybiz beadwork, the book is geared toward young people between the ages of 15 and 25. The book exposes many of the myths that



Small animal,  
two-drop peyote  
stitch (7 x 7 in./  
18 x 18cm).

surround the disease.

In addition to publishing a book about HIV/AIDS, in 2003, Monkeybiz opened a wellness clinic to assist its beadwers who are HIV positive.

#### A success story

When Barbara and Shirley launched Monkeybiz, they could not have known how successful their concept would become. Monkeybiz beadwork can now be found in the permanent collections of the Museum of Arts and Design in New York City and the Indianapolis Museum of

Art. At one of Sotheby's recent contemporary decorative arts exhibitions in London, their entire display of products sold out. Monkeybiz products are available for sale at the Los Angeles Craft and Folk Art Museum, the San Francisco Museum of Art, and many fine shops and galleries around the world.

Monkeybiz continues to look for new markets for its unique products, which will in turn allow more of Cape Town's women to become self-sufficient through their beading skills. ●

For more information about Monkeybiz, visit [monkeybiz.co.za](http://monkeybiz.co.za). Rev. Wendy Ellsworth is an internationally known seed bead artist. Contact her at [ellsworthstudios.com](http://ellsworthstudios.com).

Small animal, three-drop peyote stitch (6 x 6 in./15 x 15cm).



Monkeybiz products are available at ABC Carpet & Home, 888 Broadway, New York, NY 10003, (212) 473-3000, [abh.com](http://abh.com). Our thanks to ABC Carpet & Home for supplying the Monkeybiz products shown here.

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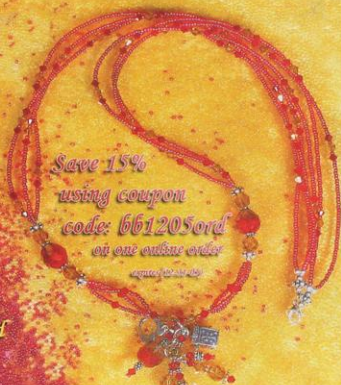


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# Running in Circles

## MATERIALS

### both projects

- chainnose and roundnose pliers
- wire cutters

### green earrings

- 50 4mm faceted glass beads
- 9 in. (23cm) 22-gauge wire, half-hard
- 10 1½-in. (3.8cm) head pins
- 8 in. (20cm) 2mm rolo chain
- pair of earring findings

### aqua earrings

- 54 4mm faceted glass beads
- 10 in. (25cm) 22-gauge wire, half-hard
- 10 1½-in. (3.8cm) head pins
- 9 in. (23cm) 1.5mm curb chain
- pair of earring findings



Chains on the green earrings are slightly shorter than on the aqua pair.

Embellished with chain and faceted beads, these hoop earrings celebrate many fashion trends. Enjoy them for their looks and for their very easy technique.

by **Helene Tsigistras**

## stepbystep

### Green earrings

**[1]** Cut the following lengths of chain: two ¼-in. (6mm) segments, two ⅜-in. (1cm) segments, one ½-in. (1.3cm) segment, and one 1-in. (2.5cm) segment. Set the 1-in. segment aside.

**[2]** To make a dangle, string a 4mm glass bead on a head pin. Make the first half of a wrapped loop above the bead

(Basics, p. 148). Make a total of five dangles.

**[3]** Attach a dangle to each of the two ¼-in. chains, the two ⅜-in. chains, and the ½-in. chain. Complete the wraps (**photo a**).

**[4]** Cut a 4½-in. (11.4cm) piece of wire. Make a plain loop (Basics) on one end (**photo b**).

**[5]** String two 4mms, the 1-in. chain, and six 4mms on the wire (**photo c**).

**[6]** String a ¼-in. dangle, a 4mm, a ⅜-in. dangle, a 4mm, the ½-in. dangle, a 4mm, a ⅜-in. dangle, a 4mm, and a ¼-in. dangle (**photo d**).

**[7]** String six 4mms, the other end of the 1-in. chain, and two 4mms (**photo e**).

**[8]** Trim the wire's end to ⅜ in. and make a plain loop. Open one loop and connect it to the other. Close the loop (**photo f**).

**[9]** Open the loop on an



earring finding and attach it to both loops on the earring. Close the loop (photo g).  
**[10]** Make a second earring to match the first.

### Aqua earrings

**[1]** Cut the following lengths of chain: two  $\frac{1}{16}$ -in. (8mm) segments, two  $\frac{1}{2}$ -in. (1.3cm) segments, one  $\frac{1}{16}$ -in. (1.7cm) segment, and one 1-in. (2.5cm) segment. Set the 1-in. segment aside.

**[2]** Make five dangles as in step 2 of the green earrings.

**[3]** Attach a dangle to each of the two  $\frac{1}{16}$ -in. chains, the two  $\frac{1}{2}$ -in. chains, and the  $\frac{1}{16}$ -in. chain. Complete the wraps.

**[4]** Cut a 5-in. (13cm) piece

of wire. Make a plain loop on one end.

**[5]** String two 4mm glass beads, the 1-in. chain, and seven 4mms on the wire.

**[6]** String a  $\frac{1}{16}$ -in. dangle, a 4mm, a  $\frac{1}{2}$ -in. dangle, a 4mm, the  $\frac{1}{16}$ -in. dangle, a 4mm, a  $\frac{1}{2}$ -in. dangle, a 4mm, and a  $\frac{1}{16}$ -in. dangle.

**[7]** String seven 4mms, the other end of the 1-in. chain, and two 4mms.

**[8]** Finish as in steps 8–10 of the green earrings. ●

Contact Helene Tsigistras at 1180 S. Bobolink Dr., Brookfield, Wisconsin 53005, (262) 786-1194, [hetsigistras@earthlink.net](mailto:hetsigistras@earthlink.net).



[a]



[b]



[c]



[d]



[e]



[f]



[g]



# Triangle Dangles



Connect crystals, chain, wire, and head pins to bring sparkle to any outfit.

by **Melody MacDuffee**

## stepbystep

**[1]** Cut the chain into two 87-link sections, two 53-link sections, two 47-link sections, and two 41-link sections. Cut the length of wire in half.

**[2]** Attach an earring finding to the middle link of an 87-link chain.

**[3]** Make a small plain loop (Basics, p. 148) at the end of the wire and flatten it with

flatnose or chainnose pliers (**photo a**). Pick up one cylinder or 11° seed bead.

**[4]** Go through the seventeenth link from the earring finding to the earring finding). Pick up a 4mm bicone crystal and go through the corresponding link on the other half of the chain (**photo b**).

**[5]** Pick up an 11° and cut off the remaining wire,

leaving just enough to make a matching plain loop. Make a plain loop. Set aside the remaining wire for the next row (**photo c**).

**[6]** For the following rows, prepare the wire as in step 3 and string an 11°. Finish each row as in step 5.

Row 2: Skip two links and go through the next link in the 87-link chain. Pick up a crystal, the middle link of the 53-link chain, and a crystal.





Go through the corresponding link on the other half of the 87-link chain (photo d). Row 3: Skip two links and go through the next link on the 87-link chain. Add a crystal between the next three chains (photo e). Row 4: Skip two links and go through the next link on the 87-link chain. Pick up a crystal and go through the corresponding link on the 53-link chain. Pick up a

#### MATERIALS

##### one pair of earrings

- 74 4mm bicone crystals
- 1g Japanese cylinder or seed beads, size 11°
- 24 in. (61cm) 22-gauge wire
- 30 in. (76cm) fine chain (about 20 links per inch)
- pair of earring findings
- 16 1-in. (2.5cm) head pins (optional)
- chainnose pliers
- roundnose pliers
- flatnose pliers
- wire cutters

Follow the pattern below to make a flower spring to life amidst the crystals, as in the earrings on p. 40.



[d]



[e]



[f]



[g]



[h]



[i]



[j]



[k]



[l]

crystal, the middle link of the 47-link chain, and a crystal. Go through the corresponding link on the 53-link chain. Pick up a crystal and go through the corresponding link on the 87-link chain (photo f).  
 Row 5: Skip two links and add a crystal between each chain (photo g).  
 Row 6: Skip two links and add a crystal between each chain, increasing the middle as in rows 2 and 4 with the 41-link chain (photo h).  
 Row 7: Repeat row 5 (photo i).

Row 8: Skip two links and add a crystal between the six inner chains (photo j).  
 Row 9: Skip two links and add a crystal between the four inner chains (photo k).  
 Row 10: Skip two links and add a crystal between the two inner chains (photo l).  
**[7]** Make a second earring to match the first. ●

Contact Melody MacDuffee  
 at [writersink@msn.com](mailto:writersink@msn.com).



#### EDITOR'S NOTE:

Add dangles to an earring by stringing a crystal on a head pin and making a plain loop above it. Open the loop and attach the dangle to the last link on one of the eight chains. Close the loop. Repeat on the other seven chains (photo m). Then, repeat on the other earring.

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[b]



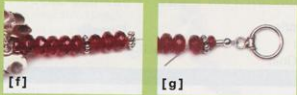
[c]



[d]



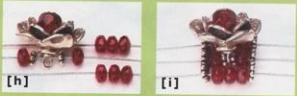
[e]



[f]



[g]



[h]



[i]



[j]



[k]

[4] Center the three flower components on the wire (photo c). Take one end of the wire back through the loops on the flower components (photo d). Repeat with the other end of the wire.

[5] Pull both ends of the wire to gather the flower components together. String a 4mm rondelle on each side of the flowers (photo e).

[6] One each side, string a repeating pattern of five 6mm rondelles, a flat silver spacer, three 6mm rondelles, and a flat silver spacer until you reach the desired length minus the length of the clasp (photo f).

[7] On each end, string a 4mm rondelle, a crimp bead, a 3mm round silver bead, and a clasp half. Go back through the beads just strung, the last large spacer, and the 6mm rondelle (photo g). Tighten the wire and check the fit. Add or remove beads from each end, if necessary. Crimp the crimp beads (Basics) and trim the wire.

### Bracelet

[1] Follow steps 1–2 of the necklace to make one flower component.

[2] Determine the finished length of your bracelet, add 5 in. (13cm), and cut three pieces of beading wire to that length. String three 4mm rondelles on the top and

bottom wires. On the middle wire, string a rondelle, a flat spacer, the flower component, a flat spacer, and a rondelle (photo h).

[3] On each end, string a spacer bar on all three wires. Center the beads on the wires (photo i).

[4] Working one end at a time, string the following pattern on the top and bottom wires: three rondelles, a flat spacer, four rondelles, a flat spacer, and three rondelles. On the center wire, string five rondelles, a flat spacer, and five rondelles. Then string a spacer bar on all three wires (photo j).

[5] Repeat on the other end. [5] Continue this pattern on both ends until you reach the desired length minus the length of the clasp.

[6] Working one strand at a time, string a flat spacer, a crimp bead, a flat spacer, a 3mm round silver bead, and the corresponding loop on the clasp half. Go back through the beads just strung and the last rondelle (photo k). Repeat with the other wire ends.

[7] Check the fit. Add or remove an equal number of beads from each end of each strand, if necessary. Adjust the tension of each strand, and crimp the crimp beads. Trim the excess wire. ●





# Inviting Vine

## MATERIALS

bracelet 7 in. (18cm)

- size 11<sup>o</sup> seed beads
- 10g copper-lined clear, color A
- 10g silver-lined green, color B
- 10g purple, color C
- 10mm gold-filled lobster claw clasp
- Fireline 8 lb. test
- beading needles, #12
- 6mm gold-filled split ring
- wire cutters



The simplicity of this bracelet adds to its charm.

Drops of color blossom on this delicate vine bracelet. After stitching the vine, space your flowers evenly along its length.

by Donna Graves

## step by step

### Vine

- [1] Using a comfortable length of Fireline, pick up a stop bead and secure it 8 in. (20cm) from the tail (Basics, p. 148).
- [2] Pick up three color A 11<sup>o</sup> seed beads and five color B 11<sup>o</sup> seed beads.
- [3] Sew back through the As (figure 1, a-b). Skip the last bead and sew through the As again (b-c).
- [4] Pick up three As and five Bs. Sew through the As and the last B from step 2 (c-d).

- [5] Pick up three As and five Bs. Sew through the As (figure 2, a-b) and the first B from the previous leaf (b-c).
- [6] Continue stitching the vine by alternating steps 4-5 until your bracelet is the desired length. My bracelet is 7 in. (18cm) long without the clasp. Don't cut the Fireline.
- [7] Pick up four As, the split ring, and three As. Sew through the first A and into several nearby beads (photo). Go through these beads again. Secure the thread and trim the tail.
- [8] Remove the stop bead

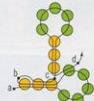


FIGURE 1

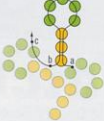


FIGURE 2

and thread a needle on the tail. Pick up three As, the lobster claw clasp, and three As. Sew through the first A on the vine and into several nearby beads. Go through these beads again to reinforce the connection. Secure the thread and trim the tail.

### Flowers

**[1]** Secure a new thread and exit the last B of the first leaf (figure 3, point a).

**[2]** Refer to figure 4 as you stitch the flowers. Pick up a color C 11° seed bead and sew back through the B (a-b).

**[3]** Pick up three Cs and sew back through the same B (b-c).

**[4]** Repeat with four Cs (c-d).

**[5]** Sew through the vine and exit the first B of the fourth leaf (figure 3, point b). Repeat steps 2-4 to make another flower.

**[6]** Continue stitching a flower on every third leaf at the point where the leaf meets the vine. When you have finished the flowers, sew into several nearby beads, secure the thread, and trim the tail. ●

Contact Donna Graves at Planet Bead, 244 E. Main St., Hillsboro, Oregon 97123. Call her at (503) 615-8509, email her at [kissmybead@planetbeadllc.com](mailto:kissmybead@planetbeadllc.com), or visit her website, [planetbeadllc.com](http://planetbeadllc.com).

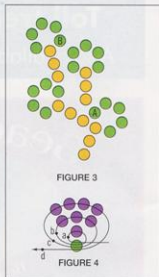


FIGURE 3

FIGURE 4

I'm so NOT dressed!

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# Enamel Sensation

Fabulous enamel beads by Sara Lukkonen show off her glorious sense of color. We love them combined with crystals in a lavish necklace, bracelet, and earring ensemble.

by Cheryl Phelan



## stepbystep

### Necklace

- [1] On an 8-in. (20cm) length of beading cord, pick up an 11° seed bead and a 3mm bicone crystal four times. Sew through the hole on the pendant, pick up two 11°, and a 3mm crystal four times.
- [2] Tie the tail and working thread together with a square knot (Basics, p. 148) to form the beads into a ring (photo a). Sew through the ring of beads again. Secure the tails with half-hitch knots (Basics) between a few beads, dot the

knots with glue, and trim the tails.

- [3] Repeat steps 1–2 to make a second ring (photo b).
- [4] Determine the finished length of your necklace.

(Mine is 17½ in./44.5cm.) Add 6 in. (15cm) and cut a piece of beading wire to that length.

- [5] Center a 4mm square Czech glass bead, the pendant, a 6mm bicone

crystal, and a 4mm square bead on the wire, positioning the crystal between the loops on the pendant (photo c).

- [6] Working one side of the necklace at a time, string the following pattern: a 5mm



# DIY HOPEFUL EARS



[d]



[e]

## MATERIALS

### necklace 17½ in. (44.5cm)

- enamel beads and components\*  
38mm domed-circle pendant  
8 12mm regular tubes  
6 5mm shorties toggle clasp
- Swarovski bicone crystals  
19 6mm, light Colorado topaz champagne  
30 5mm, tourmaline  
5 4mm, jet nut 2x  
17 3mm, jet nut 2x
- 12 4mm square Czech glass beads, lavender
- 1g size 11" Japanese seed beads, dark green
- Dandyline beading cord, .006
- flexible beading wire, .012–.014
- beading needles, #12
- 2 crimp beads
- G-S Hypo Cement
- crimping pliers
- wire cutters

### bracelet 7½ in. (19.1cm)

- Swarovski bicone crystals  
12 6mm, light Colorado topaz champagne  
10 5mm, tourmaline  
6 4mm, jet nut 2x
- 5 5mm enamel beads\*
- 6 4mm square Czech glass beads, lavender

- toggle clasp
- flexible beading wire, .012–.014
- 2 crimp beads
- crimping pliers
- wire cutters

### earrings

- 2 15mm domed-circle enamel beads\*
- 2 6mm Swarovski bicone crystals, light Colorado topaz champagne
- 4 in. (10cm) 22-gauge silver wire
- pair of earring findings
- chainnose pliers
- roundnose pliers
- wire cutters

\*enamel beads and components by Sara Lukkonen of C-Koop Beads, Duluth, Minnesota, (218) 525-7333, or [innovativebeadssupply.com](http://innovativebeadssupply.com)

bicone crystal, a 5mm enamel bead, a 5mm crystal, a 4mm square bead, a 6mm crystal, a 5mm crystal, a 12mm enamel bead, and a 5mm crystal (photo d). Then string a 6mm crystal, a 4mm crystal, a 6mm crystal, a 5mm crystal, a 12mm enamel bead, a 5mm crystal, and a 6mm crystal (photo e).

[7] Continue stringing the patterns from step 6 on both sides of the pendant until your necklace is the desired length minus the length of the clasp.

[8] String a crimp bead and four 11's on one end of the necklace. Bring the wire through the hole on the toggle's ring, pick up four 11's, and go back through the crimp bead and the next bead or two (photo f). Adjust the wire's tension as needed, crimp the crimp bead (Basics), and trim the tail.

[9] On the other end of the necklace, pick up seven 11's, a crimp bead, and a 4mm crystal. Bring the wire through the hole on the toggle bar, pick up a 3mm crystal, and go back through the toggle bar, the 4mm crystal, and the crimp bead (photo g). Adjust the tension, crimp the crimp bead, and trim the tail.

## Bracelet

[1] Determine the finished length of your bracelet. Add 5 in. (13cm) and cut a piece of beading wire to that length.

[2] String the following pattern: a 6mm crystal, a 4mm crystal, a 6mm crystal, a 5mm crystal, a 6mm crystal, a 4mm crystal, a 6mm crystal, a 4mm square bead, a 5mm crystal, a 5mm enamel bead, a 5mm crystal, and a 4mm square bead (photo h).



[f]



[g]





**[3]** Continue stringing the pattern until your bracelet is the desired length minus the length of the clasp.

**[4]** String a crimp bead, go through the loop on one of the toggle components, and back through the crimp bead and the last three beads strung (**photo i**).

**[5]** Adjust the wire's tension, crimp the crimp bead (Basics), and trim the tail.

**[6]** Repeat steps 4–5 on the other end of the bracelet.

circle bead onto the loop and make two wraps (Basics).

Trim the wire as close to the wraps as possible and pinch the end of the wire down with chainnose pliers (**photo l**).

**[3]** Pick up a 6mm bicone crystal and make a plain loop (Basics) perpendicular to the wrapped loop (**photo m**).

**[4]** Open the plain loop (Basics), attach it to the loop on an earring finding, and close the loop.

**[5]** Make a second earring to match the first. ●

## Earrings

**[1]** Cut a 2-in. (5cm) piece of 22-gauge wire. Make a right-angle bend in the wire  $\frac{3}{4}$  in. (1.9cm) from the end (**photo j**).

**[2]** Make the first half of a wrapped loop (Basics and **photo k**). Slide a domed-



**EDITOR'S NOTE:** Before you crimp the crimp beads on the necklace and bracelet, leave about 4mm of slack in the wire. Without the slack, the 5mm crystals that tuck inside the enamel beads won't be able to flex, leaving your pieces stiff and uncomfortable to wear.

# Crossover Cuff

## MATERIALS

bracelet 7½ in. (19.1cm)

- Swarovski bicone crystals
- 48 6mm
- 75 4mm, colors A and B
- 6 4-hole spacer bars
- 4-strand clasp
- flexible beading wire, .014
- 24 crimp beads
- 8 crimp covers
- 20 micro crimp beads (optional)
- crimping pliers
- micro crimping pliers (optional)
- chainnose pliers
- wire cutters



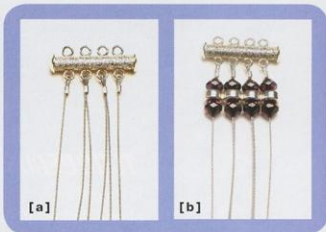
Use an easy twisting technique to produce a stunning and sophisticated bracelet.

by **Anna Nehs**

## step by step

Make sure the holes in the spacer bars are big enough to accommodate the crimp beads. Otherwise you may have to use micro crimps.

**[1]** Cut six 12-in. (30cm) pieces of beading wire. String a crimp bead on the end of one piece and go through the first loop of the clasp. Go back through the crimp bead and crimp it (Basics, p. 148). Trim the tails close to the





[c]



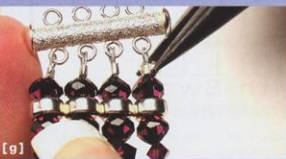
[d]



[e]



[f]



[g]

crimp bead. Repeat on the fourth loop of the clasp.

[2] Repeat on each of the middle two loops, using two wires instead of one (photo a).

[3] String one 6mm bicone crystal over the first wire, one 6mm bicone over the first pair of wires, one 6mm bicone over the second pair of wires, and one 6mm bicone over the last wire.

[4] String a spacer bar over the wires, then string 6mm bicones over the wires as before (photo b).

[5] String five color A 4mm bicone crystals on the first, third, and fifth wires. String five color B 4mm bicone crystals on the second, fourth, and sixth wires (photo c).

[6] Group the first and fourth wires, and string a 6mm bicone over both. Repeat with the third and sixth wires. String one 6mm

bicone on the second wire and one on the fifth (photo d). The Bs will cross over the As.

[7] String one crimp bead next to each 6mm bicone. Tighten any slack between the bicones and crimp the crimp beads (photo e).

[8] String a spacer bar over the wires (photo f).

[9] Repeat steps 3–8, alternating As and Bs, until you reach your desired length. End with step 4.

[10] String a crimp bead after each 6mm bicone, go through the corresponding loops on the clasp, and go back through the crimp beads. Crimp the crimp beads. Cover the crimp beads with crimp covers (photo g). ●



# Keep Me in the Loop



Combine colorful beads and wire to create a whimsical tabletop accessory that reflects your sense of fun.

## MATERIALS

**business card holder**  
approx. 4½ x 5½ in.  
(11.4 x 14cm)

- assortment of beads for frame
- colored craft wire, any color 28 in. (71cm) 18-gauge spool 20-gauge
- painter's tape (optional)
- chainnose pliers
- wire cutters

Whether you're in the office or at a show, there's no better way to announce your passion for beads than by displaying your business cards in a beaded card holder. Have fun hand-forming this wire project. The less precise you are, the better!

by **Maureen Buckley McRorie**

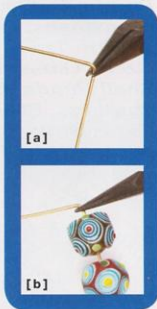
## step by step

**[1]** Cut two 14-in. (36cm) lengths of 18-gauge wire. Using chainnose pliers, make a 90-degree bend 5 in. (13cm) from one end of each wire (**photo a**).

**[2]** Refer to the Editor's Note on p. 74 then string

your beads on one of the wires. Make another 90-degree bend after the last bead (**photo b**). Repeat on the other wire.

**[3]** Arrange the two beaded wires as shown in **photo c**. Use your business card to determine how far apart to space the wires. I have a





### EDITOR'S NOTE:

When choosing beads, remember that you'll be leaving a little space between them for the wire wraps. Also, plan on putting the pliers down after making the initial 90-degree bends. Craft wire is very malleable, so it's much easier to manipulate it with your fingers than with your pliers. If you use pliers for the loops, cover the jaws with painter's tape to avoid scratching the color off the wire.

standard 3½ x 2-in. (8.9 x 5cm) card, so I spaced the wires 4 in. (10cm) apart to leave plenty of room for large beads.

**[4]** Twist the wires together where they intersect (**photo d**). Repeat on the other side of the frame.

**[5]** Cut a 1-yd. (.9m) length of 20-gauge wire. Secure one end of the wire to the top left side of the frame with several wraps. Go under the first bead and wrap the wire once around the top of the frame, next to the bead (**photo e**). Make a wrap after each bead. At the end of the row, make two wraps around the right side of the frame.

**[6]** Working from right to left, loop the wire through the first row of loops (**photo f**). Make a loop through every loop in the bead row. At the end of the row, make two wraps on the

left side of the frame.

**[7]** Continue working back and forth, looping the wire through the previous row until you've completed all but the last row of the net. Use a figure 8 wrap to join the last row to the beaded wire frame (**photo g**). When you get to the end of that row, make two wraps around the frame and trim the tail. **[8]** Coil the two straight wires into spirals (**photo h**). **[9]** Cut four 14-in. lengths of 18-gauge wire and secure two to each side of the frame. Make loose spirals (**photo i**) with all four wires.

**[10]** Shape the netted frame to cradle the business cards. They should rest at an angle that allows them to be read and picked up easily. Manipulate the spirals to support the card holder (**photo j**). Add the cards, and you're ready for business. •

Reach Maureen Buckley McRorie at [FlameTree Glass](http://FlameTreeGlass.com), 11761 S. Orange Blossom Trail, Ste. A, Orlando, Florida 32837, (407) 240-5377, or [flametreelglass@aol.com](mailto:flametreelglass@aol.com). Be sure to visit her website, [flametreelglass.com](http://flametreelglass.com).



Nestle stone cabochons in delicate, stitched settings

# Romancing the Stone

by **Hatsumi Oshitani**

My collection of small, pretty cabochons needed attention, so I created tiny settings using modified Ndebele herringbone, netting, and circular peyote. These settings can be perfectly fitted to any size ring. They are fun to make, and they work up so quickly, you may find yourself running out of fingers to wear them on!

## step by step

As you work, keep the tension tight so the beads curve into a dome shape instead of staying flat.

### Side one

**[1]** On a 2-yd. (1.8m) length of Fireline, center three color A 8° seed beads. Sew back through the beads again and tie them into a ring using a surgeon's knot (Basics, p. 148 and figure 1, point a). Sew through the next bead (a-b).

**[2]** Work in flat, circular Ndebele herringbone by picking up two As and sewing through the next bead (b-c). Repeat two more times. Step up through the first bead added in this step (c-d).

**[3]** Pick up two As and sew through the next bead (d-e). Then work an increase



Use netting and peyote stitch to create custom bezels.



by picking up a color B 11° seed bead and sewing through the next bead (e-f). Repeat two more times to complete the round (f-g).

**[4]** Work a total of five rounds, referring to **figure 1** for the color changes (g-h).

**[5]** Work one more round, omitting the As (h-i). Reinforce the section of Bs and make a half-hitch knor (Basics) where the working thread is exiting. Set the working thread aside.

**[6]** Thread a needle on the tail and sew through one of the stacks of As. This tail will be used later to make the band. Set it aside.

### Side two

**[1]** Repeat steps 1-5 of side one, but use 1 yd. (.9m) of Fireline and leave an 8-in. (20cm) tail.

**[2]** Go through the outer round again and add one more row of Bs (**figure 2, a-b**). Set the working thread aside.

**[3]** Secure the 8-in. tail with half-hitch knots and trim.

### Connect the sides

Line up the two sections of color B seed beads and pick up the working thread from side two. Connect the two sides by sewing back and forth between edge beads (**figure 3, a-b**). Go through these beads again to reinforce the stitches. Secure the working thread and trim.

### Beaded bezel

**[1]** Pick up the working thread from side one, pick up two color E 15° seed beads, a color F 15° seed bead, and two Es. Sew through the next A (**figure 3, c-d**). Skip an A and repeat as shown (d-e). Place the cabochon in the center of the ring and hold it in place (or glue it) as you work the next steps.

**[2]** Pick up an E, an F, and an E. Sew through the next F on the previous round (e-f). Keep a fairly tight tension on your thread so the beads snug up around the cabochon, and repeat around the top of the ring. Exit through the first E added (f-g).

### MATERIALS

#### beaded ring

- 10 x 14mm cabochon (Fio Grande, 800-545-6500, riogrande.com)
- Japanese seed beads
  - 5g size 8°, color A
  - 5g size 11°, color B
  - 5g size 11°, color C
  - 3g size 11°, color D
  - 3g size 11°, color G
  - 3g size 15°, color E
  - 3g size 15°, color F
- Fireline 6 lb. test
- beading needles, #12-13
- E6000 adhesive (optional)

**[3]** Pick up an F and sew through the next E on the previous round (g-h). Repeat around the previous row and exit through the first F added (h-i). Go through the beads in the last round again to tighten them against the cabochon. Secure the tail and trim.

### Size the ring

**[1]** On the tail from side one, pick up two color G 11° seed beads and sew through the A next to where the thread is exiting (**figure 4, a-b**). Then sew through the A and the new G (b-c).

**[2]** Pick up two Gs, sew back through the previous row of Gs, and sew through the new G (c-d).

**[3]** Repeat step 2 until the band is long enough to make your ring the desired size. Sew through the As on side two, connecting the two sides. Secure the tails and trim. ●

Visit *Hatsumi Oshitani's website at <http://homepage3.nifty.com/Hachimiitsu8/> or contact her in care of Bead&Button.*



FIGURE 1



FIGURE 2

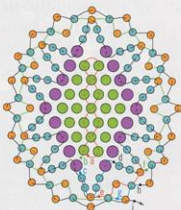


FIGURE 3



FIGURE 4

**EDITOR'S NOTE:** When I ordered cabochons, each one was just a little different, even though they were all technically the same size. You may have to adjust the tension or bead count in your beaded bezel to accommodate your stone.

# Spiked with

Lustrous pearls reach out from a herringbone cuff and grab your attention

by Lisa Olson Tune

What better way to accent a special holiday outfit than with a dramatic bracelet? This impressive display of richly colored pearls works best when paired with a band of seed beads in a similar hue and accent beads in a bright metallic finish.

## stepbystep

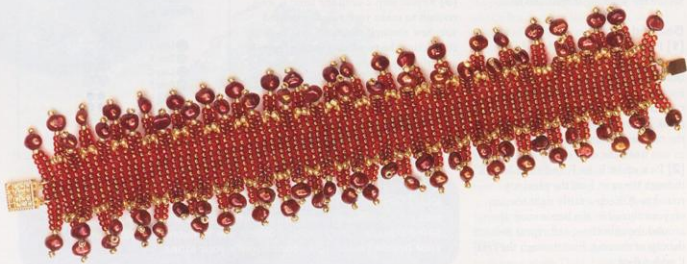
**[1]** Working with a 2-yd. (1.8m) length of conditioned thread (Basics, p. 148) pick up six color A 11° seed beads. Sew through the beads again in the same

direction, leaving a 6-in. (15cm) tail. Arrange the beads into two stacks of three (figure 1, a-b).

**[2]** Pick up three As. Sew through the three beads on the previous stack from top to bottom, and through the new

stack from bottom to top (b-c). Continue working in ladder stitch (Basics and c-d) for a total of 82 stacks for a 7½-in. (19.1cm) bracelet. Adjust the length of the bracelet by adding or removing four stacks.

**[3]** Turn your work so the thread exits the top left bead of the ladder. Work in flat Ndebele herringbone as follows: Pick up four As and sew down through the second edge bead on the ladder (figure 2, a-b). Sew up through the third edge bead, pick up four As, and sew down through the fourth edge bead





# Pearls



Ndebele herringbone stacks are crowned with pearls in this graceful cuff.



FIGURE 1



FIGURE 2

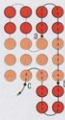


FIGURE 3

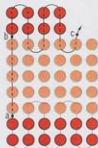


FIGURE 4

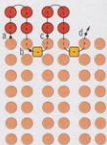


FIGURE 5

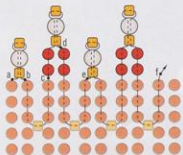


FIGURE 6

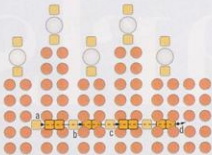


FIGURE 7

(b-c). Sew up through the next edge bead (c-d) and repeat.

**[4]** When you add the last stack of beads, sew through all three beads on the ladder's last stack (figure 3, a-b). Pick up four beads and continue working in Ndebele herringbone along the bottom edge (b-c).

**[5]** Once you've added the last stack of beads, sew through all three ladder beads and the two end herringbone beads (figure 4, a-b). Work a second row of herringbone along the top edge (b-c), sew through the beads on the end of the band after adding the last stack, and stitch a second row of herringbone along the bottom edge.

**[6]** Work a third row along both edges as follows: Pick up four As and sew down through the next bead on the

previous row (figure 5, a-b). Pick up a color B cylinder bead and sew up through the next bead (b-c). Repeat across the row (c-d). After stitching the third row along the bottom edge, end with your thread exiting the top left bead of the band.

**[7]** Pick up a B, a pearl, and a B. Sew back through the pearl and the first B (figure 6, a-b). Sew down through the three As in the next stack, the B, and the next three As (b-c).

**[8]** Pick up two As, a B, a pearl, and a B. Sew back through the pearl and the first B (c-d). Pick up two As and sew down through three As in the next stack, the B, and up through three As in the next stack (d-e).

**[9]** Repeat steps 7-8 along both edges of the band, alternating between short and long pearl fringes (e-f). As you work the second edge, make sure it is the mirror image of the first - a short fringe across from a short fringe, and a long fringe across from a long fringe.

**[10]** Weave through the beadwork so your thread exits the first B between the

herringbone rows (figure 7, point a). Pick up two Bs, positioning them in front of the long herringbone stack, and sew through the next B (a-b).

**[11]** Pick up two Bs, position them behind the short herringbone stack, and sew through the next B (b-c).

**[12]** Repeat steps 10-11 across the band (c-d), sewing through each B. When you reach the end, weave through the beadwork and exit the first B between the herringbone rows on the other side. Repeat steps 10-11 as you did on the first side.

**[13]** Secure your working thread and tails with half-hitch knots (Basics) between a few beads, and trim. Connect the clasp to the end rows of beads with jump rings. •

Contact Lisa Olson Tune via email at [tunebdbd@aol.com](mailto:tunebdbd@aol.com).

## EDITOR'S NOTE

You need to sew through most of the beads several times, so when adding a new thread, secure it in the beadwork without tying knots.

## MATERIALS

bracelet 7½ in. (19.1cm)

- 18g size 11<sup>#</sup> Japanese seed beads, color A
- 8g hex-cut Japanese cylinder beads or size 13<sup>#</sup> seed beads, color B
- 16-in. (41cm) strand 4-5mm rice pearls or stone chips
- 2-strand box clasp
- Nymo B, conditioned with beeswax
- beading needles, #12
- 4 4mm jump rings

# Vivid Memories

My growing collection of bead-crochet ropes needed dressing up, so I created a series of beaded slides to go with them. Ring-sized memory wire travels smoothly over the crochet and can accommodate an unlimited variety of beads. Dangle some sparkling crystals from a few inches of chain, and you're ready to hit the town.

**EDITOR'S NOTE:** Don't cut memory wire with your wire cutters or you'll ruin them. Use memory-wire shears, or bend the wire back and forth with chainnose pliers until it snaps off.



Enhance a bead-crochet rope with a memory-wire slide

# emory

by Gloria Farver

## stepbystep

### Dangles

**[1]** Stack any combination of crystals, beads, charms, and spacers on head pins (**photo a**) until you have the desired amount of dangles. My slide has 19 dangles, but make your piece as full as you'd like.

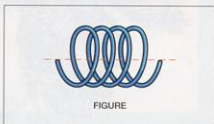
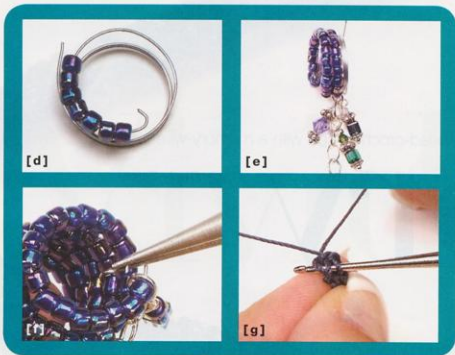
**[2]** Cut one 2½-in. (6.4cm) piece of chain and two 1½-in. (3.8cm) pieces. With the 2½-in. chain in the middle, line up the top links of all three chains. Use jump rings (Basics, p. 148) to connect the shorter chains to one link on the 2½-in. chain as shown in **photo b**. Keep the top links aligned.

**[3]** Make the first half of a wrapped loop (Basics) on your largest dangle. Attach the dangle to the bottom link on the center chain (**photo c**) and finish the wraps. Working from the bottom up, add dangles to the links on all three chains. Make sure to attach a dangle to the top link of each chain.



An embellished slide is an eye-catching focal piece on this crocheted rope.





## Slide

**[1]** Cut a piece of memory wire to the desired length. Mine is four loops wide and, with beads, measures  $\frac{3}{8}$  in. (1.9cm). Cut the wire so both ends line up with each other (**figure**).

**[2]** Using roundnose pliers, make a small loop at one end of the wire. String 6<sup>th</sup> seed beads in color A, B, C, or D (**photo d**) and slide them to the middle of the coil.

**[3]** Slide the top link of the 2½-in. chain to the middle of the coil (**photo e**). Continue stringing the same color 6<sup>th</sup>s to the end of the wire. Start another loop at the end of the coil.

**[4]** Slide the top link of a 1½-in. chain onto an end loop. Roll the loop closed with roundnose pliers (**photo f**). Repeat at the other end of the coil with the remaining 1½-in. chain.

## Crochet rope

My rope is 24 in. (61cm) long. I used approximately 54 beads per inch (2.5cm), so determine the number of beads you need to string based on the desired length of your rope.

**[1]** Leaving the cord attached to the spool, thread a needle and pick up the following seed beads: a color A, a color B, a color C, and a color D. Repeat this pattern, loading approximately 14 ft. (4.3m) of beads onto the cord. Do not cut the cord.

**[2]** Crochet six chain stitches (Basics) and join the end to the beginning with a slip stitch (Basics).

**[3]** Position the hook so it goes through the two loops on the first stitch from the inside of the ring (**photo g**).

**[4]** Slide the first bead down the cord to the ring. Make a bead slip stitch. One loop remains on the hook (**photo h**).

**[5]** Working counter-clockwise, insert the hook through the two loops of the next stitch. Slide a

bead down the cord as before and make a slip stitch. Repeat until you have stitched six beads on the ring (photo i).

**[6]** To start the second row, insert the hook under the next bead (photo j). Push the bead over the hook to the right. Position the cord between the bead and the ring. Slide a new bead into place and make a slip stitch. Repeat until the rope is the desired length.

**[7]** To end the rope, work a slip stitch without a bead and pull the working thread through until you have an 8-in. (20cm) tail. Cut the cord from the spool.

### Finish

**[1]** Make a wrapped loop at one end of a length of 20-gauge wire. String the wrapped loop on the end of the crochet cord (photo k).

**[2]** Make two overhand knots (Basics) around the loop in the wire. Rethread the needle and go through several nearby beads to reinforce the connection. Secure the cord and trim the tail.

**[3]** On the wire, string a cone, a 6mm silver accent bead, and a 6mm bicone crystal. Pull the rope into the cone (photo l).

**[4]** Make the first half of a wrapped loop, slide half the clasp into the loop, and finish the wraps (photo m).

**[5]** Secure an 8-in. cord at the other end of the rope. Repeat steps 1–4 to finish the necklace. String the slide onto the rope. Your slide will fit easily over many sizes of cones and findings, so you can wear it with a variety of necklaces. ●

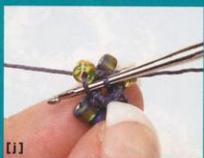
*Gloria Farver is a frequent contributor from Brookfield, Wisconsin. Reach her via email at farver@execpc.com.*



[h]



[i]



[j]



[k]



[l]



[m]

### MATERIALS

#### both projects

- chainnose pliers
- roundnose pliers
- wire cutters

#### slide ½ in. (1.9cm)

- assortment of accent beads, spacers, bicone crystals, and charms for dangles
- 10g size 6° seed beads to match any color in the crochet rope
- head pins for dangles
- memory wire, ⅜-in. (1.9cm) diameter
- 5/8 in. (1.4cm) sterling silver link chain
- 2 6mm unsoldered silver jump rings
- memory-wire shears (optional, Fire Mountain Gems, 800-355-2137, firemountaingems.com)

#### crochet rope 24 in. (61cm)

- 2 6mm silver accent beads
- 2 6mm bicone crystals
- seed beads, size 6°
  - 30g royal blue luster, color A
  - 30g royal blue matte, color B
  - 30g lime luster, color C
  - 30g olive green matte, color D
- toggle clasp
- 2 silver cones with the wide opening at least ½ in. (1.3cm) diameter
- 2 3-in. (7.6cm) lengths of 20-gauge sterling silver wire, half-hard
- Mastex or Conso cord, navy
- crochet hook, size 7
- Big Eye needle



Don't let the holiday colors fool you. These rondelles work up well in any color combination.

# Ruffled Rondelles

Stitch a bracelet using a new netting technique

by Maiko Kage

This bracelet showcases an innovative technique for making netted circles, and once you try my version, I think you'll be tempted to design a few variations of your own. The project uses netted loops worked from a simple eight-bead base to build a rondelle of ruffles. You can wear one individually as a small brooch, or link several to make a bracelet or necklace. In floral colors, it's easy to see these as flowers; in bold colors, they have a more contemporary appeal.

## step by step

### Make the rings

**[1]** On a 1½-yd. (1.4m) length of thread, position a stop bead (Basics, p. 148) 6 in. (15cm) from the end.

**[2]** Pick up two color A 11° seed beads, a color B 11°, a color C 11°, a 4mm bead, a C, a B, and an A. Sew through the first A (figure 1, a-b).

**[3]** Pick up six color D 11°, two As, and a B. Sew through the second C (b-c).

**[4]** Pick up a 4mm bead, a C, a B, and an A. Sew

through the first A from the previous step (figure 2, a-b). Pick up six Ds, two As, and a B. Sew through the C (b-c).

**[5]** Repeat step 4 five more times.

**[6]** Pick up a 4mm bead and sew through the C on the left of the first 4mm bead (figure 3, a-b). Pick up a B and an A, and sew through the A from the previous stitch (b-c).

**[7]** Pick up six Ds and sew through the beads from step 2 (c-d). Sew through the first four Ds from step 3 (d-e).

**[8]** Pick up a D, an A, a D, and a C (figure 4, a-b). Sew through the C, the 4mm bead, and the next C (b-c).

**[9]** Pick up a C, a D, an A, and a D (c-d). Sew through the third and fourth Ds on the next set of six Ds (d-e).

**[10]** Pick up a D, an A, and a D. Sew through two Cs, the 4mm bead, and the next C (e-f).

**[11]** Repeat steps 9-10 around the ring (f-g).

**[12]** Turn the beadwork over and repeat steps 8-11 on the other side of the ring.

### MATERIALS

bracelet 7½ in. (19.1cm)

- 48 4mm Czech round or fire-polished glass beads
- 8g size 11° Japanese seed beads, in each of 4 colors
- clasp
- Nymo B conditioned with beeswax, or SoNo beading thread
- beading needles, #12 or #13





FIGURE 1

FIGURE 2

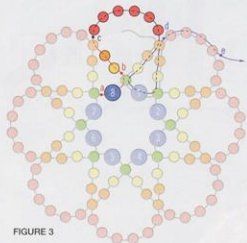


FIGURE 3

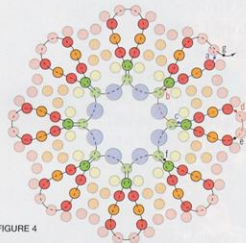


FIGURE 4

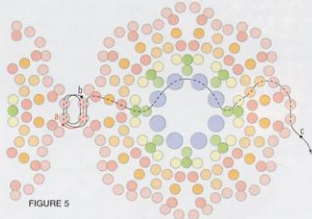


FIGURE 5



Secure the threads and trim.  
**[13]** Make five more rondelles, changing the color placement of the 11's for each one.

### Assemble the bracelet

**[1]** Arrange the rondelles on your work surface in the order they will be sewn. Secure a new 1½-yd. length of thread in the first one, leave a 12-in. (30cm) tail, and exit at **point a** on **figure 5**.  
**[2]** Sew up through the adjacent two beads on the next rondelle and stitch them together as shown (**a-b**). Sew

through the second rondelle and exit at **point c**.

**[3]** Continue connecting the remaining rings as in step 2.

**[4]** To attach a clasp half to the last rondelle, pick up three Bs, sew through the loop on the clasp, and pick up three Bs (**figure 6, a-b**). Sew through the two edge beads (**b-c**). Repeat the thread path a few more times to secure the clasp (**c-d**).

**[5]** Thread a needle on the tail, weave through the rondelle, and exit at **point c** as in step 2. Repeat step 4 to attach the remaining clasp half. Secure the threads and trim. ●

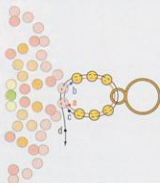


FIGURE 6

*Maiko Kage lives in Japan. Contact her via email at [rosette\\_c@hotmail.com](mailto:rosette_c@hotmail.com).*

### EDITOR'S NOTE:

For a 2-strand clasp, align the loops on the clasp with the two edge beads on the rondelle. Instead of sewing through both edge beads, as in **figure 6**, make seed bead loops that connect to the adjacent clasp loops.

The beaded art of Tom and Kathy Wegman

by Pam O'Connor



# Magic in the Mundane

In our accelerated, high-tech world, many of us find solace in the nostalgic appeal of items that have become obsolete in our lifetime: a pair of roller skates, a Brownie camera, a rotary-dial telephone. While the patina of age may be part of their current

charm, wouldn't it be nice to click a pair of ruby slippers and find these relics restored, indeed, revamped in gleaming Technicolor?

#### Devoted to the discarded

Enter Tom and Kathy Wegman, the wizards of Oz. Over the past 12 years, Tom and, more recently, Kathy have devoted themselves to transforming the discarded and mundane into witty

and whimsical artworks. When the Wegmans are finished with an object, it scintillates with a moment captured. Boldly colored and wittily captioned with beaded phrases, their works have an almost animated quality, a magically cinematic appeal, scripted by their humorous and touching words that recall another time.

One gleaming example of their magic is a conical nightclub ashtray

(far right) rescued from the trash heap and restored to its heyday. Cigarettes now smolder along its edge, and it is plastered with bygone tobacco advertisements (including a wry surgeon general's warning). Along the top, a phrase sets the scene: "two people, late at night, champagne." The words seem lifted from a screenplay, as if a glamorous couple will be returning any moment to say their lines.

"The shapes of vintage pieces attract us. Most older pieces have curved or sweeping lines," says Kathy. "Maybe we are commenting on an easier time when everything flowed, and family and friends seemed more connected."



Babe rainbow skates (1996):  
9 x 11x4½ in. (23x28x11.4cm)



Brownie camera (2004):  
5¾x4x4½ in. (14.6x10x11.4cm)

"Maybe we are commenting  
on an easier time  
when everything  
FLOWED,  
and FAMILY and FRIENDS  
seemed more  
connected."

# andane

## Trusting their instincts

Tom, who is confined to a wheelchair following a driving accident in 1986, has always worked with his hands. From tinkering with motorcycles in his youth to a longtime passion for model railroading, he became intrigued by beading when he saw some beaded animal skulls about 12 years ago.

"We ordered about a dozen skulls from a taxidermy supply house," Tom recalls. While waiting for them to arrive, he started beading an old camera. "I think I eventually beaded one of the skulls," he remarks, "but the other eleven are still lying around here someplace." After that first camera, many unusual items followed, including an old vacuum cleaner.

"Everyone who saw the pieces responded enthusiastically," Kathy says, and soon galleries expressed interest in representing Tom's work. After some hesitation, they priced the work to reflect their sense of its value, and it sold. "That was a big step," explains Kathy. "It taught us to trust what we were doing."

## It takes two

In 1997, Kathy started beading to help Tom complete one of his major pieces. "Tom wanted to do a tattoo chair [p. 94]," she explains. "We bought the chair at a flea market. Once we located a source for old tattoo designs from the thirties and forties, he began beading the designs, and I helped by beading the background area with flesh-colored

"Our basement is  
full of BOXES  
of things  
we will  
EVENTUALLY bead."



Nightclub ashtray (2002): 25x8 in. (64x20cm)

# Day in the Life:

The Wegmans of Iowa City, Iowa

**7:00 a.m.** Tom and Kathy rise. Tom heads for his bead room first thing each morning to get started on his current project. "Eight hours of beading is a short day for me," he remarks. He keeps his hundreds of colors of beads organized in hardware-style containers within easy reach. Armed with tacky glue and a dental syringe, he's ready to face the day. "I take a little longer to get going," admits Kathy. "I'll putter with a cup of coffee and read email."

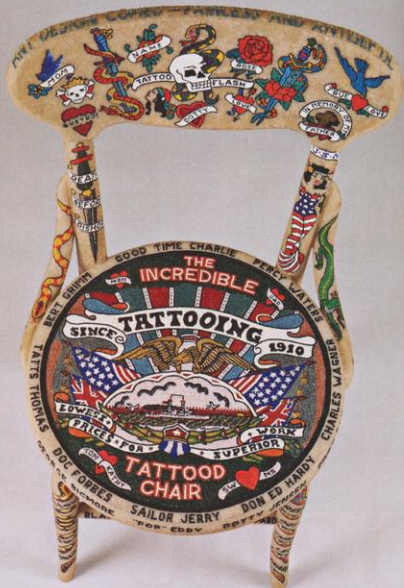
**8:30 a.m.** After breakfast and a little exercise on most mornings, both are busy beading by now with their radio tuned to their local NPR station. "I work in a separate room and only keep a dozen or so bead colors at my table," Kathy says. "I like a reason to get up and go into Tom's room. I need to have a break every so often."

**10:30 a.m.** Kathy heads out on a buying trip. She calls herself an avid secondhand shopper. "There are four or five favorite shops I like to visit," she says. "I'm always looking for something new or an object that we've never done before, like the mechanical card shuffler Tom is working on right now."

**12:30 p.m.** Kathy returns with a shout of "Look what I found!" She shows Tom her finds, and they break for lunch. Soon both are back at their beading with "Talk of the Nation" and other shows keeping them abreast of world events. They will stop occasionally to look at each other's work or discuss something on the radio, but generally, they devote the afternoon fully to beading.

**5:00 p.m.** Kathy calls it a day and attends to other things.

**7:30 p.m.** Tom finishes beading and joins Kathy for dinner. Many evenings, though, he'll bead until 8:30 p.m. or beyond. Other evenings, they'll get out to attend one of the many cultural events at the neighboring University of Iowa.



Incredible Tattoo Chair (1999):  
34x17x17in. (86x43x43cm)

beads. I really enjoyed doing it, and that's how I got started." As time passed, Kathy gradually reduced her schedule as an intensive care nurse to spend more time beading. Now she works only two days a week as a nurse.

The *Incredible Tattoo Chair* truly is a tour de force. Tom took the chair apart so he could easily access every surface. A patriotic seal emblazons the seat and features a battleship, an eagle, and American and British flags. Classic tattoo symbols such as hearts, skulls, and daggers fill every conceivable space along with names

and initials that have personal significance. Forgoing their preference for the glitter of cut beads, the Wegmans used plain seed beads to mimic the more muted appearance of body art.

"It was the first time that we took something completely apart to bead it," Kathy remembers. Later, Tom disassembled and beaded a tricycle. The project tapped his knowledge from tinkering with motorcycles in the past. He enjoyed doing it so much he eventually did another. "Didn't we all have a tricycle?" Kathy asks. "It's just something we both loved."





Vase (2000): 12¾x15x5 in. (32.4x38x13cm)



Rotary-dial phone (2004):  
6x9x7½ in. (15x23x19.1cm)

Their works have an almost animated QUALITY, a MAGICALLY cinematic appeal, scripted by their HUMOROUS and TOUCHING words that recall another time.



Cowgirl boots (2004):  
19½x3x9¾ in. (50.2x7.6x24.8cm)

### Curse of the collector

Over the years, the Wegmans have returned to favorite items, but each incarnation is different. They are known for their roller skates (p. 92), cameras (p. 93, top), vases (above, left), and telephones (above, right). "I've had to begin stockpiling these items as they've become collector's items and are harder to find. Our basement is full of boxes of things we will eventually bead," she laughs. "It's the curse of the collector," remarks Tom.

Usually, they work on several pieces at once to keep things interesting. Tom

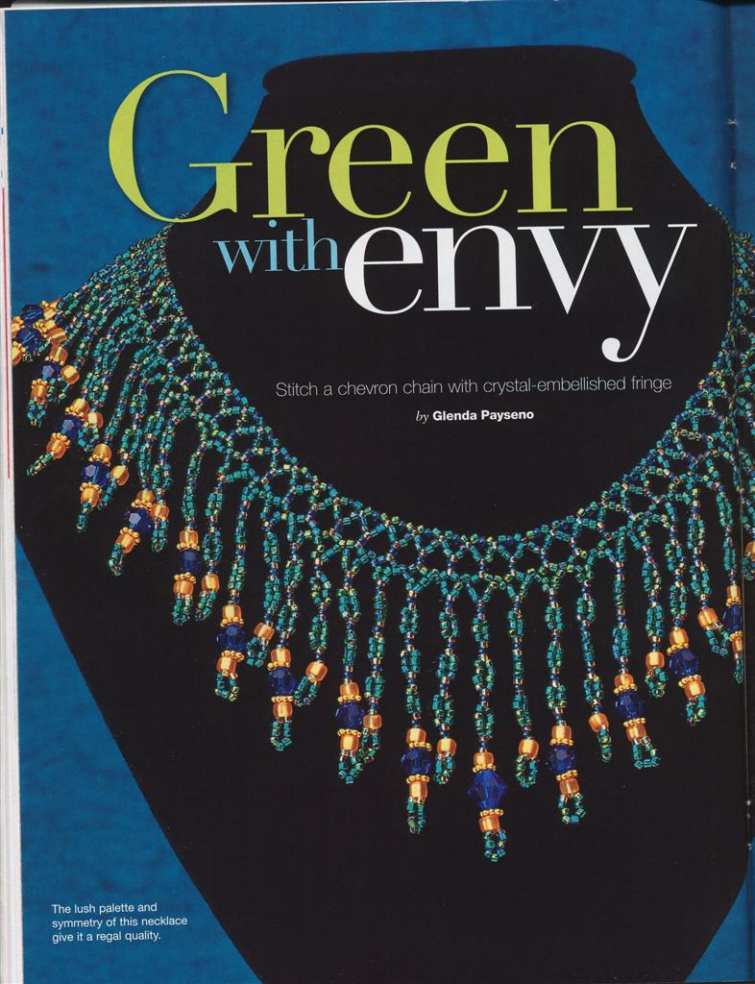
keeps a notebook where he writes down phrases and words he'd like to use in his pieces. "It's almost stream of consciousness. I just write down whatever comes to mind."

Often, his words hit the nail on the head. For example, he has written "This vase blooms forever," on an undulating calla lily vase (above, left). Occasionally, they poke fun at the artist himself. On one of his dial telephones (p. 95, top right), he places tongue-in-cheek instructions on the mouthpiece: "Hear it ring . . . Pick it up." But he adds a comical critique along the bottom: "I didn't like the

black phone so I had this guy bead it, now it doesn't work."

Not exactly craft nor conventional art, the Wegmans' work flirts with the concept of kitsch. Their beautifully meticulous and tender liberation of cultural relics from the trash heap reassures us. That tricycle, those roller skates, their rotary-dial phone will be around for a long time. ●

Contact Pam O'Connor at [pampal@msn.com](mailto:pampal@msn.com).



# Green with envy

Stitch a chevron chain with crystal-embellished fringe

by **Glenda Payseno**

The lush palette and symmetry of this necklace give it a regal quality.



There's nothing more eye-catching than a row of crystals marching along a beadwork chain. Since this is one of my most popular necklace designs, my customers must agree. To have a variety of sizes on hand at a show, I've designed this necklace with an eye pin chain that can be adjusted in a flash.

## step by step

### Chevron chain

My necklace is 18 in. (46cm) long, with an 11½-in. (29.2cm) chevron chain.

- [1] Using a comfortable length of Fireline, slide a stop bead (Basics, p. 148) to 8 in. (20cm) from the end.
- [2] Start a chevron chain by picking up the following beads: a Japanese cylinder bead, two color A 11° seed beads, a cylinder, a color B 11°, a cylinder, three As, a cylinder, a B, a cylinder, and two As. Bring the beads into a ring and go through the first bead again (figure 1).
- [3] Pick up an A, a B, an A, a cylinder, and two As. Go through the cylinder, the B, and the cylinder (figure 2, a-b).
- [4] Pick up three As, a cylinder, a B, a cylinder, and two As. Sew through the cylinder (b-c).
- [5] Repeat steps 3-4 until you have made a total of 51 loops. Do not cut the thread.
- [6] Using your existing thread, pick up a bead tip and a B (figure 3, a-b). Skip the B and go back through the bead tip and around the last loop (b-c). Make a half-hitch knot (Basics). Go back through the bead tip, the A, and the bead tip again. Secure the thread and trim the tail.
- [7] Remove the stop bead, thread a needle on the tail,

and attach a bead tip as in step 6.

[8] Gently close the bead tip with pliers or your fingers. Using roundnose pliers, close the loop of the bead tip (photo a). Finish the other bead tip the same way.

### Fringe

There are 47 fringes with several variations. The first two are detailed in steps 1-3. The bead counts for the rest are for one side of each fringe. As you work back up to the chain, you must pick up additional As to complete each fringe.

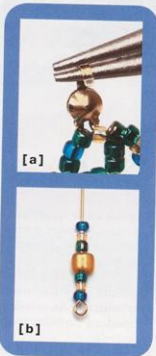
- [1] Secure a new thread and exit the first loop of the chain (figure 4, point a). To make the first fringe, pick up three As, a cylinder, a B, and a cylinder. Repeat this sequence twice. Pick up a 6° seed bead, a cylinder, seven As, and a cylinder (a-b).
  - [2] Go through the 6°, the cylinder, the B, and the cylinder (b-c). Pick up three As and go through the cylinder, the B, and the cylinder (c-d). Repeat (d-e). Pick up three As and join the fringe to the chevron chain (e-f).
- Fringe 2: Follow the pattern for fringe 1 through the 6° (f-g). Pick up a spacer, a 6mm crystal, a spacer, and another 6° (g-h). Pick up a cylinder, seven As, and a cylinder (h-i). Continue up the fringe,

picking up sets of three As as shown (i-j). Alternate between fringes 1 and 2 for the first ten fringes.

Fringe 11: three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, four As, cylinder, B, cylinder, 6°, cylinder, seven As, cylinder.

Fringe 12: three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, four As, cylinder, B, cylinder, 6°, spacer, 6mm crystal, spacer, 6°, cylinder, seven As, cylinder.

For fringes 13, 14, and 15, repeat fringes 11, 12, and 11. Fringe 16: three As, cylinder, B, cylinder, four As, cylinder,





B, cylinder, four As, cylinder, B, cylinder, 6°, spacer, 6mm crystal, spacer, 6°, cylinder, seven As, cylinder.  
 Fringe 17: three As, cylinder, B, cylinder, four As, cylinder, B, cylinder, four As, cylinder, B, cylinder, 6°, cylinder, seven As, cylinder.  
 For fringes 18, 19, and 20,

repeat fringes 16, 17, and 16.  
 Fringe 21: three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, 6°, cylinder, seven As, cylinder.

Fringe 22: three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, 6°, spacer, 6mm crystal, spacer, 6°, cylinder, seven As, cylinder.

Fringe 23: three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, four As, cylinder, B, cylinder, 6°, cylinder, seven As, cylinder.

Fringe 24: three As, cylinder, B, cylinder, three As, cylinder, B, cylinder, four As, cylinder, B, cylinder, four As, cylinder, B, cylinder, 6°, spacer, 8mm bicone crystal, spacer, 6°, cylinder, seven As, cylinder. This is the midpoint of the necklace.

[3] Fringe the second half of the necklace to mirror the first.



FIGURE 1

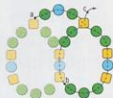


FIGURE 2



FIGURE 3

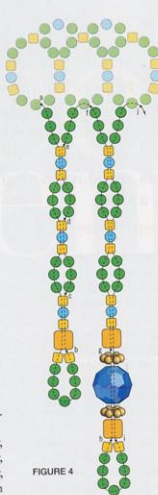


FIGURE 4

## Eye pin chain

[1] String an eye pin with a B, a cylinder, an A, a 6°, an A, a cylinder, and a B (photo b).

[2] Trim the eye pin 1/4 in. (6mm) above the last bead (photo c). Make a plain loop (Basics). Repeat steps 1–2 to make a total of ten components.

[3] To link the components (photo d), open one loop on an eye pin (Basics), attach a closed loop from another component, then close the loop on the eye pin. Connect the remaining components until you have two chains, each with five linked components.

[4] Open a 3.8mm jump ring and attach it to the loop on one of the bead tips. Attach

## MATERIALS

necklace 18 in. (46cm)

- Swarovski crystals
- 8mm bicone, capri blue
- 22 6mm faceted round, capri blue
- 46 5mm vermeil daisy spacers
- seed beads
- 8g size 6°, matte gold
- 30g size 11°, dark green, silver-lined rainbow, color A
- 10g size 11°, capri blue, color B
- 10g Japanese cylinder beads, translucent gold topaz
- 10mm gold-filled lobster claw clasp
- 2 gold-filled bead tips
- 6mm gold-filled jump ring, unsoldered
- 2 3.8mm gold-filled jump rings, unsoldered
- 10 1-in. (2.5cm) gold-filled eye pins
- Fireline 8 lb. test
- beading needles, #12
- chainnose pliers
- roundnose pliers
- wire cutters

the end of the eye pin chain to the jump ring and close it (photo e). Repeat on the other end. Adjust the necklace length by adding or removing eye pin components equally on each end.

[5] Open a 6mm jump ring, attach it to the end loop on the eye pin chain, and close the jump ring.

[6] Open the end loop on the other eye pin chain, attach a lobster claw clasp, and close the loop (photo f). ●

Reach Glenda Pryseno at 5906 79th St., Ct. E, Puyallup, Washington 98371, email her at glendanow2000@yahoo.com, or visit her website, groups.yahoo.com/group/beadchat.



# Through & Through



Triangle beads form a square stitch framework.

## Frame a peyote bracelet band with square stitch windows

by Susan Frommer

Stitch a series of framed window openings to create a bracelet that lets you weave in a peyote band. Make the windows using triangles or hex cuts, then work the band using seed beads in a contrasting finish or color.

### stepbystep

#### Window panels

This portion of the bracelet should measure at least  $\frac{1}{2}$  in. (1.3cm) shorter than your wrist measurement. To estimate the number of windows to stitch, figure that 16 windows (eight on each side of the center bar) equal approximately 8 in. (20cm), and 14 windows (seven on each side) equal approximately  $6\frac{1}{2}$  in. (16.5cm).

**[1]** Center a stop bead (Basics, p. 148) on 4 yd. (3.7m) of conditioned Nymo (Basics) and go through it again once or twice. Thread a needle on one end and wind the other end onto a bobbin to keep it out of the way.

Pick up nine triangle beads or hex cuts and work in square stitch (Basics) for a total of three rows (figure 1, a-b). This becomes the bracelet's central horizontal bar. (You can add more rows here, but always stitch an odd number of rows.)

**[2]** Work four rows of square stitch across the two end beads (figure 2, a-b) to form the right edge of the window. Set the thread aside.

**[3]** Remove the stop bead and thread a needle on the tail. Weave the thread up to

the top row of the bar. Work five rows of square stitch across the two end beads to form the left edge of the window (figure 3, a-b).

**[4]** Using the same thread, pick up six triangles. Square stitch the sixth triangle to the first triangle on the right edge. Pick up another triangle and work one more square stitch to complete the horizontal bar (b-c).

**[5]** Work another row of square stitch across all nine triangle beads (figure 4, a-b). This completes one window.

**[6]** Using the same thread, work four rows of square stitch two beads wide, as in step 2.

**[7]** Pick up the thread on the opposite side and weave it up to the top row. Work five rows of square stitch two beads wide, as in step 3.

**[8]** Using the same thread, connect the beads with a horizontal bar, as in step 4. Work another horizontal row of square stitch across all nine triangles.

**[9]** Repeat steps 6-8 to make the desired number of window panels for the first half of the bracelet. Secure and cut one of the threads, leaving one to use later for adjustments.

**[10]** Begin the second half

of the bracelet by securing 4 yd. of conditioned thread through the bar stitched in step 1. Center the thread and thread a needle on each end.

**[11]** Make the second half of the bracelet to match the first.

**[12]** Secure and trim one thread. If necessary, use the threads remaining at each end to add rows of square stitch to increase the overall length. Do not cut these threads.

#### Peyote strip

**[1]** On 2 yd. (1.8m) of conditioned Nymo, string a stop bead, leaving a 24-in. (61cm) tail. Pick up eight 11<sup>0</sup> seed beads and work two rows of flat, even-count peyote (Basics). Turn your work so that the stop bead is on the right and the working thread is on the left.

**[2]** To start the buttonhole, work in peyote halfway across the strip. Turn and work back to the edge (photo a). Work back and forth across the same beads for a total of 18 rows. End with the thread at the top left edge of the row (photo b).

**[3]** To stitch the second half of the buttonhole, remove the stop bead and thread a needle on the tail. Go

#### MATERIALS

- 20g size 11<sup>0</sup> triangles or size 10<sup>0</sup> hex cuts
- 20g size 11<sup>0</sup> seed beads
- Nymo B, conditioned with beeswax
- beading needles, #10 or 12
- $\frac{1}{8}$ - $\frac{3}{8}$ -in. (1.3-1.6cm) button with shank



[a]



[b]



[c]



[d]

through four beads to the left so that you are at the center. Work in peyote for 18 rows. End with the thread at the top left of the row (photo c). [4] Pick up the thread on the left outer edge and work one peyote row across to connect the two strips (photo d). This forms the buttonhole.

[5] Make sure the button goes through the hole before proceeding. If you need a larger hole, remove the connecting row and add an equal number of rows to each half. Reconnect the buttonhole.

[6] Continue to work in peyote across all eight beads until the strip measures 1 in. (2.5cm) longer than your wrist measurement. Don't cut the thread.

[7] Use the tail near the buttonhole to reinforce the buttonhole's connection with

a few thread passes. Secure the thread and cut.

[8] Weave the peyote strip through the window panels. Go over the first horizontal bar and under the next (photo e). Adjust the strip so the ends extend an equal distance on either side of the end window panel. Check the fit.

[9] Use one of the remaining threads from the window panel to stitch the peyote strip to the end horizontal bar to hold it in place. Repeat on the opposite end. Secure the thread and cut.

[10] Use the remaining thread to add the button. Weave through the beads until you are about nine rows from the end opposite the buttonhole and exit a center bead on the strip. Sew through the button, then check the fit before

reinforcing the button several times (photo f). Secure the thread and cut.

### Adding fringe

[1] Secure a comfortable length of thread in the triangle beads over the fourth bar from either end. Pick up five 11's, a triangle, and five 11's. Go through the adjacent triangle and exit the next one to form a fringe loop (photo g).

[2] Continue making loops along the edge, ending at the fourth bar from the opposite end. Secure the thread in the beadwork and trim the tail.

[3] Repeat on the other edge. ●

Contact Susan Frommer at 42140 Northland Ct., Murrieta, California 92562 or (951) 461-9691.

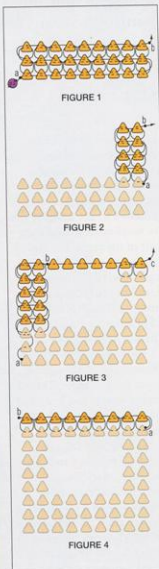


FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4



[e]



[f]



[g]

### EDITOR'S NOTE:

You can vary the basic design by changing the width of the bars between windows as well as by changing the size of each window.



# Explosion of color

Dustin Tabor turns up the heat

by Ivory W. Rieger

Dustin Tabor is only 24 years old, yet several accomplished lampworkers already refer to him as “wonderboy.” Given the hypnotic effect of his vivid colors and symmetrical designs, the moniker is very likely to stick.

On most days, Dustin speaks to me from the studio in his house. In the background, I usually hear the steady hum of torch fire. Today, there is another accompanying sound – the music of Jimi Hendrix. Dustin’s mild Arkansas accent is suddenly infused with a hint of fascination, and he asks, “What do you think were

people’s first impressions of the song *Fire*?” In reaction, my mind fills with the words *raw*, *ancient*, *primal*, and *shamanic*, the very same words I associate with Dustin’s beads.

#### Simple and powerful

Dustin declares that all his jewelry is simple. As I examine the placement

of each perfectly balanced and symmetrical line, I think that nothing could be more of an understatement. In fact, I keep getting caught in the illusion that somewhere a vermilion-robed monk is sculpting these small glass mandalas – not Dustin.

To Dustin, what makes his jewelry especially powerful is that he crafts everything in his finished pieces, including the clasps. “I like to think that when people drape a strand of my beads around their body it empowers their personality somehow, and encourages them to be more of who they are. Even though my necklaces are only beads of glass on a string, there’s something very



Necklace (left): lampworked star beads and sterling clasp, 21 in. (53cm). Pendants: colorful layers of dots create a mandala (near right), a retro design (far right), and an eye (below).



talismanic about wearing them," he says, referring to his single-strand necklaces with a focal pendant.

#### A paycheck and a passion

Born and raised in northwest Arkansas, Dustin's introduction to lampworking began with a phone call. During his teen years, lured by the promise of free beads with every paycheck, Dustin took a job at a bead store. To draw more attention to the storefront, his boss set up a torch in the store's picture window. One day, when a phone call interrupted her in the midst of making a bead, she asked Dustin to switch mandrel for phone.

Something clicked.

"From that point on," Dustin recalls, "I read everything I could find about lampworking. I read every glass profile *Bead & Button* published that year."

With assistance from his parents, Dustin purchased a torch and set up a bare-bones studio in his family's home. He discovered Cindy Jenkins' book *Making Glass Beads* and studied it for months, marking every bead he liked. Without guidance, he analyzed patterns, then experimented at the torch until he figured out the correct techniques.

When he finally hit a roadblock in deciphering beadmaking methods,

Dustin decided it was time to find a teacher. Immersing himself once again in his books, he discovered that the beads he had most admired were created by renowned lampworkers Tom Holland and Sage. Intoning his best ghost story voice, Dustin tells me, "Out of all the places they could live, their studio turns out to be almost next door . . . in Fox, Arkansas."

Dustin did not wait long to contact Tom and Sage. A few phone calls later, they granted him a scholarship to learn lampworking. He recounts his first lesson with the pair. "It was absolutely amazing. I always had a natural ability to figure out complex patterns by just looking at them



Necklace (far left): tiny lampworked beads with sterling spacers and clasp (clasp not shown) 19 1/2 in. (49.5cm).  
Beads: masked dot bead (left), Warring States designs (below).



closely. I approached beadmaking the same way. To find that Tom and Sage's lampworking techniques had evolved in such a similar, instinctual way gave me an immediate kinship with them."

His mentors recognized that connection, too. Tom says of Dustin, "He's one of those rare students who actually took me seriously when I said 'practice, practice, practice.'"

### Signature style

Like a splash of cold water on a sweltering day, the explosion of color and pattern Dustin packs into each bead can be intensely powerful. He loves his glass raw, pure, and

unadulterated. He prefers to work with Effetre (Moretti) and with basic tools only – no special presses, molds, foils, or frit.

He says his signature style lies in the color and shape he imparts to each of his beads. "I start with a particular color in mind and just build on it." His aversion to anything too clinical, like the color white, is evident. He defines his work as abstract and purely nonrepresentational.

Admitting a particular obsession with patterns like eye beads and Warring States, Dustin says that most of his favorite beads come straight from the earliest days of bead history.

He is careful not to invest too much energy into creating reproductions. "I don't try to reinvent the wheel when making beads. I just do my best to infuse bits of myself into them."

### Getting on track

Dustin cites a belief in a collective consciousness that surrounds all artistic creation. "No bead is completely original. Nearly every culture since the dawn of civilization has created them."

Casual references to Jung aside, it seems obvious that Dustin's first two years of college focused on studies of comparative religions, psychology, and social sciences. When he says



Necklace (right): assorted lampworked beads and pendant, 21 in. (53cm), Star bead (above).

that his original major was industrial engineering, it begs the question, *hub?*

He laughs. "I have no clue what I was thinking." During the two semesters he studied it, Dustin supported himself by making production lampworked pieces for a local gallery but, he says, "They weren't interested in what I truly wanted to create, which were original glass designs."

Between the monotony of his major and the confinement of making production pieces, it wasn't long before he felt uninspired. "I didn't know if I wanted to make beads anymore," Dustin says.

With help from his friends and family, Dustin figured out what was

wrong, returned home for a couple of weeks, and attended another workshop with Tom and Sage. While there, he met two women who would become his closest friends, Stephanie Sersich and Kate McKinnon.

By the time Dustin returned to school, his passion for lampworking was rekindled. He switched his major to retail marketing, stopped the production work, and focused on selling his own lampworked beads and jewelry.

In early 2005, after six years of college, Dustin finally earned his bachelor's degree. "I've definitely taken the extended tour," he says, "but that's all right. I approached

college the way I approach everything: I signed up not exactly sure of what I wanted to do, but eager to learn."

I ask him where his love of learning might take him in the future. "I don't really know," he replies. "As far as my creativity goes, I'm just along for the ride." ●

*Ivory W. Rieger can be reached at [ivorypub@maine.rr.com](mailto:ivorypub@maine.rr.com). To see more of Dustin Tabor's beads, visit [dustintabor.com](http://dustintabor.com).*

Enjoy a pair of dressy fringed earrings or a casual set of hoops.



# Crochet 2 Ways



Create totally different looks using the same mix of beads

by Anna Nehs

Here are two novel ideas for making jewelry from crocheted tubes. Because they're small, my earrings are a great way to play with the assortment of beads in your stash. Although both pairs start with short tubes, that's where the similarity ends.

## stepbystep

### Fringed earrings

#### Tube

**[1]** On silk thread, string the following pattern 15 times: two cylinder beads, two 11<sup>o</sup> seed beads, and an 8<sup>o</sup>. Slide the beads down on the silk so that you have about 24 in. (61cm) of working thread.

**[2]** Leaving an 8-in. (20cm) tail, make a slip stitch (Basics, p. 148). Then make seven bead chain stitches (Basics and photo a).

**[3]** Connect the last bead chain stitch to the first by inserting the crochet hook to the left of the first bead (photo b). Push the bead over to the right (photo c), bring the working thread over the previous bead, and slide the next bead down (photo d). Make a bead slip stitch (photo e).

**[4]** Continue working in bead slip stitch



### MATERIALS

#### fringed earrings

- 14 4mm bicone crystals
- 2 4mm silver beads
- 4g 2mm silver-plated beads
- 2 4mm daisy spacers
- 4g each Japanese beads
- cylinder beads
- size 8<sup>o</sup> seed beads
- size 11<sup>o</sup> seed beads
- pair of earring findings
- 2 bead caps
- 2 2-in. (5cm) head pins
- Gudebrod silk thread, size E
- crochet hook, size 8 (1.4mm)
- thin tapestry needle
- chainnose pliers
- roundnose pliers
- wire cutters

#### hoop earrings

- 4 4mm bicone crystals
- 3g 2mm silver-plated beads
- 3g each Japanese beads
- cylinder beads
- size 8<sup>o</sup> seed beads
- size 11<sup>o</sup> seed beads
- 10 in. (25cm) 20-gauge wire, half-hard
- 4 bead caps
- Gudebrod silk thread, size E
- crochet hook, size 8 (1.4mm)
- thin tapestry needle
- chainnose pliers
- roundnose pliers
- wire cutters





[c]



[d]



[e]



[g]



[f]



[h]



[i]

until all the beads are used. Work the last row in slip stitch. Cut the thread about 8 in. from the work and pull the working thread through the loop on your hook.

[5] Thread a needle on the tail and secure it using half-hitch knots (Basics) between the 8's. Pull the tail into the next 8<sup>o</sup> and trim it next to the bead. Repeat with the working thread.

### Fringe

[1] Secure 1 yd. (.9m) of thread in the beadwork and exit any bead in the end round. Pick up five cylinders, an 8<sup>o</sup>, a 2mm silver bead, a 4mm bicone crystal, a 2mm silver bead, an 8<sup>o</sup>, and three cylinders. Skip the cylinders and sew back through the beads to the crocheted tube (figure, a-b).

[2] Sew back through the bead the



FIGURE

thread was exiting and through the next bead in the end round (b-c).

[3] Continue making fringe, adding two extra cylinders each time, until you have a total of seven fringes. Secure the tails.

### Assembly

[1] On a head pin, string a daisy spacer, the crocheted tube (fringe-side first), a bead cap, and a 4mm silver bead (photo f).

[2] Make a plain loop (Basics) above the last bead. Open the loop and attach the earring finding. Close the loop.

[3] Make a second earring to match the first.

### Hoop earrings

[1] On silk thread, string the following pattern 37 times: two cylinders, an 11<sup>o</sup> seed bead, a 2mm silver bead, and an 8<sup>o</sup>.

[2] Leaving an 8-in. tail, make a slip stitch and five bead chain stitches.

[3] Repeat step 3 of the tube earring until all the beads are used.

[4] Make a plain loop on one end of the wire. String a silver bead, a 4mm bicone crystal, a bead cap, the crocheted tube, a bead cap, a crystal, and a silver bead (photo g). Trim the wire 1/8 in.

(1cm) longer than the tube and make a plain loop. Set the remaining wire aside.

[5] Bend the tube into a hoop with about 1/2 in. (1.3cm) between the loops.

[6] Cut about 1 in. (2.5cm) off the remaining wire, leaving the rest for the second earring. On the 1-in. piece, make a loop at one end and a 45-degree bend at the other. Curve the wire slightly (photo h). Open the loop and connect it to the hoop (photo i). Close the loop.

[7] Make a second earring to match the first. ●



by **Mary Hettmansperger**

String danglers on  
snap swivels for  
easy charm bracelets

# Tackle This

These lively bracelets feature snap swivels, a component that's more at home in a tackle box than on a beading table. The easy-to-use connectors create an unexpected background for all kinds of beads, but I like using bright colors in a monochromatic palette. One thing that's certain – you won't end up fishing for compliments.



Choose a mix of matte and shiny beads to re-create these colorful bracelets.

#### MATERIALS

bracelet 7½ in. (19.1cm)

- 50 10–20mm glass beads (Fire Mountain Gems, 800-355-2137, firemountaingems.com)
- 4g size 6<sup>o</sup> or 8<sup>o</sup> seed beads
- 50 head pins
- 17 snap swivels (available in fishing supply departments)
- toggle clasp
- chainnose pliers
- roundnose pliers
- wire cutters

### step by step

- [1] On a head pin, string a seed bead, a 10–20mm bead, and a seed bead (**photo a**). Make a wrapped loop and trim the excess wire (Basics, p. 148 and **photo b**). Make a total of 50 bead units.
- [2] Arrange the bead units on your work surface as desired (**photo c**).
- [3] Open a snap swivel using

chainnose pliers. String a bead unit, the loop of the toggle bar, and a bead unit. Close the swivel (**photo d**).

- [4] Open another swivel. String a bead unit, the soldered end of the snap swivel (not the swivel section) from the previous step, and two bead units. Close the swivel (**photo e**).
- [5] Repeat step 4, connecting a total of 16 swivels.

- [6] Open one more swivel. String a bead unit, the remaining clasp half, and a bead unit. String the soldered end of the last swivel from the previous step and a bead unit. Close the swivel (**photo f**).

- [7] Check the fit, and add or remove swivels if necessary. ●

Contact Mary Hettmansperger at [betts@ctinet.com](mailto:betts@ctinet.com).



#### EDITOR'S NOTE:

To vary your bracelet's appearance, try using wood, ceramic, or shell beads. String crystals or pairs of seed beads next to the larger beads for more variation among the danglers.

# Butterflies to GO

Embroider butterflies and flowers on a simple drawstring bag

by Myra B. Kurtz

My daughter requested a beaded bridal bag from me as a keepsake from her wedding, and since then, my enthusiasm for sewing beaded handbags has grown into a full-blown hobby. Whether you make your own bags as I do, or want to embellish a pre-made bag or fabric panel, you can turn a few simple stitches into a glittering accessory for all your holiday outings.

## step by step

**[1]** Remove the butterfly pattern (figure 1) from the magazine or make a copy. You can either use it at 100 percent, or size it on a copy machine according to your needs.

**[2]** Put the pattern on a Styrofoam board and place a piece of vellum over it. Use the tapestry needle to punch holes along the entire pattern (photo a).

**[3]** Position the perforated vellum on the velvet. Follow the pattern with the chalk pen to transfer the image (photo b). When you lift the vellum, a pale image of the design will remain (photo c).

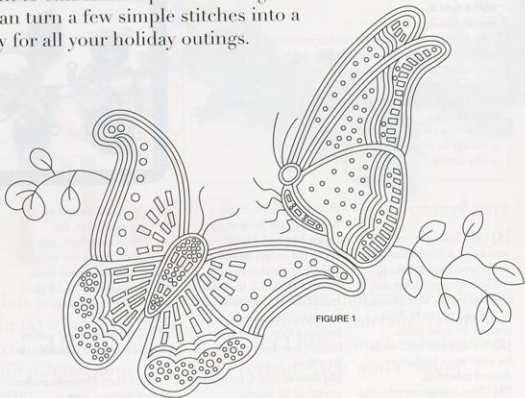
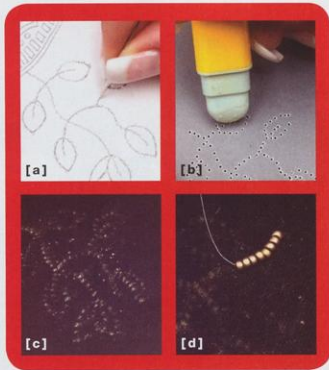


FIGURE 1



Beaded bags are topping a lot of wish lists this holiday season. Make your own and surprise all the purse lovers on your list.





This chalk comes off quite easily without smearing, so just brush away the excess. **[4]** Using a comfortable length of Fireline (or embroidery floss if you desire additional color), make a double overhand knot (Basics, p. 148) at the end of the thread. Come up through the fabric where you want to start beading.

**[5]** Use beaded backstitch (figure 2) to embroider the fabric (photo d). Pick up three beads according to the color chart (figure 3), and slide them down to the fabric. Place them along the pattern and sew through the fabric after the last bead. Come up through the fabric between the second and third beads. Go through the third bead, pick up three beads, and repeat.

**[6]** When you have beaded the entire pattern, add the butterflies' antennae and legs with embroidery floss by using small, running stitches.

Come up through the fabric where you want to begin. Following the pattern, go down through the fabric, making approximately a ¼-in. (6mm) stitch. Come up through the fabric just beyond the last stitch, and continue stitching the pattern. **[7]** When finished, sew through the fabric and turn the bag inside out. If beading on a panel, turn it over. Secure the thread and trim the tail. Wherever you've used embroidery floss, dot the knots with glue and let them dry. Turn your panel into a bag, or turn your bag right side out, and you've got butterflies to go. ●

*Myra Kurtz is an avid beader and bag maker from Martinsville, New Jersey. Send her an email at myrakurtz@optonline.net.*



FIGURE 2

- A transparent yellow 11"
- B orange 11"
- C iridescent blue 11"
- D light blue 11"
- E gold 6"
- F 5mm gold twist bugle
- G 7mm purple iris twist bugle
- H 4mm purple iris matte twist bugle
- I cobalt 11"
- J 5mm gold bugle
- K gold 11"
- L brown 15"
- M green 15"

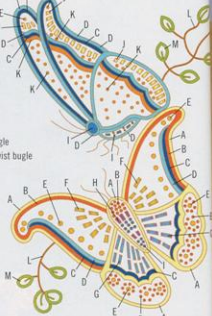


FIGURE 3

#### MATERIALS

**buttery pattern 5 x 5 in.**  
(13 x 13cm)

- velvet or other fabric bag or panel
- bugle beads, 10g each
  - 7mm, purple iris twist
  - 5mm, gold twist
  - 5mm, gold
  - 4mm, purple iris matte twist
- seed beads, 15g each
  - size 6", gold
  - size 11", transparent yellow
  - size 11", orange
  - size 11", iridescent blue
  - size 11", light blue
  - size 11", cobalt
  - size 15", brown
  - size 15", green
- Fireline 8 lb. test
- embroidery floss, gold
- beading needles, #12
- tapestry needle
- G-S Hypo Cement
- vellum (Jo-Ann Stores, joann.com)
- chalk pen (Jo-Ann Stores)
- Styrofoam board
- wire cutters (if using Fireline)

**EDITOR'S NOTE:** Embroidering on fabric is more challenging than beading on a stiffer surface. For most fabrics, use an embroidery hoop to stabilize the area you're working on. If you're beading on velvet, however, its best not to use a hoop to avoid crushing the fabric. Also, the chalk from the image transfer does come off easily, so take care when handling the velvet not to rub it all off.



# In Full Bloom

Crystals accentuate flowers in a peyote bracelet

by **Jennifer Creasey**

From the number of times you've seen my designs on the Patterns pages of this magazine, you can probably guess that I'm passionate about patterns. Peyote stitch is a pattern lover's dream – it gives you a finished piece that looks intricate, but works up quickly. In this project, crystals connect bands with a repeating floral pattern in a bracelet that's deceptively simple.

## step by step

### Toggle bead

[1] On a 1-yd. (.9m) length of conditioned thread (Basics, p. 148), position a stop bead (Basics) 6 in. (15cm) from the end. Pick up ten color A cylinder beads and work in flat, even-count peyote (Basics) for a total of 12 rows.

[2] Remove the stop bead. Fold the peyote strip in half so the first and last rows are aligned, and zip up (Basics) the end rows to form a tube (photo a).

[3] Sew through a few rows on the tube to stiffen it. Position the thread so it exits the middle of the peyote tube instead of an edge bead.

[4] Pick up a 4mm bicone crystal and an A. Sew back through the crystal and the peyote tube (photo b).

[5] Repeat step 4. Secure the threads in the peyote tube and trim.

### Peyote band

[1] Using a 2-yd. (1.8m) length of conditioned thread, start at point a on the pattern and work part 1 in flat, even-count peyote, leaving an 8-in. (20cm) tail.

[2] Weave through the beadwork and exit at point b. Continue in flat, even-count peyote and work part 2 of the pattern.

[3] Turn the pattern, start a new thread, and work part 3 as you did part 1.

[4] Align the last row of part 2 and the first row of part 3 and stitch them together,

sewing through the up-beads.

[5] Position your needle so it exits at point c and work part 4 of the pattern. Stitch the last row of part 4 to the first row of part 1.

### Attach the clasp

[1] Thread a needle on the tail and weave through to the single bead on the end row (point d). Pick up three As, sew through a bead at the center of the toggle bead, and pick up three As. Sew through the center bead on the end of the band to attach the toggle with a loop of beads.

[2] Retrace the thread path a few more times, secure the thread, and trim.

[3] Secure a thread at the other end of the band and exit the single bead on the end row. Pick up 24 As. Sew through the center end bead in the same direction. Adjust the number of beads in the loop as necessary so it fits over the toggle bar. Reinforce the beads with a few more passes, secure the thread, and trim.

### Crystal accents

[1] Start a new thread, secure it in the band, and exit the bead at point e.

[2] Pick up an A, a 6mm crystal, and an A. Sew through the bead at point f.

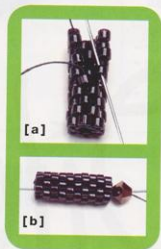
[3] Weave through the band and exit at point g. Pick up an A, a 6mm crystal, and an A. Sew through the bead at point h.

[4] Continue adding crystal embellishments along the center of the band as

indicated by arrows on the pattern.

[5] Secure the thread and trim. ●

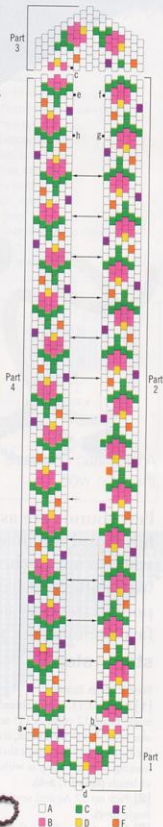
Contact Jennifer Creasey via email at [creasy@starband.net](mailto:creasy@starband.net), or visit her website, [polarbeads.com](http://polarbeads.com) to see more of her designs.



### MATERIALS

bracelet 7 in. (18cm)

- Japanese cylinder beads
  - 6g black, color A
  - 3g dark pink, color B
  - 3g green, color C
  - 1g yellow, color D
  - 1g purple, color E
  - 1g orange, color F
- 16 6mm bicone crystals
- 2 4mm bicone crystals
- Nymo D, conditioned with beeswax, or SoNo
- beading needles, #12







# Wild about fringe

A dramatic necklace captures the spirit of the lone wolf *by Dragon*

Few sounds are as haunting as a wolf's mournful howl, and the image on my necklace is so realistic, you can almost hear his cry. I find that working with patterned fringe opens up a world of design potential. Enjoy adapting this technique to a favorite image of your own.

## step by step

### Necklace base

**[1]** On 4 yd. (3.7m) of thread, center a bugle bead, 12 color A 11° seed beads, one color B 11° seed bead, six As, and the hook clasp. Sew back through the B, making sure the clasp is within the loop of beads (**figure 1, a-b**).

**[2]** Pick up 12 As and sew through the bugle (**b-c**).

**[3]** Thread a needle on the tail end. Work a two-needle ladder with bugles (**figure 2**) for a total of 149 bugles.

**[4]** Set one needle aside. On the other needle, pick up ten As, a B, an accent bead, and a B. Repeat this bead sequence three more times (**figure 3, a-b**). Sew back through the accent bead and a B (**b-c**).

**[5]** Pick up ten As and sew through the next B, the accent bead, and the B (**c-d**). Add three more sets of ten As (**d-e**).

**[6]** Using the needle set aside in step 4, sew through these beads again to reinforce them. Secure both threads in the beads with half-hitch knots (Basics, p. 148) and trim.

### Picot edge

**[1]** Start a new thread and secure it in the base with the needle exiting the bottom of the first bugle bead. Pick up three As and sew under the thread bridge between the next two bugles, then back through the third A (**figure 4, a-b**). Pick up two As, sew under the thread bridge between the next two bugles, and back through the second A (**b-c**). Repeat until you get to the thirty-third bugle.

**[2]** Work the next 85 picot stitches with one A instead of two (**c-d**). This area will be filled in with fringe later. After the eighty-fifth stitch, switch back to two As per stitch.

**[3]** Secure the thread tails and trim.

### Fringe

Secure a new thread in the beadwork and exit the first A in the series of 85. Pick up two As, slide them up to the

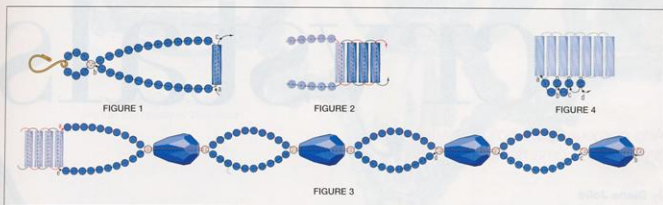


The bandanna shape of this necklace allows you to wear it several ways.

#### MATERIALS

necklace 16 in. (41 cm)

- 4 5 x 7mm faceted accent beads
- 15g 7mm bugle beads
- seed beads, size 11<sup>o</sup>
- 20g blue, color A
- 10g silver, color B
- 5g grey, color C
- 3g black, color D
- hook clasp
- Nymo D or Silamide to match bead color
- beading needles, #12



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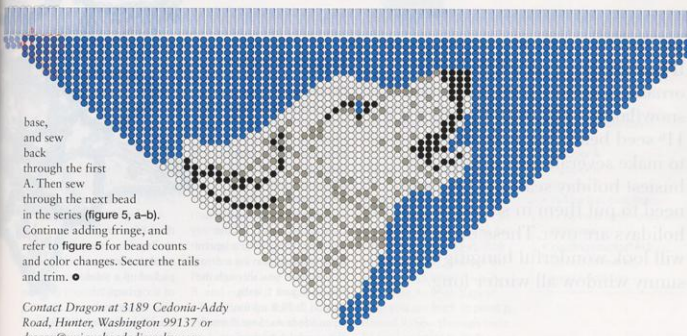
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base,  
and sew  
back  
through the first  
A. Then sew  
through the next bead  
in the series (figure 5, a-b).  
Continue adding fringe, and  
refer to figure 5 for bead counts  
and color changes. Secure the tails  
and trim. ●

Contact Dragon at 3189 Cedonia-Addy  
Road, Hunter, Washington 99137 or  
dragon@uniquebeadedjewelry.com.

FIGURE 5





# ICE crystals

Add glamour to the holidays with crystal-laden ornaments

by Diane Jolie

If you enjoy creating handmade ornaments, you'll love our netted snowflakes. They work up quickly in 11<sup>o</sup> seed beads, so there's time to make several, even during the busiest holiday season. There's no need to put them in storage when the holidays are over. These ornaments will look wonderful hanging in a sunny window all winter long.

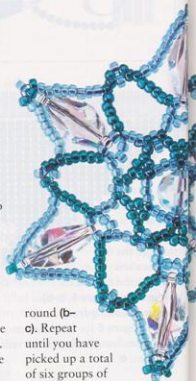
## step by step

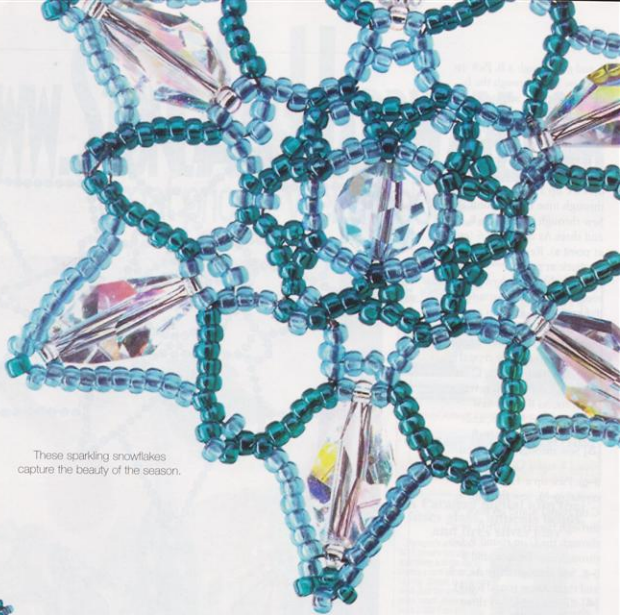
**[1]** Thread a needle with 7 ft. (2.1m) of Fireline, SoNo, or conditioned Nymo (Basics, p. 148).

Round 1: Pick up one color A 11<sup>o</sup> seed bead and three color B 11<sup>o</sup>s. Repeat this four-bead sequence five times for a total of 24 beads. Tie the beads in a ring with a square knot (Basics), leaving a 6-in. (15cm) tail. Sew through the first A (figure 1, a-b).

Round 2: Pick up four As, a B, and four As. Sew through the second A in the first

round (b-c). Repeat until you have picked up a total of six groups of nine beads and are back at point b. Sew through the first A on round





These sparkling snowflakes capture the beauty of the season.



(end at **point d**).  
 Round 3: Sew through the next two As on round 2 and pick up a B (**d-e**). Sew through two As on round 2 and pick up an A (**e-f**). Repeat until you are back at **point d**. Sew through three As, a B, and an A on round 2 (end at **point g**).  
 Round 4: Pick up four Bs, a color C 11°, and four Bs. Sew

through an A, a B, and an A from round 2 (**g-h**). Repeat until you are back at **point i**.  
 Round 5: Pick up two Bs. Sew through two Bs on round 4 (**i-j**). Sew through an A, a B, and an A on round 2, and through two Bs on round 4 (**j-k**). Repeat until you are back at **point i**. Sew through two Bs, a C, and a B on round 4 (end at **point l**).  
 Round 6: Pick up eight As, a B, and eight As. Sew through a B, a C, and a B from round 4 (**l-m**). Repeat until you are back at **point l**. Sew through

seven As on round 6 (end at **point n**).  
 Round 7: Pick up one B (**n-o**). Sew through seven As, a B, a C, and a B (end at **point m**). Repeat until you are back at **point l**. Sew through eight As, a B, and three As (end at **point p**).  
 Round 8: Pick up eight Bs, an A, a B, an A, and eight Bs (**p-q**). Sew through three As, a B, and three As (**q-r**). Pick up ten Bs, an A, and ten Bs. Sew through three As, a B, and three As (**r-s**). Repeat until you are back at **point p**.  
 Round 9: Sew through eight Bs (end at **point t**). Pick up an

#### MATERIALS

- 6 12 x 8mm crystals
- 8mm crystal
- Japanese seed beads, size 11°  
 2g color A  
 2g color B  
 1g color C
- Fireline 8 lb. test, SoNo, or Nymo B conditioned with beeswax
- beading needles, #12
- varnish or floor wax
- small paintbrush



A and go through a B. Pick up a C, sew back through the B, the A, and the B, and go through seven Bs (end at **point q**). Sew through three As, a B, and three As on round 6 (end at **point r**). Sew through nine Bs on round 8 (end at **point u**). Pick up a C and sew through nine Bs on round 8. Sew through three As, a B, and three As on round 6 (end at **point s**). Repeat until you are back at **point p**.

**[2]** Sew through seven Bs on round 8 and a C on round 9 (**figure 2, a-b**). Pick up a 12 x 8mm crystal (**b-c**). Sew through a C on round 4 and go back through the crystal (**c-d**). Sew through the C on round 9. Go through seven Bs on round 8 (**d-e**). Sew through three As, a B, and three As on round 6 (**e-f**).

**[3]** Sew through nine Bs on round 8 and a C on round 9 (**f-g**). Pick up a 12 x 8mm crystal (**g-h**). Sew through a C on round 4 and go back through the crystal (**h-i**). Sew through the C on round 9. Go through nine Bs on round 8 (**i-j**). Sew through three As, a B, and three As on round 6 (**j-k**).

**[4]** Repeat steps 2-3 three times. Tie a half-hitch knot (Basics), sew through three beads, and cut the thread.

**[5]** With the 6-in. tail, pick up the 8mm crystal and go through the opposite A on the first round (**figure 3, a-b**). Sew through the 8mm crystal and the first A. Go through these beads again (end at **point a**). Tie a half-hitch knot, go through the next few beads, and trim the tail.

**[6]** With a paintbrush, coat the seed beads, not the crystals, with varnish or floor wax to stiffen them. Let dry, then coat the other side. ●

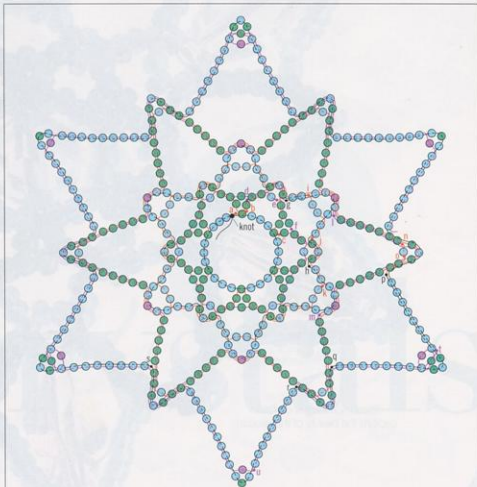


FIGURE 1

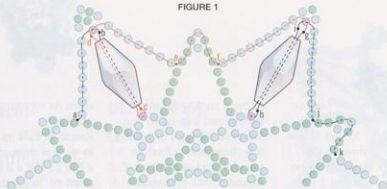


FIGURE 2

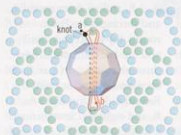


FIGURE 3

Contact Diane Jolie in care of Bead&Button.

# Filigree Finery



Polymer beads acquire a colorful luster with a dusting of metallic powders.

Create an elegant, openwork bead with the look of filigree. Add a small charm or bell to the hollow bead for a special touch.

by **Aya Teshima**

## stepbystep

### Base structure

**[1]** You can make this filigree bead with a small bell or other object inside, or you can leave it hollow. To make the hollow version, skip to step 2.

To insert an object, make a lengthwise slit slightly longer than the object near the end of a foam piece. Move your knife back and forth in the foam to create a cavity, keeping the opening as small as possible. Insert the object (**photo a**) and squeeze the opening shut.

**[2]** Trim the piece of foam into a round shape about  $\frac{3}{16}$  in. (8mm) in diameter, or as desired. If you inserted an object, make sure it is not exposed.

**[3]** Cut the polymer clay into four quarters, then cut one of the quarters into three pieces (**photo b**). Each of these pieces makes one bead.

Condition one (or more) of the pieces (Basics, p. 148).

**[4]** Roll the clay into a log. Then keep rolling until the rope is  $\frac{1}{16}$  in. (2mm) in diameter. Make five ropes, each approximately 6 in. (15cm) long (**photo c**).

**[5]** Place the trimmed foam on one of the clay ropes, wrap the rope around the foam, and let the ends overlap slightly (**photo d**). Cut one rope to that size. Cut two more pieces of rope about  $\frac{1}{8}$  in. (3mm) longer



than the first.

**[6]** Wrap the short piece cut in step 5 around the foam, positioning it alongside the slit (photo e). Press the ends together and smooth them with a needle tool. Crooked or uneven ropes make a more interesting bead. Neat seams make it easier to decorate the bead in later steps.

**[7]** Wrap a second rope around the foam so it intersects the first, dividing the foam into four sections. Repeat with the third rope, forming eight sections (photo f). This becomes the base structure of the bead. Let the clay rest if it starts to get sticky.

### Embellishment

Place the bead on a small piece of parchment paper so you can rotate it easily when adding decorative elements.

**[1]** Use the remaining clay ropes to form vines. To vary the size, roll portions of the ropes so they're thick in some places, thin in others.

**[2]** Press one end of a rope against the base bead and wrap it around the bead in curving lines. Press the rope gently against the base to attach it. Smooth the end seams.

**[3]** Fill in any wide gaps with short vines.

**[4]** Cut the remaining pieces of rope into  $\frac{3}{16}$  in. (5cm) thick slices and roll the slices into balls. Don't try to make the balls uniform in size.

**[5]** To make leaves, flatten a ball into a thin oval. Use the needle tool or other pointed

### MATERIALS

- 2oz. pkg. Premo clay, black
- Pearl Ex powders: antique gold, green pearl, copper, interference violet
- cornstarch foam pieces (magicnuoodles.com)
- $\frac{3}{16}$  in. (8mm) or smaller bell, bead, or charm (optional)
- small paintbrush
- needle tool
- plastic modeling tool kit (optional)
- Varathane Diamond Interior wood finish, water-based
- parchment paper

tool to add a center vein. Pinch the ends into points. Place each leaf on the base using the needle tool. Position each leaf so its ends touch the vines (photo g). Point the leaves in different directions so they appear randomly placed. Use leaves to span open areas and to cover seams.



[b]



[c]



[d]



[e]



[f]



[g]



[h]



[i]

**[6]** To make flowers, flatten a ball into a circle on the tip of your finger. Use a pointed tool to cut an X in the top of the clay, then make a second X between the lines of the first one. Continue the cuts along the edge to create the look of petals. Place each flower on the base as desired, covering any exposed seams (**photo h**).

**[7]** To make dots, cut a ball into thirds and roll the pieces into smaller balls. Place the dots wherever the base looks bare (**photo i**). Flatten them with a needle tool or your fingernail.

### Finishing

**[1]** Brush Pearl Ex powders on the clay as follows: green pearl for leaves, interference violet for flowers and leaf accents, copper for dots, and antique gold for vines and other bare spots. Apply the powders unevenly to get an antique look (**photo j**).

**[2]** Bake the bead at 275 degrees for 45 minutes. Let the bead cool, then hold it under running water to melt the foam. Let the bead dry completely. (The beads do not get completely hard after baking.)

**[3]** Put the bead on a wood skewer and coat the top surface with varnish. Let the first coat dry before applying a second one. Then turn the bead over and repeat. ●

Contact Aya Teshima at P.O. Box 1757, Wailuku, Hawaii 96793.



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# Bead Soup


## Camp Summersault




When Karen Braverman-Freeman became a volunteer at the Long Beach Cancer League in Southern California, she never thought she'd be using her beading skills to enrich the lives of children stricken with the disease. For one week every August on the grounds of Campfire USA in Long Beach, Camp Summersault is home to 100 kids, from the ages of 5 to 13, and their siblings. Sponsored by the American Cancer Society and a host of local businesses, volunteers like Karen make sure the focus is on fun. "When I heard about the camp," Karen says, "I immediately thought how much the kids would love beading. I packed up my materials and brought them to camp without a real game plan in mind. The class was such a success, we've made it a permanent event!"




An avid beader and professional costumer for the entertainment industry, Karen's passion for design turned to jewelry several years ago. "I used a lot of my extra beads and findings to teach that first class. As I suspected, all it took was one beaded necklace and a few boxes of beads, and everyone wanted to make one, even the boys. I realized that if I was going to keep doing this, I was going to need more stuff – a lot more." Karen took out an ad in *Bead&Button* last year in hopes of getting some bead support. "The response was overwhelming," she says. "Not only did I get some very generous donations, I connected with a lot of cancer survivors and people currently battling the disease who bead as a form of therapy."



Karen's class has been such a hit, this year she enlisted the help of local high-school student Keith Williams (pictured bottom left with Karen), who is also a volunteer. "It's been great for all of us," says Karen. "There's nothing like picking out beads or making a piece of jewelry to take your mind off everything else. Can you imagine what that means to a child with cancer?"

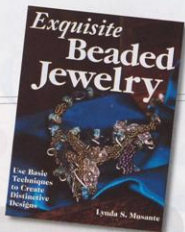


For more information on Camp Summersault or similar programs in your area, contact the American Cancer Society at (800) ACS-2345, or visit their website, cancer.org. If you would like to donate beads or supplies for next year's camp, please email Karen Braverman-Freeman at [stepmomkaren@aol.com](mailto:stepmomkaren@aol.com). Thanks to your donations and to volunteers like Karen and Keith, we can look forward to a lot more summers full of happy campers.



# Bead Soup

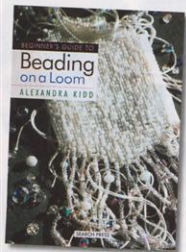
## Holiday Gift Ideas



### Exquisite Beaded Jewelry

Lynda S. Musante, Krause Publications, 2004, 127p., \$22.99, ISBN 0-87349-808-9

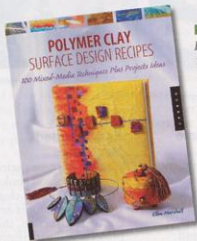
If you're tired of putting those gorgeous art beads on a chain, this book does an excellent job of taking you to the next step with projects that introduce you to wire, stitching, and stringing multistrands. The many techniques included here are a wonderful springboard for expanding your beading repertoire.



### Beginner's Guide to Beading on a Loom

Alexandra Kidd, Search Press Ltd., 2005, 96p., \$21.95, ISBN 1-903975-87-5

So often titles promise more than the actual book can deliver, but we were pleasantly surprised to find just the opposite to be true with Alexandra Kidd's new book. She does an excellent job of explaining and illustrating the basics, from warping up to finishing the piece after it's been removed from the loom. In addition, there are several very creative projects included here, such as a beaded chessboard and chessmen, and several innovative designs for purses and belts that incorporate fibers, wire, and crystals. The ideas alone are well worth the purchase price.



### Polymer Clay Surface Design Recipes

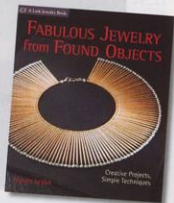
Ellen Marshall, Quarry Books, 2005, 128p., \$21.99, ISBN 1-59253-171-7

One of the most exciting aspects of working with polymer clay is the ability to completely transform its appearance with surface treatments. Ellen Marshall not only compiled a wealth of painting, texturing, printing, and collage techniques, but she demonstrates every effect step by step, layer by layer. Six projects are included that take you from building the initial form to applying one of the many finishing techniques detailed in the book. Novices and experts alike will discover a lot of inspiring information here.

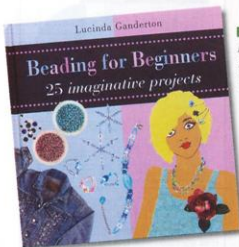
### Fabulous Jewelry from Found Objects

Marthe LeVan, Lark Books, 2005, 160p., \$24.95, ISBN 1-57790-562-5

Whether you want to incorporate that locket key into a narrative piece or disguise segments of metal signs with diamonds and gold, this is the book you've been waiting for. We've all enjoyed those imaginative pieces made from rocks, beach glass, gum wrappers, and bottle caps. Now there's a dedicated resource on how to prepare, solder, and cold connect these objects into jewelry, small-scale sculpture, and assemblage. Intriguing projects take you through the basics, from drilling to finishing.



# Bead Soup



## Beads for Beginners

Lucinda Ganderton, Barron's Inc., 2005, 160p., \$16.99, ISBN 0-7641-5865-1

The hip, colorful layout of this title makes it a standout in the current crowd of basic beading books. A run-down of tools and materials introduces you to 25 simple projects that range from cute to casual. The spiral-bound hardcover format is also a pleasure to use.



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# Basics

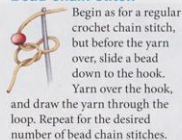
## CROCHET

### Chain stitch



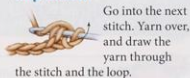
Make a loop in the thread, crossing the ball end over the tail. Put the hook through the loop, yarn over the hook, and draw it through the first loop. Yarn over the hook, and draw through the loop. Repeat for the desired number of chain stitches.

### Bead chain stitch



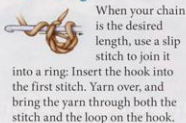
Begin as for a regular crochet chain stitch, but before the yarn over, slide a bead down to the hook. Yarn over the hook, and draw the yarn through the loop. Repeat for the desired number of bead chain stitches.

### Slip stitch



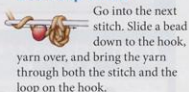
Go into the next stitch. Yarn over, and draw the yarn through the stitch and the loop.

### Join a ring



When your chain is the desired length, use a slip stitch to join it into a ring: Insert the hook into the first stitch. Yarn over, and bring the yarn through both the stitch and the loop on the hook.

### Bead slip stitch



Go into the next stitch. Slide a bead down to the hook, yarn over, and bring the yarn through both the stitch and the loop on the hook.

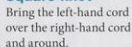
## KNOTS

### Half-hitch knot

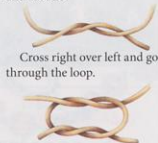


Exit a bead and form a loop perpendicular to the thread between beads. Bring the needle under that thread and away from the loop. Then go back over the thread and through the loop. Pull gently so the knot doesn't tighten prematurely.

### Square knot

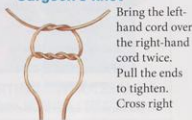


Bring the left-hand cord over the right-hand cord and around.



Cross right over left and go through the loop.

### Surgeon's knot



Bring the left-hand cord over the right-hand cord twice. Pull the ends to tighten. Cross right



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## Basics

over left and go through the loop. Tighten.

### Overhand knot



Cross the ends to make a loop in

the cord. Bring the end that crosses in front behind the loop. Then pull it through the loop to the front. Tighten.

### POLYMER CLAY

#### Conditioning polymer

Conditioning softens clay, making it easy to roll and mold. Knead the clay in your hands or roll it through a pasta machine ten times. The clay will be soft and slightly warm when thoroughly conditioned.

### STITCHES AND THREAD

#### Conditioning thread

Use either beeswax (not candle wax or paraffin) or Thread Heaven to condition nylon thread (Nymo). Beeswax adds tackiness that is useful if you want your beadwork to fit tightly and stiffly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Stretch the nylon thread, then pull it through the conditioner, starting with the end that comes off the spool first.

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## Basics

### Ladder

A ladder of seed or bugle beads is often used to begin brick stitch and Ndebele herringbone. Pick up two beads, leaving a 4-in. (10cm) tail. Go through both beads again in the same direction. Pull the top bead down so the beads are side by side. The thread exits the bottom of the second bead (a-b). Pick up a third bead and go back through the second bead from top to bottom. Come back up the third bead (b-c).

String a fourth bead. Go through the third bead from bottom to top and the fourth bead from top to bottom (c-d). Continue adding beads until you reach the desired length.




### Ndebele herringbone, flat

Start with an even number of beads stitched into a ladder. Turn the ladder, if necessary, so your thread exits the end bead pointing up.

Pick up two beads and go down through the next bead on the ladder (a-b). Come up through the third bead on the ladder, pick up two beads, and go down through the fourth bead (b-c). Repeat across the ladder.



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## Basics

To turn, come back up through the second-to-last bead and continue through the last bead added in the previous row (a-b). Pick up two beads, go down through the next bead in that row, and come up through the next bead (b-c). Repeat across the row.



## Peyote: circular (tubular) even-count

Pick up an even number of beads to equal the desired circumference. Tie the beads into a ring, leaving some slack.



Put the ring over a form, if desired. Go through the first bead to the left of the knot. Pick up a bead, skip a bead, and go through the next bead. Repeat until you're back at the start.



Since you started with an even number of beads, you

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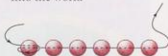
## Basics

need to work a step-up to be  
in position for the next round.  
Go through the first beads on  
rounds 2 and 3. Pick up a bead  
and go through the second  
bead on round 3; continue. (If  
you begin with an odd num-  
ber of beads, you won't need to  
step up; you'll keep spiraling.)

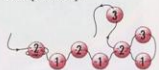


## Peyote: flat even-count

Pick up one bead and loop  
through it again in the same  
direction. Pick up an even  
number of beads. These beads  
comprise the first two rows.  
After a few rows, remove the  
extra loop and weave the tail  
into the work.



Every other bead drops  
down half a space to form  
row 1. To begin row 3 (count  
rows diagonally), pick up a  
bead and stitch through the  
second bead from the end.  
Pick up a bead and go through  
the fourth bead from the end.  
Continue across the row. End  
by going through the first  
bead picked up.





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## Basics

To start row 4 and all other rows, pick up a bead and go through the last bead added on the previous row. Weave through the work in a zigzag path several times to secure the thread. Begin a thread the same way, exiting the last bead added in the same direction to resume.



## Zipping up (joining) peyote



To join two sections of peyote stitch invisibly, begin with a high bead on one side and a low bead on the other. Zigzag through each high bead, alternating sides.

## Stop bead

Use a stop bead to secure beads temporarily when you begin stitching. Choose a bead that is distinctly different from the beads in your project. String the stop bead about 6 in. (15cm) from the end of your thread and go back through it in the same direction. If desired, go through it one more time for added security.

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## Basics

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To crimp with chainnose pliers, simply flatten the crimp firmly, making sure the wires aren't crossed inside the crimp.

Crimping with crimping pliers requires two steps. Holding the wires apart, position the crimp in the

hole (which looks like a half moon) closest to the handle. Squeeze the crimp, making sure one wire is on each side of the deep dent.

Put the crimp bead on end in the front hole of the pliers and press. This rolls the crimp into a cylinder.



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david  
palnick

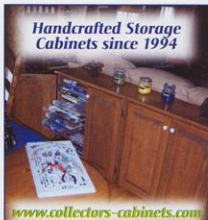
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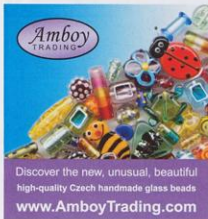
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## Basics

### Loops, plain



Cut a head or eye pin, leaving a 3/8-in. (1cm) tail above the bead. Bend the wire against the bead at a right angle.



Grip the tip of the wire in roundnose pliers. If you can feel it when you brush your finger along the back of the pliers, the loop will be teardrop-shaped. Press the pliers downward slightly, and rotate the wire into a loop.



Let go, grasp the loop at the same place on the pliers, and keep turning to close the loop. The closer to the pliers' tip that you work, the smaller the loop.

### Loops, wrapped

Make sure you have no less than 1 1/4 in. (3.2cm) of wire above your bead. With the tip of your chainnose pliers, grasp the wire directly above the bead. Bend the wire (above the pliers) into a right angle.



Using roundnose pliers, position the jaws vertically in the bend.



Bring the wire over the

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## Basics



top jaw of the roundnose pliers.

Keep the jaws vertical and reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom of the roundnose pliers. This is the first half of a wrapped loop.



To complete the wraps, position the jaws of your chainnose pliers across the loop. Wrap the wire around the wire stem, covering the space between the loop and the bead. Trim the excess wire and gently press the cut end close to the wraps with chainnose pliers.

## Rings: opening and closing



Hold a jump ring with two pairs of chainnose pliers, or with chainnose and roundnose pliers.



To open the jump ring, bring one pair of pliers toward you and push the other away.



The open jump ring. Reverse the steps to close the ring. ●

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