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JUNE/JULY 2006

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plus to form an S (Figure 6a). Rotate the pliers to complete the top loop, then complete the bottom loop so that you have a figure eight, with threads extending in opposite directions from the center (Figure 6b). Work a spiral with the shorter wire to meet perpendicular to the loops. Use the remaining wire to string a bead, then form a wrapped loop (Figure 6c).

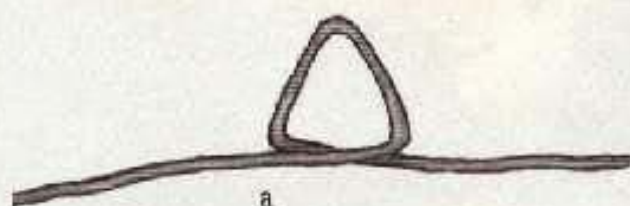


Figure 8



fish hook

Hook: Cut 3" of 16-gauge wire. Form a small loop at one end. Hold the wire $\frac{1}{4}$ " from the loop and fold it toward the loop. Hold the wire $\frac{1}{4}$ " from the fold and make a 90° bend. The wire should look like a T-pin (Figure 7a). Form a simple loop at the other end of the wire.

Worm: Cut 10" of 18-gauge wire. Use long round-nose pliers to grasp one end and coil the wire down the jaw. Use the tips of the short round-nose pliers to spread the coils open along the top, opposite from the tail. Wrap the coil around the shaft of 16-gauge wire, like a worm on a hook (Figure 7b).



Figure 7

a

b

mustached dangle

Triangle: Cut 5" of 16-gauge wire. Make a 60° bend with your flat-nose pliers at the center of the wire. Make two more 60° bends $\frac{1}{8}$ " from the first, bending in opposite directions to form a triangle (Figure 8a).

Spirals: Use small round-nose pliers to form a loop at one end, turning away from the triangle. Hold the developing spiral with chain-nose pliers and rotate until the spiral reaches the base of the triangle (Figure 8b). Repeat with the other end of the wire. Hammer the lower curve of the spirals and the tip of the triangle if desired. +

Donna Fuchs was born in Washington, D.C., and presently resides in Canton, Ohio. She has been teaching some form of art most of her adult life and loves them all—from needle arts, quilting, and home décor to silversmithing. Most of her students love wire wrapping and, of course, it is just a beginning for working with metal jewelry. You may check out her classes at www.penguinnest.com.

RESOURCES

Check your local bead shop for any of these materials or contact: All materials: Connie Fox: www.Conniefax.com.



Liver of Sulphur

Kate McKinnon, guest editor

Liver of sulphur is a wonderful way to add patina to a variety of metals and takes little expertise to use. Different methods and temperatures will give different results, and the hard minerals, chlorine,

and other chemicals in your tap water on any given day can dramatically affect patina. Look for more information on forming patinas in the October/November 2006 issue of *Beadwork* magazine.

NOTES

Avoid direct contact with liver of sulphur—it won't harm you, but it can dry and irritate your skin.

Liver of sulphur has a shelf life, and any contact with oxygen, light, or heat will degrade the solution. Stored in an airtight container in a dark cabinet, it can last for months. The liver of sulphur should be a bright yellow color. Faded yellow or clear denotes a weakened solution.

For predictable results, use distilled water. Or, use tap water, let the patina go, and see what happens.

MATERIALS

Liver of sulphur, chunk or liquid
Baking soda
Hot and cold water

TOOLS

Stainless steel tweezers
4 glass, stainless steel, or ceramic bowls
Soft brass brush, wire brush, sandpaper, or other abrasive (optional)

1: Working in a well-ventilated area, fill a bowl with enough liver of sulphur solution to cover the piece of metal. Liver of sulphur in liquid form is ready to use, but can



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7

lowing the manufacturer's instructions. Fill a second bowl with very hot water and a third with cold water. Fill the fourth bowl with cold water mixed with about a tablespoon of baking soda.

2: Use stainless steel tweezers to dip the metal into the solution (Figure 1). There are several ways to approach creating a patina: you can soak the metal, dip and rinse it, heat the metal in the hot water and then dip it; or use the cold water for both dipping and rinsing. Try to layer the patina gradually, instead of laying it all on at once. This will give a deeper, more stable patina, and you can watch the color develop as it moves through a spectrum of colors. The

dipped repeatedly over a time span of three minutes (Figures 2–4).

3: Lightly sand or brush the piece between dips to give more depth to the patina (Figure 5). If spots form, try sanding or brushing it completely before dipping it into the solution. An even surface will take an even patina. A textured surface will pick up more patina than a smooth surface (Figure 6).

4: When you are pleased with the color, dip the metal into the cold water with baking soda to neutralize the reaction, then rinse, and dry. Wire brush, sand, burnish, or polish the surface for interesting variations. If you don't like a patina, you can

seal your piece with any spray fixative meant for metal. Pieces left unsealed will age, develop, and/or become shiny with wear. Combine pieces with different layers of patinas to form one great jewelry component (Figure 7). +

Kate McKinnon is a self-taught artist, working primarily in fine silver metal clay. She teaches PMC workshops and classes in low-tech metal-smithing with her studio partner, Anna Mitchell. Kate is the author of two popular books on jewelry making. You can see her work at her website, www.katemckinnon.com.

RESOURCES

Check your local bead shop or contact: Liver of sulphur, tweezers, brushes: Rio Grande, www.riogrande.com.

Please send patina inquiries to j.mcken@interweave.com.

Circular Square Stitch

Dustin Wedekind

round—the main difference is that you have to work occasional increases to accommodate for the larger circumference of each successive round. As with most circular stitches, the rounded edges of Czech seed beads fit together better than the squared edges of cylinder beads.

This variation is worked the same as flat square stitch in that each bead is stitched to a bead in the previous

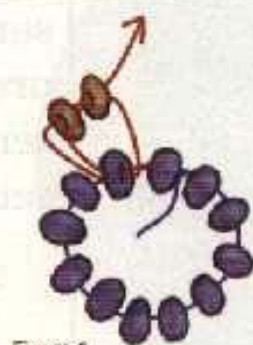


Figure 1



Figure 2



Figure 3



Figure 4



Figure 5

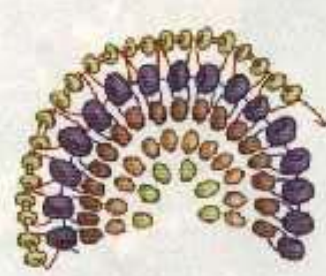


Figure 6

MATERIALS

Size 11 seed beads in 3 or more colors (A, B, C)
Size B beading thread

TOOLS

Size 11 or 12 beading needle
Scissors

Round 1: String 12A and pass through them again to form a circle; tie a knot leaving a short tail thread to weave in later. Pass through 1A.

Round 2: String 2B and pass through the bead last passed through of the previous round and the 2B just strung (Figure 1). String 2B and pass through the next bead of the previous round and the 2B just strung. Repeat all around, stitching 2 beads to each bead of the previous round. Pass through all the beads of this round to align them (Figure 2).

Round 3: String 1C and pass through the last bead passed

that rounds are worked in alternating directions); repeat three times, then work one stitch with 2C (Figure 3). Repeat around, stitching 1 bead to each bead, and 2 beads every third or fourth bead of the previous round. Pass through all the beads of this round to align them.

Rounds 4 and on: Repeat Round 3, adjusting bead counts for each stitch as necessary to accommodate the increases of each round.

Increases: Working too many increases will create a ruffled circle; too few will create a bowl. How do you know when to work an increase? Each bead should

be stitched straight-up or slightly forward, work 1 bead in the next stitch if it is leaning backward, or if it looks like the next bead wouldn't sit directly above the next bead in the previous round, work 2 beads in the next stitch.

Scallops: After working a circle, string 6A and pass through the third bead of the last round. Pass back through the beads just strung and the bead of the previous circle (Figure 4). Work half-rounds of square stitch as before, securing the end of each half-round by passing through a bead of the previous circle and then back through the round

Variation: Work a round with size 8's, stitching 1 to each size 11 of the previous round. Follow with a round of size 11's by stitching 2 size 11's to each size 8" (Figure 6). +

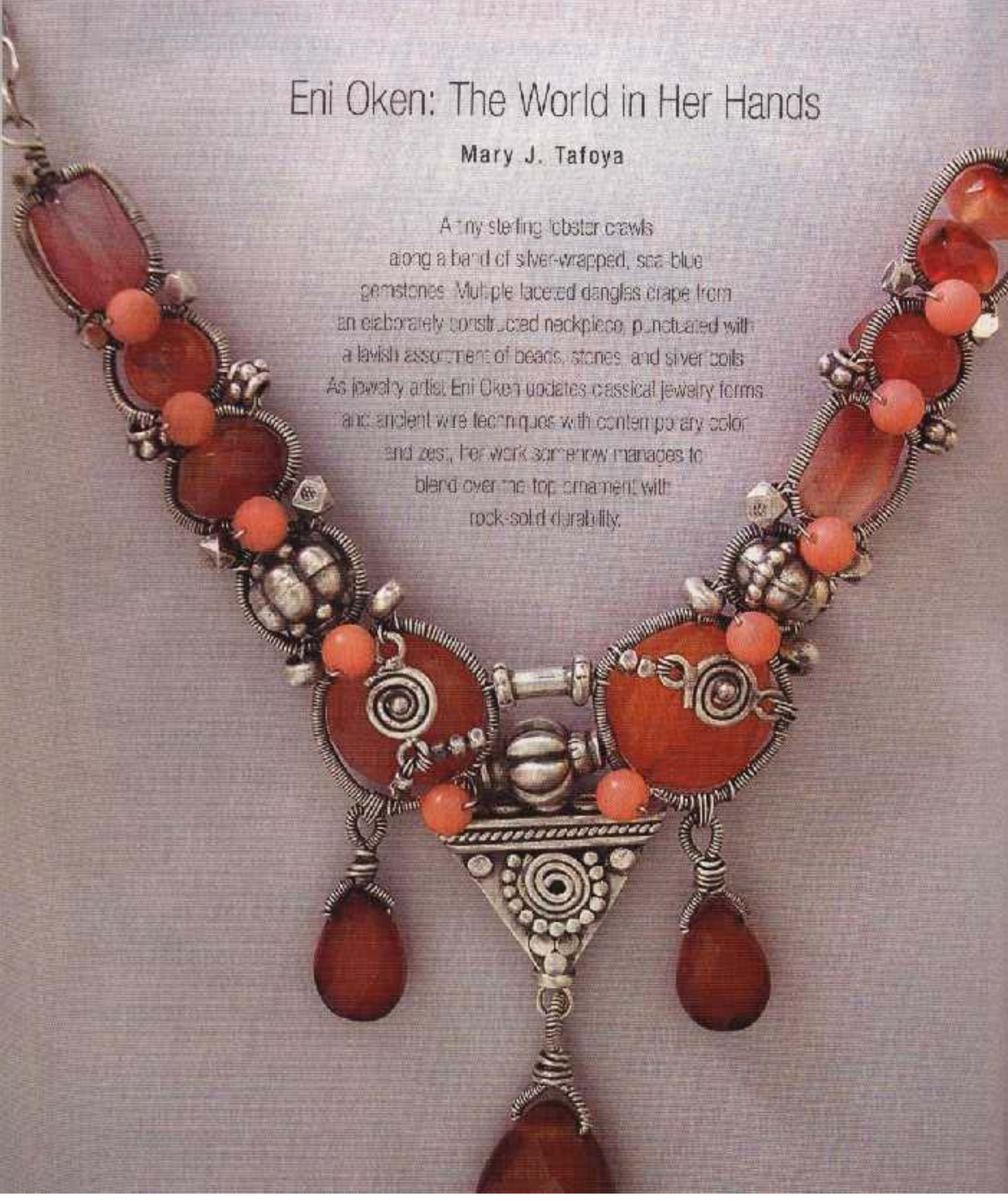
Dustin Wedekind is senior editor of *Beadwork* magazine. If you have seed bead insights, requests, or inquiries, please e-mail beadwork@interweave.com.



Eni Oken: The World in Her Hands

Mary J. Tafoya

A tiny sterling lobster crawls along a band of silver-wrapped, sea blue gemstones. Multiple faceted danglers drape from an elaborately constructed necklace, punctuated with a lavish assortment of beads, stones, and silver coils. As jewelry artist Eni Oken updates classical jewelry forms and ancient wire techniques with contemporary color and zest, her work somehow manages to blend over the top ornament with rock-solid durability.



Eni Oken was educated in architecture back in her native Brazil, but when she moved to Los Angeles at age thirty, she made a career and a name for herself designing elaborate fantasy worlds for video games. At first merely dabbling with beads and wire, she found the simplicity of wire wrapping restful after a long, high-tech day at the computer. As her work evolved from fairly basic techniques to increasingly sophisticated innovations, her hobby gradually grew into a full-time business involving online activities, such as selling, teaching, and Web journaling.

The roots of Eni's aesthetics reach back to her childhood, when she made her first jewelry out of colored, twisted telephone wire. She also learned needle lace from her grandmother, as well as other lace-making methods—time-consuming techniques she would later convert to wire. Eni enjoys studying historical ornament and has been especially influenced by the highly decorative wire and metal jewelry of ancient Assyria and Byzantium. More recent influences include the jewel-toned works of fantasy artist Robert Venosa and the fantastical creatures in G il Bruegel's visionary paintings.

"Everything I have learned," Eni says, "either from formal artistic education or from self-taught explorations, accumulates and determines the designs of things I create today. There is no way to separate my previous experiences from what I do now; they are just the same manifestation using different media."

Well known on the Internet through her jewelry website, www.enioken.com, Eni began making and selling jewelry that consisted mainly of bionches with a floral theme. Using an underlying structure of 16- to 18-gauge wire, she captured vintage beads and pearls in top layers of thinner, 26- or 28-gauge wire coiled around and across the heavier grid. A key turning point in Eni's style came when she attempted to re-

Below: *The Pond Bangle*



Facing page: *Orange Candy Carnelian Y Necklace*. Above: Ornate spiral bezel ring.

create the look of free-form peyote stitch using sterling wire with vintage roses mont  es, gemstones, and silver chain.

Another important phase was marked by a series of elaborate bangle bracelets, consisting of chunky, faceted gemstones strung on her usual sturdy wire core, then embellished with coiling, spiraling, and other wrapping techniques that secure a whimsical assortment of silver animals and other beads along the way. Eni's subsequent work progressed to even more elaborate configurations she refers to as her "coiled bezel" technique, illustrated by the Y necklace on page 20. Eni's latest break-





Above left: *Dream Big as the Ocean Blue*. Above right: *Marine "Junk" Neckface detail*. Bottom, left to right: *Mandala & Reconnections Brooch*, *Renaissance Pin*, and *Ruby and Golden Necklace*.

through involves the "ornate spiral bezel" technique she developed for setting cabochons into wire, a technique she shares in a new ring tutorial available on her website.

Eni's previous professional experience in computer graphics, combined with a businesslike work ethic and creative online journaling, have all contributed to her growth as a wire jewelry artist. Generally, she puts in a full day of work, alternating between working at the computer, completing commissions, tending to the business, or creating tutorials.

Once she's mastered a process and moved on, Eni enjoys sharing basic, intermediate, and advanced projects in a series of focused wire-jewelry lessons, available from her website. "Teaching is a fundamental part of my professional life as an artist," she says. "I have always taught, not only because of financial rewards, but because it's a part of my evolutionary process. I crave learning new techniques and when I do, I need to pass them to someone else."

Eni also uses her website to generate jewelry commissions, and a select few noncommissioned offerings are available for sale there as well. "I tried different sales channels, such as wholesale, reps, and shows," she explains, "but they were not for me. Then I decided that I would use what I knew

and take advantage of my previous experience in computer graphics."

Though Eni had taught computer illustration online, the transition to her new focus on jewelry did create a few pitfalls along the way. "In the beginning I offered an entire jewelry-making course, just as I had done with my computer graphics. The industry of jewelry making, because it's much less computerized than video games, didn't accept it at

first. The public was also not interested in learning jewelry design, but instead preferred jewelry techniques. So I broke down the course into tiny tutorials as an inexpensive alternative. The tutorials are popular, and they've actually created interest in the entire jewelry-making course."

In 2004, to further her artwork and share her creative process with others, Eni immersed herself in an online journaling project called "The Year of Jewelry," which proposed that each artist make one piece per week. Eni has been journaling since 1998 and finds that it keeps her busy producing and continues to help her track her ideas and maintain an objective overview of her progress. To date, Eni has filled several personal notebooks and dozens of webpages with sketches and projects.

In Eni's work, there seems always to be an outward spiraling as she expands her dexterity with wire and beads, balanced by an intensity of focus that allows her to perfect her techniques. Fueled by an eagerness to share her discoveries, the next good idea seems to dangle at the edge of her current project. So, while we wait eagerly to see what's next for Eni, we can glimpse the seeds of next season's explorations in her current designs. ✦

Mary Tafoya lives, beads, and writes in Albuquerque, New Mexico. Her website is www.flash.net/~mjtafoya. She is a featured artist in the recently published book *Beading for the Soul: Inspired Designs from 23 Contemporary Artists* by Deborah Cannarella (Interweave Press, 2005).





Precious Picots Daeng Weaver

This project reveals the versatility of tubular herringbone stitch. For both bracelets, two supple tubes are connected with sparkling accent beads between them, then embellished with picots of seed beads and semiprecious stones for a result that is absolutely delightful.

FINISHED SIZE 7 1/4"**Materials for Green Bracelet**

- 5 g dark gold size 15° seed beads
- 2 g rose Luster size 15° seed beads
- 1 g green gold-lined size 11° seed beads (for the clasp loop)
- 20 g yellow-green size 11° triangle seed beads (for tubes)
- 2 champagne 2x4mm rice pearls
- 38 blue-gray 2x4mm rice pearls
- 37 peridot 4mm faceted rondelles
- 1 hyacinth 4mm Swarovski crystal bicone
- 3 padparadscha 6mm Swarovski crystal rounds (for the center and as connectors)
- 2 light Colorado topaz 6mm Swarovski crystal rondelles (to use as connectors)

- 1 yellow-orange 12mm Czech pressed-glass flower
- 1 sterling silver head pin
- Silamide or Fireline beading thread

- 3 citrine 8x10mm faceted bangles
- 1/8" sterling silver S-hook
- Silamide or Fireline beading thread
- 13" of sterling silver 16-gauge wire

Materials for Brown Bracelet

- 10 g dark gold size 15° seed beads
- 2 g amber gray-lined size 15° seed beads
- 20 g amber gray-lined size 11° triangles
- 22 dark gray 4mm potato pearls
- 20 tourmaline watermelon 4mm faceted rondelles
- 6 amber 5mm Czech pressed-glass rondelles
- 6 light Colorado topaz 6mm Swarovski crystal rondelles

Tools

- Size 12 beading needles
- Scissors
- Wire cutters
- Round-nose pliers
- Hammer
- Bench block

tubes

1: Make two 6-bead herringbone tubes 1 1/4" in length, using triangle seed beads. Leave the working threads attached so you can connect the tubes to form the center of the bracelet and then work the other ends of the tubes to the finished length in Step 4. *Note:* Steps 4 and 5 differ for each bracelet.

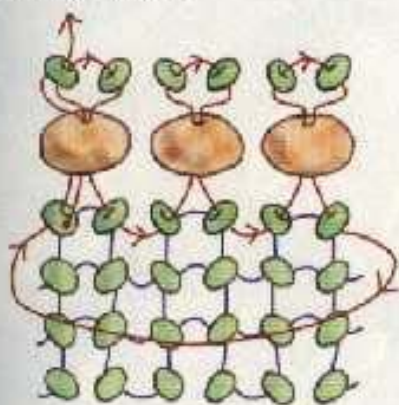


Figure 1

center

2: Stitch accent beads into the tubes and then connect them.

Round 1: String 1 crystal 6mm rondelle and 2 triangles; pass back through the rondelle, then into the next triangle of the tube. Pass up through the next triangle and repeat twice for a total of 3 rondelles. Step up by passing through the first rondelle and triangle (Figure 1).

Round 5: Repeat Round 1, using 6mm rounds in place of the rondelles (Figure 2).

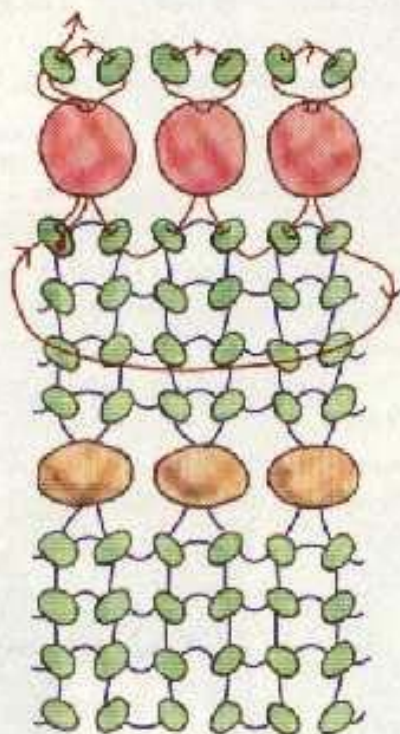


Figure 2

3: Repeat Rounds 1-3, using the second tube. Connect the tubes with Round 4 by passing through the triangles in Round 5 of the first tube (Figure 3). Continue weaving the thread of the second tube through Round 5 of the first tube to reinforce.

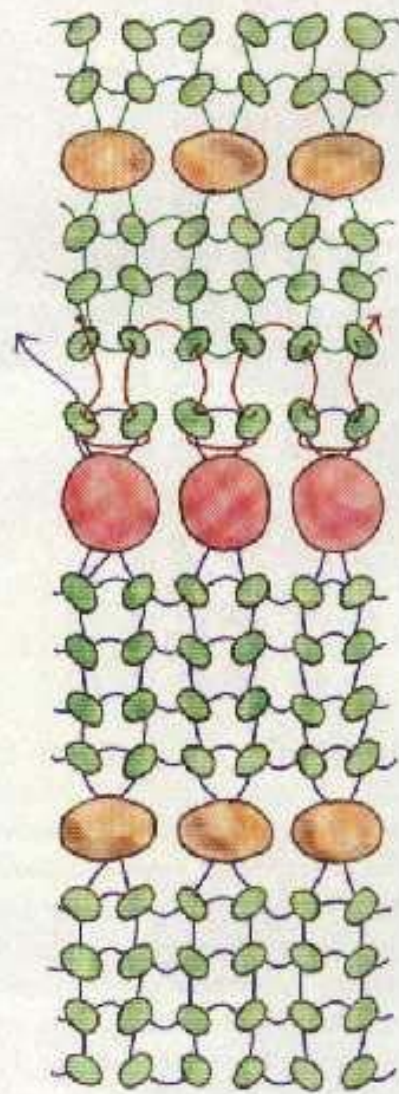


Figure 3

green bracelet

4: Repeat Round 1 of the center to add 3 rondelles to the ends of each $1\frac{1}{2}$ " tube, then continue tubular herringbone stitch with triangles for another $1\frac{1}{2}$ " (total length of $3\frac{1}{2}$ " from the center).

5: Button clasp. Use the head pin to string the 4mm lagoon and the flower, then form a wrapped loop. Use the thread at the end of one tube to string 10 size 11's and the wrapped loop; pass through 2 beads on the opposite side of the tube. Weave through the end of the tube and pass through the beads several times to reinforce. At the other end of the bracelet, string enough size 11's to form a loop that fits snugly around the flower; pass through several times.

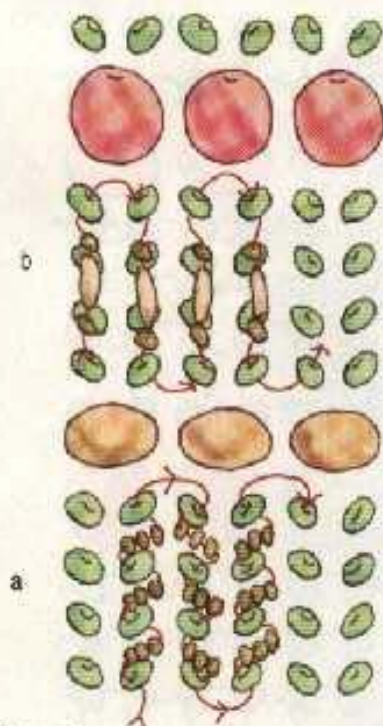


Figure 4

6: Picots: Add beads to the outer five columns of the tubes, keeping the inner sixth column next to the skin unembellished. String 3 size 15's and pass through the next triangle in the same column. Repeat to work a 3-bead picot between each triangle up the column, then work picots back down the next column (Figure 4a). For the tube sections between the accent beads and clasp, string 1 size 15's, one 4mm pearl or rondelle, and 1 size 15's; then skip 1 or 2 triangles and pass through the next

brown bracelet

4: Work each tube with triangles for a total of 3" from the center, then repeat Round 1 to work 3 rondelles. Continue with triangles for another $\frac{3}{4}$ ".

5: Wire clasp. Use round-nose pliers to form a $\frac{1}{4}$ " simple loop at one end of the wire. Hammer the loop on the block to harden the wire. Pass the other end through the entire bracelet. Shape the wire around your wrist and form a simple loop right next to the end of the tube, attaching the S-hook.

6: Fringe and picots. With the thread exiting a triangle at the end of the tube, string 7-12 size 15's, 1 pearl, and 1 size 15's; skipping the last bead, pass back through the pearl, the size 15's, and the triangle. Pass through the next triangle and repeat. Work one fringe off each triangle around the tube, then repeat to work a second-round fringe. See Step 6 of the green bracelet to work 3-bead picots along the tubes and rondelles between the accent beads. +

Deang Weaver was born and raised in Thailand and worked for Thai Airways for twenty-one years. After four years of working in fine jewelry, she is currently at Beads & Beyond in Bellevue, Washington, where she creates beadwork to blend with her fine jewelry by using gemstones and pearls with seed beads.

RESOURCES

Check your local bead shop for any of these materials or contact: Beads & Beyond, (425) 462-8092.





Golden Zigzags Tina Koyama

This elegant bracelet is a fun way to learn the art of increasing and decreasing with square stitch. The pattern calls for a mix of large Delica beads, which are great to use when you are learning a new stitch because they line up precisely and are easy to see.

FINISHED SIZE 8"

Materials

Size 11⁰ seed beads
3-5 tubes of size 8⁰ Delicas
3/4" flat button or bead
Size D Nymo or Fireline beading thread

Tools

Size 10 beading needle
Scissors
Small bowl

1: Bead soup. Mix the Delicas in the bowl, balancing the color in your liking. Use about one tube of one color and half tubes of two to four other colors.

2: Refer to the chart to begin at the center of the bracelet, complete one half; then return to the center and work in the opposite direction. The bracelet is slightly narrower at each end; working out from the center will result in a symmetrical bracelet.

Row 1: Use 5' of thread to string 1 bead leaving a 6" tail; pass through the bead again to form a tension bead. String 8 Delicas.



Figure 1

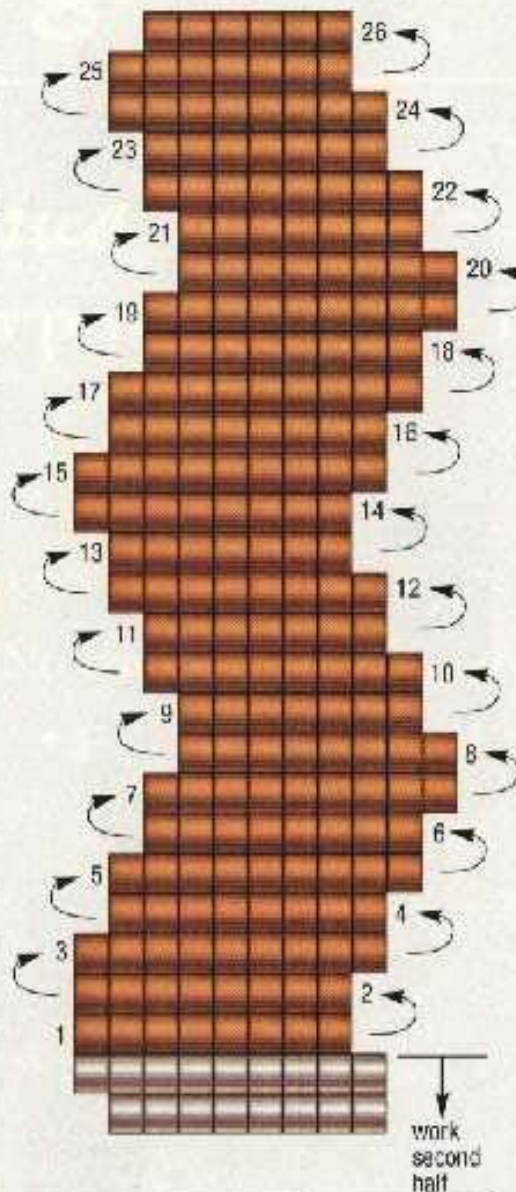
Row 2: String 1 bead and pass through the last bead strung in Row 1 and pull snug so that the 2 beads are side by side; pass through the bead just strung again to finish 1 stitch (Figure 1). *String 1 bead and pass through the next bead in the previous row and through the bead just strung. Repeat from * to the



Figure 2

end of the row. Pass through all the beads of Rows 1 and 2 again to reinforce.

Row 3: Work 8 stitches across to the end of the previous row. Increase at the end of this row by stringing 2 beads and passing through



end of this row and the second bead sits on top of it, becoming the first bead of the next row (Figure 2).

Row 4: Continue stitching 7 more beads across the row, stopping 1 bead short from the end of the previous row.

Row 5: Repeat Row 3.

Rows 6-26: Follow the chart to complete one half of the bracelet, working sets of increases and decreases along alternating edges of the bracelet. Pass back through a few rows, tying

3: Secure a new length of thread near the center of the second row so that the needle exits the end of the first row. Repeat Rows 3-26 for the second half of the bracelet. Finish by securing your thread, then exit the center of the third row from the end, on the top side of the bracelet.

4: Button. String 1 size 11⁰, the button from wrong side to right side, 3 size 11⁰s (or as many as needed to reach the second hole in the button), and then pass back through the button's second hole and string 1 size 11⁰. Pass through a few beads in the bracelet, then pass through all the beads and button once or twice more to reinforce. Secure the thread in the work and trim close.

5: Loop. Secure 5' of thread at the other end of the bracelet to exit the third row from the end, on the bottom side of the bracelet (opposite side of the button). String enough size 11⁰s to fit snugly around the button. Pass through several beads in the bracelet and the loop several times to reinforce. Exit the edge of the bracelet that ends in an even pair of rows.



Figure 3

6: Picots. Work a 3-head picot off each stair-stepped pair of rows to add embellishment and to reinforce the bracelet. String 3 size 11⁰s and pass through the next row to the opposite edge (Figure 3). Repeat for the length of the bracelet. Secure the thread in the work and trim close. ♦

Beadwork artist and writer Tina Koyama teaches at Fusion Beads in Seattle, Washington. View Tina's work at www.tinakoyama.com.

RESOURCES

Check with your local bead shop for any of these materials or contact All Beads and Swarovski crystal button: Fusion Beads, (888) 781-3550; www.fusionbeads.com.



Tasseled Turquoise Kim Otterbein

A picture of a beaded tassel in a book passed around during a silk knotting class gave Kim the inspiration for this necklace. It is strung with two strands of silk instead of one, so the turquoise beads match the way the beads hang in the tassel.

FINISHED SIZE 22" (5 1/4" TASSEL)**Materials**

20 g size 11" seed beads in turquoise hues

10 g matte bronze size 15" seed beads

48 turquoise 15mm free-form center-drilled discs

1 sterling silver 20mm ring

2 sterling silver knot cups

Toggle clasp

2 yards of brown size 4 Griffin silk cord

Size D Nymo or C-Lon beading thread

Crafter's Pick glue

Clear nail polish

Tools

Size 12 beading needle

T-pin or awl

Tip

Although nail polish works well on beading thread, using it on silk turns the thread a darker color. The Crafter's Pick glue dries clear with minimal discoloration.

sides

1: Unwind the silk cord and line up the ends. Pass the non-needle ends through the ring and tie an overhand knot with both cords around the ring. Dab the knot with glue and trim the ends. Use one needle to string a disc and slide it down to the knot. Pass the other needle back through and pull both cords even until the disc is resting perpendicular to the knot. Tie a loose overhand knot with both cords at the top of the head, placing a T-pin in the center of the knot. Pull the cords away from the bead while you push with the T-pin toward the bead (Figure 1). The new knot should rest against the top of the bead, and the bead should lie flat. Repeat with both cords to knot a total of 15 discs.

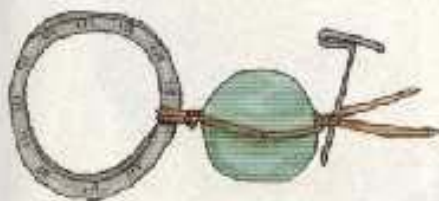


Figure 1

2: Clasp. Use both cords to string a knot cup. Tie an overhand knot with both cords and use the T-pin to tighten the knot inside the cup. Dab the knot with glue and trim. Close the cup and attach it to one-half of the clasp.

3: Repeat Steps 1 and 2 to make the second strap.

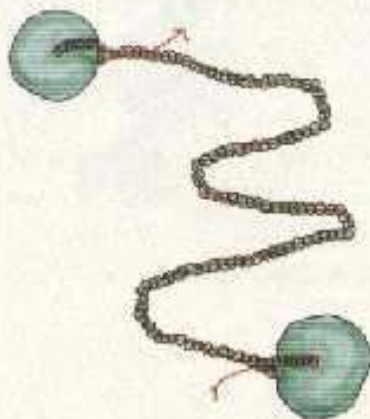


Figure 2

tassel

4: Fringe. Use 5' of thread to string 1 size 11" and enough size 15"s to reach from the edge of a disc to the hole in the center. String the disc and enough size 15"s to reach up the other side; pass back through the size 11", snug the beads, and tie a double knot with the tail thread. Dab the knot with nail polish and trim the tail. String about 8" of seed beads. String size 15"s and another disc as before, then pass back through the strand, tying knots between a few beads (Figure 2). Dab the knots with nail polish and trim the thread. Repeat to make nine strands, each 7-9", and allow to dry.

5: Lark's head knot. Line up all the strands and hold them together at the center. Pull the center of all the strands through the ring far enough to form a loop. Carefully pull the ends through the loop, folding the loop down so it rests below the bottom of the ring (Figure 3). Gently arrange the strands—it may take a few tries to get the beads where you want them. ♦



Figure 3

Ken Ottoborn has a degree in textile design and spent many years painting murals. She started beading and working in metals for fun about ten years ago and now works full time creating and teaching at The Bead House in Bristol, Rhode Island.

RESOURCES

Check your local bead shop for any of these materials or contact: All materials: The Bead House, (401) 253-1188, www.thebeadhouse.com.





Islander Necklace Julie Walker

Julie made this necklace to show her bead shop customers what they could do with Brazil seeds. The seeds give the necklace a great earthy feel, while the spiky fringe makes the piece really stand out.

FINISHED SIZE 18"**Materials**

10 g brown silver-lined size 11" seed beads (A)

15 g brown/red silver-lined size 5" triangles (B)

13 red 7–10mm Brazil seed #12 rondelles

48 white 6–8mm Brazil seed #1 rounds

5 brown 12x20mm Brazil seed #9 drops

15mm red faceted-glass clasp bead

6 lb Fireline or similar beading thread

Tools

Size 11 beading needle

Scissors

1: Use 5' of thread to string 1A, leaving a 15" tail; pass through it again to create a tension bead. Work a 23-unit chain of right-angle weave with fringe drops:

Unit 1: String 2A, 1B, 2A, 1B, 2A, 1B, 2A, and 1 white round; pass through the beads again to exit the first size 11" after the last B (Figure 1).



Figure 1

Unit 2: String 1A, 1B, 2A, 1B, 2A, 1 red rondelle, and 1A; pass through the last ABA of the previous unit and the first 7 beads just strung (Figure 2).

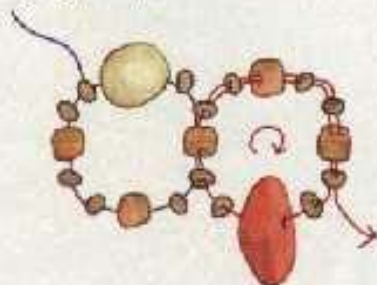


Figure 2

Unit 3: String 1A, 1B, 2A, 1B, 2A, 1 white round, and 1A; pass through the last ABA of the previous unit and the first 6 beads just strung (Figure 3).

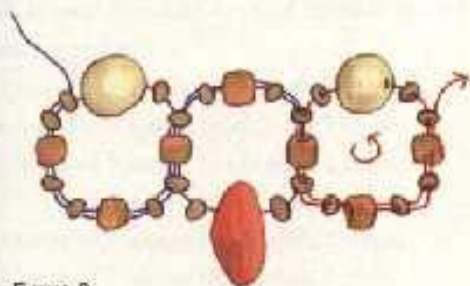


Figure 3

Unit 4 (fringe): String 1A, 1B, 2A, 1B, 2A, 1 red rondelle, and 1A; pass through the last ABA of the previous unit and the first 6 beads just strung. String 10A, 1B, 1 white round, 1B, 7A, 1B, 1 brown drop, 1B, and 7A; pull tight and pass back through the 1B, round, and 1B. String 10A and pass through the last ABA of the previous unit and the first 6 beads of this unit (Figure 4).



Figure 4

Unit 5: String 1A, 1 white round, 2A, 1B, 2A, 1B, and 1A; pass through the last ABA of the previous unit and the first 6 beads just strung.

Units 6–22: Repeat Units 2–5 for a total of five fringes, ending with three units after the last fringe. Exit the last ABA of the last unit; do not cut the thread.

2: Clasp button. Remove the tension bead on the tail thread. String 10A, 1B, 1 red rondelle, 1 white round, 1B, 10A, 1B, 1 white round, the clasp bead, 1B, and 3A; pass back through the last B, clasp bead, white round, and B. String 10A and pass back through the B, white round, red rondelle, and B. String 10A and pass through the first 2A of the first unit (Figure 5). Continue passing around the beads of the first

unit and then up through the beads and clasp bead again. Pass back through the strand, tying knots between beads, and trim close.



Figure 5

3: Clasp loops. Use the working thread from the last unit to string 10A, 1B, 1 red rondelle, 1 white round, 1B, and 10A. String 1B, 1 white round, 1B, and 17A three times. String 1B, 1 white round, 1B, and 3A; pass back through the B, round, and B. String 17A and pass back through the last B, round, and B. Repeat to add sections of seed beads back along the strand. Weave through the last unit, secure the thread, and trim. ♦

Julie Walker (aka J. LeBlanc designs) is the proud mother of four daughters and Nana to one grandson, Andre. She has been beading for seven years and designing her own jewelry for two of those years. She is the owner of The Bead Cage in Kettering, Ohio. www.beadcage.net.

RESOURCES

Check your local bead shop for any of these materials or contact: Brazil seeds: Jane's Fiber and Beads, (800) 457-2565, www.anesfiberandbeads.com.





Turquoise All Around

Ruth Ann Grim

Ruth took a class using a macramé base and turquoise chips to make a necklace that got many compliments. She wanted to get the same effect using a size 6° bead base, with a different technique for the embellishment beads and a different closure.

FINISHED SIZE 23"**Materials**

25 g dark brown matte size 6° Japanese seed beads
 35 strand of 3-6mm turquoise chips
 55 each of six groups of assorted 4mm and size 6° accent beads, garnet and agate rounds, crystals, fire-polished, etc.
 18mm center shank button
 2 scintered 6mm jump rings
 2 crimp beads
 Moss green PowerPro
 18' of gun metal 22-gauge Artistic wire

24" of .019 bronze beading wire
 Glue

Tools

Size 10 beading needle
 Crimping pliers
 Bead board
 Scissors

1: Base strand. Use the wire to string 1 crimp bead and 1 jump ring; pass back through the crimp bead; crimp. String an even number of dark brown seed beads to measure 20". String 1 crimp bead and the other jump ring; pass back through the crimp bead and crimp, leaving some slack in the wire so that the beads are not tight.

2: Loops. Cut 6' of thread; tie one end to one jump ring, then pass through the beads to exit the center of the strand. *String 1 accent bead and 1 turquoise chip seven times; then string 1 accent bead. Pass back through 2 base beads to form a loop (Figure 1). Repeat from * twice for a total of three loops of 8 accent beads with 7 chips each.

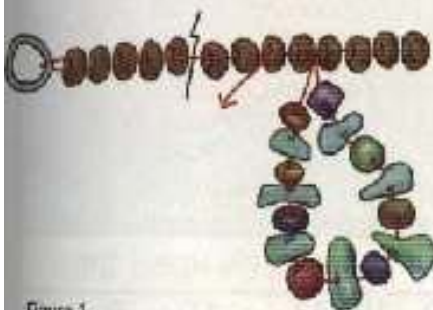


Figure 1

3: Repeat Step 2 to form 24 loops in the following pattern:

7 loops of 7 accent beads with 6 chips;
 6 loops of 6 accent beads with 5 chips;
 5 loops of 5 accent beads with 4 chips;
 4 loops of 4 accent beads with 3 chips;
 3 loops of 3 accent beads with 2 chips;
 3 loops of 2 accent beads with 1 chip.

After the final loop, continue to pass back

around the jump ring, dab the knot with glue, then pass back through a few beads of the strand and trim close.

4: Repeat Steps 2 and 3 for the other half of the necklace, beginning 2 beads from the first loop formed and working only two loops of 8 accent beads with 7 chips each before continuing the pattern in Step 3.

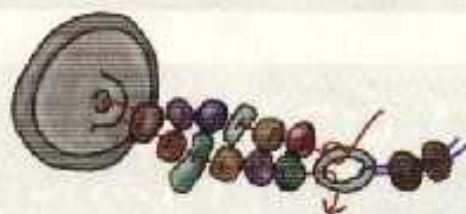


Figure 2

5: Clasp button. Secure 12" of thread to one of the jump rings. String 3 accent beads, 1 chip, 1 accent, 2 size 6's, and the button; pass back through the last size 6'. String 2 accent beads, 1 chip, and 2 accent beads (Figure 2); pass through the jump ring, all the beads, and the button loop once more. Tie a knot around the jump ring, dab with glue, pass through a few beads, and trim close.



Figure 3

6: Clasp loop. Secure 12" of thread to the

2 accent beads, 1 chip, and 16 accent size 6's (or as many as will fit snugly around the button); pass back through the last chip and pull snug. String 5 accent beads and 1 chip (Figure 3). Pass through the jump ring and the loop of beads again. Tie a knot around the jump ring, dab with glue, pass through a few beads, and trim close.

7: Wrapping. Secure one end of the wire to one of the jump rings and loosely wrap around the jump ring until it is covered. Trim the wire and tuck the tail inside the wraps. Repeat to cover the other jump ring. ♦

Ruth Ann Grimm has taught beadwork classes at My Father's Beads in Coopersburg, Pennsylvania; at a women's YMCA weekend retreat in Harrisburg, Pennsylvania; and in the adult evening school at Pennridge High School in Parkersburg, Pennsylvania. She has done a beadwork program for the Women's Club of Parkersburg, Pennsylvania, and she is the communications coordinator for the Bead Society of Eastern Pennsylvania.

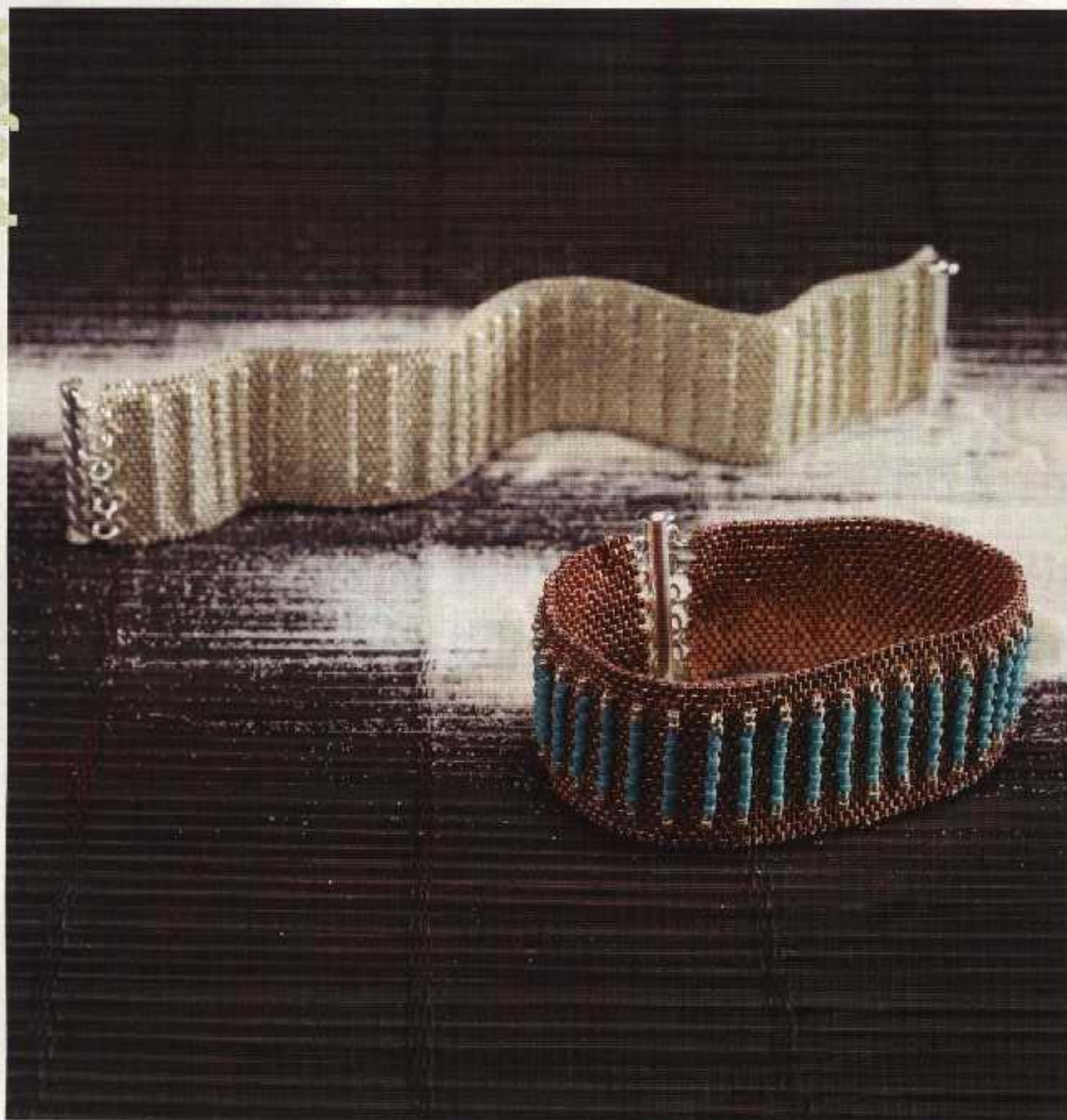
RESOURCES

Check your local bead shop for any of these materials or contact: Crimp beads and jump rings: Pin Grande, (800) 545-6586. Beads: My Father's Beads, (610) 262-6938. www.myfathersbeads.com.



technique>> flat peyote stitch (see pages 118–119 for how-to)

project



Tractor Tread Bracelet Tippy Mueller

This bracelet tells a love story between the designer and her husband of thirty-six years, Vince. When Vince retired from teaching school a couple of years ago, Tippy wanted to share her passion for beading with him. She created this peyote-stitched bracelet embellished with horizontal ridges for him, and now the couple teaches

FINISHED SIZE 8"

Materials

50 g of copper Delicas
5 g of turquoise Delicas
2 g of silver Delicas
5-strand sliding bar clasp
10 silver 4mm jump rings
10 silver 4mm soldered rings
Size B beading thread

Tools

Size 11 beading needles
Scissors
Flat-nose pliers (optional)
Thread burner (optional)

Tip

End and start threads by weaving through beads, then burning the tails off close to the work using the thread burner. Since this project uses a double thread, the beads are full of thread and the tails stay in place.

1: Peyote band. Use doubled thread to work a strip of flat peyote stitch 20 beads wide by 7½" long. *Note:* The silver bracelet is 22 beads wide.

2: Clasp. Use an open jump ring to attach a closed jump ring to each of the loops of the bar clasp. Stitch the closed jump rings to each end of the band, about four rows in so that the soldered rings come just to the edge (Figure 1).

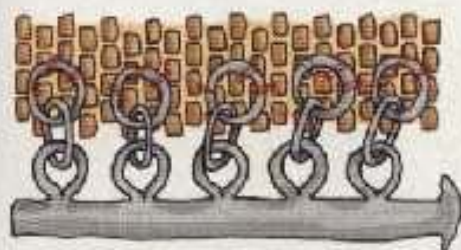


Figure 1

3: Tread. Exit the seventh row, 3 beads in from one edge. String 1 silver and pass through the next bead of the same row so that the silver bead sits "in the ditch" between two rows. Repeat to add 5 turquoise, then 1 silver across the band (Figure 2). String 1 silver and pass back through the last silver. String 1 turquoise



Figure 2

and pass back through the next bead on top of the band; repeat across, ending with 1 silver (Figure 3). Weave through the band to turn the needle around and pass through the tread again to reinforce. Weave through the edge of



Figure 3

the band to work another tread four to six rows after the last one. Repeat for the length of the band. ♦

Tippy and Vinea Mueller teach a series of beadwork classes at Paradise Valley Community College and Glendale Community College in the Phoenix, Arizona, area. Since 2002, Tippy has taught over sixty beading techniques in six craft and sewing stores in the Phoenix area. You can read more about her at www.BeadWithTippy.com.

RESOURCES

Check your local bead shop for any of these materials or contact: Sliding bar bracelet clasp and thread burner: Beadsmith (wholesale only), (732) 969-5300.





Beachy Bangle Barbara L. Grainger

The right-angle weave, double-chain technique used in this project is Barbara's attempt to create chain with seed beads. The chains can be used to create any design where you'd use metal chain. You can also work a flat base of several rows of right-angle weave and add interlocking chain into the spaces to create a won-

FINISHED SIZE 7"

Materials

Size 11 seed beads in 2 colors (A and B)
Size 8 Nymo beading thread to match each
bead color

Tools

Size 12 beading needle
Scissors

Barbara L. Granger is an internet-only recognized beadwork artist, author, and designer. You can contact her at beadtoach2@aol.com.

base chain

1: Use 2' of thread to string 10B; tie a knot, leaving a 6" tail, to form a circle of beads. Holding the knot at the bottom of the circle, pass counterclockwise through the first 6 beads.

2: String 8B, pass clockwise through the top 2 beads of the previous unit, then continue through the first 5 beads just strung.

3: Repeat Step 2, alternating clockwise and counterclockwise for each unit (Figure 1), until the chain is about 1/2" smaller than your wrist. Weave back through the chain, tying knots between beads, and trim. Repeat with the tail thread.

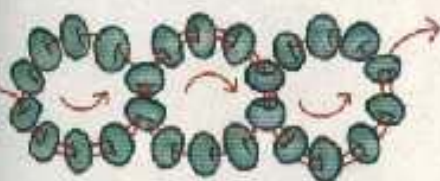


Figure 1

interlocking chain

4: This chain is worked exactly as the base chain except it's worked through the spaces of the base chain. Use 2' of thread to string 10A and pass through the first unit of the base chain; tie a knot, leaving an 8" tail, to form a circle of beads. Holding the knot at the bottom of the circle, pass counterclockwise through the first 6 beads.

5: String 8A, pass clockwise through the next unit of the base chain and the top 2 beads of the previous unit, then continue through the first 5 beads just strung.

6: Repeat Step 5, alternating clockwise and counterclockwise for each unit (Figure 2) for the length of the base chain. Work a final A unit to enclose the last B unit. Do not cut threads; it will be used later to work the closure.

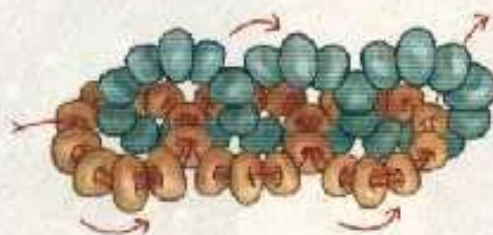


Figure 2

clasp

7: Toggle. Make a two-link chain of B, then interlock with three A links. Pass through all the beads again to reinforce, tying knots between beads, and trim. Use one of the bracelet tail threads to string 3A and pass through the center bead of the center link of the toggle; pass back through the last 2A and string 1A; pass through the top 2 beads of the last bracelet link and through the whole connection several times to secure (Figure 3); trim close.

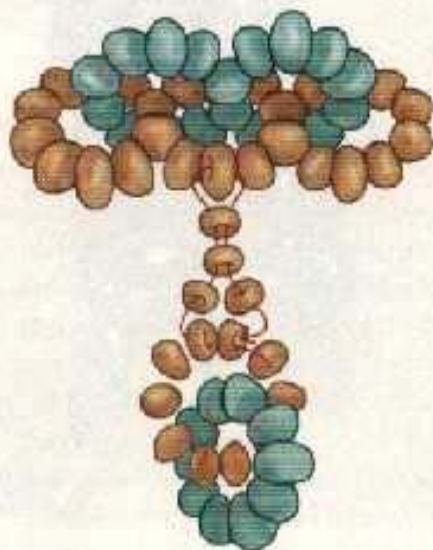
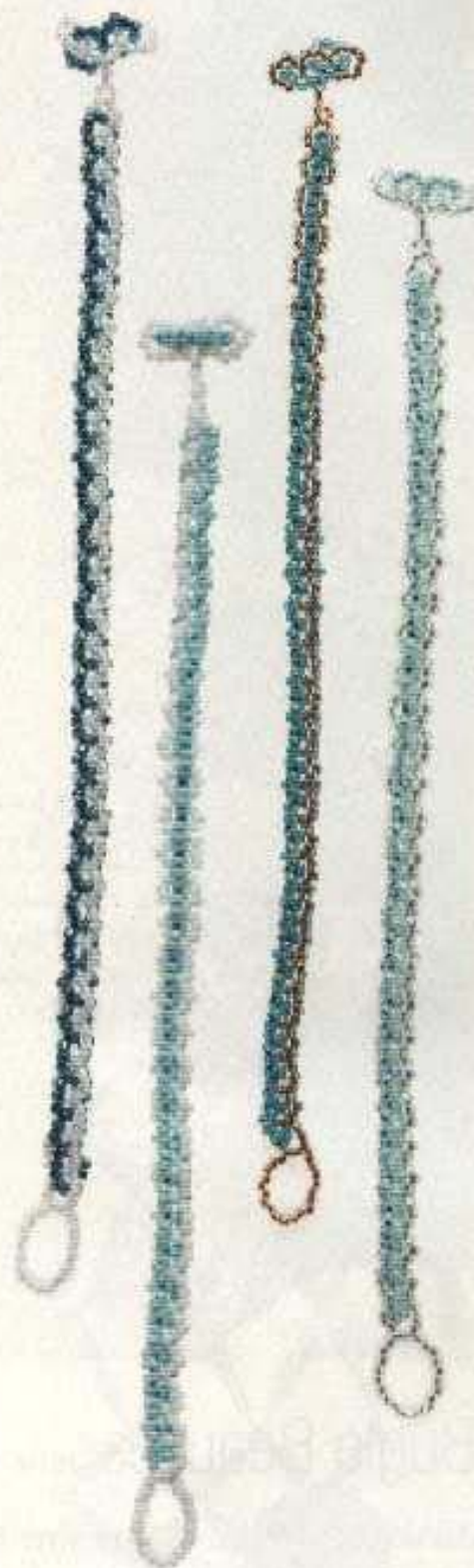


Figure 3

8: Clasp loop. Use the other tail thread to string 20 beads (or enough beads to fit tightly around the toggle); pass through the 2 end beads of the first link and through the loop several times to secure; trim close. ♦





Bugle Beauties Julie Walker

Julie loves bugles, but felt there weren't enough designs that really show the beauty of the bead. After a bit of thought and mathematical calculations, she developed this pattern—a wonderful tribute to bugles!

FINISHED SIZE 6 1/4"**Materials**

15 g gray/blue luster size 14/15° seed beads (A)
 10 g matte transparent dark topaz AB size 1 bugle beads
 10 g copper size 3 bugle beads
 42 bronze 7x9mm center-drilled fire-polished drops

85 peridot 3mm fire-polished beads
 2 copper 10mm shank buttons
 Fireline 6-lb test fishing line

Tools

Size 11 beading needle
 Scissors



Figure 1



Figure 2

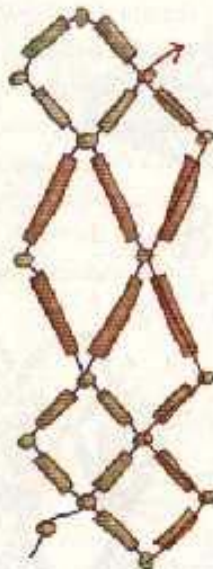


Figure 3

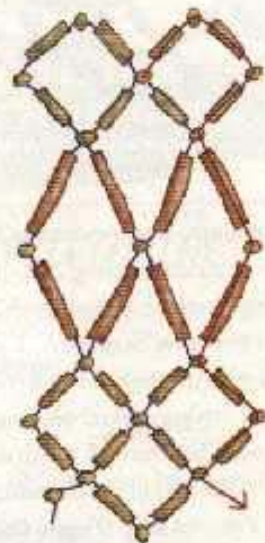


Figure 4

netted base

1: Use 5' of Fireline to string a tension bead, leaving a 15" tail. Be sure to keep your work tail-side down and your working thread at the top; work from top to bottom, left to right.

Row 1: String 1A, 1 small bugle, 1A, 1 small bugle, 1A, 1 large bugle, 1A, 1 large bugle, 1A, 1 small bugle, 1A, 1 small bugle, 1A, 1 small bugle, 1A, and 1 small bugle. Pass back through the fifth A and pull snug so that the small bugles form a diamond shape (Figure 1).

Row 2: String 1 large bugle, 1A, and 1 large bugle; pass back through the second A in the previous row. String 1 small bugle, 1A, and 1 small bugle; pass back through the first A in the previous row (Figure 2).

Row 3 (up row): String 1 small bugle, 1A, 1 small bugle, 1A, and 1 small bugle; pass back through the last A of the previous row. String 1 small bugle, 1A, and 1 large bugle; pass back through the next A of the previ-

ous row. String 1 large bugle, 1A, and 1 small bugle; pass back through the next A (Figure 3).

Row 4 (down row): String 1 small bugle, 1A, 1 small bugle, 1A, and 1 small bugle; pass back through the last A of the previous row. String 1 large bugle, 1A, and 1 large bugle; pass back through the next A of the previous row. String 1 small bugle, 1A, and 1 small bugle; pass back through the first A of the previous row (Figure 4).

Repeat Rows 3 and 4 for 5 1/2", forming 22 diamonds along the top and ending with an up row.

2: Button clasp. Pass through beads of the last upper diamond to exit the bottom A. String 2A, 1 button, and 2A; pass through the adjacent A in the last row. String 2A and pass back through the button, then string 2A and pass through the bottom of the small diamond (Figure 5a). Pass through the heads and

button a few times to reinforce, then pass back through the last row to exit the side A of the lower diamond and attach the second button (Figure 5b); secure the thread and trim.

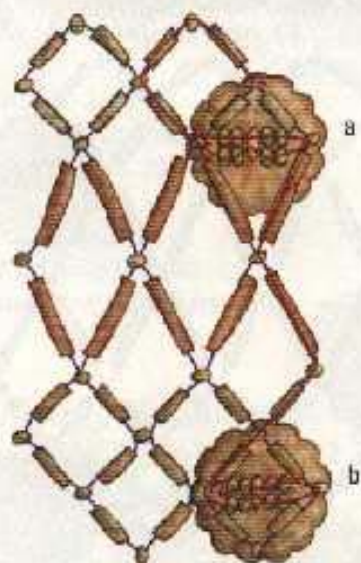


Figure 5, showing back

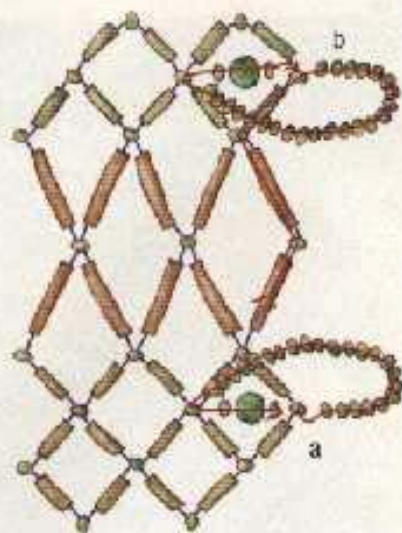


Figure 6

3: Clasp loops. Remove the tension bead and use the tail thread to string 27A (or enough to fit around a button); pass through the adjacent A in the next row. String 1A, 1 green 3mm, and 1A; pass through the loop of beads and those just strung several times to reinforce (Figure 6a). Pass through the first row to exit a side A of the first upper diamond and repeat to form a second loop (Figure 6b); secure the thread and trim.

embellishments

4: Lower diamonds. Secure 5' of thread and exit the first side A of the lowest small diamond. String 1A, 1 green 3mm, and 1A; pass through the adjacent A in the next row. Repeat for the length of the bracelet to fill each diamond. When you reach the last bottom dia-

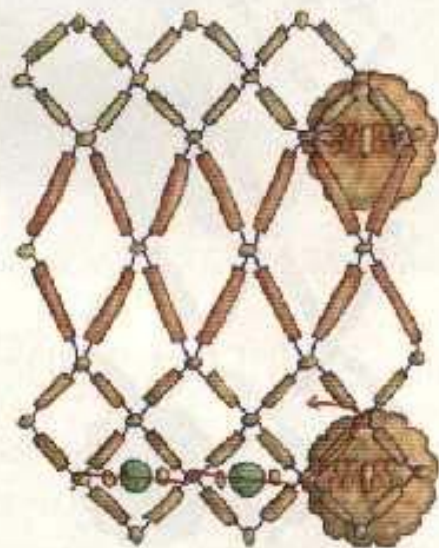


Figure 7, showing back

mond (with the button), pass through its bugle bead to exit the side A of the diamond above (Figure 7). Work back across the bracelet to fill the second lower row of diamonds.

5: Middle and upper diamonds. String 1A, 1 copper drop (wide end first), and 1A; pass up through the A at the top of the diamond. String 1A, 1 copper drop (narrow end first), and 1A; pass through the A at the top of the diamond. String 1A, 1 green 3mm, and 1A; pass down through the adjacent A in the next row. String 1A, 1 copper drop (wide end first), and 1A; pass down through the next A. String 1A, 1 copper drop (narrow end first), and 1A; pass down through the next A. Pass back through the beads, filling the next small diamond, and up through the A at the bottom of

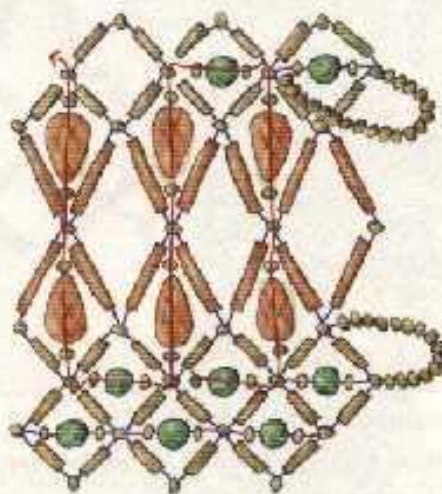


Figure 8

the next middle diamond (Figure 8). Repeat entire step for the length of the bracelet, filling the middle and every other upper diamond with beads, omitting the final two middle diamonds that hold the buttons. Pass back through all the beads, filling the top diamonds and adding beads to fill those that are still empty; secure the thread and trim. +

Julia Walker (aka J. Letitia Designs) is the proud mother of four daughters and niece to one grandson. And... She has been beading for seven years and designing her own jewelry for two of those years. She is the owner of The Bead Cage in Kettering, Ohio. www.beadcage.net

RESOURCES

Check your local bead shop for any of these materials or contact: Seed beads: Jane's Fiber and Beads, (288) 497-2665, www.janefiberandbeads.com. Size 1 bugle beads: Caravan Beads & Fibers, (800) 230-8341, www.caravanbeads.net. Size 3 bugle beads: Bead Corner, (813) 649-8039, www.beadcorner.com.





Catch of the Day Linda Jones

This simple fish charm is very versatile: It can be wired onto plant sticks and pushed into potted plants, connected onto a key ring as a charm, or made into earrings or the centerpiece of a necklace, as done here. Modify the fish by increasing or decreasing the scale, using colored or precious metal wire, or filling it with an eclectic mix of dazzling beads.

FINISHED SIZE 16"**Materials**

64 blue size 11° seed beads
 28 purple size 2 bugle beads
 1 silver 4mm round
 21 silver 5mm jump rings
 40" of 20-gauge sterling silver wire
 10" of 28-gauge sterling silver wire

Tools

Round-nose pliers
 Flat-nose pliers
 Wire cutters
 Bench block and hammer

fish

1: Frame. Cut 5" of 20-gauge wire. Use round-nose pliers to grasp the center of the wire while you bend the ends up until the wires cross at 1½" (Figure 1).

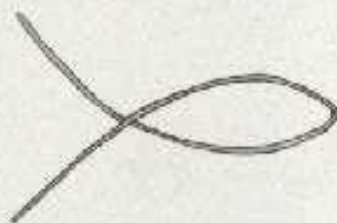


Figure 1

2: Tail. Use the round-nose pliers to form a small circle at one end of the wire; continue curling the wire twice around itself to form a spiral (Figure 2). Repeat for the other end of the wire, curling the spiral in the opposite direction. Hammer the spirals on the block to flatten and harden the wire.

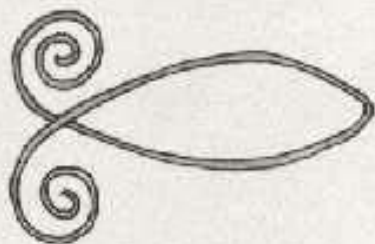


Figure 2

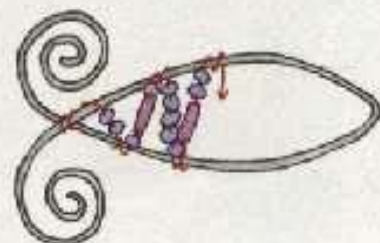


Figure 3

3: Ribs. Secure one end of the 28-gauge wire by wrapping it a couple times around the crossed wires at the base of the tail. String 2

seed beads and wrap the wire over the bottom and once through the frame so that the beads are snug. Repeat, stringing seed and bugle beads to reach across the frame, then wrapping the wire around the opposite side (Figure 3). Finish by stringing 1 size 11°, the silver round, and 1 size 11° to form an eye; then secure the end of the wire with a few wraps and trim close.

necklace

4: Bail. Cut 3" of 20-gauge wire. Use round-nose pliers to grasp the center of the wire; bend the ends up to form a U, then curl each end of



Figure 4



Figure 5

the wire outward to form spirals (Figure 4). Hammer the spirals and the tip of the U to flatten the wire. Use a jump ring to attach the fish to the bottom of the U.

5: Wave links. Cut 1½" of 20-gauge wire. Use round-nose pliers to form a spiral at one end. String 1 size 11°, 1 bugle, and 1 size 11°, then form a second spiral turning in the opposite direction of the first spiral (Figure 5). Repeat to make a total of 18 links.

6: Clasp hook. Cut 3" of 20-gauge wire. Hold the wire 1" from one end and bend the wire around the widest part of the pliers so that it crosses itself at the center of the wire. Repeat with the other end of the wire, forming a fig-



ure eight. Use the tip of the pliers to form small loops at the very ends of the wire. Hammer the large ends to flatten the wire, being careful not to hammer the center and small loops (Figure 6).



Figure 6



Figure 7



Figure 8

7: Clasp links. Cut 2" of 20-gauge wire. Form a ¼" wrapped loop at one end; string 1 size 11°, 1 bugle, and 1 size 11°, then form a simple loop. Hammer the curve of the wrapped loop to flatten the wire. Repeat to make a second clasp link (Figure 7).

8: Chain. Use a jump ring to attach a wave link to one side of the bail, passing the ring through the center of each spiral (Figure 8). Repeat to connect the spirals of nine links off each side of the bail, then attach the simple loop of each clasp link to the last wave links. ♦

Linda Jones is a U.K.-based designer and wire-jewelry teacher. She has two published books, *Cooling Wires* and *Deadly Jewelry*, and *Making Colorful Wire and Beaded Jewelry*, and an instructive website: www.wirejewelry.co.uk. Linda works from her studio and creates one-off jewelry pieces on commission, specializing in wedding dresses and accessories.



Spring-into-Summer Necklace Derya Aksoy

When designing this piece, Derya wanted to evoke the fresh feeling of nature in spring and the sunny warmth of summer. For an integrated look, the colors of the felt foliage are reflected in golden wires and fun-shaped crystals.

Materials

36 assorted 3–5mm Swarovski crystal rounds, cubes, and bicones in sun, olive, light Colorado topaz AB, and amethyst
4 amber 6mm glass cubes
1 amber 8mm glass cube
11 gold 5mm rounds
1 amethyst 10mm glass round
2 gold 4mm jump rings
3 gold 5mm jump rings

4 gold head pins
Gold lobster clasp
2 gold knot cups
1 gold fold-over crimp end
30–40 gold crimp tubes
4" of gold chain
43" of gold beading wire
Felt in green, yellow, and orange
Yellow, orange, and green fabric paint

Tools

Wire cutters
Round-nose pliers
Flat-nose pliers
Scissors
Paintbrush
T-pin

1: Felt shapes: Cut 2 flower and 3 leaf shapes from the felt (Figure 1). Lightly brush the shapes with fabric paint and let dry. Punch holes in the felt shapes with a T-pin as illustrated.



Figure 1

2: Leaf dangles. Use 4" of wire to string 2 crimp tubes and pass through the top of a small leaf; pass back through the tubes, and crimp. String the 8mm cube, 1 gold round, and a crimp tube; crimp the tube about 1/8" above the last crimp. Repeat to add 4 more crystals with crimp tubes crimped to space them along the wire. Repeat, using 4 1/2" of wire and stringing 4 crystals and 1 gold round. Repeat again using 4 crystals and 2 gold rounds, crimping a single crimp tube at the end of the wire in place of a leaf. Hold the ends of all three wires together and crimp them with the fold-over crimp.

3: Flower. Stack the large leaf and flowers, with the smaller flower on top. Use a head pin to string 1 crystal round; pass through the center of the flowers to the back of the leaf. Repeat to add 2 more crystals to the center of the flower. Pass the ends of the head pins through the fold-over crimp and form a loop (Figure 2).



Figure 2

4: Cut 2 pieces of wire, one 14 1/2" and one 15 1/2". Use both wires to string 1 knot cup and 1 crimp tube; crimp the tube at the very ends of the wire and close the cup to cover the crimp. Use both wires to string 1 gold round and the loop at the back of the flower. Use each wire to string 1 crimp tube; crimp each tube about 5" from the knot cup.

5: Use each wire to string an assortment of beads and crimp tubes, crimping the tubes every 1/2–1" to leave bare wire between beads. Use both wires to string 1 knot cup and 1 crimp tube; crimp the tube at the very ends of the wires and close the cup to cover the crimp.

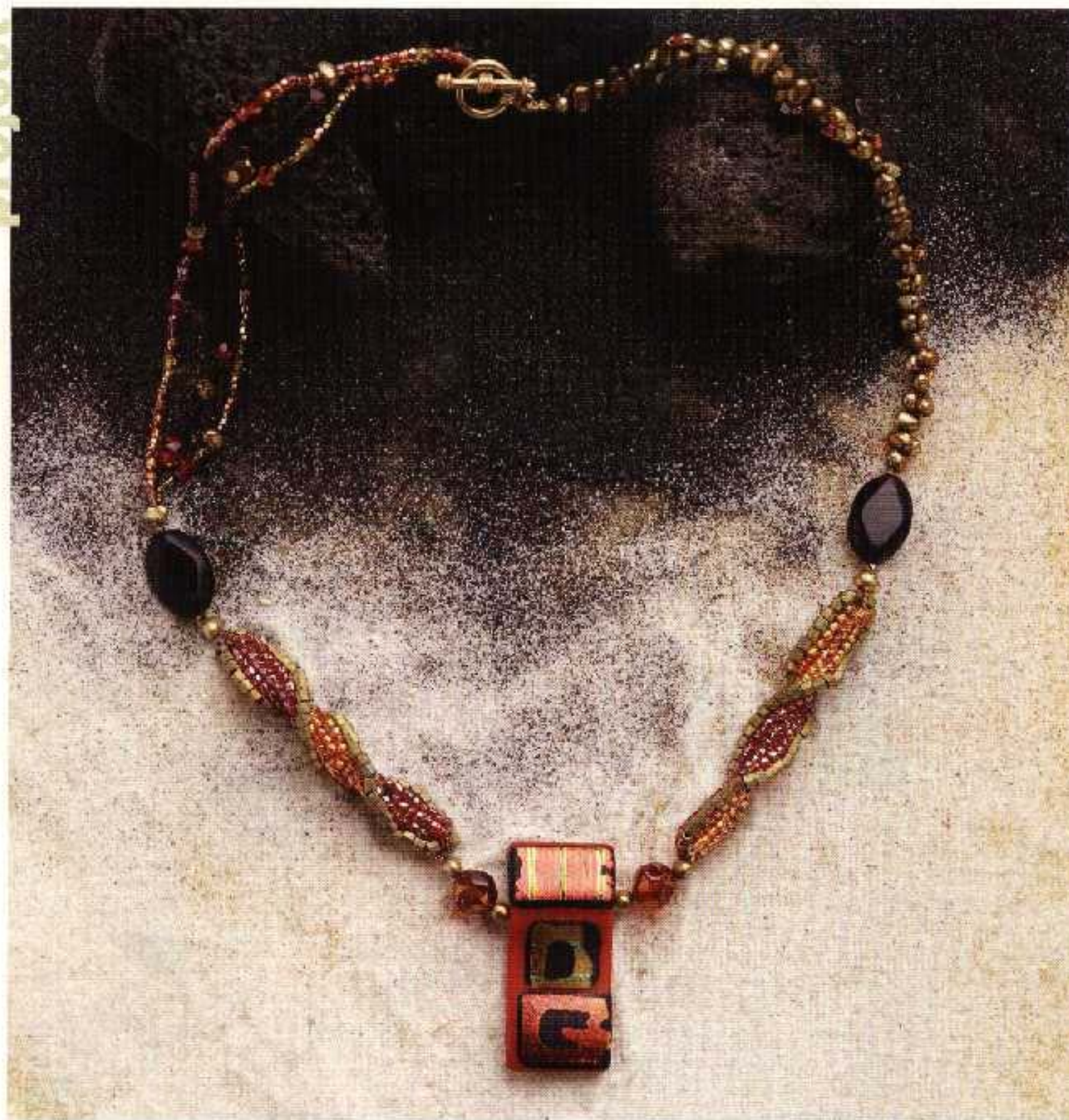
6: Use 1 head pin to string 1 crystal; form a simple loop that attaches to one end of the chain. Use a 4mm jump ring to attach the other end of the chain to one of the knot cups. Attach a 5mm jump ring to the 4mm jump ring. Use a 4mm jump ring to attach the clasp to the other knot cup. Attach two 5mm jump rings to the chain, allowing for an adjustable clasp. ♦

Derya Aksoy is originally from Turkey. Her passion for arts and crafts started when she was seven and making her own paper dolls and has continued to grow since then. She studied fashion design in high school and theater set/costume design in college and is now studying interior design. Derya is a self-taught jewelry designer.

RESOURCES

Check your local bead shop for any of these materials or contact: Swarovski crystals, glass beads, crimp tubes, clasp, jump rings, and beading wire: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Felt and fabric paint: Your local craft and/or fabric store.





Sonja's Twist Sonja S. Colt

The dichroic pendant used in this necklace deserved more than just colored multistrands. It got a stunning herringbone twisted ribbon with assorted stitches and beads incorporating all the focal colors.

FINISHED SIZE 22"

Materials

1 g size 15° seed beads in accent colors
1 g bronze size 11° hex beads
1 g matte black size 11° seed beads
2 g red size 11° seed beads for twist (A)
2 g orange size 11° seed beads for twist (B)
5 g size 8° hex beads for twisted edge (C)
20 various 3–6mm accent beads
62 olive green 4mm freshwater pearls
2 ruby 8mm cathedral beads
2 black 60×17mm pressed-glass ovals

22×45mm diabolic pendant
Gold-filled toggle clasp
3' of gold-filled French wire
Nymo size B beading thread
Thread Heaven thread conditioner

Tools

Several size 12 beading needles
Big Eye needle
Scissors

Tip

This necklace is worked as separate sections. As you finish each section, set it aside with its working thread as it attached, which you will use to connect them all together.

pearls

1: Peyote pearls. Use 3' of single conditioned thread to string 1 size 11° tension bead; pass through it again, leaving a 6" tail. String 34 pearls. String 1 pearl and pass back through the second-to-last pearl. Repeat to work one row of peyote stitch. After passing through the last single pearl, turn the flat sides of the pearl pairs toward each other and snug the beads.

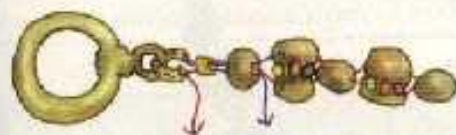


Figure 1

2: Clasp ring. Remove the tension bead and thread a needle onto the tail thread; use both needles to string 1 size 8°, 36" of French wire, and the ring half of the clasp. Pass the tail thread back through the size 8° and last pearl to snug the wire around the clasp loop (Figure 1). Tie a knot and trim the tail thread close.

3: Peyote accents. Pass the working thread back through the size 8° and last single pearl; string 3 to 4 size 15°s and pass back through the next single pearl, positioning the beads so they lie in the channel between the paired pearls. Repeat for the length of the pearls, exiting a pearl in the last pair; keep the needle on the thread and set aside.

stringing

4: Strands. Use 2' of conditioned thread to string a tension bead, leaving an 8" tail. String

pearl section), and 3 size 15°s; keep the needle on the thread and set aside. Repeat to make a second strand using size 11° hex beads and a third strand using orange and red size 11°s.

5: Clasp bar. Use all three needles to string 36" of French wire and the bar half of the clasp. Pass each needle back through a few beads of each strand, then knot and trim. If all three threads won't fit through the French wire, string a second wire for the third strand. Set aside.

twisted ribbon

6: Ladder bases. Use 4' of single conditioned thread to string a tension bead, leaving a 9" tail. Work a 2-bead ladder in the following order: 1 column of C, 3 columns of A, 1 column of C, and 3 columns of B (Figure 2). Connect the ends to form a tube by passing up through Column 1, down Column 8, and up Column 1.

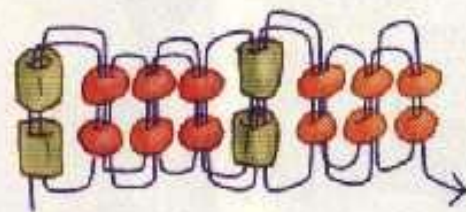


Figure 2

Round 1: String 1C and 1A; pass down through the next and up through the following 2A. String 2A; pass down through the next 2A and up through the following 2C. String 1C and 1B; pass down through the next and up through the following 2B. String 2B; pass down through the next 2B

Rounds 2 and on: Repeat Round 1 for 24", working tubular herringbone stitch without stepping up at the end of each round. This, combined with the larger size 8° seed beads, will cause the tube to spiral. After a few rounds, collapse the tube so that the size 8°s become the edges of the double-faced ribbon. Keep your tension tight for a more pronounced twist. When your needle is coming out the top of a column, string a bead the color of that column and a bead the color of the next column. Pass down through 2 beads of the next column, then up through 2 beads of the following column.

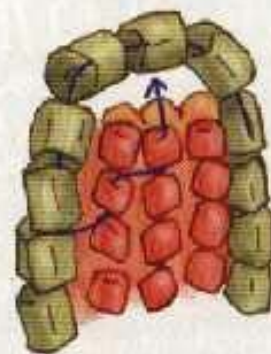


Figure 3

Final round: With the thread exiting an edge bead, string 3–4C and pass down through the opposite edge bead (Figure 3). Pull tight to form a loop and to bring the edges together. Weave through beads to secure and exit the top of the middle column of A beads. Repeat with the tail thread, then set aside.

7: Repeat Step 6 to make a second ribbon the

assembly

8: Ribbon to pearls. With the thread exiting the middle column of A beads, string 6 size 15's (enough to extend beyond the loop of edge beads), 1 pearl, 1 size 11" hex, 1 black oval, 1 size 11" hex, and 1 pearl. Enter the pearl segment through the paired pearl that does not have the peyote-stitched working thread; pass through a few pearls, tying knots between beads, and trim close.

9: Pearls to ribbon. Use the working thread from the peyote segment to pass back through the pearl, hex, oval, hex, and pearl; string the same number of size 15's as in Step 8, and pass through the middle column of Bs on the opposite side of the ribbon. Weave through the ribbon, tying knots between beads, and trim close.

10: Ribbon to ribbon. Use a ribbon's tail thread to string 6 size 15's, 1 pearl, 1 ruby 8mm, 1 pearl, 15 size 11's (or enough to fill the inside of the focal bead), the focal bead, 1 pearl, 1 ruby 8mm, 1 pearl, and 6 size 15's. Pass through the middle column of Bs on the opposite ribbon; secure the thread and trim. Use the tail thread of the other ribbon to pass back through the beads just added and secure in the first ribbon.

11: Strands to ribbon. Remove the tension beads from the three strands and thread the tails onto the Big Eye needle. Repeat Step 8, reversing the sequence, to connect the strands to the top of the ribbon. Use the last working thread to repeat Step 9, reversing the sequence. ♦

Sonja Goff's bead passion encompasses designing, teaching, and lampworking. Her Bead Street Ltd. line of humorous greeting cards for beaders and "Secret Beads" both debuted in recent issues of *Beadwork*. Contact Sonja at beadstreetltd@yahoo.com.

RESOURCES

Check your local bead shop for any of these materials or contact: Dichroic pendant: Vilma Dallas of Dallas Enterprises, (303) 469-1968. Size 8" hex beads: Beyond Beadery, (353) 258-9389, www.beyondbeadery.com.





Garden Party Choker Heather DeSimone

Heather has always loved the texture and dimension found in bead-woven pieces, yet calls herself an "instant gratification designer." Her search for textural shortcuts has resulted in this strung necklace, bristling with wireworked drops.

FINISHED SIZE 16"

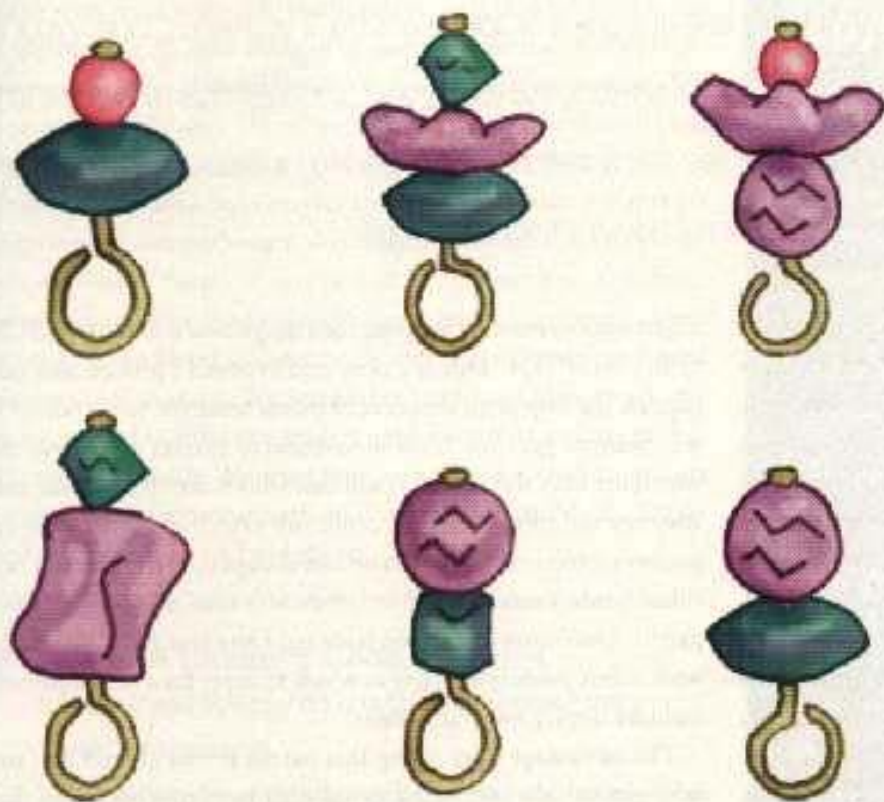
MATERIALS

50 rose size 15's seed beads
36 rose 3mm rounds
28 green 4mm cubes
90 olivine 4mm Swarovski crystal bicones
80 green 8mm rondelles
57 purple 6mm Czech pressed-glass flowers
101 purple 6mm faceted rounds
10 purple 8mm Czech pressed-glass swirls

5 tanzanite 8mm Swarovski crystal rounds
8 amethyst 14mm glass rounds
7 olivine 22mm Lucite rounds
16mm glass shark button
168 gold head pins
2 gold-filled 2mm crimp tubes
22" of .019 beading wire

TOOLS

Grimoing pliers
Round-nose pliers
Wire cutters
Scissors



There are many fun variations you can do with this technique. Play with various-lengthed sprigs and different bead types to create unusual textures. You can also vary the sizes and shapes of the beads you're stringing between the sprigs. The clusters will anchor differently, depending on the shape of the beads they are next to.

sprigs

1: Set aside 2 rose rounds, 2 olivine 4mm bicones, and 2 flowers for each end of the necklace. Use a head pin to string 2 to 3 beads; cut the pin $\frac{1}{8}$ " above the beads, then form a simple loop. Repeat to make 168 dangles with varied bead combinations.

stringing

2: Use the wire to string 1 crimp tube, 6 size 15's, the button, and 6 size 15's; pass back

3: String 1 amethyst round, 12 dangles, 1 olivine round, and 12 dangles seven times. String 1 amethyst round.

4: String 1 flower, 1 olivine bicone, 1 rose round, 1 crimp tube, and enough size 15's to fit securely around the button; pass back through the tube and crimp. ♦

Heather DeSanone has co-owned The Beadin' Path in Freeport, Maine, with her mother, Jan Parker, for thirteen years. She also runs an accessory and jewelry company called Leetle Lovendole (www.LeeleLovendole.com). Heather lives in Maine with her husband, Chris, and three-year old son, Maximus.

RESOURCES

Check your local bead shop for any of these materials or contact: Kits for this project and beads: The Beadin' Path, (577) 92-BEADS, www.BeadinPath.com.





Strawberry Treats Christie Dickens Adams

Christie loves to knit and crochet with beads and is always looking for a new challenge. While looking through some early-1900s crochet patterns, she came across a crocheted strawberry pincushion. She scaled it down a bit, added some seed beads, and yum, yum— instant juicy strawberry pendant! Now, how to add

FINISHED SIZE 1 1/4" x 3/4"

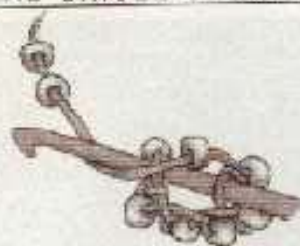
Materials

Size 11⁶ seed beads in red and green
1 green 3–4mm fire-polished round
Size 8 pearl cotton
Cotton ball or polyester stuffing
Nymo or Silamide beading thread

Tools

Size 12 beading needle
Twisted wire needle
Embroidery needle
Size 7 crochet hook

BEAD SINGLE CROCHET



Make an initial chain of non-beaded stitches. Leave a bead in each subsequent chain stitch by sliding a bead close to the hook before making each stitch. Form a ring of beaded stitches by inserting the hook into the first chain stitch, under the thread carrying the bead. Move the bead to the right of the hook.

Slide a new bead down close to the hook and work a slip stitch by pulling a loop of thread through both the loops on the hook. Make a slip stitch with a bead caught in each of the remaining chain stitches to complete the first round.

Christie Dickens Adams lives in Jacksonville, Florida, with her husband and two cats. She has been beading for about fourteen years.

1: Use the twisted wire needle to string 16–20" of beads onto size 8 pearl cotton. Do not cut anything. You will work straight from the ball, pushing the beads down as you need more thread to work with. The strawberry is made up of single crochet stitches, and a bead is slid up into the first half of each stitch. It is worked from the bottom, increasing slightly as you move up the sides and then decreasing at the top.

Round 1: Chain 2 without beads, then work 3 bead single crochet (bsc) in the chain.

Round 2: Work 2 bsc in each stitch of the previous round (6 bsc).

Round 3: Work 2 bsc in the next stitch and 1 bsc in the following stitch four times (12 bsc).

Round 4: Work 1 bsc in each stitch (12 bsc).

Round 5: Work 2 bsc in the next stitch and 1 bsc in the following stitch five times (15 bsc).

Round 6: Work 1 bsc in each stitch (15 bsc).

Round 7 (increase): Work 2 bsc in the next stitch and 1 bsc in the following stitch six times (18 bsc).

Rounds 8–12: Repeat Rounds 6 and 7; you may continue to increase by 3 in every other round for the desired diameter of your strawberry. Work 1 bsc in each stitch for 2–4 rounds. When you have reached that point, place stuffing inside the strawberry and begin gradually decreasing with a bsc in every other stitch for one or two rounds (depending on diameter), then bsc for every stitch for one round. Continue making 1 bsc for every other stitch made, holding the stuffing in as the berry begins to close at the top. On the final stitch, pull up a small loop, cut your thread, and bring the tail through the loop, pulling a knot close to the top. Use the embroidery needle to weave the tail into the work and trim.

2: Calyx. Use 6' of beading thread to string 12 green beads; pass through them again to form a circle. *String 9 beads and pass back through the second-to-last bead, pulling the beads snug to the ring. String 7 beads and pass through the last bead passed through in the ring and the following 2 beads. Repeat from * to work 6 leaves all around the ring (Figure 1).



Figure 1

Work a second round of smaller leaves, beginning with 6 beads for each leaf (Figure 2).



Figure 2

3: Bail. String 4 beads, the fire-polished round, and 11 beads; pass back through the fire-polished round, string 4 beads, and pass into a bead on the opposite side of the ring. Pass back through the bail beads again to reinforce, then attach the bail ring to the top of the strawberry. *





Aloha Earrings Sheila Summers

The inspiration for these earrings came while making bails on teardrop-shaped beads, following the instructions in Mark Lareau's book *All Wired Up*. Sheila had been searching for a way to make the popular chandelier earrings in a smaller size, and it struck her that the teardrop shape was perfect for beaded danglers.

Materials for Pearl Earrings

- 4 white 3mm freshwater pearl buttons
- 4 faceted 4mm moonstone rondelles
- 2 white 5x6mm freshwater pearl ovals
- 14 gold-filled 2mm rounds
- 6 gold-plated 3mm heishi spacers
- 6 gold-filled head pins
- 8" of 22-gauge gold-filled wire
- Pair of gold-filled French ear wires with 2mm round bead

Materials for Flower Earrings

- 6 light blue AB 3mm fire-polished beads
- 2 light blue 4mm fire-polished beads
- 4 light blue 6mm Czech pressed-glass flowers

- 2 light blue 5x8mm Czech pressed-glass vertically drilled teardrops
- 14 sterling silver 2mm rounds
- 14 silver-plated 3mm heishi spacers
- 8 sterling silver head pins
- 8" of 22-gauge sterling silver wire
- Pair of sterling silver French ear wires with 2mm round bead

Materials for Crystal Earrings

- 6 tanzanite 4mm Swarovski crystal bicones
- 2 padparadscha satin 4mm Swarovski crystal bicones
- 6 topaz AB2X 6mm Swarovski crystal bicones
- 14 gold-filled 2mm rounds

- 14 gold-plated 3mm heishi spacers
- 6 gold-filled head pins
- 8" of 22-gauge gold-filled wire
- Pair of gold-filled French ear wires with 2mm round bead

Tools

- Wire cutters
- Chain-nose pliers
- Round-nose pliers
- Nylon-jaw pliers
- 1/8" mandrel, dowel, or pen

1: Dangles. Use a head pin to string beads as follows, then form a simple loop, for a total of 2 long and 4 short dangles per pair of earrings.

Pearl long: String 1 oval, 1 spacer, and 1 gold round; make two.

Pearl short: String 1 button, 1 rondelle, 1 spacer, and 1 gold round; make four.

Flower long: String 1 teardrop, 1 spacer, 1 fire-polished 4mm, 1 spacer, 1 fire-polished 3mm, 1 spacer, and 1 silver round; make two.

Flower short: String 1 flower, 1 spacer, 1 fire-polished 3mm, 1 spacer, and 1 silver round; make four.

Crystal long: String 1 topaz, 1 spacer, 1 padparadscha, 1 spacer, 1 tanzanite, 1 spacer, and 1 gold round; make two.

Crystal short: String 1 topaz, 1 spacer, 1 tanzanite, 1 spacer, and 1 gold round; make four.

2: Teardrop. Cut and straighten two 4" pieces of wire. Bend both pieces at the same time around the mandrel to form a teardrop shape, with the wires crossing at the top (Figure 1). Use each teardrop wire to string 1 round, 1 short dangle, 1 round, 1 long, 1 round, 1 short, and 1 round.



Figure 1

3: Wrapping. Use chain-nose pliers to hold the front of the teardrop just below the intersection; bend that end of the wire up so that it is parallel with the centerline of the teardrop (Figure 2).



Figure 2



Figure 3

Hold the back side of the teardrop and repeat with the other end of the wire so that both ends are pointing up in the center (Figure 3). Wrap the front wire around the back wire two times and trim close at the back. Use the back wire to

form a simple loop at the top and trim close; you may need to gently bend the loop down so it is flush with the wraps (Figure 4). Open the ear wire loops and attach to each simple loop on each teardrop. +



Figure 4

When she's not at work in the software industry, Sheila Summer's time is dominated by little beads, wire, and thread. You can see her work and reach her through her website, www.beadworkstudio.com.

RESOURCES

Check your local bead shop for any of these materials or contact: All materials: Loveland Bead Co., (970) 687-4092.





Charming Coils Donna Fuchs

Having always loved silversmithing, and, frankly, anything creative and beautiful, Donna tried her hand at wire wrapping and found her passion. This charm bracelet was influenced by Connie Fox and her wonderful wirework. This particular project is intended for people who have basic wireworking skills (tools to make coils, spirals, jump rings, and eye pins) and a sense of adventure.

Materials

4 sterling silver 8mm rounds
 1 sterling silver 9mm round
 1 sterling silver 10mm round
 2 Ball silver 12mm beads
 2 sterling silver 16-gauge jump rings with a 5mm inside diameter
 10 sterling silver 16-gauge jump rings with an 8mm inside diameter

10' of sterling silver 18-gauge round dead-soft wire
 5' of sterling silver 18-gauge round dead-soft wire
 6' of sterling silver 24-gauge round dead-soft wire
 4½' of sterling silver 14-gauge wire

Note: Be sure that beads will accommodate 18-gauge wire.

Tools

Chain-nose pliers
 Flat-nose pliers
 Long round-nose pliers
 Short round-nose pliers
 Flush cutters
 Ball-peen hammer
 Steel bench block
 Permanent marker
 Ruler

bracelet

1: Garage Door Spring. This link provides a strong bracelet foundation and has plenty of room for hanging charms.

Coil: Work directly from the spool of 16-gauge round wire, beginning with a clean flush-cut end. Grasp the very end of the wire with the base of the short round-nose pliers—make sure no wire is pecking through. Rotate your hand away from you to form a loop. Continue coiling at the base of the pliers for five complete revolutions; cut the wire so that the ends line up at each end of the coil.

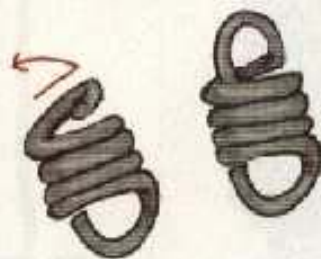


Figure 1

Loops: Use short round-nose pliers to pinch between the first and second coil to create a little space. Use flat-nose pliers to bend half of the last coil up, forming a half loop with the end of the wire tucked inside the coils (Figure 1). Repeat for the other end of the coil. Repeat to make nine springs. Join the garage door springs with jump rings for the desired length, minus 1" for the clasp.

2: Clasp. Cut 6' of 16-gauge wire. Use round-nose pliers to grasp one end and form a loop. Continue the loop partway around the pliers, then use chain-nose pliers to continue form-



Figure 2

ing a loose spiral. Form a loop at the other end of the wire, bending in the opposite direction of the spiral (Figure 2). String one end of the bracelet and bend the last round of the spiral so that it won't work itself off the bracelet. Use 1½' of 16-gauge wire to form a ring that attaches to the other end of the bracelet; hammer the ring to harden it.

3: Wear the bracelet as is or work charms as follows and attach them to the bracelet using jump rings.

bell cage

Use this double spiral to cage a bead. Cut 8' of 16-gauge round wire.

Bottom spiral: Use short round-nose pliers to form a loop at one end of the wire. Use chain-nose pliers to hold the loop and continue to spiral until you have 4" of wire left.

Top spiral: Grasp the other end of the wire with the middle of the round-nose pliers and form a loop, turning in the opposite direction from the first spiral. Continue to spiral until you meet the first spiral (Figure 3a). Use short round-nose pliers to hold the center of the top spiral (the larger loop) and pull it up to

open the spiral. Grasp the wire between the two spirals with the tips of the chain-nose pliers and fold the spirals toward each other until they meet.

Bail: Use flat-nose pliers to bend the larger loop perpendicular to the platform of the bell and adjust so that it is centered (Figure 3b). Open the spiral to insert a bead, then close and readjust the space between the spirals if needed (Figure 3c).

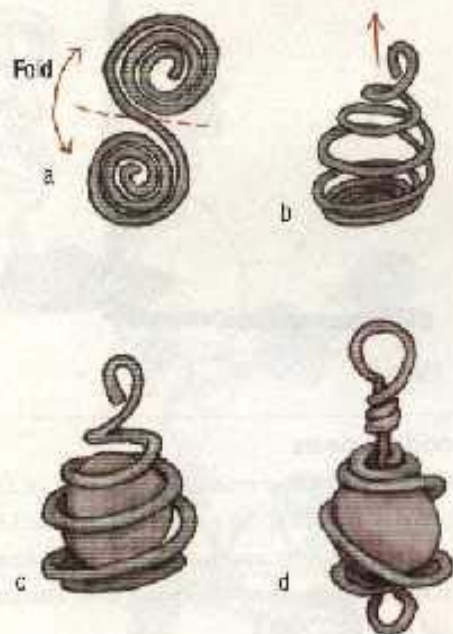


Figure 3

Variation: Instead of forming a bail with the end of the top spiral, shape the spiral to hug the bead inside. Use a second piece of wire to form an eye pin and pass through the bottom spiral, the bead, and the top spiral, then form a wrapped loop (Figure 3d).

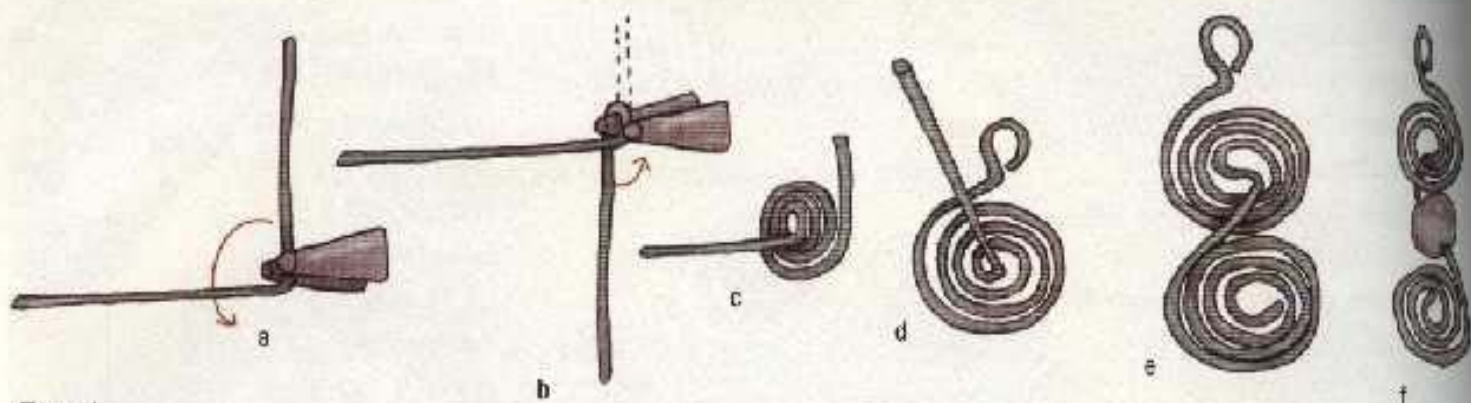


Figure 4

double-vision spirals

Cut 8" of 18-gauge round wire. Use flat-nose pliers to make a 90° bend at the center (you will be making spirals at each end of the wire; this bend is to keep half of the wire out of the way while you form the first spiral).

Top spiral: With one end of the wire to the left and the other end sticking up, hold the short

round-nose pliers parallel to the left end and grasp the other end just above the bend (Figure 4a); wrap the top wire around the tip of the pliers to form a small loop (Figure 4b). Continue another wrap around the pliers, then use chain-nose pliers to form a 3/8" spiral around the loop (Figure 4c). At the end of the spiral, use the middle of the round-nose pliers to bend

the end of the wire away from the spiral and then form a bail loop (Figure 4d).

Bottom spiral: Bend the remaining 4" of wire down opposite to the loop at the end of the spiral. Form a spiral until it reaches the first spiral (Figure 4e).

Variation: String a bead on the 4" wire before forming the bottom spiral (Figure 4f).

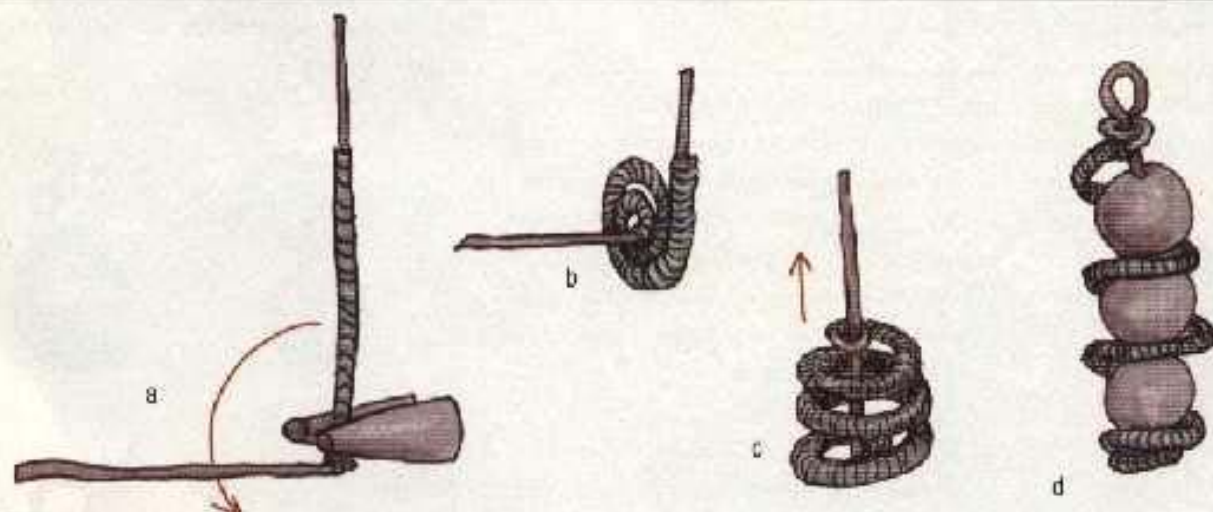


Figure 5

coiled peas

Cut 8" of 18-gauge round wire. Cut 24" of 24-gauge round wire and wrap it around the 18-gauge wire to form a long coil. Make a 90° bend in the 18-gauge wire 3" from one end, with the coil on the 5" end.

Spiral: Use short round-nose pliers to grasp the coil and the wire near the bend; form a small loop perpendicular to the 3" wire (Figure 5a). Use flat-nose pliers to hold the core wire and the coil together at the loop as you continue forming a spiral with the coiled wire until the coil ends (Figure 5b).

Cage: Grasp the loop at the center of the spiral and pull down so that the spiral opens around

the bare 3" wire (Figure 5c). Use the bare wire to string 3 silver 8mm rounds and adjust the spiral so that it cups the beads.

Bail: Form a loop at the end of the spiral that wraps around the center wire; form a simple bail loop at the top of the center wire (Figure 5d).

double-loop head pin

Cut 5" of 18-gauge round wire. Mark the midpoint on the jaws of the long round-nose pliers with a permanent marker.

Use the midpoint of the long round-nose pliers to hold the wire 3/8" from one end. Bend each end in opposite directions around the

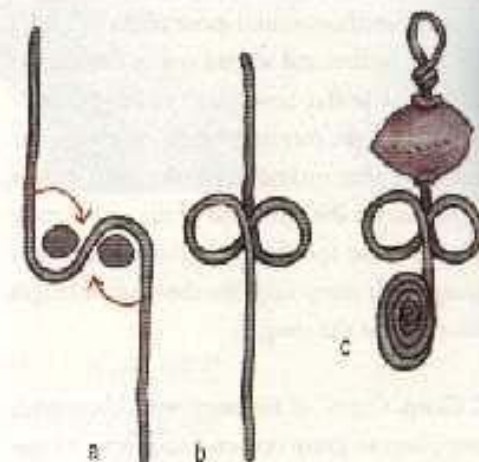


Figure 6