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Beads and Stones

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Sweet Sugilite Earrings
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Dangle Beaded Choker
Bottomless Sandals
Chunky Charm Bracelet
Carnelian and Citrine Y Necklace
...and many more!

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Beads, and Stones

TAMMY POWLEY

BARNES & NOBLE
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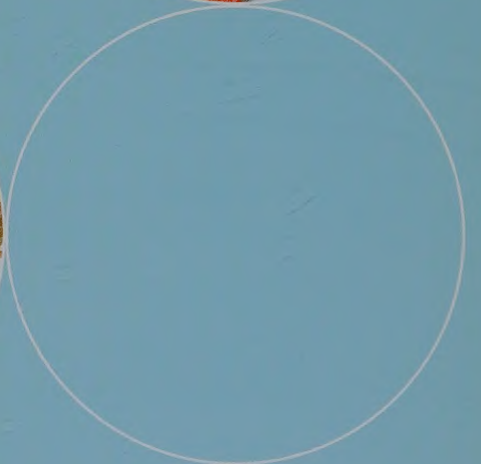
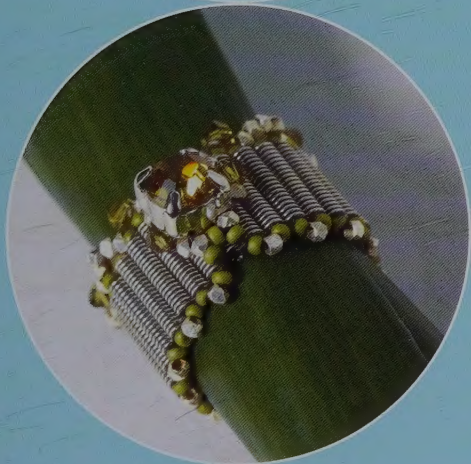
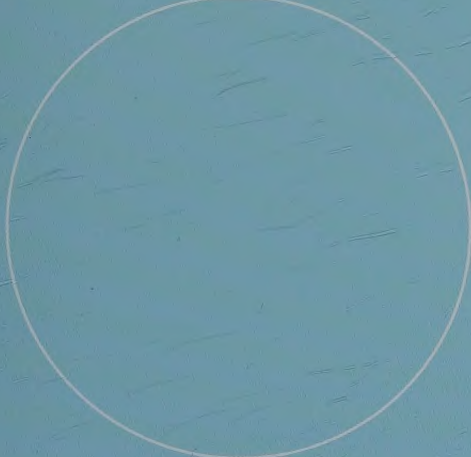
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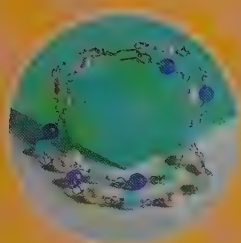
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INTRODUCTION

At first, the idea of making bead jewelry may seem a little daunting. But ask any bead weaver and she (or he) will tell you how relaxing it is to sit and stitch or string beads together to form an infinite assortment of designs. There is truly something magical about beads. As you weave them together, time slips away, and so do all the stress and worry of the day.

When you enter into the fold of bead weavers, you become part of a tradition that dates back centuries and reaches across the planet. The ancient Egyptians were one of the first cultures to make glass beads. They prized glass as much as precious metal and gems, going so far as to create glass beads resembling gemstones. Glass bead making seemed to languish after this period in history, but this changed around the year 1200, when glass artisans in Italy revived the popularity of glass making. This ignited a thriving glass-producing industry, which included glass beads. Murano, Italy, is still considered the glass capital of the world. By the eighteenth century, new technology allowed factories to overtake the smaller producers, and this opened up the market. The Czech Republic and Japan took advantage of this opportunity and are now two of the largest glass seed bead producers in the world.

One reason glass bead making became such a large industry is because beads were not used primarily for ornamentation, as they usually are today. Rather, beads were a type of currency for

travelers. This practice spread glass beads to areas of Africa, the Americas, and the South Pacific. Explorers traded beads in exchange for food, water, and other daily necessities.

Today, bead weavers from an assortment of cultures and backgrounds continue the tradition of working with glass beads, using them to create jewelry, enhance clothing, or construct home decor items.

This book is an introduction for newcomers to bead weaving and stringing, but it is also a conduit for experienced bead weavers who are looking for ways to make their woven jewelry unique. Jewelry makers can dramatically expand the type of jewelry they make by combining traditional seed bead techniques with a variety of other jewelry methods. From established seed bead stitches to a few simple wirework and stringing steps, this book shows beginners through advanced bead weavers how to make bead jewelry with designer flair. The projects in this book incorporate beads from Japan and the Czech Republic with gemstones, pearls, crystals, and wire components. You'll also find an extensive technique section with step-by-step illustrations, jewelry projects combining all the stitches and methods described in the book.

Bead weaving is not a difficult or arcane pursuit; it is an exciting and accessible art form anyone can enjoy. You only need some magical beads and a needle and thread to get started.

BEADS AND SUPPLIES

About Seed Beads

Seed beads are available in a mind-boggling assortment of finishes, sizes, colors, and cuts. This is wonderful for bead lovers, but it can also be overwhelming, even for the most experienced of bead weavers, when trying to select beads for a specific

jewelry project. It is a good idea to become familiar with at least some of the different types of seed beads on the market. Small differences, such as a matte finish or a hex cut, can affect the outcome of a jewelry design.

Seed Bead Sizes

Although it may seem like all seed beads are just plain tiny, they actually come in different sizes—ranging from the largest, at approximately 4 mm to the smallest, at approximately 1.5 mm. Each size seed bead has a number assigned to it rather than a diameter. For example, size 11 is approximately 2.2 mm in diameter and is the most popular size.

Here is a list of other popular seed bead sizes and their approximate diameters in millimeters:

Size 6	=	4 mm
Size 8	=	3 mm
Size 11	=	2.2 mm
Size 12	=	1.8 mm
Size 15	=	1.5 mm

Seed Bead Types

Most seed beads come from either the Czech Republic or Japan. There are pros and cons for each country's beads. Czech beads are not as uniform as Japanese seed beads, and sometimes their holes are small. However, they come in some colors that aren't always available in Japanese beads, and they are also more economical. Purchased by the hank, which means they are temporarily strung on nylon or silk cord with as many as ten or twelve strings of beads per hank, the number of size 11 beads per hank averages 4,000. The price range varies (depending on the finish) from \$3 to \$5 USD (\$2.50 to \$4 EUR).

Japanese seed beads are sold by the gram, usually in plastic tubes or small plastic bags. Vendors buy these by the kilo, and then divide them up, so the packaging can vary, as can the number of grams per package. Because of their uniform size, Japanese beads are higher quality than Czech beads, making them much easier to weave with, especially for beginners. Prices vary depending on the finish, the bead size, the manufacturer, and the gram weight. On average, a package of size 11 Japanese seed beads can cost anywhere from \$2 to \$6 USD (\$1.50 to \$5 EUR).

Seed Bead Colors

Cosmetic companies and seed bead manufacturers have one thing in common when it comes to colors: they each like to come up with unique names. Red seed beads may not simply be called “red.” They

may be “brick red” or “cherry.” Names and colors vary tremendously depending on where the beads are made. No matter what they are called, you’ll find a huge assortment of colors available.

Seed Bead Finishes

One of the elements that distinguishes one seed bead from another—other than size—is the finish. It is not unusual to have a combination of finishes on one bead, such as opaque matte, iris transparent, or translucent color-lined. Also, depending on the manufacturer, some terms can be used interchangeably. For example, *aurora borealis* (usually shortened to AB) is a term used to describe the same finish as that of iris and rainbow. Below is a list of some of the more popular seed bead finishes.



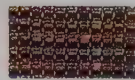
COLOR-LINED ■ The bead is transparent but lined on the inside with a color. For example, a bead may be purple transparent on the outside but have a yellow lining on the inside.



CYLON ■ This finish gives a pearly look to the bead, so it is a little shiny. Pastel and white seed beads often have a cylon finish on them.



GALVANIZED ■ These beads have a shiny appearance. The word *galvanized* refers to the process that coats the outside of the bead. Although they are beautiful, be careful. Manufacturers recommend that jewelry woven with these beads have a clear fixative (available from companies such as Krylon) sprayed on to keep the finish from rubbing off.



IRIS ■ An iris finish creates a rainbow effect so that there are different shades of color and a little sparkle.



LUSTER ■ Like the iris finish, luster adds a shiny, iridescent look to a bead.



MATTE ■ These beads are frosted, so they aren’t smooth like many seed beads. They are a good way to add some texture to a piece of jewelry, but their finish can cause some difficulty with weaving as they can be challenging to hold against each other while working.



METALLIC ■ A metal finish, similar to that on galvanized beads, looks great, but usually needs to have a clear fixative applied to help resist wear.



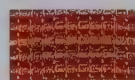
OPAQUE ■ These beads are a solid color that is not penetrable with light.



RAINBOW ■ Similar to an iris finish, a rainbow finish creates a kaleidoscope of colors.



SILVER-LINED ■ Silver-lined beads have a silver lining inside the bead.



TRANSLUCENT ■ Some light is visible through these beads because they are clear and tinted with color.

Seed Bead Shapes

With most beads, round is the first shape that comes to mind. True, most seed beads are round, but they also come in a number of other shapes.

BUGLE ■ Tubular-shaped bugles come in different lengths, normally from 1/2 inch up to 2 inches (1.3 to 5 cm). Bugle beads work well with the ladder stitch and in fringe.

DELICA ■ These beads are shaped like short cylinders and are primarily used for the peyote stitch. The term *Delica* refers to a brand of these beads. Most weavers refer to these types of beads by the brand name Delica, even though similar brands include Aikos and Magnificas. They are manufactured in Japan and are approximately the same size as a size 11 seed bead, though sometimes they are referred to as size 12.

FRINGE ■ As the name suggests, these teardrop-shaped beads are good to use on the ends of fringe.

Related Supplies

Beads are not all that is needed to bead weave. There are a number of other supplies that are necessary. To get started, you'll need a few of the basics.

(A) BEAD TRAYS ■ While weaving, a bead tray is handy for holding all the beads used for a project. Look for shallow trays or bowls, preferably with multiple compartments. The shallow divided compartments make it easier to scoop lots of beads onto a needle at once. Most bead vendors have an assortment of trays available, but also check local discount stores for kitchen items such as chip and dip trays.

(B) BEESWAX OR THREAD HEAVEN ■ To condition Nymo thread, unravel the amount needed for a project, and rub it across either beeswax or a product called Thread Heaven. This will help keep threads from tangling.

HEX CUT ■ Also referred to as two-cut, hex cut beads have six faceted sides.

ROUND ■ This is the most popular shaped seed bead, and it is available in a huge variety of colors and finishes.

SQUARE ■ Just as with the round beads, square-shaped seed beads come in many colors and finishes. Include them in fringe, in necklace straps, or in stitches such as free-form sculptural peyote and Dutch spiral.

TRIANGLE ■ Another way to add dimension to a design, triangle-shaped seed beads work well with the free-form sculptural peyote and Dutch spiral stitches or as accents in necklace straps and fringe.

TWISTED BUGLE ■ These are the same as regular bugles, but twisted bugle beads have a twisted, textured surface.

(C) NEEDLE CASE ■ Needles come packaged in multiples, anywhere from ten to a few dozen per package. It's important to have a safe and secure place to keep all weaving needles. A small wooden needle case is great for storing needles when not in use.

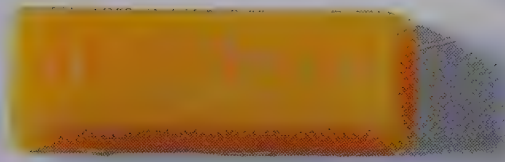
(D) INTERFACING ■ For beaded embroidery, thick interfacing helps provide body to the piece. There are a few brands available, but for beading, a brand called Stiff Stuff is one of the most popular.

(E) SUEDE SCRAPS ■ After a piece is beaded with the beaded embroidery technique, most bead weavers like to finish the back by gluing and then sewing on a piece of suede, leather, or ultra-suede. Scrap pieces are available at most fabric stores and beading suppliers.

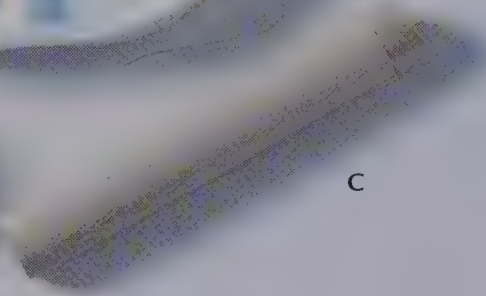
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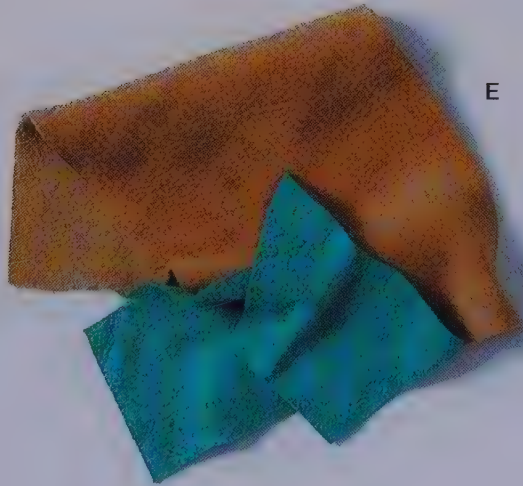
C



D



E



Related Supplies, continued

NEEDLES ■ Bead weaving needles differ from sewing needles in that they are longer, usually a few inches (or millimeters) in length, and thinner. As with seed beads, needles have numbers that indicate their thickness. The smaller the number, the thicker the needle. For most bead weaving projects, sizes 10 to 13 work best. Try out a few different lengths and diameters to see which you prefer, but stick to quality needles. Beading needles from England are some of the highest quality needles available.

BEAD SCOOPER ■ Not 100 percent necessary, but very handy, small metal scoopers work well when transferring tiny beads back and forth from a beading tray to a storage container.

SCISSORS ■ Invest in a good pair of small, sharp scissors, and in order to keep them in good condition, don't use them for anything but bead work.

THREADS ■ With so many types of threading medium available today, it would be easy to write an entire book about thread. The projects in this book use two of the most common bead weaving threads: either Nymo or Silamide. Nymo is nylon and is packaged on either small bobbin-sized spools or larger bulk spools. It is available in a wide assortment of colors and half a dozen thicknesses. From thinnest to thickest, they include: OO, O, A, B, C,

and D. Nymo is the favorite of many experienced bead weavers, but Silamide has started to catch up over the years. It is made of two-ply twisted nylon and comes pre-waxed, which is one reason it has become so popular. Nymo requires conditioning with beeswax or a product called Thread Heaven; otherwise, it can tangle easily. Silamide is packaged on either large 900-yard (823 m) sewing spools or 100-yard (92 m) cards, and usually comes in only one thickness (size A), and is available in a wide range of colors.

VELVET PAD ■ Some bead weavers enjoy working on a velvet pad (like the kind used in stores to display fine jewelry). The nap on the pad keeps beads from rolling around too much.

BEAD STORAGE ■ New products for storing beads continually come on the market. Most seed beads are packaged in either bags or tubes, but then you need someplace to put them, as well as loose beads. Besides the commercial storage units available, plastic utility boxes (the kind used by fishermen) work well, as do stackable round jars or storage containers with lots of small clear drawers (used by mechanics to store nuts and screws). Browse through local hardware stores to find economical bead storage options.

ABOUT BEADS

If you already make beaded jewelry, then you are probably familiar with the addictive nature of beads. For those uninitiated into the world of beads, prepare yourself. One bead purchase inevitably leads to the next, and the next, and so on, until you find that you've become a bead-a-holic. However, the good news is that because there are so many types of beads available, they can inspire you to create a plethora of designs, from the classic to the exotic.

Although the huge variety of available beads can be daunting, it can be exciting as well. Beads are not just ornamental objects; they are significant artifacts that share a rich history throughout time, and you instantly become part of this history with the allocation of your first bead.

TYPES OF BEADS

Just about any item with a hole in it is a possible bead. Therefore, to attempt to list and describe every type of bead in existence would require more than just a few pages of text. Following is a list and brief description of some of the most common types of beads used for designing jewelry.

Gemstones



Extremely popular, gemstone beads come in a large variety of stones, shapes, and sizes.

Precious: Rubies, emeralds, sapphires, and diamonds are called “precious” gemstones because of their limited availability. Although you most often see precious gemstones used in fine jewelry, such as diamond rings and ruby ear studs, these stones are also available in the form of beads. As you can imagine, the price for precious gemstone beads is comparative to their fine jewelry relatives. However, imagine a beautiful necklace made with ruby beads!

Semiprecious: Because these stones are more readily available than precious gemstones, they are also more affordable. They come in a wide variety of stones, from agate to zoizite. Most beaders are big fans of semiprecious gemstone beads because they allow you to create high-quality jewelry using natural elements from the earth. If you are a lover of stone beads, make sure you take a look at my book *Making Designer Gemstone and Pearl Jewelry* for more information about gemstones and how to use them in your jewelry creations.

Organic: Although they are not made of stone, organic beads, such as pearls and amber, are sometimes included under the gemstone category. For more information on organic beads, refer to the Natural Materials section.

Natural Materials

Along with gemstones, there are many other naturally occurring materials used in beading.



Pearls: An organic element, pearls are classics when it comes to jewelry making. They occur in nature when a foreign object finds its way into an oyster. The oyster then tries to protect itself by forming layers of what eventually becomes the pearl over the foreign matter. Today, pearl farmers use nature combined with science to grow and then harvest pearls. There are salt water and freshwater varieties, but the latter are more popular because they are more affordable and come in a large selection of colors, shapes, and sizes.

Coral: Like pearls, coral grows naturally in water; specifically, it is the skeletal remains of past sea life. For centuries, coral has been a fashionable form of ornamentation. Its popularity, combined with other factors, such as pollution, however, has resulted in a struggle for survival for coral reefs, which are the natural habitat for many species of sea life. There are some legal harvesters of coral, but there are also many who are indiscriminately damaging this important natural resource. Therefore, many jewelry makers choose to use faux coral for their designs. Normally made of glass or resin, imitation coral gives you the glamour of coral without the possible guilt.

Shell: Available in whole pieces or in parts, shell beads are beautiful tributes to nature. Some of the more common shell beads are mother-of-pearl, paua, and trocha. Mother-of-pearl is very popular and comes in lots of different shapes. It is available in its natural color, a sort of creamy mixture of beiges, or in pure white, which is created using a bleaching process.

Amber: The Romans called amber *succinum*, which is Latin for “juice.” This organic gem comes from preserved tree resin, sometimes dating back tens of millions of years. Its basic orange color ranges from dark honey to reddish orange to hazy lemon. Extremely large pieces of amber are rare, and some vendors weigh these chunks of amber to determine the price so that the purchaser pays by the gram. Although it really depends on your preference, darker amber is usually a little more expensive than lighter amber.

Bone: Probably the most ancient of all bead types are bone beads. It’s not too difficult to envision ancient humans wearing necklaces made from bones and leather. Today, bone beads are available in a large selection of shapes, and many include patterns carved into their surface. Most bone beads sold today are made of ox or cow bone.

Wood: Beads carved from wood are not as popular as they were during the ’60s and ’70s, when they were used in macramé jewelry, but they are still available from many beading suppliers. These are especially useful in jewelry that uses thicker stringing material, such as leather, waxed linen, or hemp, and though they come in an assortment of colors, the natural hues of browns and blacks are probably what most people envision when they think about beads made of wood.

Crystals

Vying for popularity next to gemstones, crystal beads are just about essential for anyone making wire and bead jewelry.



Czech: As the name implies, these crystals come from the Czech Republic, but most beaders shorten the name to “Czech” when referring to these crystal beads. These beads are machine cut, creating highly faceted beads that normally range in size from as small as 3 mm to as large as 8 mm. The most common shapes are round, bicone, and teardrop, and the available colors for Czech beads are extensive. Most colors also come in an aurora borealis finish, referred to as AB, which creates an almost mirror effect. These crystals are considered midgrade quality and are, therefore, very economical for jewelry designers.

Austrian: Crystal beads from Austria are primarily manufactured today by Swarovski, a company that is well-known for innovation in the lead crystal industry. In the late nineteenth century, Daniel Swarovski developed a new method for cutting crystals, and though the company makes a large number of products, their crystal beads have become essential jewelry components in the world of beading for those who love sparkle. These are the “Cadillacs of crystals,” and their price range reflects the high quality and brilliance of these precisely cut, luxurious beads.

Vintage: The label “vintage” can be very misleading when it comes to beads and fashion in general. Although we’d like to believe it refers to items an elderly Victorian matriarch might wear, in reality, vintage can refer to anything, especially beads manufactured after World War I up to the 1970s. Some crystal vendors specialize in vintage beads, and though they can be made of many different materials, crystals are the most sought after.

Antique: Generally, anything over 100 years old is considered an antique, but when it comes to beads, most notably crystal beads, this succinct definition begins to blur because this is a topic of controversy among beaders. Because “vintage” crystals date after World War I, antique crystals obviously predate this, right? To a certain extent, this is true. However, other considerations are important, such as the cut and color of the crystals; when manufacturers stop making a certain type of crystal, these discontinued beads are sometimes awarded the status of “antique.” Therefore, it is important for crystal bead connoisseurs to educate themselves about the different cuts and colors of crystals so they can distinguish between “vintage” and “antique.”

Glass

Beads made of glass come in a large assortment and, depending on the type, are either man- or machine-made.



Lampwork: If you've ever had the opportunity to watch a lampwork artist at work, or even tried to make these beads yourself, then you will have instantaneous appreciation for the skill and workmanship that goes into making lampwork beads. The name comes from the fact that the artist works over an open flame with a glass rod in one hand and a metal rod, known as a bead mandrel, in the other. As the flame heats the glass, the lampworker allows the glass to run down onto the mandrel while she simultaneously rotates the mandrel to create a bead. Once a lampworker is finished creating her bead, she then anneals it, which is a slow cooling process ordinarily requiring that the bead be placed in a low-temperature kiln. Lampwork beads must cool slowly to maintain the integrity of the glass. Otherwise, they will shatter and break.

Furnace glass: The technique for making furnace glass beads, also sometimes known as cane beads, is similar to lampwork because it uses heat. The difference is that the glass for these beads is heated

using a furnace, just as glass blowers use a furnace to make glass vases and bowls. Cane makers create long, hollow canes of glass that they then cut up to create beads. Colors and shapes vary, but you'll usually find these beads are clear with streaks of color throughout and are formed in a diverse number of geometric shapes.

Pressed glass: Whereas the technique for making lampwork beads is similar to that of blown glass, pressed glass is formed by pouring hot glass into molds and pressing it, thus conforming to the mold. Some pressed glass beads may almost look like lampwork beads, but they are less expensive because the procedure for making them is faster and thus allows for larger quantities. India produces most of the pressed glass beads used in jewelry making, and the variety of colors, sizes, and shapes is quite large. As with most beads, though, round seems to be forever popular; however, you can also buy pressed glass beads in the shape of leaves, hearts, flowers, stars, teardrops, and even fish.

Seed: Tiny seed beads are important elements for a form of jewelry known as bead weaving. Jewelry makers, or bead weavers, use techniques where they stitch the beads together to form a tremendous array of designs. The majority of the stitches used in seed beading, such as peyote, come from ancient civilizations, including Native Americans and tribes from South Africa. The beads used today primarily come from the Czech Republic and Japan. Although Czech seed beads [see page 16] have brilliant colors and are the least expensive, Japanese seed beads are more precisely cut. The results are beads that allow for an even and uniform weave. In fact, the Japanese are responsible for an extremely precise cut of seed bead known as a Delica, which is very popular for the peyote stitch because the beads can sit so closely together that the effect is similar to stacks of tiny bricks.

Clay



Clay beads are another form of handcrafted beads, and they continue to grow in popularity.

Polymer clay: In jewelry-making circles, polymer clay goes by the acronym PC. This clay is available at most craft stores and comes in an array of colors. PC artists first condition and then hand-shape the clay into beads. Conditioning requires that they fold and press the clay to make it soft, a technique so similar to working with dough that PC artists use pasta machines to help roll the clay. This gives it elasticity and makes the next steps of rolling, shaping, and cutting beads easier. After they shape their beads, they

must then bake the clay in a conventional oven. Finally, some PC artists take additional steps of sanding and then coating their beads with a sealant to protect the beads from cracking or breaking.

Metal clay: The words “metal” and “clay” don’t seem like they go together, but metal clay beads are some of the fastest growing forms of bead making today. Many of the properties of metal clay and polymer clay are the same, but metal clay must be baked in a kiln or fired with a torch. After the heating process is finished, the end result is a metal bead. This unique clay material is available in both gold and fine silver.

Metal

Whether they are made of gold, silver, copper, brass, or pewter, metal beads are great to use as accent beads and to mix with gemstone and crystal beads.



Plated: Metal beads are sometimes plated, most often with sterling silver or gold. Silver beads are also sometimes plated with gold. A few terms you may already be familiar with include vermeil and electroplating. The plating allows for the look of a higher-end bead at a lower cost. Some beads are plated better than others, but inevitably the plating can wear off or become discolored. For some beads, such as gold vermeil, this look can create a patina appearance and enhance the piece as it ages; for others, such as resin beads, the plating can chip off and the resin will show through.

Base: Any metals that are not precious metals (silver, gold, and platinum) are referred to as base metals. These include copper, aluminum, nickel, and steel. For example, many findings (ear hooks, bead tips, and clasps) are available in surgical steel. Beads are also available in base metal, with copper being the most popular; beads made of nickel are normally plated with silver or gold.

Cast: The majority of metal beads are created using a method called lost wax casting. The initial bead begins as a wax mold. Then a jeweler inserts the molds into a metal flask, pours a plaster substance inside of it, and heats the flask until the wax melts, leaving a hardened impression of the bead inside the plaster. Finally, centrifugal force is used to pour hot metal (such as gold or silver) into the impression. The jeweler quenches the heated flask, and then removes the plaster to reveal the metal beads. This casting process enables jewelers to make multiple beads relatively quickly.

Bali-style: Bali, Indonesia, is well known for its skilled metal artisans. For metal bead enthusiasts, Bali beads are at the top of the list when it comes to quality and fine craftsmanship. These artists use silversmithing techniques, including granulation, appliqué, and etching, to handcraft each bead individually. Because of the popularity of these beads, the Bali legacy has inspired numerous knockoff beads over the last few years, referred to as “Bali-style” beads. Proponents of Bali beads will argue that there is no comparison as far as quality, but both bead types are excellent additions to your jewelry designs if you like to add an ethnic flare.

BUYING BEADS

Locating beads, understanding how they are sold and packaged, and then determining the best deals and bead quality are important considerations when you purchase beads. Jewelry making has grown into a huge market, and for the beginner, it can be overwhelming when you walk into your first bead store or cruise the Internet reading about hanks and kilos. As you become integrated into the beading world, you'll soon feel comfortable. The information below will help you sort out all this information and make educated purchases.

Bead Suppliers

No matter what your bead preferences are, from tiny glass seed beads to earthy gemstone beads, there's a bead supplier for you. The larger bead vendors import much of their inventory from around the world, and lots of smaller suppliers specialize in particular types of beads to fill a marketplace niche. With so many options for jewelry makers, it's not difficult to find the beading supplies you need. For a specific list, refer to the Suppliers section on page 300.

Bead shops: Veteran as well as novice jewelry makers will find plenty to tempt them in a bead shop. Even though retail bead shops may charge a little more than other venues, nothing beats the tactile experience of hand picking your beads and the helpful one-on-one attention that a bead shop offers. The average bead shop is privately owned and operated by people who love beads just as much as you do. They also offer jewelry-making classes, so they are a good place for beginners to get started. To find a bead shop near you, check your local *Yellow Pages* and classified ads in bead and jewelry-making magazines.

Catalogs: Large and midsize suppliers will sometimes have a catalog available and may send out sales fliers and supplements on occasion. Depending on the size of the catalog, these can be really useful when learning your craft because they allow you to compare different types of tools, equipment, and of course, beads. Although you can't actually touch the beads, browsing through a catalog is an enjoyable way to shop, and some suppliers offer discounts for bulk purchases. One disadvantage, however, is the fact that most catalog merchants charge for shipping and handling. This is important to keep in mind, and if possible, you may want to team up with a few bead buddies on one order to help cut down on these extra costs.

Online: The Internet has revolutionized more than one industry, including jewelry making. Web stores have allowed larger companies to display their inventory online, and small one-person operations can just about compete with them due to the low cost and easy access of starting a Web business. Along with Web-based companies, Internet auction sites are another popular place to buy beads and related supplies. The best part of buying online is convenience. You can literally shop by pressing a few buttons and clicking away with your mouse. The disadvantages are similar to those of catalog shopping. You will probably get charged for shipping and handling, and you don't actually get to see your merchandise until it arrives at your door. Another important consideration, most notably for auctions, is to be aware of current price trends. Just because an item is up for auction doesn't mean it's always a good deal, and sometimes a hefty shipping charge is added to your final bid. Read the fine print before you bid on any item.

Bead shows: Like a bead shop, bead and gem shows allow you to touch the merchandise before you decide to buy. Somewhat like an art show, bead shows are organized by companies who get a group of bead vendors together to sell their beads and related supplies. Vendors pay for booth space, and buyers come to shop. Along with the advantage of seeing the beads, most shows offer a large variety of merchandise and some bead sellers will offer quantity discounts. The downside is that they normally charge an entrance fee to buyers and you may have to drive a good distance to get to one. To find out whether there are any bead shows coming to your local area, scan the ads in bead- and jewelry-related magazines for a list of schedules and locations.

Craft stores: The surging growth of the jewelry-making industry has not gone unnoticed by craft stores. Large craft stores, especially chain stores, now carry a huge variety of beads and related supplies. At one time, the quality of beads at craft stores was low to medium at best, but this has changed. Craft stores now carry an assortment from low-end wooden beads to higher-end crystals. Unlike bead stores that allow you to buy per bead, however, most craft stores sell their beads in small packages. Their prices are also sometimes a little higher than other suppliers, which is probably due to their large overhead. Another drawback is that they may not have staff knowledgeable enough about jewelry making to help you because they sell supplies for other types of arts and crafts, not just jewelry making.

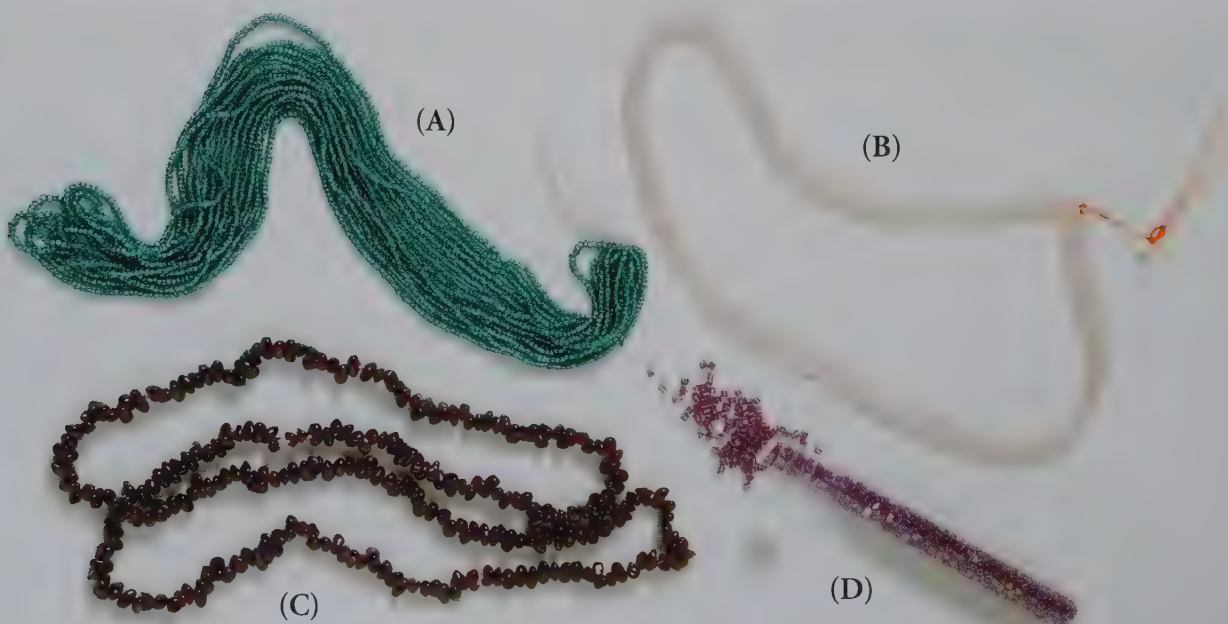
Bead Packaging

When you start buying beads, you'll soon realize that they come in all sorts of quantities and, for the most part, are packaged according to bead type.

Hanks (A): Czech seed beads are sold by the hank, which means they are temporarily strung on nylon or silk cord with sometimes as many as ten or twelve strings of beads per hank. Although the number of beads per hank depends on the size of the beads, the average-size 11 hank of seed beads has approximately 4,000 beads on it.

Unfinished strands (B): Gemstones, pearls, and sometimes crystal beads come temporarily strung on nylon or monofilament which is tied at the end, sort of like a necklace without a clasp. Lengths can vary, but the average length of these strands is 16" (40 cm). The number of beads per strand depends on the length as well as the diameter of the beads.

Continuous strands (C): Gemstone beads in the form of chips, also referred to as nuggets, are normally purchased on 36" (90 cm) continuous strands. The knot that connects one end to the other is difficult to find sometimes, so you can wear these long necklaces as they are, though most jewelry makers cut them up and incorporate the chipped beads into their jewelry designs.



Tubes (D): Japanese seed beads and Japanese Delica beads are sold by the gram and come in clear plastic tubes. Because Delicas are a little more expensive than regular seed beads, the tubes are usually sold in smaller amounts, about 10 grams per tube. Regular Japanese seed beads are usually sold in 30-gram tubes. This can vary, however, because many vendors buy seed beads by the kilo and then split them up into smaller portions for retail purposes.

Kilos: The serious seed beader who needs a lot of beads or who decides to start retailing seed beads, will have to buy her Japanese seed beads by the kilo or half kilo.

Grams: Along with seed beads, suppliers also sell many metal beads, such as Bali beads and pressed-glass beads by the gram. This means that they have a fixed price (for example, thirty-five cents per gram) and retailers will weigh a bead before they sell it to you. The amount they charge per gram is important to know when you are shopping around and comparing prices.

Pounds: Although some bead shops will sell furnace glass (also referred to as cane beads) individually, if you want to buy more than one bead at a time, most vendors charge a price per pound for these. Pressed-glass and lower-end lampwork beads (usually imported from India) are also sold in bulk by the pound.

Gross: One gross is equal to 144 pieces. If you buy beads or findings in quantity, you'll probably see some suppliers who sell them packaged in gross or half-gross quantities.

Prepackaged: Vendors can prepackage beads just about any way they want, and the number of beads per package depends on the whim of the person selling them. When you see beads advertised as “sold per package,” always double-check to see how many beads are included in each one so you are clear about the cost of each bead.

Individually: Purchasing beads individually can be difficult for suppliers who use catalogs or the Internet to sell their merchandise. However, bead shops are able to accommodate the “by the bead” buyer. This means you may lose out on any quantity discounts, but it also means you can buy exactly what you want, even if you just need a handful of beads to make one piece of jewelry.

Bead Purchasing Tips

There's no wrong way to shop for beads. Once you've visited a few bead shops and acquired a number of catalogs, you'll start to become more bead savvy, but here are a few tips to help make shopping more pleasurable.

- When buying beading supplies through the Internet or via a catalog, first check each vendor's shipping information. Additional costs for shipping, handling, and, in some cases, a restocking fee for returned merchandise are important considerations to be aware of before you make a purchase.
- Be flexible when traveling to shop for your beads. Most bead shops and shows have a constant influx of new inventory, so be prepared to find something you didn't expect.
- Make a list of those "must-have" items. Often, it can be overwhelming when you shop for beads, and you might get sidetracked and forget about the beads and related supplies that prompted you to go bead shopping in the first place.
- Most gemstones are dyed or treated in some way to enhance their color. This is a common practice in the industry, but it is important for you to know what you're getting. Vendors normally know what they are selling, but if not, look for clues, such as descriptive words added to the name of a bead strand. Some examples are "cape amethyst" instead of just "amethyst" or "stabilized turquoise" instead of just "turquoise."



- It's always nice to buy wholesale if possible, but be careful about applying for a state tax identification number just so you can do this. Although it will allow you to purchase from some wholesale distributors, there are a lot of other legal requirements that go along with it. Some vendors will sell wholesale to the public, so you may not need a tax number if you plan to keep your jewelry making as a hobby.
- Be aware of the size and quality of the holes in your beads. Smaller holes, such as those in pearl beads, need thinner wire and stringing material. Also, look at the way unfinished strands of beads lay on the strand. Are the beads lined up one behind the other? If not, this means that some of the holes are off center. Another quality check is to look at some of the holes to make sure there are no cracks in the beads around the holes. This is especially important for gemstone beads.
- Once your bead addiction kicks in, you'll discover that you will never have enough. This is when it's important to find other local beaders in your area so that you can team up and buy in bulk. Many vendors will give you price breaks for large quantities, and this will also help you save on shipping costs.



ABOUT FINDINGS

In order to connect all your beautiful beads and create jewelry, you need to have an assortment of findings. The majority of the findings used for the projects in this book are made of sterling silver, but findings are available in base metals and precious metals such as gold.



Ear Hooks Ear hooks are used to attach the earring to the wearer's ear and are available in a large variety of designs. Eurowire ear hooks are used for the projects in this book.



Bead Tips Bead tips, also known as clamshells, finish off the ends of strung pieces like bracelets and necklaces.



Jump Rings Jump rings are circles of wire used to connect components such as clasps. They can be made with a little wire, or you can purchase them split open or soldered closed.



Head Pins Head pins resemble an upside down nail. They are made up of a straight piece of wire with a flat piece, or head, on the end that holds beads in place. Primarily, these are used to make simple earrings.

Wire Wire is used for creating jump rings, clasps, and connecting beads. While it is available in various types of materials, sizes, and shapes, round sterling silver wire is used for the projects in this book. Sizes of wire are often referred to as the wire's gauge and the larger gauge number, the thinner the wire. For example, 28-gauge wire is thinner than 16-gauge wire. In some areas of the world, wire is measured by diameter rather than gauge, and the diameter is measured in millimeters.



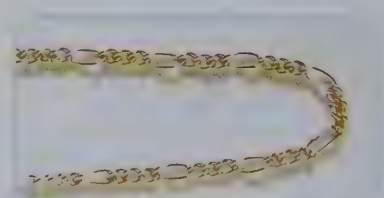
Clasps Clasps come in a huge variety of designs from simple spring ring clasps to fancy toggles and are used to connect the two ends of a piece of jewelry.



Eye Pins Eye pins are similar to head pins but have a small loop, or eye, on the end.



Crimp Beads Crimp beads are small metal beads that are used to finish off beaded necklaces and bracelets.



Chain Chain has an almost infinite number of uses for jewelry making. It is sold by the foot in different designs such as cable link, figaro, or rope.

ABOUT WIRE

When working with wire for the first time, it is not unusual to make mistakes and have piles of deformed wire pieces. Therefore, it's always a good idea to use practice wire when learning new designs. Size 18-gauge (1 mm) copper wire is a good choice to practice with because it is inexpensive and can be purchased at some hardware stores. It is also available from wire suppliers. Once you are comfortable with a design, then you can choose from the wide variety of wire available on the market. (See the Suppliers section on page 300.)

When selecting wire for a project, you need to make a few decisions. The size, type, hardness, and shape of your wire will make a difference in your finished product.

SIZES OF WIRE

When purchasing wire for your projects, it is important to understand how wire is sized. A wire's size is determined by its diameter. In North America, wire size is measured in gauge, and in most European countries, wire size is measured in millimeters. When selecting the correct gauge of wire, it is helpful to remember that the smaller the gauge number, the thicker the wire. Therefore, size 14-gauge (1.6 mm) is thicker than size 24-gauge (.5 mm).

The size of wire you use for a project will vary depending on your preference and what you plan to do with the wire. For example, a clasp needs to be stronger than an ear hook. So, you would probably want a thicker gauge wire for a clasp than you would for an ear hook. For a fixed gauge, copper is generally softer than silver, which, in turn, is softer than the same gauge of gold wire.

TYPES OF WIRE

Experimentation is always the best way to determine which type of wire works best for your needs, and there are many options available for today's jewelry artists.

Copper (A)

This is good to use as practice wire, but it also looks nice with some designs, such as those that incorporate earth tones.

Galvanized (B)

A dull silver color, this is also good practice wire and is often available at hardware stores.

Sterling Silver (C)

Sterling indicates that the wire is 92.5 percent pure silver. The rest is made up of metal alloys to provide strength.

Fine Silver (*not shown*)

Made of 99.9 percent pure silver, fine silver is softer than sterling, and because it has fewer alloys, it does not tarnish as quickly as sterling silver does.

Gold-filled (D)

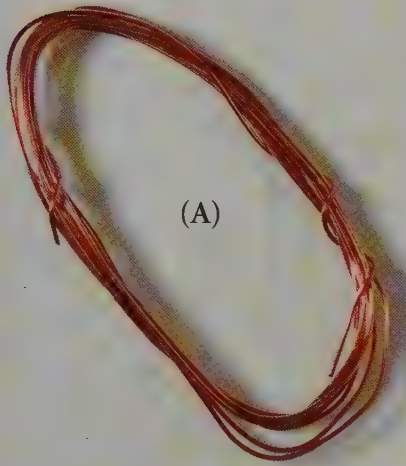
If you like the look of gold but not the price, then you will like gold-filled wire, which has many layers of gold. It is not plated (only one layer), so gold-filled lasts for a long time if cared for properly.

Gold (*not shown*)

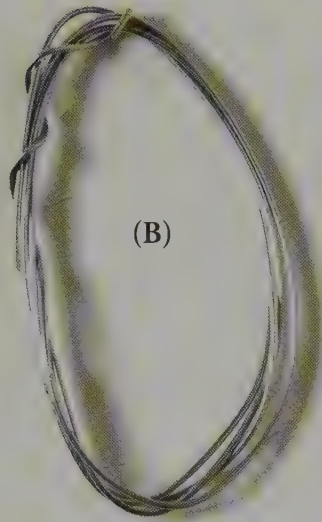
Once you've built up your confidence level, you can use real gold wire to create your findings. This wire is available in various karats (10 to 24, for example) and even different colors (such as rose gold and white gold).

Coated Colors (E)

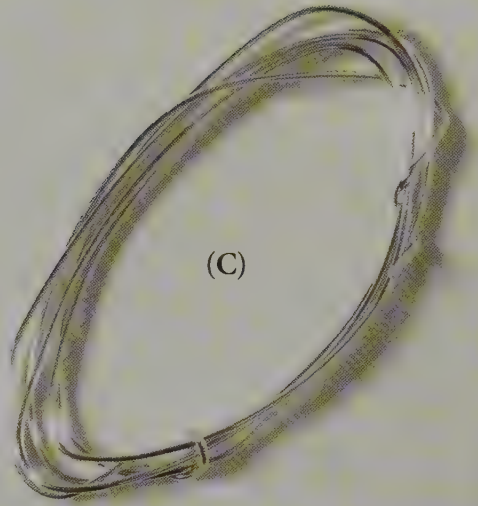
Colored wire has become very popular and is even available in many large craft stores. It is a lot of fun to work with, but it's important to keep in mind that the wire is coated. If you aren't careful, you can mark the wire when using metal tools.



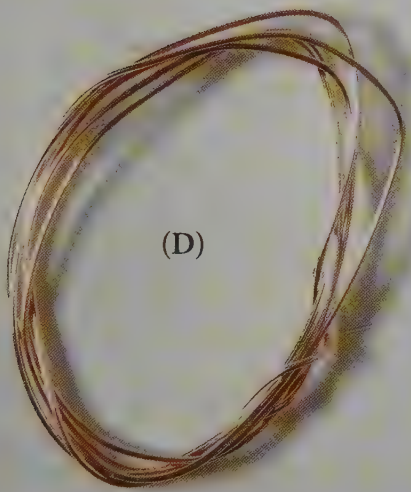
(A)



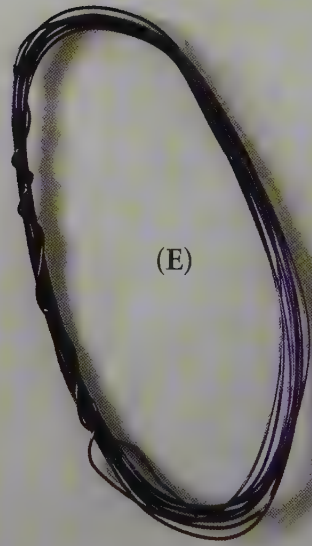
(B)



(C)



(D)



(E)

stringing materials

When deciding what to string your beads on, you need to first consider the size of beads you are stringing. Unfortunately, there is no single type of stringing material that can do it all. Here is a list of the stringing media used in the jewelry included in this book and the type of beads each works best with.

Silk A well-known classic for bead stringing, silk thread is most often used for pearls. You can purchase silk on large spools or wrapped around cards with an attached needle. It also comes in a variety of colors, such as white, black, gray, and pink, and is available in a range of sizes from a size #1 (.340 mm) to a size #8 (.787 mm).



Nylon When knotting long stone bead necklaces, nylon works very well. Nylon (like silk) can also be purchased on long rolls or on cards with attached needles and comes in different colors and sizes.



Beading Wire Some of the best products in recent development for bead stringing are the various types of coated beading wire. The different brands on the market include Soft Flex, Beadalon, and Accu-Flex, and depending on the manufacturer, there are various sizes and colors available. For the projects in this book that are strung with beading wire, clear Soft Flex, size .014 is used. Beading wire works well with crystals, all types of stone beads, and even the thinner sizes of wire can be used with some pearls.



Memory Wire Though it resembles a slinky, memory wire is actually a coil of steel wire. Normally sold by the ounce, it is available

in different sizes (bracelet, necklace, and even ring). Heavy-duty wire cutters or memory wire shears are needed in order to cut loops of this thick wire. I do not recommend that you use your good wire cutter because it will be permanently damaged.



Elastic Stretchy-style jewelry has become very popular, so elastic has entered a new age. It is available in clear and different colors as well as various sizes, which are measured by diameter.

BASIC TOOL KIT

Just like a woodworker or mechanic, jewelry makers never have enough tools. If you are just starting, you don't need a toolbox full of tools, but you will need a few. Below is list of tools needed for the projects in this book. Make sure you have them available when you start working through the projects. This is by no means a complete list of tools. It is simply a place to start.

- Wire Cutters
- Flat or Bent-nosed Pliers
- Round-nosed Pliers
- Jewelers' Files
- Crimping Pliers
- Beading Awl
- Nylon-nosed Pliers
- Polishing Cloth
- Pencil
- Ruler
- Jewelers' Glue



Wire Cutters

A pair of flush-cut wire cutters will help ensure an even end to your wire when you cut it.



Round-nosed Pliers

These are invaluable for making loops in your wire. They are made specifically for jewelry making, and most jewelry suppliers and many craft stores carry them.



Flat- or Bent-nosed Pliers

Whether you use a flat- or bent-nosed pair of pliers is a personal choice. They will both help you accomplish the same task. Either way, they should be smooth on the inside of the nose and not textured. Flat-nosed pliers are sometimes also referred to as chain-nosed pliers.



Jewelers' Files

These usually come in a set of ten to twelve files and are very useful for making sure the ends of your wires are smooth.



Crimping Pliers

These pliers are designed specifically for attaching crimp beads. Some jewelry makers simply flatten crimp beads using flat-nosed pliers, but crimping pliers curl and then flatten the beads, creating a more professional finish.



Beading Awl

Used for knotting, this is a very basic tool consisting of a long, pointed piece of metal connected to a wooden handle. It helps you guide knots so they are securely positioned against your beads. In a pinch, you can also try using a corsage pin to accomplish the same task.

Nylon-nosed Pliers

These help you flatten wire without marking the wire. They are used for some of the projects in this book. You could use a pair of flat-nosed pliers and just cover the inside of the nose with a soft cloth so you don't make marks on the wire, but once you get serious about using wire in your jewelry designs, you will want to purchase a pair of these.



Polishing Cloth

A soft polishing cloth is useful for cleaning tarnished wire.

Pencil

A simple pencil is a handy tool for making large loops.

Ruler

You will need a ruler to measure pieces of wire.

Jewelers' Glue

Glues, also referred to as jewelers' cement, is used to set knots in nylon and silk cord.



A wire jig is a possible alternative to using hand tools for making wire findings and other components.

USING A JIG

The more wire and bead jewelry you make, the more tools you will find yourself collecting. Personal preference will invariably dictate your choice of tools, and this includes the decision to use a specialized tool called a jig. Although there are a number of jig manufacturers and different jig models, the basic jig design resembles a pegboard. Rather than wrapping your wire around round-nosed pliers, you wrap wire round the pegs of the jig. Some jig models have stationary pegs, but many jigs are designed to allow wire workers to remove and rearrange the pegs into different formations or patterns.

The instructions in this book explain how to make findings using hand tools, but many of the same findings can also be made using a jig. Deciding whether to use this tool is a personal choice that depends on many factors, but primarily it is a subjective judgment made by each individual jewelry designer. Either way, it is important to make an informed decision. Jig users range from jewelry artists who must make jewelry in volume to beginners who are not comfortable primarily using hand tools. Depending on your skill level, intent, and taste, a wire jig can be a valuable tool in your collection.

For beginners, jigs are convenient and most jig manufacturers provide free instructions and patterns with the purchase of a jig. Wigjig.com goes even further than this and provides an extensive online library of free projects and information on its website. This company also sells books and other related supplies and equipment so beginners can find everything they need to get started using a jig.

Another type of jewelry maker who sometimes prefers to use a jig instead of hand tools is the production artist. Perhaps you are running a small jewelry business and you need a way to make duplicate pieces in fairly large quantities. Jigs are an option you may want to consider because they provide a way to make more than one piece at a time. As you wrap your wire around the pegs, you can begin to stack one design on top of another. You then remove and cut apart the wire components.

Finally, the third type of jeweler who tends to use a jig is one who prefers the look of precision pieces. As with any new tool or technique, learning to use a jig properly takes time. However, once you learn, it offers a way to make wire pieces that all look the same, almost machine-made. A jig isn't really a machine, but it does eliminate some of the guesswork that goes along with using hand tools.

Ultimately, you need to decide whether a jig is right for you. If you are new to wire work, a jig can provide a level of comfort, and more experienced wire artists who prefer a more uniform appearance or need to make large quantities of jewelry should also consider this tool.

Types of Jigs

Differences in jig designs range from materials used to the sizes offered. Some manufacturers use lightweight plastic, and though these may be more economical than most, they can easily break, as can the plastic pegs and accessories that accompany them. On the other end of the spectrum is metal, which can be used to make both the peg board and the pegs that you insert into the board. Finally, another variety, made by www.wigjig.com, is a combination of metal and plastic. The board part of the jig is made of a clear, high-quality plastic that is transparent but thicker than the economy jigs, and the pegs are metal.

Along with jig materials, the size of a jig can vary greatly. Larger jigs with large-diameter holes in the board are made for larger components and thicker wire than smaller similar jig designs. Models of jigs can vary greatly between different suppliers, so for more specifics, it's best to check directly with the jig manufacturer for model variations and the specifications that apply to each one.

Jig Patterns

Although jig manufacturers often provide plenty of information as far as creating components, once you become proficient with a jig, you'll be able to come up with your own wire designs. The next step is to create a jig pattern for your designs. To figure out the pattern, which refers to the arrangement of your pegs on your board, remember that each loop or curl on your component needs to have a peg stationed on your board. The space between the pegs will equal the amount of wire between your loops. One option for creating your own jig patterns is to use graph paper, and each box on the paper equals one hole in your board. For example, to make a **Triple Loop Eye Pin**, you will need three pegs, one for each loop. Then you will need to position these on the board in a triangular pattern.



Jig Tips

Here are a few tips and ideas to help you when working with wire jigs:

- Be patient. While learning any new method, don't expect instant success. Give yourself time to practice with economy wire before you start expecting "perfect" results.
- Read the instructions. Most jig manufacturers offer written instructions. Take advantage of them.
- Determine your purpose, then select the jig that is right for you. If you make delicate pieces, don't try to make them on a jig that has large pegs and is designed for making larger components.
- Consider wire gauge. The size of the wire, or gauge, that you prefer to work with will affect the pieces you make, so think about this when you select a jig.
- Use appropriate pegs for a project. The pegs used on a jig come in different diameters. Remember that these replace your round-nosed pliers; therefore, the diameter of the peg will determine the size of your loop. It seems pretty basic—large pegs make large loops and small pegs make small loops—but this is an important consideration when you are setting up your jig.
- Experiment with shapes. Pegs are primarily round, but you can get them in different shapes, such as squares and triangles. A variety of peg shapes will give you a variety of design options.



SEED BEAD AND RELATED JEWELRY TECHNIQUES

This section provides step-by-step illustrated instructions for ten popular bead weaving stitches: ladder, Comanche (also known as brick), even count flat peyote, free-form sculptural peyote, bead embroidery, Dutch spiral, double needle weave, single thread netting, square stitch, and chevron. These stitches offer a variety of design options for the bead weaver, and are easy to execute with a little practice.

Bead weaving stitches are central to learning how to make seed bead jewelry, but in order to construct functional jewelry designs, it is also necessary to understand different procedures for starting and ending jewelry pieces. Just as with any type of jewelry making, seed bead jewelry requires some practical items like clasps and

toggles. Embellishments, such as straps and fringe, are also important for making a piece of seed bead jewelry look finished. This section will explain the nuts and bolts of making a piece of jewelry you can wear with confidence. Finally, a wire components instruction section is provided, again combining function with fashion. Basic findings, including jump rings and ear hooks, are simple to make and add an artistic touch to your finished designs.

After you feel comfortable with a new stitch or two, move on to the jewelry projects section of this book. There, you'll discover how to combine traditional seed bead techniques with other jewelry methods and materials, such as gemstones and crystals, dramatically expanding the variety of seed bead jewelry you can create.

Beginnings and Endings

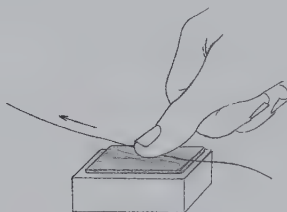
Along with mastering a few bead weaving stitches, there are a number of other techniques that are necessary for constructing actual jewelry pieces. These methods are used to start and finish jewelry items, and, while none of them are very difficult to learn, they are important to give a finished piece of jewelry a polished look. Nothing can be more unattractive in a woven piece of jewelry than loose threads or awkwardly attached clasps. These more minor tech-

niques are also helpful in adding that little extra something to the overall design. With a handcrafted wire clasp, for example, you are able to combine a different medium with your seed beads. A beaded toggle provides a way to sneak in a gemstone here and there. This section includes methods for beginning and ending the jewelry projects in this book. However, this is just a smattering of construction techniques available to the bead weaver.

Conditioning Thread

Some beading threads, such as Nymo, need to be conditioned by coating the thread with beeswax or Thread Heaven. This helps keep the thread from tangling as you weave.

1. Start by using your thumb to hold a strand of Nymo against a piece of beeswax or Thread Heaven, and pull the strand with your other hand.



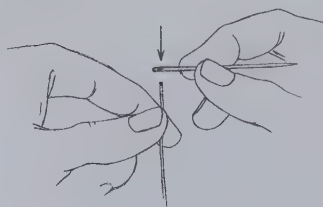
2. Coat the thread two or three times for best results.

Threading a Needle

Threading a beading needle can sometimes drive a new bead weaver a little crazy. Because these needles are thinner than regular sewing needles, it requires a different approach. You will need a pair of sharp scissors, your choice of threading medium, and a beading needle.

1. Cut the thread and **condition** it with beeswax or Thread Heaven if using Nymo rather than Silamide thread.

2. Hold the end of the thread between your thumb and index finger, exposing a very small amount of thread.
3. While holding the thread vertically, hold the needle in the other hand horizontally and bring the eye of the needle down over the end of the thread.

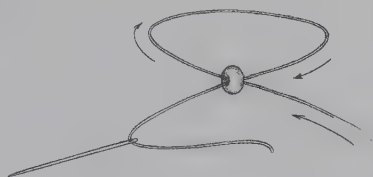


4. If you have trouble getting the eye over the thread, try turning the needle around to the other side and repeat step 3. (Needles have a right and a wrong side to them.)

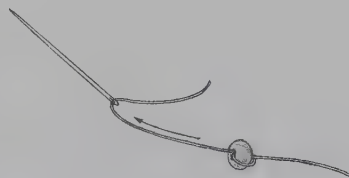
Using a Stop Bead

A stop bead, also referred to as a tension bead, is used to stop beads from slipping off the thread when beginning a stitch. This is a simple, yet very handy technique. Along with a threaded beading needle, you just need one seed bead. It's helpful to use a stop bead that doesn't match the beads used in the stitch because you will remove this bead later, after completing a few rows.

1. After threading a needle, bring the needle up through a seed bead.
2. Take the needle down and back up through the bottom of the same bead, leaving a thread tail, usually a minimum of 6" (15.2 cm) in length.



3. After finishing the stitch or a few rows and you feel the stitch is secure, just pull the stop bead off of the thread.

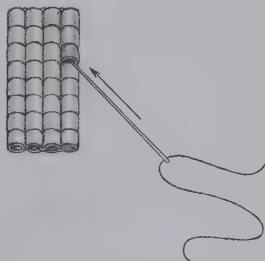


Adding Thread

While weaving most jewelry items, it becomes necessary to add more thread as the piece evolves. Keep a pair of sharp scissors and the selected thread medium handy while working on a project. Few jewelry pieces can be completed with one single strand of Nymo or Silamide.

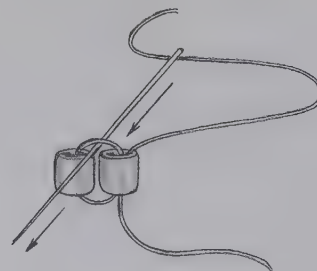
1. Locate a bead that is close to where you need your working thread to exit, but also make sure you don't plan to go through this bead later. You don't want to fill up beads with too much thread. This can make it more difficult, or even impossible, to pass through the needle and thread again.
2. Once you've selected a bead to enter, insert the newly threaded needle into this bead, leaving a thread tail about 6" (15.2 cm) long

(unless a project specifies a longer tail). Begin to snake it up through other beads in the piece as you make your way to the bead you plan to exit.

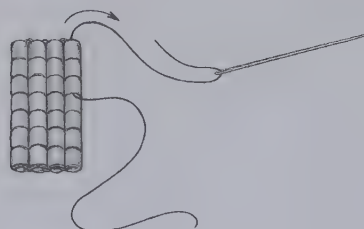


3. After snaking it through a few beads, you'll start to notice the threads that attach the previously woven beads together. These are sometimes referred to as bridge threads.
4. Select a bridge thread, insert your needle and thread around it, tie a simple over-hand knot, and pull the

thread so that the knot slides into the nearest bead.



5. Continue to snake the needle toward your exit bead. If you have a large area of beads to snake through, you may want to knot the thread again. Otherwise, just keep snaking and finish by inserting the needle through the exit bead. At this point, you should be in position to continue the original stitch.

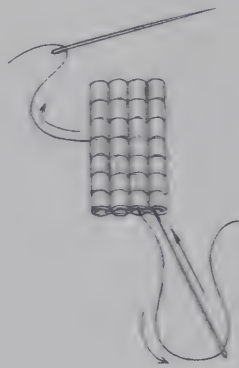


Finishing Thread

As you work a piece, you'll start to accumulate various pieces of extra thread. Also, at times, you will need to finish off the working thread in order to get a new, longer piece of thread. Remember, to complete a piece, most projects require that you leave a 6" (15 cm) thread tail when beginning a stitch or adding a new working thread to a piece. It's necessary at some point, (normally when you've completed a jewelry piece), to finish off these extra threads by tucking them back up into the beads. For this you will need a beading needle and pair of scissors.

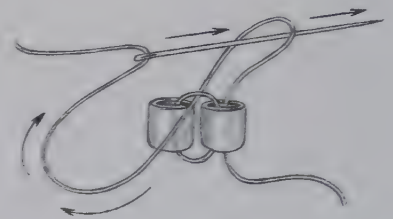
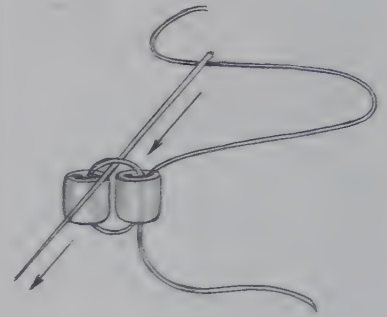
1. If a thread tail is already knotted (see **adding thread**, previous page), attach a needle to the thread, and snake the needle and thread it through previously woven beads until you have all but about an inch or so of thread left. Then

use sharp scissors to trim off the excess thread.



2. If you need to finish off a working thread, rather than a thread tail, locate a bead that is closest to where the thread is exiting, and insert the needle into this bead.
3. Continue to snake the needle and thread through a few beads. You'll start to notice the threads that are attaching the previously woven beads together. These are sometimes referred to as "bridge threads."
4. Select a bridge thread, insert your needle and thread around it, tie a simple over-

hand knot, and pull the thread so the knot slides into the nearest bead.



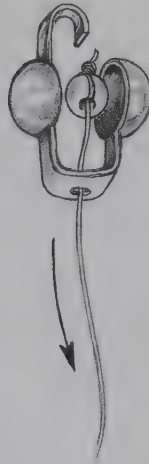
5. Continue to snake the needle through the beaded piece. If you have a large area of beads to snake through, you may want to knot again. Otherwise, just keep snaking and finish by exiting the needle through one of the beads previously woven. Then use sharp scissors to trim off excess thread.

Bead Tips

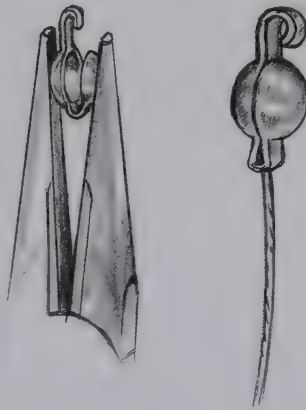
Findings called bead tips, also known as clamshells, provide a good way to start some jewelry projects, both with bead weaving and with regular bead stringing. These are metal findings, available in base metals as well as sterling silver, gold, and gold-filled. The hooks attached to the bead tips are used to attach a clasp after a jewelry piece is constructed. The tools needed for attaching bead tips include flat-nosed pliers, scissors, jeweler's glue, and a corsage pin or an awl. For seed-beaded jewelry, you also need two seed beads no larger than size 11, one for each bead tip.

1. After threading a needle, tie two overhand knots, one on top of the other. On the end, string on one seed bead, and push it down to the end of the thread.
2. Insert the needle back through the bottom of the seed bead (you'll notice this is similar to the **stop bead** technique), pushing the bead up against the knot.
3. Insert the needle down through the hole in the middle of the bead tip, and pull the cord so that the knots

and seed bead rest inside one of the shells.



4. Trim off the excess cord, and drop a small amount of glue onto your knots.
5. Use flat-nosed pliers to close the two shells of the bead tip together.



6. When you are ready to finish off with the next bead tip, add another one to the end of your jewelry piece by slipping the needle and thread through the hole in the bead tip so that the open part of the bead tip (the shells) faces away from the beads previously strung.
7. String on another seed bead, bring the needle up through the bottom of the bead, and push the bead down into the cup of the bead tip.
8. Tie a loose, overhand knot with your thread, insert a corsage pin or a beader's awl into the knot, and push the knot down into the bead tip and up against the seed bead. Repeat this.
9. Trim off the excess thread, and drop a small amount of glue into the bead tip shell.
10. Finish by using flat-nosed pliers to close the two shells of the bead tip together.

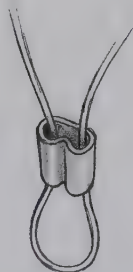
Crimp Beads

Like the bead tip, a crimp bead is a finding used to finish off the ends of beaded jewelry. For the purposes of most seed bead jewelry, crimp beads are often used with beading wire. Some of the projects in this book use bead stringing techniques in combination with bead weaving stitches. This is when crimp beads become very useful. To use this method, you need a pair of crimping pliers, crimp beads, round-nosed pliers, wire cutters, and beading wire. Tube crimp beads are easier to work with than round ones.

1. Slide one crimp bead onto the end of a piece of beading wire, and loop the wire back through the crimp bead.



2. Position the crimp bead inside the second notch in the crimping pliers (the one closest to you when you are holding the pliers in your hand), and close the pliers around the bead. You should see that the crimp bead now has a groove down the middle so that it curls.



3. Now position the same crimp bead in the first notch in the pliers, and close the pliers around it so that you flatten the curl.



4. Use wire cutters to trim off all but about 1/4" (6 mm) of excess beading wire.
5. Add your beads, making sure you slide the first bead over both pieces of wire on the end.
6. Once you have all of your beads on, you are ready to finish the other end. Slide a second crimp bead onto the end of your wire so that it comes after the last strung bead.
7. Loop the wire back through the crimp bead as well as the last bead of the piece.
8. Insert the nose of your round-nosed pliers into the loop.
9. While holding your round-nosed pliers with one hand, gently pull the beading wire with your other hand so that you push the crimp bead up against the other beads. This will ensure that you do not have any extra slack in your beaded piece and that you also keep the end loop of your beading wire intact.
10. Repeat steps 2 and 3 above to close the crimp bead.
11. Finish by using the wire cutters to carefully trim off the excess beading wire.

Beaded Loop Straps

One strap method, which is very useful for amulets, is to make a loop of beads on the end. This way, the loops can either be stitched closed around other loops for a permanent strap (see the Petite Pearl Peyote Amulet project), or you can attach wire hooks to the loops to make a detachable strap. Necessary supplies for this technique include scissors, a wire wrapped hook or an amulet bead loop, jeweler's cement, beads, and a needle and thread.

1. With a few yards of thread on the beading needle, pull the thread through until it is doubled in thickness.
2. String on some seed beads—anywhere from 10 to 15 is a good amount, depending on the beads and the jewelry project—and push the beads down to about 6" (15.2 cm) from the end of the doubled thread.
3. Insert the beaded thread through a wire **wrapped hook** or an **amulet bead loop** before continuing.

4. Insert the needle through the first strung bead and continue inserting until you reach the last strung bead. Then pull the beads and threads to form a loop.



5. Continue to snake the needle and thread through the bead loop at least one more time to reinforce it.

6. With the tail and strap threads, tie a square knot.

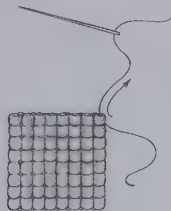


7. Dab a little jeweler's cement onto the knot and allow it to dry before adding beads to the strap.
8. When you start to add beads to the strap, insert the thread tail up through a few of the beads and then trim off the excess thread with scissors.
9. Continue adding beads to the strap to create the desired length, and then repeat steps 1 through 8 to make another bead loop on the other end of the strap.

Amulet Beaded Loops

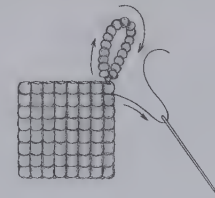
One way to attach a strap to an amulet is to add beaded loops on either side of the amulet. These loops then allow for a number of options. You can create a detachable strap, or you can attach a permanent strap to the loops. To make beaded loops, you need beads, a needle, and thread.

1. Begin by using the **adding thread** technique to attach a thread onto one side of the amulet.



2. String on the desired number of beads. Anywhere from ten to fifteen beads is a good range, depending on the size of the beads.

3. Insert the needle back into the same bead from which the thread extends.



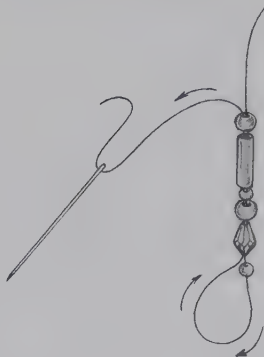
4. To reinforce the loop, snake the needle and thread back through the loop a few times before finishing the thread with the **finishing thread** technique.

Basic Fringe

Although there are enough variations on fringe to fill an entire book, most weavers start with this basic fringe technique. Fringe is useful as an embellishment on amulets, earrings, and necklaces. To make fringe, you'll need a needle and thread as well as a selection of seed beads, and other beads such as crystals.

1. Position the working thread so it is coming out of a bead in the spot where you want the strand of fringe to be placed.
2. Thread on your choice of beads (teardrops work really well for this), and make sure you end with one seed bead.

3. Skipping the last seed bead, insert the needle back through the beads previously strung and into the same bead from which the thread extends.



4. After adding all the desired fringe, finish with the **finishing thread** technique.

Stitch Tip

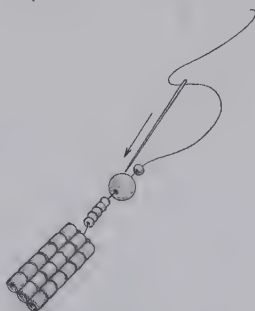
*Varying the types of fringe you use can give a jewelry design a completely new look. Basic fringe and swag fringe are covered in this book, but there are lots of other fringe variations, such as **branch fringe** and **twisted fringe**. Once you acquire a few fringe techniques continue to learn more fringe variations so you can easily alter woven jewelry designs just by using a different method.*

Beaded Toggles

Metal toggle clasps are popular jewelry findings, but you can also use beads to create your own toggles. You just need to select one large bead, usually about 6 to 10 mm depending on the jewelry piece, and then make a loop of seed beads to fasten around the bead. In addition to the large bead, you will need a needle and thread and seed beads.

1. For the large bead side of the toggle, make sure the working thread is anchored in the spot where you want the toggle to be located, and then string on a few seed beads. The number of beads is up to you, but five is usually a good choice.
2. String on the large bead and one more seed bead.
3. Take the needle, and skipping the last seed bead, insert it

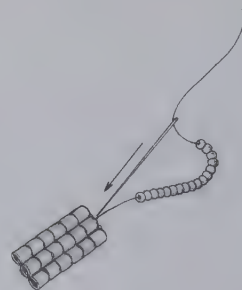
back through the large bead and the seed beads added in step 1.



4. Reinforce this by snaking the needle and thread back through the beads just strung, again inserting it back down and skipping the last seed bead.
5. Use the **finishing thread** technique to remove the working thread.
6. For the other side, make sure the working thread is in the right location (using the

adding thread technique, if necessary), and string on enough seed beads to create a loop that will fit around the large bead previously attached.

7. Insert the needle back into the same bead from which the thread extends, constructing a loop.

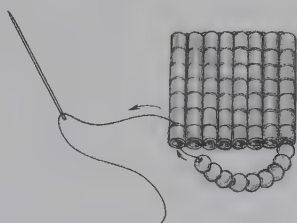


8. Reinforce the loop by snaking the needle and threading it back through the loop a few times before finishing the thread with the **finishing thread** technique.

Swag Fringe

Also referred to as looped fringe, swag fringe is a variation of basic fringe. Instead of bringing the needle back up through the beads to create a straight piece of fringe, you bring it up through another bead to form a loop, or swag effect. Just as with basic fringe, this technique requires thread, a needle, and your choice of beads.

1. Position the working thread so it is coming out of a bead in the spot where you want the strand of fringe to be placed.
2. Thread on your choice of beads, and insert the needle through the bottom of one of the beads in the same row.

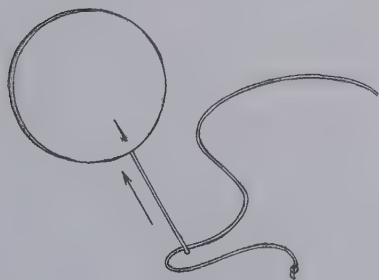


3. After adding all the desired fringe, finish with the **finishing thread** technique.

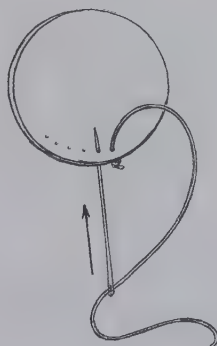
Whipstitch

This is a common sewing stitch. It is used in bead weaving to sew beaded pieces together and to attach items such as suede to the back of beaded jewelry components, which are often glued onto interfacing. If you've ever done any hand sewing, then you are probably already familiar with this stitch.

1. Tie a knot on the end of the thread, and bring the needle up through the two items you are stitching together. For example, this might be interfacing and suede.

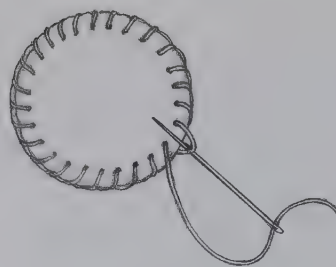


2. Bring the needle around to the back of the pieces, where you originally threaded the needle, and again, insert the needle and thread through the two pieces.

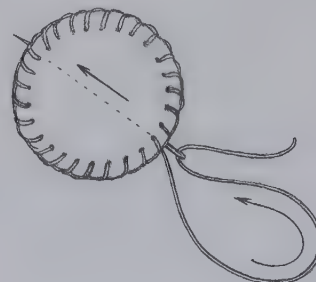


3. Continue this until you work all around the items you're stitching together, and then finish off the thread by tying

an overhand knot in one of the last stitches made.



4. Snake the needle between the two pieces stitched together, and trim off the excess thread.



Wire Components

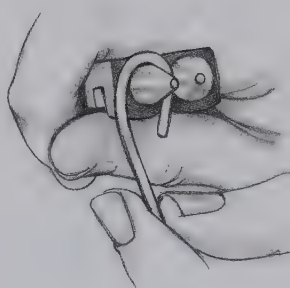
Wire is one of the most versatile jewelry mediums available. Even if you don't have much experience working with metal, many wire techniques just take a little practice, and you'll soon be able to add a unique twist to your bead weaving designs. Learn to make ear hooks, jump rings, or even clasps to finish off a handcrafted piece of jewelry. Some of the basic tools needed for these techniques include round-nosed pliers, flush-cut wire cutters, jeweler's files, nylon-nosed pliers, and flat- or bent-nosed pliers. Although you should feel free to experiment with different types of wire, half-hard round (sterling silver or gold-filled) wire in gauges ranging from 22 to 20 is a good place to start for the findings listed below. The hardness of the wire will help keep its

shape, which is especially important for clasps, but it is still fairly easy to manipulate with your fingers and a few hand tools. Wire measurements are provided for each wire finding below as a guide to illustrate the average amount of wire needed for each component. I find it much easier to work with more rather than less wire. About 6" (15.2 cm) is a good length to work with. It's always better to have a little extra than not enough. If you don't feel ready to dig into a little wirework right away, don't worry. There are tons of wonderful prefabricated findings available from bead vendors, both online and in bead shops.

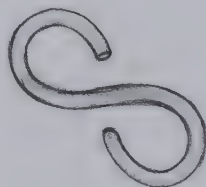
S-Hook Clasp

The S-hook clasp is about the easiest clasp to make, and you only need about 2" (5.1 cm) of 20-gauge wire, a jeweler's file, and round-nosed pliers. Use these clasps to connect *amulet beaded loops* together, or connect each end to *jump rings* for a quick clasp solution.

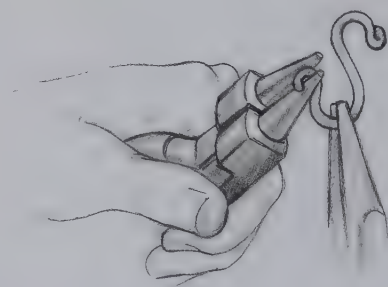
1. Start by using a jeweler's file to smooth the ends of the wire.
2. Place the nose of the round-nosed pliers a little higher than halfway down the wire, and curl one end of the wire around the nose to create a hook shape.



3. Repeat step 2 on the other end of the wire so that the hook is facing the opposite direction.



4. Use the round-nosed pliers to make the smallest possible curls on both ends of the wire.



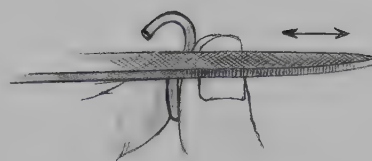
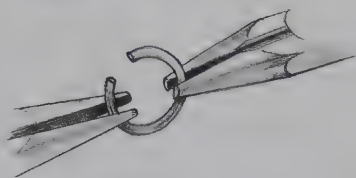
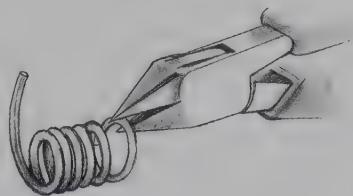
Jump Rings

Jump rings are one of the most adaptable of all jewelry findings. You can purchase precut jump rings from many suppliers, but it's not that difficult to make your own. You just need a wooden dowel (or a pencil), flush-cut wire cutters, a jeweler's file, and about 6" (15.2 cm) of 20-gauge wire.

1. Begin by using your fingers to wrap the wire around the dowel (or pencil) so that the wire is flush against it.



2. Slide the wire off the dowel so that you have a coil of wire.
3. With a pair of flush-cut wire cutters, cut each coil once to create a single ring.



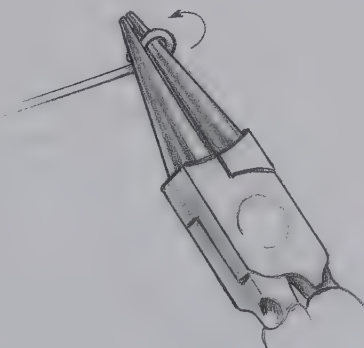
4. Finally, use a jeweler's file to smooth the ends of the wire so that both ends of the jump ring are flat and can fit flush together.

Basic Ear Hooks

Make your own earring hooks with either 21- or 22-gauge half-hard round wire. While some wire workers prefer 20 gauge for ear wires, this is sometimes too thick to get through an ear hole. Along with a few basic hand tools, you need a 3 1/2" (8.9 cm) length of wire.

1. Begin by cutting your wire in half so that you have two pieces that are 1 3/4" (4.5 cm) each. Then use a jeweler's file to file the ends of each piece.

2. With round-nosed pliers, create a small loop on one end of one piece of wire.



3. Repeat step 2 for your other piece of wire, ensuring that the second loop is the same size as the first.

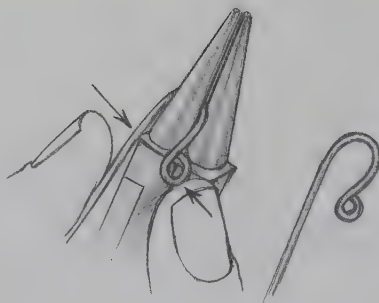
4. Next, hold both pieces of wire together so that the loops are lined up right next to each other.

5. With the thickest part of your round-nosed pliers, grasp the straight part of your wires approximately 1/4" (6 mm) past the loops, and use your fingers to bend both wires 180 degrees around the nose. You want to bend both wires at the same time to make your ear wires match.



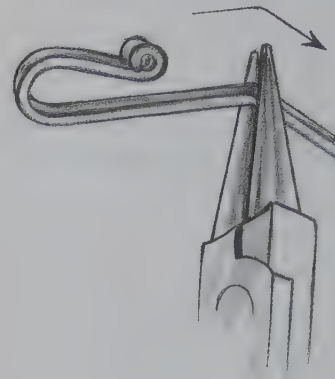
continued

6. The next step is a very small, subtle movement, but it will help you make the hook a little more rounded. Using your round-nosed pliers, position the largest part of the nose inside the bent area, approximately $\frac{1}{4}$ " (6 mm) from the curl. The pliers' nose should point up and the wire curl should be positioned horizontally toward you. Gently push the curl away from you so that you are bending the wire about 5 degrees.



7. Hold both ear hooks side by side again. This time, use the middle area on the nose of your pliers and, measuring about $\frac{1}{4}$ " (6 mm) away from

the ends, slightly bend the ends of both wires (approximately 25 degrees) at the same time.



Beaded Ear Hooks

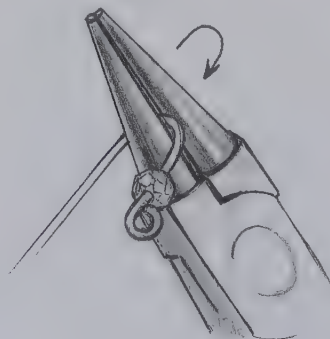
Once you learn to make **basic ear hooks**, you can try this variation. The steps are almost identical, but this way you get to sneak an extra couple of beads into your design. What could be better? You'll need almost the same supplies, plus a few beads to add to the ear hook, and 4" (10.2 cm) of 21- or 22-gauge wire. Before starting these ear hooks, double-check that the wire fits through the selected beads.

1. Begin by cutting your wire in half so that you have two pieces that are 2" (5.1 cm) each. Then use a jeweler's file to file the ends of each piece.
2. As described in steps 2 and 3 of the **basic ear hooks**, make a small loop on each piece of wire.

3. Now slip one bead onto each piece of wire, and push the bead up against the loops you just made.



4. As described in step 5 of the **basic ear hooks** (above), take one of the wire and bead pieces and wrap the wire around your round-nosed pliers, but this time, position the pliers $\frac{1}{4}$ " (6 mm) from the bead that is resting next to your loop.



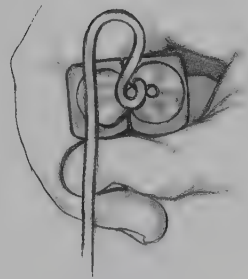
5. Repeat the previous step for your second ear hook.

6. Again, referring to the instructions above for the **basic ear hooks**, follow steps 6 and 7 for each ear hook to make complete pair.

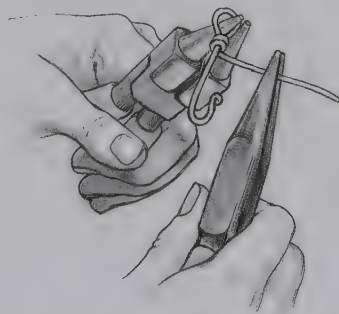
Wrapped Hook

Very similar to the *S-hook clasp*, this variation has an S on one end and a wrapped loop on the other end. When using this type of clasp, it's important to consider whether you'll need to attach an element, such as a bead loop of some kind, to the wrapped area. Depending on the design, sometimes it's necessary to start the wrap and then attach the item before finishing the wrap. You'll need almost the same supplies as for an S-hook clasp, plus 3" (7.6 cm) of 20-gauge wire and flat-nosed pliers.

1. Use a jeweler's file to smooth the ends of the wire.
2. As described in steps 2 and 4 of the **S-hook clasp** (previous page), use round-nosed pliers to create a hook and then a curl on one end of the wire.



3. Use flat-nosed pliers to bend the wire 90 degrees, creating an upside-down L shape.
4. Position the round-nosed pliers in the bend created in the previous step, and use your fingers or flat-nosed pliers to grasp the wire and wrap it around to form a loop.



5. Continue to hold the loop with round-nosed pliers, and, with one finger, press the loop against the nose. As you hold this in one hand, use the other hand to wrap the loose wire around the straight piece of wire that is directly under the loop. Use your fingers or flat-nosed pliers, depending on the softness of the wire.
6. Once you've wrapped the wire a few times, trim off any excess wire, and use the flat-nosed pliers to press the wire-wrapped end flat to ensure it doesn't scratch the wearer.
7. If necessary, use round-nosed pliers to straighten the loop.

Figure-Eight Eye

It hardly takes any wire to make this component, which is shaped like a figure eight and used to connect strands to all types of hook-style clasps. You need about 1½" (3.8 cm) of 20-gauge wire, but of course, you can make this bigger or smaller with different lengths of wire. You'll also need a jeweler's file and round-nosed pliers.

1. Start by using a jeweler's file to smooth both ends of the wire.
2. Now, use your round-nosed pliers to make a large loop on one end of the wire so that you have used up half of the piece of wire.



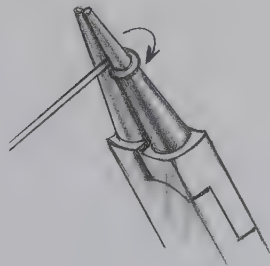
3. Do the same on the other end of the wire, but, this time, the loop should be facing in the other direction so that you make a figure eight (8) with the wire.



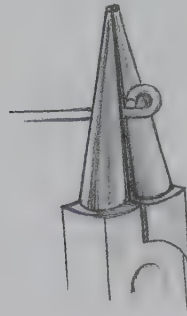
Quadruple Loop Eye

This eye component resembles the petals of a flower. You can use it as you would the figure-eight eye to connect to hook-style clasps, or use your imagination to think of other ways to incorporate it into your seed bead designs. It requires about 4" (10.2 cm) of 20-gauge wire, round-nosed pliers, a jeweler's file, and wire cutters. It's also helpful to have a pair of nylon-nosed pliers handy to press the wire petals when finished.

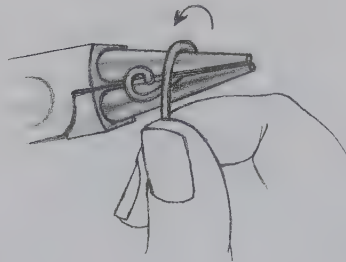
1. Using round-nosed pliers, make a small loop on the end of a piece of wire.



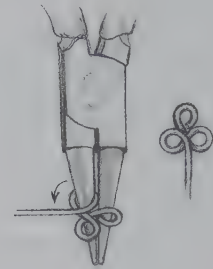
2. Hold the wire with the round-nosed pliers and position the end of the nose against the first loop.



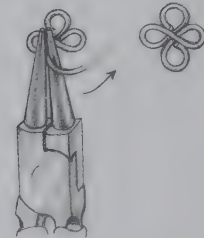
3. Make a second loop with your fingers by holding the straight part of the wire and wrapping it 180 degrees around the nose of the pliers.



4. Repeat step 3 to make another loop.



5. Place the pliers' nose next to your third loop, and make a fourth loop right next to it.

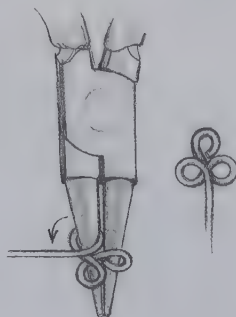


6. Trim off the excess wire and file the end smooth.
7. Flatten the piece by gently compressing the finished eye with your nylon-nosed pliers.

Triple Loop Hook

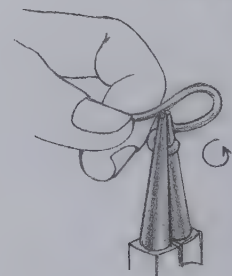
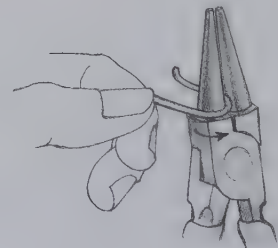
This is a combination of the *quadruple loop eye* and the *S-hook clasp*. Team it up with a quadruple loop eye, or a *figure-eight eye*, or even a simple *jump ring*. You need about 3" (7.6 cm) of 20-gauge wire and round-nosed pliers.

1. Repeat steps 1 through 4 of the *quadruple loop eye*.



2. Repeat steps 1 and 2 from the *S-hook clasp* instructions, and use round-nosed pliers to

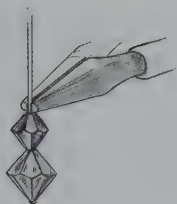
make the smallest possible curl on the end of this hook.



Wrapped Loop

The wrapped loop technique is extremely useful for a large number of jewelry projects. You can use it to make earrings, add dangles to necklaces, or finish off a clasp for a bracelet. For this technique, you will need a pair of round-nosed pliers, wire cutters, flat-nosed pliers, a jeweler's file, and your choice of wire to create wrapped loops.

(A)



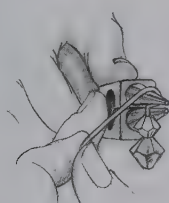
(B)



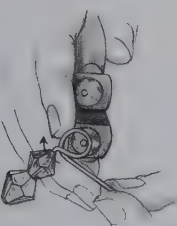
(C)



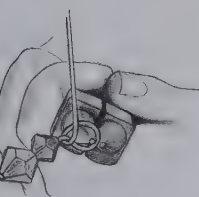
(D)



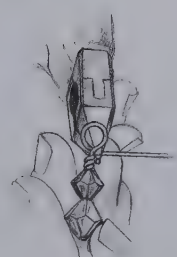
(E)



(F)



(G)



1. Start by using either flat- or round-nosed pliers to bend the wire at a 90-degree angle so that you create an upside-down L shape (A and B).
2. Position the nose of the round-nosed pliers in the bend that you created in the previous step (C).
3. Use your fingers to wrap the wire around the nose of the pliers to form a loop (D).
4. While keeping the round-nosed pliers inside the loop, hold the loop against the nose of the pliers with one finger (E). You should have the round-nosed pliers in one hand with one finger pressing the loop against the nose. (If you are right handed, then you will probably want to use your left hand to hold the pliers and your pointer finger to hold the loop against the nose.)
5. Using your other hand (if you are right handed, the right hand), start to wrap the loose wire around the straight piece of wire that is directly under your loop. If the wire is soft, you can probably do this with your fingers. Otherwise, use bent-nosed (or flat-nosed, if you prefer) pliers to hold the loose wire and wrap (F).
6. Continue to wrap as many times as you want; if necessary, trim off excess wire with wire cutters and file the ends smooth with a jeweler's file (G).
7. Use the bent-nosed pliers to press the wire-wrapped end flat to make sure it does not scratch or poke the wearer.
8. If necessary, use the round-nosed pliers to straighten the loop.

Jeweler's Tip:

Do you have lots of curious hands or playful paws helping you making jewelry? If you have young children or animals, beads can be a magnet for them, so keep small items in a safe place. Tackle boxes and utility boxes available at your local hardware store will help you stay organized while your family stays safe.

Simple Loop

This technique is a simplified version of the wrapped loop technique and is useful for making earrings, dangles, pendants, and various other jewelry components. Although wrapping is more secure, if done properly, this simple loop technique can also be surprisingly strong. For this procedure, you will need a pair of round-nosed pliers, wire cutters, and a headpin. A headpin is being used for illustration purposes; however, you can also use this technique with wire.



(A)



(B)



(C)

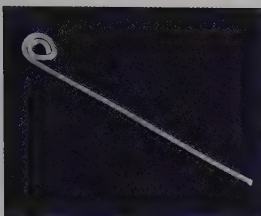
1. Use the round-nosed pliers to bend the headpin at a 90-degree angle (A).
2. Make sure the part of the headpin that is bent is about $\frac{1}{2}$ " (1 cm) long; if necessary, trim any excess with wire cutters.
3. Position the bent part of the headpin so that it is facing away from you.
4. Then, using round-nosed pliers, grasp the end of the bent headpin and make sure the middle part of the pliers' nose is holding the pin. After positioning the pliers correctly, curl the wire slowly toward you (B).
5. Because the first curl will probably not complete the entire loop, release and reposition your pliers on the loop you have started.
6. Continue to curl it toward you until you have made a full circle (C).

Jeweler's Tip:

When working with multiple pliers and tools, it's sometimes helpful to place a soft towel over your work area. This allows you to pick up and set down your tools quickly without making a lot of "thunking" noises.

Curly Headpin

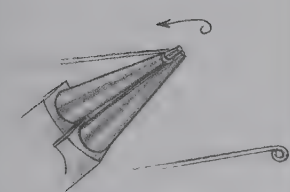
Once you make your own ear hooks, you will want to make your own headpins, too. This headpin design is very easy, and it looks really nice on a finished pair of earrings.



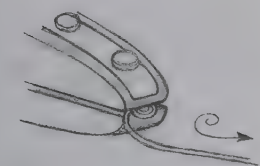
Materials

- 5" (12.5 cm) piece of wire
- basic tool kit (see page 33)

1. Cut the wire in half so that you have two pieces that are 2 1/2" (6 cm) each, and then use a jeweler's file to smooth the ends of each piece.
2. Using round-nosed pliers, make a small curl at the end of one piece of wire (A).
3. To continue curling, hold the small curl with nylon-nosed pliers, and use your fingers to bend the straight part of the wire toward and around the first curl you made in the previous step (B).
4. Make the curl as small or large as you like. However, remember to leave enough room to allow for beads and a loop at the top when connecting it to the earring wire.
5. Repeat steps 2 through 4 to make the second headpin.



(A)

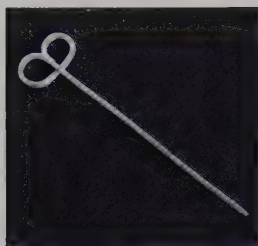


(B)

Jeweler's Tip:

"Practice makes perfect" is an old saying, but it still rings true, especially when working with wire. You aren't a machine, so don't expect each loop, curl, and bend of the wire to be perfect. In fact, that's part of the beauty of handcrafted artwork. However, you'll find the more you twist and curl, the better you'll become at making your findings consistent.

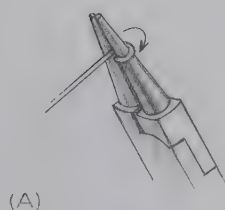
Double Loop Eye Pin



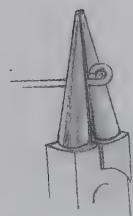
This double loop eye pin uses the same method as the **Triple Loop Ear Hook** project. However, these are much easier to make because, basically, they consist of two small loops on the end of a piece of wire—simple yet effective.

Materials

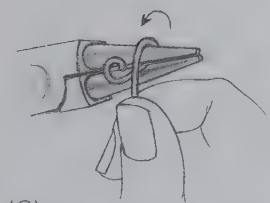
- 6" (15 cm) piece of wire
- basic tool kit (see page 33)



(A)



(B)



(C)



(D)

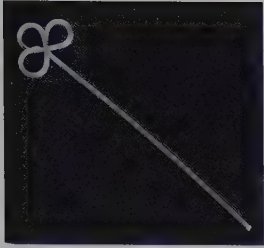
1. Cut the piece of wire in half, and file the ends smooth.
2. Using the end of the round-nosed pliers, make a small loop on the end of one piece of wire (A).
3. Hold the wire with the round-nosed pliers and position the end of the nose against the first loop (B).
4. Make a second loop by using your fingers, holding the straight part of the wire and wrapping it 180 degrees around the nose of the pliers (C).
5. Gently flatten the loops using nylon-nosed pliers, and at the same time, use your fingers to bend the straight wire so that it is positioned vertically over the loops (D).
6. Repeat steps 2 through 5 to complete a pair.

Jeweler's Tip:

Flattening the loops with nylon-nosed pliers gives these a more finished look and will help keep the loops from catching on anything. This is one example that illustrates how useful these unusual pliers can be when you are working with wire.

Triple Loop Eye Pin

You have probably guessed already that this is yet another adaptation of the **Triple Loop Ear Hook**. You'll find this eye pin much easier to make than its sister ear hook. As with any eye pin or headpin, the length of the finished piece can vary depending on how long you want your earrings. The longer the earrings, the more wire you'll need, but for an average length, the instructions below are a good way to get started.



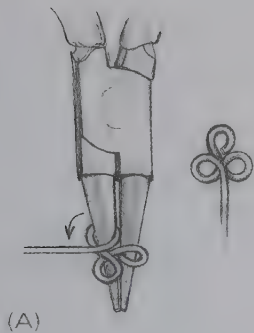
Materials

- 6" (15 cm) piece of wire
- basic tool kit (see page 33)

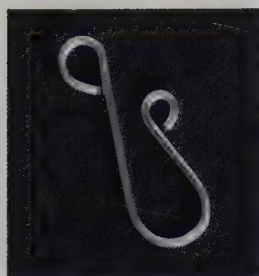
1. Follow steps 1 through 6 of the **Triple Loop Ear Hook** instructions on page 43 (A).

Jeweler's Tip:

Remember that this technique can be used with a variety of wire gauges. Before deciding on which gauge you need, you'll want to make sure the wire fits through the beads you plan to use. Although 21-gauge (.71 mm) wire fits through most beads, it does not normally fit through pearls. Often a smaller gauge, such as 24-gauge (.5 mm), will be necessary.



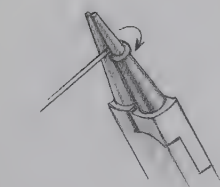
Basic Hook



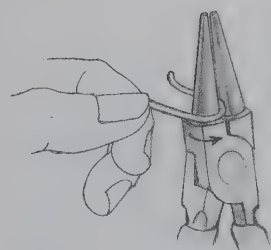
This is one instance in which it might be easier to work with a 6" (15 cm) piece of wire, though you don't need that much to complete this findings project successfully. It's really a matter of preference. Some jewelry makers find it easier to work with a longer piece of wire and some don't, but it's worth trying.

Materials

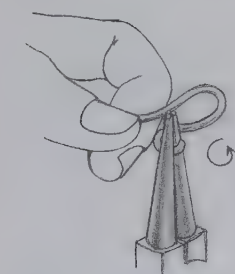
- 1 1/2" (3.5 cm) piece of wire
- basic tool kit (see page 33)



(A)



(B)



(C)

1. After filing the ends of the wire, take the round-nosed pliers and make a loop or curl on one end of the wire (A).
2. Now, measuring approximately 1/2" (1.25 cm) from the end of the curl, grasp the wire with the round-nosed pliers using the middle part of the pliers' nose.
3. Holding the pliers with one hand, use your other hand to wrap the wire around the nose of the pliers to create a "hook" shape (B).
4. Using the round-nosed pliers, create a tiny curl on the end of the hook you created in the previous step (C).

Jeweler's Tip:

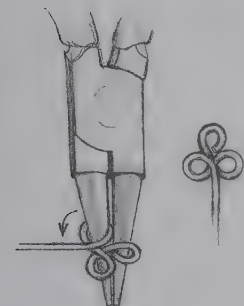
Store your unused wire in an airtight container such as a large zip-lock bag or plastic bowl with a lid. As sterling is exposed to oxygen, it oxidizes and tarnish will build up on your wire. Label the outside of the bag or bowl with the wire gauge to help avoid confusion.

Beaded Loop Eye

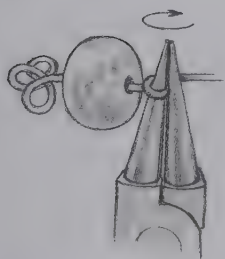
Combine the **Triple Loop Eye** finding with your favorite bead. Lampwork beads work great for this because many of them have fairly large holes. You won't want to hide this part of your clasp behind the back of your neck.

Materials

- 6" (15 cm) piece of wire
- choice of bead
- basic tool kit (see page 33)



(A)

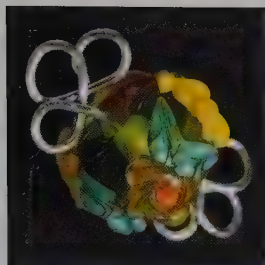


(B)

1. Follow steps 1 through 3 of the **Triple Loop Eye Pin** instructions on page 59 (A).
2. Slide your choice of bead onto the wire.
3. Make three more loops on the other side of the bead (B).
4. Trim off the extra wire and file the end of the wire.
5. Use nylon-nosed pliers to compress the last three loops.

Jeweler's Tip:

If you want to use beads on your finding but have problems because the hole of the bead is too small for the wire, consider using a smaller gauge. Often, you can go down a gauge size without causing major structural problems for the jewelry piece you are making.





Beaded Hook

Once you learn how to make the **Basic Hook**, this variation will seem so obvious. Of course, remember that the amount of wire you will need may vary depending on the size of the bead you add to your hook: The smaller the bead, the less wire you will need; the larger the bead, the more wire you will need. However, the instructions below are a good place to start.

Materials:

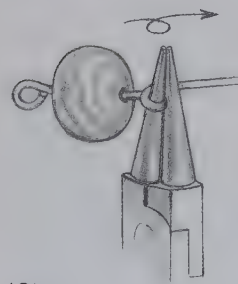
- 3" (7.5 cm) piece of wire
- choice of bead
- basic tool kit (see page 33)



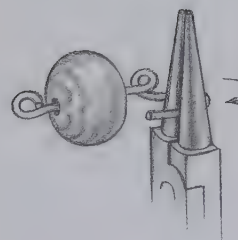
(A)



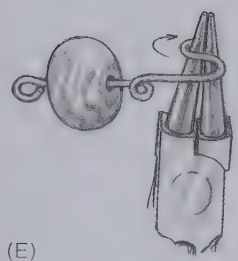
(B)



(C)



(D)



(E)

1. After filing the ends of the wire, use round-nosed pliers to make a small loop or curl on one end of the wire (A).
2. Add your choice of bead onto the wire (lampwork beads are excellent for these enhanced hooks) (B).
3. Now position the narrowest part of the round-nosed pliers' nose about $\frac{1}{4}$ " (.6 cm) past your bead, and grasp the wire with the nose.
4. While holding the pliers in one hand, use your other hand to wrap the wire completely around (360 degrees) the nose of the pliers (C).
5. Measuring approximately $\frac{1}{2}$ " (1 cm) from the end of the loop created in the previous step, grasp the wire with the round-nosed pliers using the middle part of the pliers' nose.
6. Holding the pliers with one hand, use your other hand to wrap the wire around the nose of the pliers to create a "hook" shape (D).
7. Using the round-nosed pliers, create a tiny curl on the end of the hook you created in the previous step (E).

Jeweler's Tip:

Always use less expensive "practice wire," such as copper or galvanized wire, when you are learning a new technique because it's safe to assume that you won't make a perfect piece on your first try. Although it may not be as soft and easy to use as sterling or gold-filled, you won't waste as much of your good wire this way.

Triple Loop Hook

This design combines the **Basic Hook** method with the **Triple Loop Eye Pin** method. When you look at the finished finding, you can literally see where one design ends and another begins. Use the center loop of the finished hook to attach a single strand of beads, or if you want to create a triple strand of beads for a necklace or bracelet, you can use all three loops on this hook.

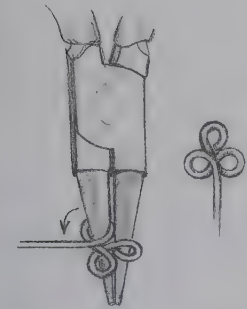
Materials

- 3" (7.5 cm) piece of wire
- basic tool kit (see page 33)

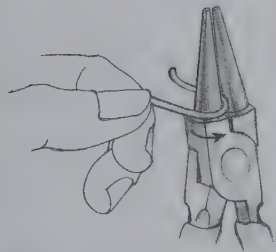
1. Follow steps 1 through 3 of the **Triple Loop Eye Pin** instructions on page 59 (A).
2. Now, follow steps 2 through 4 of the **Basic Hook** instructions on page 60 (B and C).

Jeweler's Tip:

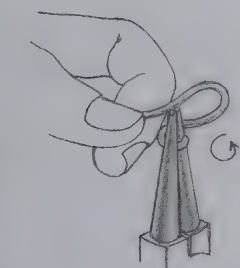
There is never just one way to do anything, and this is especially true when it comes to working with wire. You may learn one technique from the instructions in this book, find another slightly different method described on the Internet, and then turn around and figure out by yourself a third way for accomplishing the same task. That's one of the great things about making jewelry. The possibilities are endless, so be open to them.



(A)



(B)



(C)

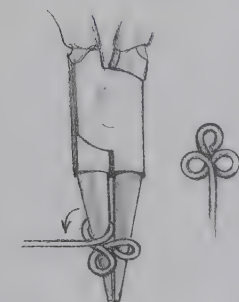
Triple Loop Beaded Hook



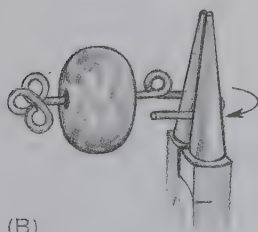
This hook design continues the loop trend used so far, and it combines the same basic principles of the **Beaded Hook** and the **Triple Loop Hook**. Again, any time you add a bead to a hook design, you need to take into consideration the size of the bead when determining how much wire you need.

Materials

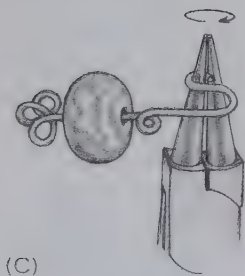
- 4" (10 cm) piece of wire
- basic tool kit (see page 33)



(A)



(B)



(C)

1. Follow steps 1 through 3 of the **Triple Loop Eye Pin** instructions on page 59 (A).
2. Now, follow steps 2 through 7 of the **Beaded Hook** instructions on page 62 (B and C).

Jeweler's Tip:

The wire lengths listed for all projects in this book are a gauge and can vary depending on your beads and the size of the loops you make. It's always better to have too much than not enough wire. If your wire is too short, it can become very awkward to work with.

Double Strand Clasp

Double the beauty of your jewelry designs by creating double strand jewelry pieces. It's easy once you learn how to make this **Double Strand Clasp**. This clasp has two pieces: One is the hook; the other is the eye. Loops and wraps continue to help you in this findings technique.

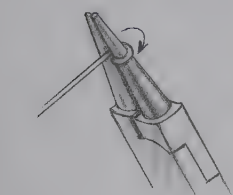


Materials

- 10" (25 cm) piece of wire
- basic tool kit (see page 33)

1. Beginning with the hook side of the clasp, file both ends of the wire, and then use round-nosed pliers to curl one end of the wire so you have one loop (A).
2. Make another loop approximately 1/2" (1 cm) away from the first loop so there is a small space between them (B).
3. Now wrap the remaining wire around the space between the two loops. You should have enough space to wrap the wire two or three times and end with the wire positioned straight up and pointing in the opposite direction of the two loops (C and D).
4. Position the round-nosed pliers about 1" (2.5 cm) from the bottom of the wire, and use your fingers or flat-nosed pliers to bend the wire around the pliers' nose (E).
5. Measure a little more than 1" (2.5 cm) past the bend you just made, and use wire cutters to trim off excess wire (F).

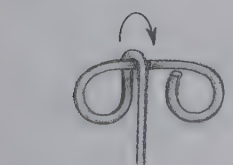
(Continued on page 66)



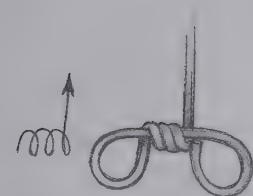
(A)



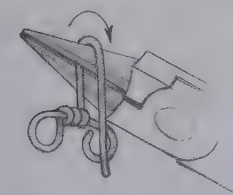
(B)



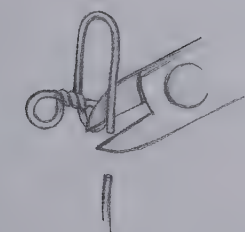
(C)



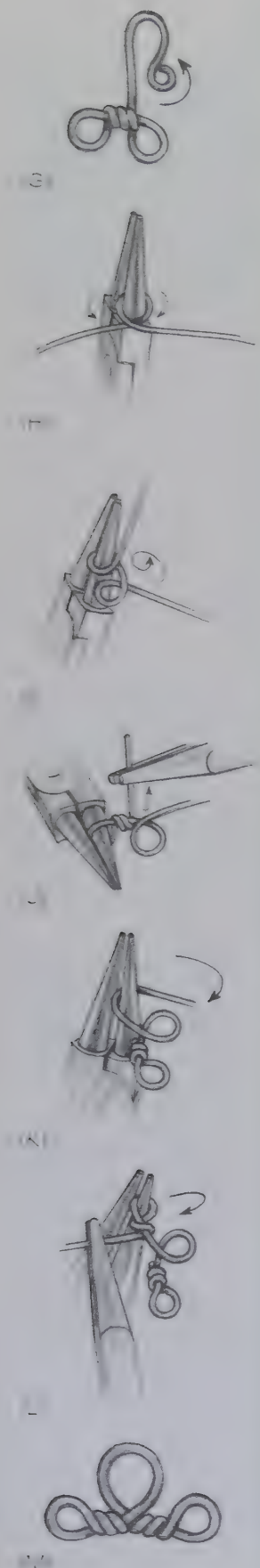
(D)



(E)



(F)



6. File the end of the wire, and then use round-nosed pliers to add a tiny curl to the end of the wire (G).
7. For the eye segment of the clasp, file both ends of the leftover wire.
8. Locate the center of the wire piece. Hold this with the largest area of the round-nosed pliers' nose, and bend both ends of the wire in opposite directions around the nose to make a loop in the middle of the wire (H).
9. Add a slightly smaller loop next to the loop you just made (I).
10. Continue to hold the nose of the pliers in the smaller loop and use flat-nosed pliers to wrap the excess wire around itself (J). (This is the same technique used for the **Wrapped Loop** on page 82.)
11. Repeat steps 9 and 10 for the other side of the eye segment (K, L, and M).

Jeweler's Tip:

By changing the type of wire you use, you can add more complexity to your findings. Of course, it will only look more complex. The methods will change very little, so once you have mastered a technique, consider using square or even twisted wire next time.

Bead Weaving Stitches

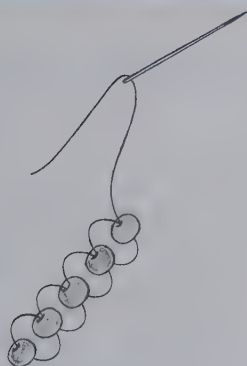
In many ways, bead weaving is comparable to needle arts, such as embroidery and needlepoint because, to create different types of designs, a bead weaver uses a variety of stitching techniques to connect the beads together. There are dozens of seed bead stitches, which is one reason why so many jew-

elry designers enjoy this art form. There's always something new to learn, and a huge assortment of methods to master. However, you don't need to become proficient at every stitch to get started. Once you learn even just one stitch, you can begin to create a variety of jewelry designs.

Ladder

MATERIALS

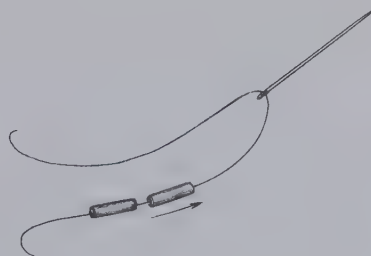
- ▶ your choice of seed beads or bugle beads (pictured in the illustrations below).
- ▶ needle and thread



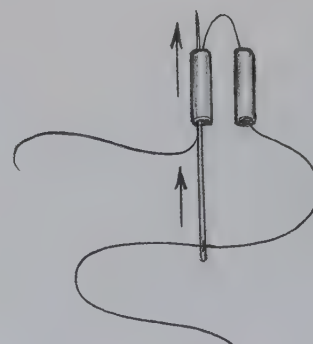
Like the rungs of a ladder, this stitch, known as the ladder stitch, is very practical. It is one of the most useful stitches in bead weaving because it is often combined with other stitches such as *chevron* and *Comanche* (also known as brick stitch). Seed

beads as well as bugle beads work well with this simple stitch technique. If you decide to use bugle beads, make sure you double-check that the ends of your beads are smooth as you weave on each bead. This can sometimes be a problem with low-quality bugle beads. The results are uneven or jagged edges, which can cut the thread.

1. Pick up two beads with the needle, and push them down the thread so that you leave approximately a 6" (15.2 cm) tail of thread (which you will weave in and finish off later to complete a design).



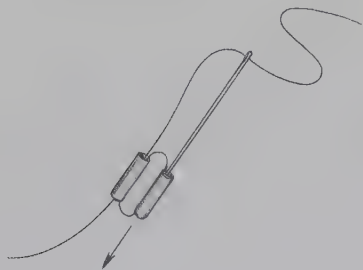
2. Insert the needle back up through the bottom of the first bead.



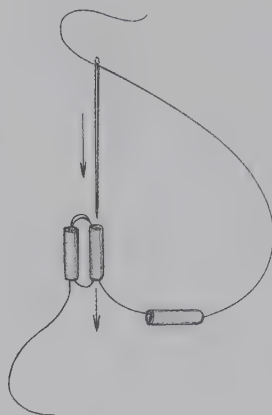
continued

Ladder, continued

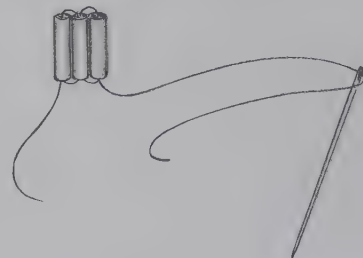
3. Then insert the needle back down through the second bead, and gently pull on the thread so that both beads align themselves side by side.



4. Add a third bead, then insert the needle down through the second bead and back up through the bottom of the third bead.



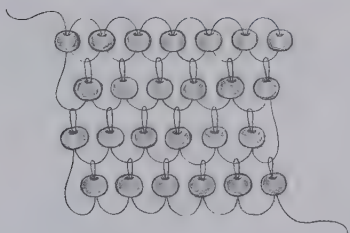
5. At this point, you now have three “rungs” of your ladder stitched together. Repeat step 4 until you have the desired length, which depends on the jewelry design you’re constructing.



Comanche (also known as Brick)

MATERIALS

- ▶ ladder-stitched bead piece
- ▶ your choice of seed beads
- ▶ needle and thread

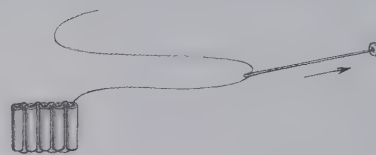


As the name indicates, Comanche stitch is attributed to Native Americans. It is also commonly referred to as brick stitch and is used in combination with the *ladder stitch*. Before beginning the Comanche stitch, you’ll first need

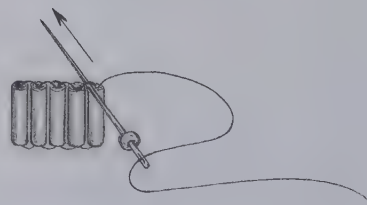
to make a ladder of beads the length you desire (see ladder stitch instructions). One interesting characteristic of this stitch is that it automatically forms a triangle shape as you work the stitch. Although it is possible to add and decrease beads to form different shapes other than triangles, you can do a great deal with the basics of this stitch.

1. Position the working thread so that it comes out of the first bead rung of the ladder piece. Normally, there will be enough thread to start the Comanche stitch right after doing the **ladder stitch**. Otherwise, bring the needle and thread up through the first rung of the ladder, making sure you leave a 6" (15.2 cm) tail of thread (which you

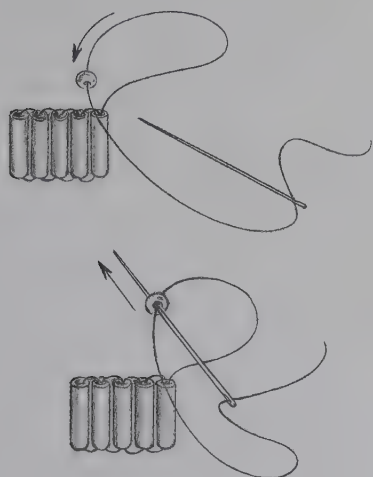
will weave in and finish off later to complete a design).



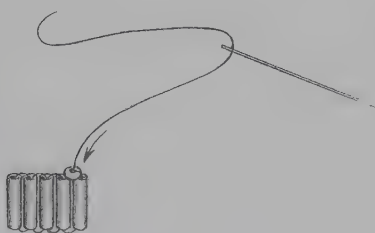
2. Notice that there is a piece of thread connecting each ladder rung. Add one seed bead to the needle, and then insert the needle through the thread that joins the first rung to the second rung.



- Now bring the needle up through the bead you added in the previous step.



- Pull the needle up as you use your fingers to push the bead down against the top of the ladder.



- Repeat steps 2 through 4 until you have completed the first row of beads down the length of the ladder.

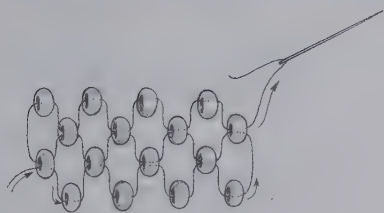
- Turn the beaded piece around and continue to work from left to right, again repeating steps 2 through 4, but, this time, insert the needle through the thread between the seed beads in the first row rather than those on the ladder.

- Continue this process until you have the desired width of beads you need for your jewelry project.

Even-Count Flat Peyote

MATERIALS

- › Delica seed beads
- › needle and thread

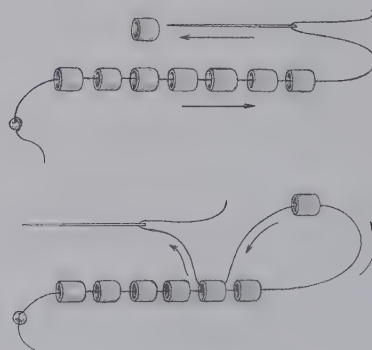


The peyote stitch (sometimes referred to as gourd stitch) is an extremely popular bead weaving stitch. While these instructions explain how to construct even count flat peyote, there are a number of peyote stitch variations, including odd count, round, and tubular. All are based

on the basic idea of stringing on a bead, skipping a bead, and then passing the needle through the next bead in the row. Delica seed beads work wonderfully with this stitch because they are precisely cut, allowing the beads to fit tightly up against each other.

- After threading the needle, add a **stop bead**.
- String on the required number of beads, depending on the project, and pull them up against the **stop bead**. The number of beads will be an even number (thus the name “even count”) and will be twice as many as you need for the first row. The reason for this will be clear after completing the next two steps.

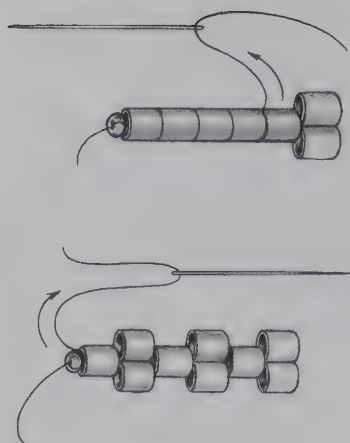
- Now string on one bead and, skipping one bead in the row previously strung, insert the needle through the next bead.



continued

Even-Count Flat Peyote, continued

4. Continue to string on a bead and skip a bead until the end of the row. As you work, you'll notice the beads are forming a pattern like the teeth in a zipper, or an up-and-down (one bead up and one bead down) pattern. At this point, you'll have three rows of peyote stitch completed because your first row turned into two rows as you added and skipped beads.



5. Flip the beaded piece around so you can continue to weave from right to left, following steps 3 and 4 above to add more peyote bead rows.

Free-Form Sculptural Peyote

MATERIALS

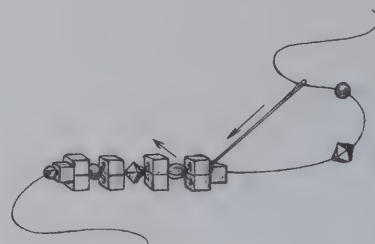
- ▶ your choice of beads
- ▶ needle and thread

It's hard to believe at first that free-form sculptural peyote and *even count flat peyote* are basically the same stitches. *Flat peyote* is so precise, resembling tiny little bricks neatly aligned next to each other, while free-form sculptural peyote seems to have no rhyme or reason to it. However, both of these stitches follow the same weaving concept: string a bead and skip a bead. The main difference between these stitches is in how you approach them. With free-form sculptural peyote, you can make up the rules as you weave. The idea is that as you weave you are sculpting a piece of jewelry that may twist and turn or lie on top of itself. Since there are no rules to this stitch, these instructions are only one way to approach free-form sculptural

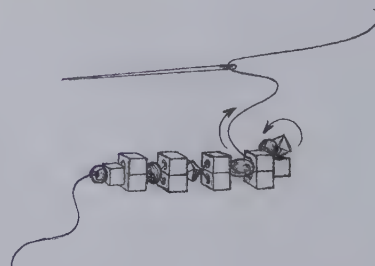
peyote. Different bead weavers will have different methods. Try this one and see how it works for you, but then feel free to experiment and create your own method as well.

1. Start by selecting a color palette for your beads. You can find ideas for color combinations by flipping through an art book or browsing in a fabric store.
2. Once you have a range of colors determined, select two to four different types and colors of seed beads. These will help create the base of the sculptural piece.
3. Look through your bead stash for crystals, stones, metal pieces, and other beads that will also fit in with the color palette. Try to select a range of shapes and sizes.
4. Now you're ready to start the piece. Begin by making two to four rows of **even count flat peyote** using seed beads. Feel

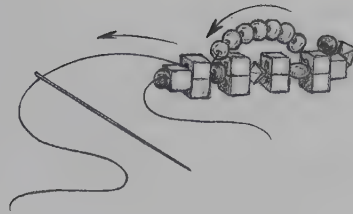
free to mix up the seed bead colors. Remember that you aren't trying to create a symmetrical piece of jewelry.



5. After you have a few seed bead rows started, you can start adding your other beads, such as crystals and stone beads, interspersing them with seed beads. Don't expect the beads to fit together the way they do in **flat peyote**. This is when the piece will start to take on unusual shapes.



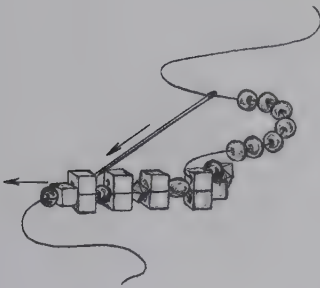
6. When you have some larger beads woven into the piece, the next technique to try is what I refer to as making a **bead bridge**. This will help integrate the larger beads into the design. String a number of seed beads onto the thread so that there are enough beads to fit around (to bridge



over) a larger bead in the previous row so that you can insert the needle into a seed bead that is positioned past this larger bead.

7. Another technique to try is to make small dangles of beads using the **basic fringe** method (described in the Beginnings and Endings section of this book).

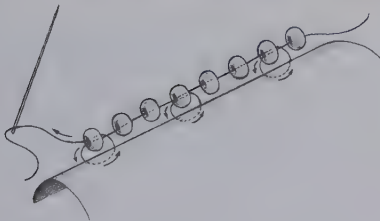
8. Continue this process of interspersing different kinds of beads, making bridges here and there, and using the **even count flat peyote** stitch technique. You'll see your beaded sculpture grow and change as you work.



Beaded Embroidery

MATERIALS

- ▶ cabochon glued to interfacing
- ▶ your choice of beads
- ▶ needle and thread

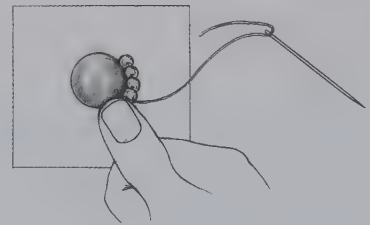


The basic concept of beaded embroidery is very similar to that of regular embroidery, but you attach seed beads (to either cloth or interfacing, for example) as you stitch. This technique allows for infinite possibilities, from

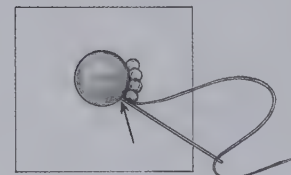
beading dolls to creating wall hangings to embellishing jewelry pieces. These instructions explain one of the more popular methods of beaded embroidery used for jewelry: beading around a cabochon, which may be made of stone, glass, or porcelain. Specifically, the **couching** method, also referred to as a backstitch or running stitch, and the **picot edging** stitch are explained. Couching is used to bead around the cabochon, and the picot edging is a lacy effect used to cover the sides of a bead-embroidered cabochon.

1. For couching: Tie a knot on the end of the thread and insert the needle up through the back of the interfacing so the thread is positioned right next to the cabochon.

2. String on three or four seed beads, push them down against the interfacing, and use your thumb to push the beads up against the cabochon.

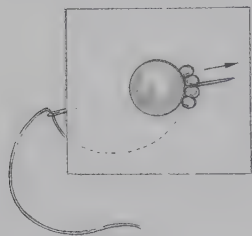


3. Insert the needle down through the interfacing immediately past the last seed bead.

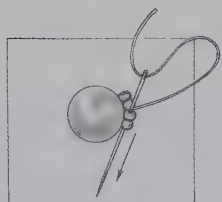


continued

4. Bring the needle back up through the back of the interfacing and in between two beads.



5. Insert the needle through the rest of the beads added in step 2.



6. Repeat steps 2 through 5 until you have a completed row of beads around the cabochon.

7. To help straighten the beads around the cabochon, snake the needle and thread back through all of the beads previously stitched.

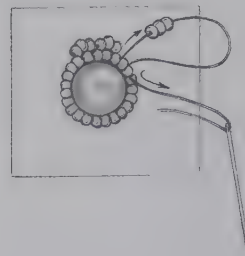
8. To finish off the thread (if you don't want to make a picot edging), insert the needle through the back of the interfacing and tie a knot around one or two of the threads there. Then trim off the excess thread.



9. For picot edging: After going around the cabochon to help straighten the beads (as describe in step 7 above), the

needle will be positioned so it is exiting one of the beads. String on three seed beads (five beads can also be used to create a larger ruffle effect, if desired).

10. Skip the next seed bead around the cabochon, and insert the needle through the next bead.



11. Continue to string on three seed beads and skip a bead until you have gone around the entire cabochon. Then follow step 8 to finish off the working thread.

Dutch Spiral

MATERIALS

- › your choice of beads
- › needle and thread

Peyote spiral and Dutch spiral are two terms for this stitch, which is really a variation of *peyote stitch*. After stringing on the first group of beads, the weaver ties the tail and working threads together to form a circle of beads; from then on, a tube of beads miraculously takes shape. It doesn't seem possible; even once you start this stitch, you'll have doubts. But

after completing an inch (2.5 cm) or more, you'll see the results from your persistence and faith. These instructions explain how to use five types of beads to create the spiral, but you can use any number of bead types. The diameter of the finished spiral depends on the size of the beads and the number of different types of beads used in the stitch.

Some beaders like to double their thread for this stitch. This is up to you. A lot of beads make up a twist like this, so doubled thread is helpful for keeping the twist strong and the tension tight. Tension is critical for this

stitch. If you do double the thread, make sure there's plenty of room for a double thickness of thread to pass through the bead holes. Always check this before deciding on which type of beads you plan to use.

1. Begin by deciding how many different types and sizes of beads you want to use. Usually, four or five different types work well. One type, however, should be seed beads; size 11 is a good choice. Beads will be strung in graduated sizes as you work around to create the spiral.

Therefore, the seed beads will always be the last beads strung.

2. Once you decide how many different sizes of beads to use, be prepared to buy a lot of beads. This stitch requires a lot of beads, but you'll find it well worth it when you see the results. You will especially need a large amount of the smallest beads (normally, size 11 seed beads).
3. Line up your beads from the largest to the smallest and assign each type a letter. For example, if you have five beads, the largest would be "A," the next smallest would be "B," and so on until the smallest. If you use five types of beads, seed beads are the smallest, and therefore would be "E."

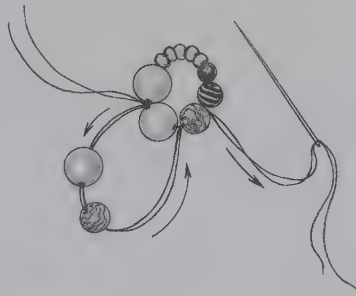


4. Cut your choice of thread (Nymo or Silamide) and thread your needle.
5. Starting with the largest bead, string on one bead of each: A, B, C, and D.
6. Then string on five E beads (these are your size 11 seed beads).
7. String on another A bead (this is your largest bead).

8. Now tie these beads into a circle using a square knot, and leave a long tail, which you'll need to thread back into your finished piece later. (Long tails are also helpful if you want to attach a clasp or make a **beaded toggle** later on. So think about this when you start the tube.)



9. String on another A bead.
10. String on one B bead, and then go through the B bead in the previous row.



11. String on one C bead, and then go through the C bead in the previous row.



12. String on one D bead, and then go through the D bead in the previous row.



13. String on seven E beads (seed beads), and then go through the first seed bead in the previous row (not through all the seed beads). As you work this step, it is helpful to count the seed beads from the closest to the furthest, which is considered the first seed bead. Remember to keep the thread tension tight.



14. String on one A bead, then go through the A bead in the previous row.

continued

15. Repeat steps 10 through 14 with one change: when you get to the seed beads (the E beads), add two more for each row until you total eleven seed beads. From then on, you will use eleven of these beads in every row.

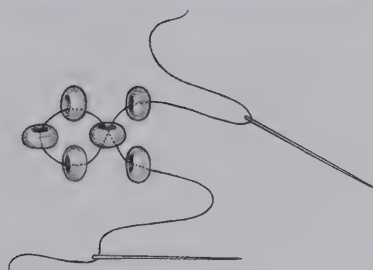
16. At this point, your piece may look really strange to you. However, have faith. As you work, pull your thread to tighten your beads. You'll see a little nest forming. Keep pulling the beads tightly as you work.

17. When you have reached the length you want, you are ready to decrease the seed beads (the E beads) for the last three rows. Therefore, use nine E beads for one row, then seven E beads for the next row, and then five E beads for the final row.

Double Needle Weave

MATERIALS

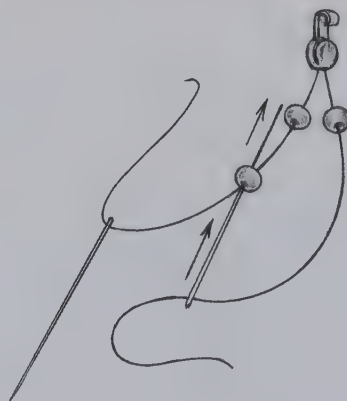
- ▶ your choice of beads
- ▶ two needles and thread
- ▶ two bead tips



Two threaded needles are required for this stitch, so it can be a little tricky in the beginning not to get the threads tangled up. However, once you get going, you'll find this weaving stitch will work up fairly quickly. It's also important to make sure there's plenty of room for a double thickness of thread to pass through the bead holes. Always check this before deciding on which type of beads you plan to use. Along with seed beads, other beads to consider are pearls, crystals, and gemstone beads. Before weaving, you'll need to

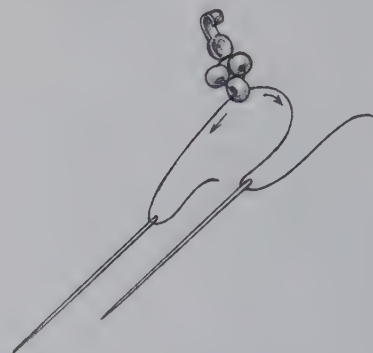
secure the thread ends. There are a few different ways to approach this, but a **bead tip** is one of the easiest ways to start and finish a **double needle weave** jewelry design.

1. Cut two pieces of thread approximately the same length, and thread both needles.
2. Attach a **bead tip** to the ends of both threads.
3. String one bead onto the right thread and two beads onto the left thread.



4. Insert the right needle (attached to the thread with one bead on it) up through the bottom of the second bead on the left thread.

5. Push all the beads up against the **bead tip**.



6. Repeat steps 3 through 5 until you have the desired length.

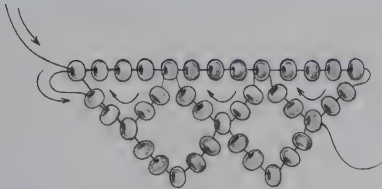


7. Then add one bead onto the left thread and one bead onto the right before finishing both ends with a **bead tip**.

Single Thread Netting

MATERIALS

- › your choice of beads
- › needle and thread
- › bead tips



The netting stitch resembles old-fashioned nets used for catching fish. While those nets consisted of rope and a series of knots, the general idea with thread netting is just about the same, but instead of weaving with rope, you weave with beading thread and seed beads. Although there are a number of variations on this stitch, they developed from this basic method, which requires a single thread of beads, or a base row, to work from. Once the base row is established, you weave down the row, stringing on more beads and anchoring the working thread to the base row. The result is a web design, or netting, of beads.

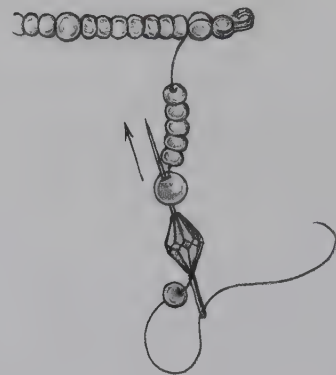
Because you don't have to create a solid piece of beadwork, you'll find this stitch works up really quickly. These instructions cover two approaches to netting stitch used for the projects in this book: one includes a small dangle at the end, and one includes just the beads, which form a loop or bead swag with no dangle in the middle.

1. Start by making the base row. There can be any number of beads in this row, depending on how long you want the piece to be, although it's best to determine ahead of time which beads will be used as the anchor areas on the row. When first learning this stitch, it's a good idea to make these anchor beads larger, or at least a different color, than the other beads on the base row. The **bead tip** technique works well for finishing both ends of the base row.

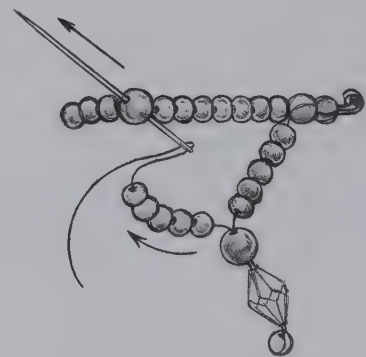
2. Once you have a base row ready to work with, you need an additional thread to make the netting. You can either use the adding threads technique to attach the additional thread to the base row, or you can include an additional thread with the base row before finishing the ends of the threads with a **bead tip**. Either method works. Just make sure you have the netting thread positioned in the area where you want to start the netting.

3. For netting with a dangle: On the netting thread, string on an odd number of beads, making sure you end with a seed bead. Crystals and teardrop-shaped beads are a nice touch here, so if you decide to use them, string one of these on as the second to last bead right before the final seed bead.

4. Skipping the last seed bead just strung, insert the needle up through a few of the other beads (not all of the beads, just a few). For example, if the last two beads before the final seed bead are a crystal and a pearl, insert the needle through these.



5. Except for the last two beads previously strung, string on the same number and types of beads strung on the first side of the dangle loop, and insert the needle through an anchor bead in the base row.

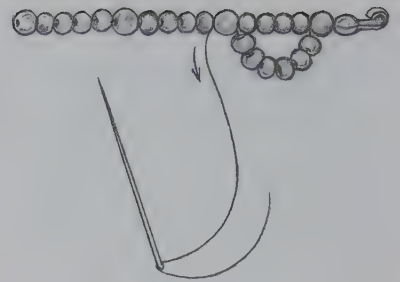
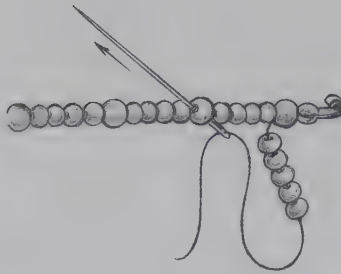


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6. Pull the thread to form the first netting loop. Continue stringing on beads, skipping the last seed bead, and anchoring to a bead in the base row, to complete the first netted row the full length of the base row.



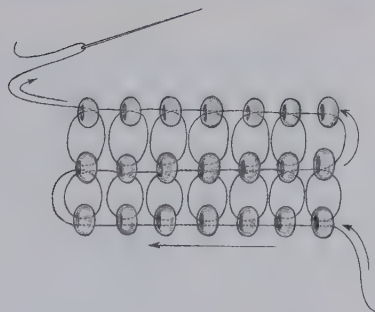
7. For netting without a dangle: On the netting thread, string on your choice of beads, and insert the needle through an anchor bead on the base row.



Square Stitch

MATERIALS

- › Needle and thread
- › Delica seed beads

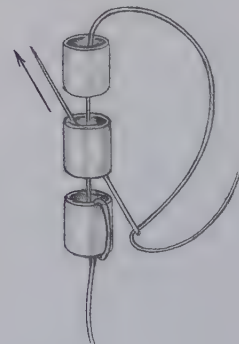


Square stitch can be used with any kind of seed beads, but Delica beads work best when first learning this stitch since the sides of the Delicas are more flat than round. This allows the beads to fit closely together. This stitch requires multi-needle and thread passes to

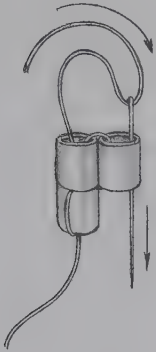
help keep the beads aligned throughout the stitch. The following instructions first show how to make a two-bead wide square stitch pattern, which is a nice design for delicate items such as bracelets or amulet straps. Then the instructions progress to a four-bead wide square stitch pattern. You can continue to make this pattern as wide as you like by increasing the thickness with an even number of beads.

1. *Two-Bead Wide:* Add one Delica as if it was a **stop bead**, although it will be part of the stitch rather than pulled off at the end like most stop beads.
2. String on two more beads, and push them down against this first bead.

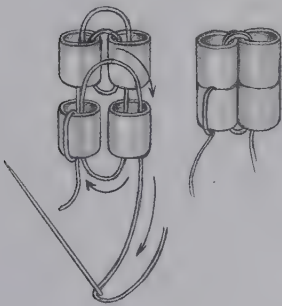
3. Bring the needle up and through the bottom of the second bead, and pull the thread so that the second bead rests up next to the third bead.



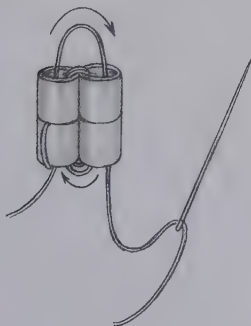
4. Bring the needle down through the top of the third bead.



5. String on a fourth bead, and bring the needle up through the first bead and then back down the top and through the fourth bead. All four beads will be locked together to form a small square.



6. Bring the needle up through the first and second beads and then down through the third and fourth beads.

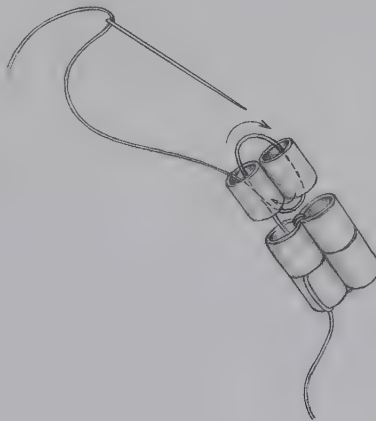


7. To continue the two-bead wide pattern, turn over the beaded piece so that the working thread is coming out of the last bead. To make a four-bead wide pattern, skip to step 10.

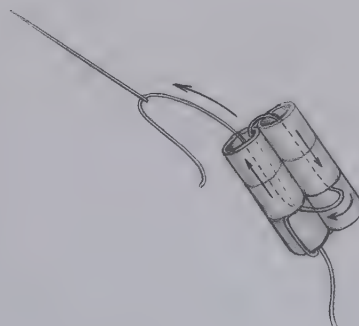
8. Then add one bead, and bring the needle up through the bead to the left of this bead and back down through the bead just added.

9. Continue to add a bead, and bring the needle through the bead to the left, flipping the beaded piece back and forth as you add beads to increase the length of the beaded piece.

10. *Four-Bead Wide:* String two beads onto the thread, and bring the needle through the bottom of the first bead and down through the top of the second bead.

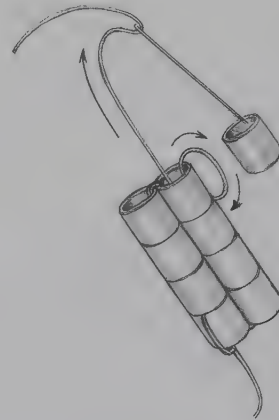


11. Keep bringing the needle down through the bead under the second bead, and then up through the bead to the left of the second bead.



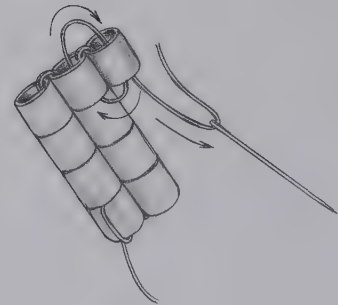
12. Repeat step 10. At this point, you've now created a four-bead wide square stitch pattern.

13. To lengthen the beaded piece, add one bead, and bring the needle up through the bead to the left and then back down through the bead just added.



14. After each row, bring the needle up and through the last two rows.

15. Flip the beaded piece so the working thread comes out from the top, and continue steps 13 and 14 until you have the desired length.



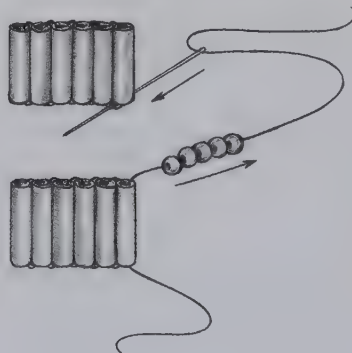
Chevron

MATERIALS

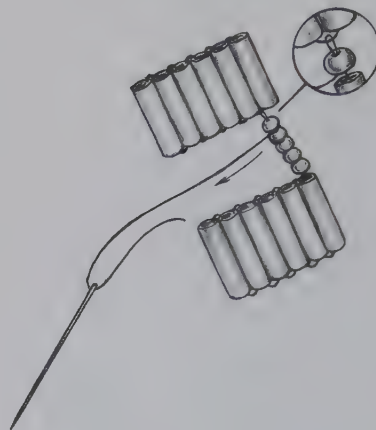
- › two ladder-stitched bead pieces
- › your choice of beads
- › needle and thread

The chevron stitch derives its name from the shape of a chevron, which is typically V shaped. It is not unusual to find different approaches to this stitch. There are, in fact, a number of bead weaving variations associated with the chevron stitch; however, they all have the shape of a V as part of the final woven pattern. The instructions provided below offer a single chevron pattern as well as an optional double chevron pattern. Unlike *peyote* or *square stitch*, chevron is much more forgiving when it comes to the type of beads it will tolerate. Czech beads are excellent to use with this stitch because their lack of uniformity will help create a three-dimensional, textured effect in the final woven piece.

1. For a single chevron pattern: This chevron stitch variation requires that you first create two equally long **ladder-stitched** pieces. You can use either bugle beads or seed beads for these.
2. Once you have two ladder-stitched pieces, use the **adding thread** technique and bring the needle up through one ladder rung on the end of one ladder section previously stitched.
3. Notice that there is a piece of thread connecting each ladder rung. You will be working your needle and thread through these sections (back and forth on both ladder pieces) to connect the two ladders together.
4. String on five seed beads, and then insert the needle through the thread that joins the first rung to the second rung on the second ladder piece.

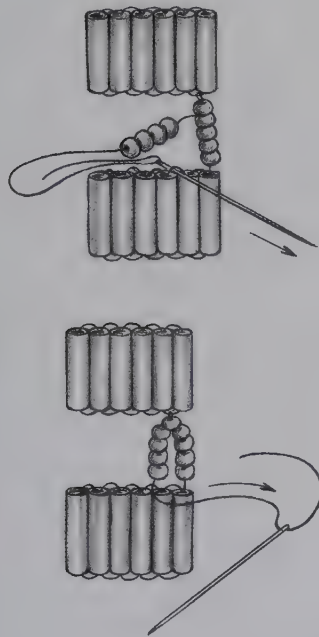


5. At this point, you should have one piece of thread with five seed beads connecting the two ladder pieces so that they mirror each other. Now insert the needle through the last strung seed bead. This will be the one closest to the second attached ladder piece and will work as the anchor bead.



6. Pull the thread so all the beads are snug up against each other.

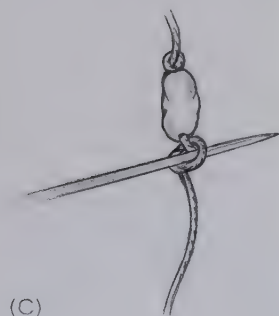
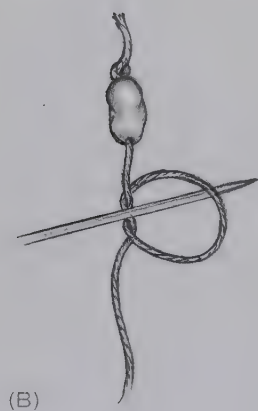
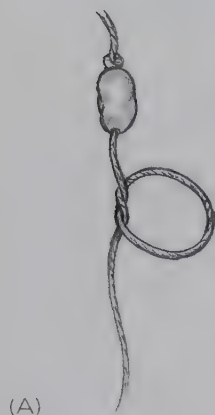
7. Now thread on four seed beads, skip a rung, and insert the needle through the next thread connection on the first ladder piece. This will be the first visual V pattern of beads.



8. Again, just as in step 5 above, insert the needle through the last strung seed bead, and string on four more seed beads.
9. Continue this back and forth, inserting the needle through the last bead to form a V of beads, and skipping a rung to connect the two ladders together. When you finish, you will have one single layer of chevron stitch, and you can stop at this point.
10. For a double chevron pattern: If you want to add more texture to a piece, continue the same steps as above, but this time, move back down the two connected ladder pieces in the opposite direction, and only go through the thread rungs that you skipped while making the first chevron of beads.
11. Go through all the ladder thread rungs so that all the skipped ones have been attached. This will complete a double layer of chevron stitch.

Knotting

Knotting between beads is a technique used by many jewelry makers when stringing high-end beads such as pearls. The knots between the beads allow for a nice draping effect when finished, and they also have a practical purpose. If a knotted necklace were to break, the beads would not roll off the strand. Also, the knots create a little space between the beads so they do not rub against each other. This is especially important for pearls or other soft beads. To knot between your beads, you need a beading awl (a corsage pin also works well); silk or nylon cord with an attached, twisted-wire needle; and your choice of beads.



1. Start by finishing one end of your cord in the technique you prefer. I normally use the **Bead Tips** technique (page 45) for this.
2. Once your necklace is started, string your first bead onto the wire needle on the cord and push it down to the end of your necklace.
3. Tie a loose overhand knot (A).
4. Insert the beading awl through the loose knot (B).
5. Next, use one hand to push the awl and knot down toward the bead and hold onto the cord with your other hand until the awl and knot are flush up against the bead (C).
6. Keeping the knot up against the bead, carefully slip the end of the awl out of the knot and immediately use your fingers to push the knot against the bead.
7. Repeat this method for each bead that you wish to knot between.

Jeweler's Tip:

If you don't have an awl or a corsage pin handy and need to tie knots, try using a stickpin. They also work really well because they are heavy enough to handle pressure but thin enough to fit inside a bead tip.

tri-cord knotter

For those who are new to knotting, this tool can save a lot of time and frustration. It is made specifically for knotting between beads, and while it does take some practice to learn to use, it can save the beginner a lot of time. Many jewelry supply vendors, including those listed on page 300, sell this tool and an instructional video. To knot with the Tri-Cord Knotter, you will also need your choice of beads and some nylon or silk cord with an attached twisted wire needle.

1 Start by finishing one end of your cord in the technique you prefer. I normally use the bead tip technique (see page 45) for this. Once your necklace is started, string on your first bead and push it down to the end of your necklace. Now, tie a loose overhand knot.

2 Hold the knotter tool in one hand so that your thumb is resting up against the metal lip that extends out at the top of the knotter. Insert the awl tip of your tool into the your overhand knot.

3 Still grasping the wooden handle of the knotter, push the knot and awl tip up against your bead while you hold onto the cord with your other hand.

4 Take the cord you are holding and position it in the V-groove of the knotter.

5 Continue to keep the tension on the cord while you use the thumb of your other hand to push up on the metal lip of the knotter. This will force your knot to come off of your awl tip and rest tightly up against your bead.

6 Repeat this method for each bead that you wish to knot between.



jeweler's tip

Just because you have a tool to make knotting easier and faster does not mean you will have perfect results the first time. However, with practice and a little patience you will have professional looking knots very soon.

wrap loop

The wrap loop technique is extremely useful for a large number of jewelry projects. For this technique, you will need a pair of round-nosed pliers, wire cutters, flat-nosed pliers, a jeweler's file, and your choice of wire to create wrap loops.

1 Start by using the flat-nosed pliers to bend the wire to a 90-degree angle so that you create an upside down L-shape.

2 Position the nose of your round-nosed pliers in the bend, which you created in the previous step.

3 Use your fingers to wrap the wire around the nose of your pliers to form a loop.

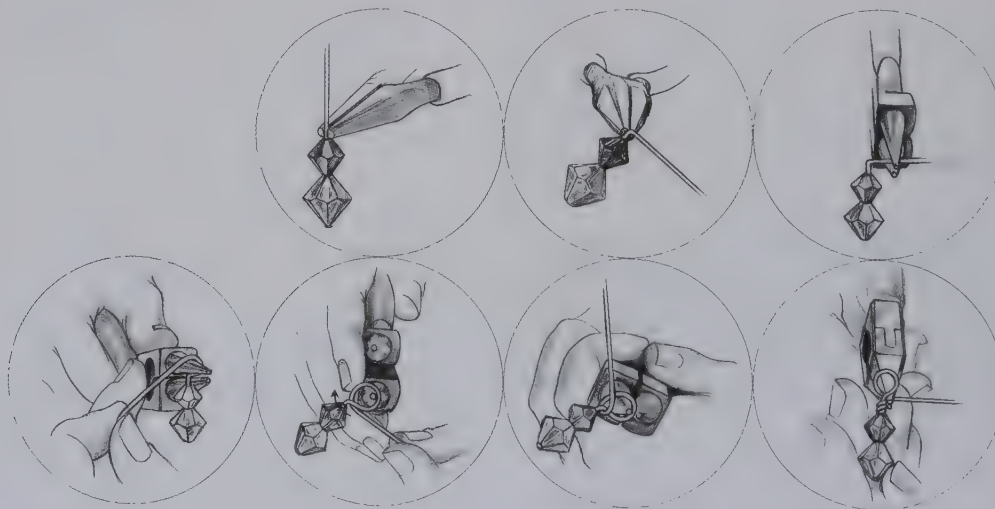
4 While you are keeping the round-nosed pliers inside the loop, hold the loop against the nose of the pliers with one finger. So, you should have your round-nosed pliers in one hand with one finger pressing the loop against the nose. (If you are right handed, then you will probably want to use your left hand to hold the pliers and your pointer finger to hold the loop against the nose.)

5 Using your other hand (if right handed, the right hand), start to wrap the loose wire around the straight piece of wire that is directly under your loop. If the wire is soft, you can probably do this with your fingers. Otherwise, use a flat-nosed (or bent-nosed if you prefer) pair of pliers to hold the loose wire and wrap.

6 Continue to wrap as many times as you want, and if necessary, trim off excess wire and file smooth with a jeweler's file.

7 Use your flat-nosed pliers to press the wire-wrapped end flat to make sure it does not scratch or poke the wearer of your jewelry.

8 If necessary, use your round-nosed pliers to straighten the loop.



jeweler's tip

Be careful not to wrap too closely to a bead if you are including one on the wire as it could crack the bead. Though some jewelry makers like to get their wrap as close as possible to the bead, I do not mind a little room, but this is personal preference. Also, when making long loop-wrapped chains, try using longer pieces (about 12" [30 cm] or so in length) and then cutting the wire after each loop is made. This will keep wire waste down.

Bead and Wire Jewelry Projects

Now it's time to create beautiful jewelry using your own handcrafted wire findings. This section provides step-by-step instructions for jewelry designs that incorporate the methods described in the techniques section of this book. Either follow them to the letter or use them as inspirational jumping-off points for your own signature jewelry creations.



GLITTER AND GOLD EARRINGS

Gold-filled wire, gold-colored pearls, and sparkling two-tone crystal beads combine to create an eye-catching pair of earrings that will spend very little time hidden away in a jewelry box. The addition of the **Triple Loop Eye Pins** and **Basic Ear Hooks**, which you can craft yourself, provide an elegant accent to the finished pair. Although these earrings are obviously hand-crafted, they can also be worn with any of your fine gold jewelry, such as gold chains, omega necklaces, or even tennis-style bracelets. Once you make these, you'll find yourself picking them up again and again on those busy mornings when you grab your favorite gold jewelry before rushing out the door.

Materials

- 6" (15 cm) of 24-gauge (.5 mm) gold-filled wire
- 3½" (9 cm) of 21-gauge (.71 mm) gold-filled wire
- two 4-mm dark purple crystal beads
- two 6-mm light amethyst-colored crystal beads
- two 8-mm gold-colored pearl beads
- basic tool kit (see page 33)



1. First, using the 21-gauge (.71 mm) gold-filled wire, make one pair of **Basic Ear Hooks**.
2. Then, using the 24-gauge (.5 mm) gold-filled wire, make one pair of **Triple Loop Eye Pins**.
3. Take one of the eye pins and slide on beads in the following order: one light amethyst-colored crystal, one pearl, and one dark purple crystal.
4. Next, using round- and flat-nosed pliers, create a **Wrapped Loop** on the end of the eye pin.
5. You are now ready to attach your **Basic Ear Hook**. Using flat-nosed pliers, gently open the loop on the ear hook, slip on the **Wrapped Loop**, and again use flat-nosed pliers to close the ear hook loop.
6. Repeat steps 3 through 5 above to make another earring so that you have a matching pair.

Jeweler's Tip:

Pearl beads have very small holes, so make sure the wire you select fits through the hole in your pearls before you start any wire and pearl project. Although the size of the holes will vary, the thickest wire you might be able to use is 21-gauge (.71 mm). Most often, you will need to use 24- to 26-gauge (.5 to .4 mm).

Design Advice:

Feel free to break the rules on occasion. Classic looks never go out of style, but if you want a one-of-kind design that will get noticed, try to think outside your jewelry box now and then. Odd color and textural combinations, an eclectic combination of beads and components, or an asymmetrical assembly of items can sometimes send you on your way to creating some of your most interesting designs.



Variation Idea:

Assemble a matching necklace in just a few minutes by repeating this earring design and adding a few more materials to your list. The techniques are the same: **Triple Loop Eye Pins** and **Wrapped Loop**. Just add a gold-colored center component and some pretty organza ribbon, and you'll be able to make a matching earring and necklace set to wear the same day. To keep your ribbon from fraying, make sure to cut your ribbon at an angle and apply a tiny amount of clear glue on the end.

JACKIE O NECKLACE

Pearls instantly denote classic fashion. A simple strand of pearls became an icon when the rich and famous, the likes of Jacqueline Kennedy Onassis and Princess Grace, unconsciously defined the notion of class and sophistication through their fashion choices. This double strand of silver-colored pearls, amethyst gemstones, and jet crystals on a sterling silver **Double Strand Clasp** is reminiscent of an era of elegance. The simple, symmetrical design combines two matching strands of beads on a sterling clasp that you can make yourself. Twist the strands together or wear them loose so they fall against each other.

Materials

- 10" (25 cm) of 20-gauge (.8 mm) round sterling wire
- thirty-seven 6-mm gray-colored freshwater pearls
- seventy-four 4-mm jet AB crystal beads
- thirty-five 4-mm amethyst beads
- four sterling bead tips
- 4' (1.2 m) of medium-weight beading wire
- basic tool kit (see page 33)



1. Using 20-gauge (.8 mm) sterling wire, make a **Double Strand Clasp**, and set this aside to attach after you string your beads.
2. Cut a few feet of beading wire, and then attach a bead tip to one end of the wire.
3. For the outside necklace strand, slip on one jet bead, one pearl, one jet bead, and one amethyst bead. Repeat this pattern 18 times.
4. Complete the strand with one jet bead, one pearl, and one jet bead.
5. Then finish this strand of beads with another bead tip.
6. For the inside strand, repeat steps 2 through 5 above, but this time repeat the pattern only 17 times.
7. Use round-nosed pliers to curl the bead tip hooks around the loops on each end of your **Double Strand Clasp**.

Jeweler's Tip:

A multistrand bead board is helpful when working on a piece that has more than one strand of beads. Each groove in the board is marked at 1/2" (1 cm) and 1" (2.5 cm) increments to make it easier to accurately determine the length of each strand, whether you want to make each about the same length (as in the Jackie O Necklace) or prefer your strands to be in graduated lengths.

Design Advice:

It can be fun to look through fashion magazines for inspiration, and though it is important for designers to be conscious of the latest fashions, it is equally important to be careful about becoming a slave to fashion. If you want to make unique jewelry, then you don't want to copy the latest fashion fads. You want to start your own!



Variation Idea:

Pearls are also included in this variation necklace, but the style changes from classic to eclectic. One strand includes gold-colored potato pearls evenly interrupted by gold vermeil beads and turquoise nuggets. The second strand breaks the symmetrical pattern with 6-mm garnet beads and an assortment of intricate vermeil beads. Gold-filled 20-gauge wire is used to make the same **Double Strand Clasp** for this piece. A pendant dangles from the center of the garnet strand. One extra-large turquoise bead plus a few more vermeil beads sit on a **Curly Headpin**, which is attached to a **Quadruple Loop Eye**. Finally, a **Basic Eye** attaches the pendant to the center of the second strand.

EXOTICA BRACELET

Break all the rules and flex your creative muscles with this exotic double strand bracelet. Turn your back on the constraints of symmetrical patterns by mixing up tiger's-eye chip beads and carved bone beads. There is no right or wrong way to make this piece, which includes gold-filled wire and incorporates the **Basic Hook** and a **Basic Jump Ring** as the clasp. Simply wrap these chunky beads around your wrist twice, and connect the hook-style clasp. For those bound by conformity, this is the perfect artistic exercise to push you in a new direction. The number of beads will vary because each finished bracelet is a one-of-a-kind piece, but the materials listed below are a guideline for what you will need to complete this project.

Materials

- 8" (20 cm) of 20-gauge (.8 mm) gold-filled round wire
- approximately 7" (17.5 cm) of tiger's-eye chip beads
- assortment of tiger's-eye round beads (4 mm, 6 mm, 8 mm)
- assortment of carved bone beads
- two gold-filled bead tips
- 2' (60 cm) of medium-weight beading wire
- basic tool kit (see page 33)



1. Use the gold-filled wire to make one **Basic Jump Ring** and one **Basic Hook**, and set these aside for later use.
2. Attach a bead tip to one end of the beading wire.
3. Next, begin to string your chip beads and bead assortments in a random pattern so that you have a group of round tiger's-eye beads and some bone beads sandwiched between 1" (2.5 cm) segments of chip beads.
4. Continue stringing your random pattern until you have approximately 14" (35 cm) of beads on your beading wire. (If you normally wear a bracelet that is larger or smaller than 7" [17.5 cm], you will need to alter this accordingly.)
5. Finish the strand with another bead tip.
6. Use round-nosed pliers to curl the bead tip hooks around the **Basic Jump Ring** and the loop on your **Basic Hook**.

Jeweler's Tip:

Before stringing a piece, consider how it will be worn. If it requires flexibility but also needs to be extra strong because of heavy beads, then beading wire is your best option. For a piece that needs to drape or has smaller beads (such as pearls or heishi beads), a softer stringing material, such as nylon or silk, is usually best.

Design Advice:

Try using binder clips (which are normally used for paper) or tape on the ends of your stringing medium as you work on new designs. This way, if you change your mind, you can take off beads or add new beads on either end rather than removing all your beads. Once you finish stringing, hold up the piece for your final approval. Is it long enough? Does it drape well? These are important items to consider before you finish a new piece.



Variation Idea:

Rhona Farber, of Over the Moon Jewelry, calls this bracelet and earring set "Ocean," because the colors remind her of the sea. For the earrings, Rhona used sterling **Triple Loop Headpins** and **Wrapped Loops** to secure large oval, opal-colored glass beads to Eurowire ear hooks. Petite 4-mm pearls dangle from each loop of the headpins. Rhona's bracelet incorporates the **Double Strand Clasp** and more **Wrapped Loops** to connect alternating segments of pearls and faceted crystal beads in pastel shades of blues and greens.

VICTORIANA EARRINGS

Vintage crystal beads immediately denote a feeling of elegance and opulence from the past. The term “vintage” refers to beads made after World War II and up to about 1970. Although vintage beads aren’t as old as antique beads, which pre-date World War II, they are still very precious because they are no longer manufactured.

Bead making was one of the original cottage industries. Today, bead suppliers travel throughout Europe to find these sparkling treasures, and it’s not unusual for them to discover a stash hidden away in an elderly widow’s attic. Due to their rarity, vintage crystals can be more costly than modern-day crystals, but you only need a few to create a brilliant piece of jewelry. With this Victoriana earring design, you just need two vintage crystals and some wire and you’ll be able to make a rare, finely crafted piece of jewelry that will dazzle everyone.

Materials

- 15½" (9 cm) of 21-gauge (.72 mm) round sterling wire
- two 6-mm pink vintage bicone crystal beads
- basic tool kit (see page 33)



1. To begin this earring project, you need to use sterling wire to make two of each of your findings, including **Basic Ear Hooks**, **Double Loop Eye Pin**, and **Quadruple Loop Eye**.
2. Once you have these pieces made, string one crystal bead onto your **Double Loop Eye Pin**.
3. Then use the **Wrapped Loop** technique to create a loop at the top of the eye pin, but before wrapping it closed, slip the **Quadruple Loop Eye** component onto the loop.
4. Finally, using flat-nosed pliers, gently open the loop on the ear hook, slip the **Quadruple Loop Eye** component on, and again use flat-nosed pliers to close the ear hook loop.
5. Repeat steps 2 through 4 to assemble your second earring.

Jeweler's Tip:

When shopping for vintage crystals, the bead rule of thumb is truer than ever: "If you see a bead you really want you'd better buy it, or you may never see it again." This isn't always the best advice for your wallet, but it is important in relation to vintage beads because, remember, these are no longer manufactured. Some of the colors, shapes, and cuts are not available in any contemporary equivalent. Once they are gone, they are gone.

Design Advice:

This may sound obvious, but it's important: Remember to make what you like. No matter what's hot or what's not, ultimately, you need to be the person who loves your jewelry the most. Experimentation is great, but don't force yourself to make jewelry that isn't "you" just because it's the latest fashion trend. Listen to your creative voice and be true to yourself, and this will automatically come out in your work.



Variation Idea:

There's nothing wrong with occasionally using purchased findings. When you do, make sure you indulge in Eurowires, also known as leverbacks, for your vintage earrings. This variation design has only two minor differences, yet it illustrates so well how all beads are not equal. For this alternate pair of vintage earrings, Eurowire ear hooks are teamed up with a **Double Loop Eye Pin**; **Quadruple Loop Eye**; and faceted, dark purple vintage crystals. The shape is also different. The original design has a diamond-shaped crystal, referred to as a "bicone" in crystal lingo, but for this pair, the shape is a large oval. The facets on these beads are what really attracts attention.

CELEBRATION NECKLACE

Many jewelry makers find themselves collecting and hoarding lampwork beads, but why keep these miniature artistic artifacts locked away in a bead box? Celebrate them and show them off in spectacular jewelry designs. Instead of worrying about each bead's pattern matching exactly, concentrate on color. Pick out beads with similar color combinations. In this case, red, green, and white are combined in this Celebration lampwork and glass necklace. Solid color spacers and lampwork beads help bring together the different patterns of stripes, flowers, and dots to form a cohesive design. To add another facet to the piece, incorporate lampwork beads into the clasp with the **Triple Loop Beaded Hook** and **Beaded Quadruple Loop Eye**. Exhibit your collection around your neck and receive the ultimate enjoyment from your lampwork beads.

Materials

- 8" (20 cm) of 20-gauge (.8 mm) round sterling wire
- fifteen 12-mm multi-colored red, green, and white lampwork beads in various patterns
- twelve 10-mm red lampwork beads
- fifty-six 4-mm green glass beads
- twenty-six 4-mm red glass beads
- 2' (60 cm) of medium-weight beading wire
- two crimp beads
- basic tool kit (see page 33)



1. Begin by using two 12-mm patterned lampwork beads and 20-gauge (.8 mm) wire to make a **Beaded Quadruple Loop Eye** and a **Triple Loop Beaded Hook**.
2. Thread one end of your beading wire through a crimp bead and the middle loop of either the eye or hook made in the previous step, and then secure the crimp bead.
3. Start stringing on your beads in the following order: one 4-mm green bead, one 4-mm red bead, one 4-mm green bead, one 12-mm patterned lampwork bead, one 4-mm green bead, one 4-mm red bead, one 4-mm green bead, and one 10-mm red lampwork bead.
4. Continue to string on beads in this order until you have used all your beads and have about 15" (37.5 cm) of beads strung.
5. To finish off the necklace, string the end of your beading wire through another crimp bead, then through the middle loop of the other part of your clasp (whichever one you did not use in step 2), and then secure the crimp bead.

Jeweler's Tip:

Before stringing any necklace, lay out the entire design on a bead board first. This way, you can rearrange the beads until you find a pattern you like. Although a bead board isn't a requirement, it can save you a lot of time restringing pieces, and it is also a good tool to help determine how long a piece will be once you finish stringing it.

Design Advice:

Start keeping a sketchbook with design ideas in it. One design idea tends to generate another, and it's a shame to let any of them slip away just because you don't have the time or supplies handy to make them. You don't have to be an accomplished sketch artist. These are for your eyes only. As you start to collect ideas, your designer's sketchbook will eventually become a valuable resource on those days when your muse is silent.



Variation Idea:

The same clasp design, **Triple Loop Beaded Hook** and **Beaded Quadruple Loop Eye**, is included in this two-tone pearl choker. Instead of stringing it on beading wire, use **Wrapped Loops** to connect the pearls, creating a beaded chain of pearls. These silver and white pearls are referred to as "potato" pearls because they are not perfectly round and thus their shape is more potato-like in appearance. The 21-gauge (.71 mm) wire works really well in this piece because it fits through the small holes in the pearl beads, but it is still strong enough for the clasp, which, because of the beads on both the hook and the eye, can hardly be seen, creating a seamless design.

THE FLIRT ANKLET

Link chain enables this “flirty” anklet to adjust in size. The **Basic Hook** easily inserts into the long chain links or in the eye of the attached dangle hematite heart. Sixteen 6-mm hematite beads are suspended from sterling silver **Curly Headpins** and attached evenly down the length of the chain using the **Simple Loop** method. Hematite is a perfect match with sterling silver, and the round hematite beads create a great deal of movement, so the dangles swing as you walk. The extra length of chain doubles as a way to expand or retract the length of the piece and adds an extra detail of interest to the overall design.

Materials

- 1 1/2" (3.5 cm) of 20-gauge (.8 mm) round sterling wire
- 3 1/2' (1 m) of 21-gauge (.71 mm) round sterling wire
- 9 1/2" (24 cm) of long- and short-link sterling chain
- sixteen 8-mm hematite beads
- one hematite heart bead
- basic tool kit (see page 33)



1. First, using the 20-gauge (.8 mm) round sterling wire, make a **Basic Hook** and set this aside for later.
2. Next, use the 21-gauge (.71 mm) round sterling wire and make seventeen **Curly Headpins**.
3. Slip the hematite heart bead onto one of the headpins, and attach it to one end of your chain using the **Wrapped Loop** method.
4. Now, take a moment to study the link pattern of your chain. You'll notice that it is made up of an alternating pattern of one long link and three smaller links.
5. Take the remaining **Curly Headpins**, slip one 6-mm hematite bead onto each one, and using the **Simple Loop** technique, attach each of the sixteen beads and headpins to the center link in the small links section of the chain. If necessary, trim off any excess wire from your headpins and file the ends smooth as you attach each one to the chain.
6. To complete your anklet, attach the loop of the **Basic Hook** you made in step 1 to the end of the chain that is opposite the hematite dangle you made in step 3.

Jeweler's Tip:

When making anklets, it's a good idea to make them as sturdy as possible. Because of their location on the body, they endure a lot more wear and tear than your average piece of jewelry and are more likely to be caught on carpets or bed linen if the wearer isn't careful. How the piece is worn is just as important as how it looks when completed.

Design Advice:

When using wire elements in your designs, consider all your options. A **Basic Eye** is typically used as part of a clasp, connecting to a hook-type component. However, it doesn't always have to fill this same role in your jewelry creations. You can make it part of a chain or add it to an ear hook and attach a dangling bead. By using your wire pieces in unusual ways, you begin to break barriers and invent new design alternatives.



Variation Idea:

Be a little adventurous with this variation on The Flirt, and make your own chain by alternately connecting **Basic Jump Rings** and **Basic Eye** findings. Then attach sherbet-colored dotted lampwork beads and dangle them from the jump rings on whimsical **Curly Headpins**. Finally, finish it off with a **Basic Hook**. To ensure the strength of the nonsoldered chain, this piece is made of 20-gauge (.8 mm) round gold-filled wire. One secret for quickly making your own chain is to work with two pairs of pliers, one in each hand, so you can firmly snap the jump rings closed as you add each component to your design.

CUBISM EARRINGS

Prepare to be noticed whenever you wear these dramatic dangles. The aurora borealis finish (also referred to as AB finish) on the cube-shaped crystal beads demands attention as each bead reflects the light and colors around you. The inclusion of sterling wire and chain enhances the icy nature of the crystals, while the daisy spacer beads add a finishing touch to each dangling bead. Each crystal-and-daisy-bead station rests on top of **Double Loop Eye Pins**. The chain has a dual purpose in this design: connecting eye pins to **Triple Loop Ear Hooks** and creating movement as each of the six strands of beads swing and sway with every turn of your head.

Materials

- 15" (37.5 cm) of 21-gauge (.71 mm) round sterling wire
- six 4-mm clear AB cube-shaped crystal beads
- twelve sterling daisy spacer beads
- approximately 4" (10 cm) of sterling link chain
- basic tool kit (see page 33)



1. First, use the round wire to make six **Double Loop Eye Pins**, and set these aside for later use.
2. You also need to make two **Triple Loop Ear Hooks**, one for each earring, but do not flatten the loops with nylon-nosed pliers at this point. You'll see why soon.
3. Next, cut your pieces of chain. The number of links for each piece is up to you and also depends on the type of chain you use. The chain pattern used for the earrings pictured is made up of three small links alternating with one large link. You need to cut two pieces of chain measuring approximately $\frac{3}{4}$ " (1.5 cm) and four pieces approximately $\frac{1}{2}$ " (1 cm) in length.
4. Take one **Double Loop Eye Pin** and slide on one daisy bead, one cube crystal, and another daisy bead.
5. Use round-nosed pliers to make a **Simple Loop** on the end of the eye pin, cutting off excess wire as needed.
6. Repeat steps 4 and 5 until you have beads and loops on all six of the eye pins.
7. Now open the loops at the top of each bead and eye pin component you just made, attach them to the ends of each chain piece, and gently close the loops around the chain links.
8. At this point, you're ready to attach your chain and bead segments to each loop of your **Triple Loop Ear Hook**. Slide the last link of each chain piece onto your ear hooks, snaking the link around the loops until you have one short, one long, and another short chain-and-bead segment on each ear hook loop. (The longest chain segment is in the middle and the shorter ones are on each side of it.)
9. Finish each earring by gently using nylon-nosed pliers to flatten the loops on the ear hooks.

Jeweler's Tip:

Have your polishing cloth nearby when working so you can wipe down your wire a few times before you begin. It takes only a few minutes, and it will make a world of difference with your finished product. If you work a lot with wire, you may want to invest in an ionic jewelry cleaner, which can clean all types of jewelry quickly and safely. This way, as you begin to increase your collection of wire and bead jewelry, you'll always have a way to clean it later.

Design Advice:

Play around once in a while. Children are so inventive and unhindered when it comes to the creative process, and most of this comes from simply playing. They don't have a bunch of preordained rules in their heads and aren't afraid to fail. They just have fun, and from this comes imaginative new ideas. Allow yourself to be a kid again, and don't stress or put requirements on yourself all the time. Remember the reason you began to make jewelry in the first place—because it's fun!



Variation Idea:

Gary L. Helwig used his wire jig skills to make three pairs of gold-filled wire and gemstone bead earrings. For each of his goldstone earrings, he strung two 8-mm goldstone beads and tiny gold-filled accent beads onto a long **Triple Loop Ear Hook** so that the hook also acts as a headpin. He used a similar design for his jade earrings, though this time he included two gold-filled beads on each side of the gemstone bead. In his onyx earrings, Gary dangled **Quadruple Loop Eye** components from chain, and then used the **Wrapped Loop** technique to add three onyx dangles on each earring.

CRYSTAL CONNECTION EARRINGS

People will be amazed when you tell them that you made all the wire components that are integral elements in this unusual earring design. Only you will know how easy it was as you smile smugly to yourself. Truthfully, although the **Beaded Ear Hooks**, **Triple Loop Eye Pins**, and **Curly Headpins** are central to these long and luscious earrings, the beads play a large part in the overall “wow” affect. First, there is the inclusion of peridot-colored aurora borealis bicone beads. This lighter shade of green continues to increase in popularity as more fashion-forward trend-setters realize its potential with dark colors, such as black and brown, as well as brighter colors, including orange and lemon. Finally, vermeil beads and bead caps, which hug the curly crystal dangles, add a touch of intricate detailing.

Materials

- 14½" (36 cm) of 21-gauge (.71 mm) round gold-filled wire
- six 6-mm peridot-colored AB bicone crystal beads
- two 3.5-mm vermeil beads
- four 6-mm vermeil bead caps
- basic tool kit (see page 33)



1. Start by using the gold-filled wire to construct two **Triple Loop Eye Pins** and two **Curly Headpins**.
2. Use more gold-filled wire and two 6-mm peridot-colored crystal beads to make two **Beaded Ear Hooks**.
3. Slide one crystal bead and one 3.5-mm vermeil bead onto one of the **Triple Loop Eye Pins**, and use the **Wrapped Loop** technique to connect the eye pin to the ear hook.
4. Next, take a **Curly Headpin** and add on one vermeil bead cap, one crystal, and another bead cap.
5. Attach the **Curly Headpin** to the middle loop of the **Triple Loop Eye Pin** using the **Wrapped Loop** technique.
6. Repeat steps 3, 4, and 5 to complete your second matching earring.

Jeweler's Tip:

The importance of filing wire cannot be overemphasized. When working with designs that include wire as a primary element, it is really crucial that you file the wire ends as you work. Then, after you are finished, it's a good idea to double-check each section for rough edges or pointy bits of wire. If necessary, gently file any areas that might cut or scratch the wearer. You want your jewelry to look good and feel good as well.

Design Advice:

Every once in a while, you'll come upon a moment when it's time to step away from the bead board. You can't always be in the creative mode. It comes and it goes, but it will eventually return. Just don't try to force it back, or you'll find yourself becoming more frustrated. Go take a walk; watch an old movie; read an endearing Victorian novel. If you feel you must be productive, then clean up your work area or organize your wire and beads. Whatever you do, allow yourself some time off and give your muse a little rest and relaxation when you feel your creative juices have dried up.



Variation Idea:

Gold continues to have plenty of pizzazz in this variation design, which includes beautiful rectangular-shaped freshwater-pearl beads. Highly textured vermeil beads dangle from **Triple Loop Eye Pins** on the end of each earring and are attached using the **Simple Loop** method; the center segments of pearls and crystals are connected using the **Wrapped Loop** technique. Dazzling 4-mm clear aurora borealis crystals decorate the **Beaded Ear Hook** and adorn the center of the earring design on each side of the pearls.

GLAM-PACKED NECKLACE

You can produce instant glamour by incorporating the right beads into your designs. The “bling-bling” of this necklace comes from the dichroic lampwork and aurora borealis crystal beads. Dichroic glass is a high-tech reflective glass containing thin layers of alloys such as titanium and silicon. The technology is more than 100 years old, but dichroic glass has been used in artwork only since the latter part of the twentieth century. Aurora borealis is a reflective finish that encourages light to dance off faceted crystals. These sparkling enhancements are teamed with teal-colored potato pearls, smaller round white pearls, and a **Basic Hook** and **Basic Eye** sterling clasp. The entire necklace is almost completely hand-knotted and measures approximately 26" (65 cm) in length.

Materials

- 6" (15 cm) of 20-gauge (.8 mm) round sterling wire
- fifty-four 6-mm teal-colored potato pearls
- eighteen 4-mm clear AB bicone crystal beads
- ten 4-mm round white pearls
- four 10-mm white and blue mixed dichroic lampwork beads
- four 12-mm white and blue mixed dichroic lampwork beads
- one #4 white carded beading thread (nylon or silk) with attached needle
- two sterling bead tips
- basic tool kit (see page 33)



1. With the 20-gauge (.8 mm) wire, make a **Basic Hook** and a **Basic Eye** for the clasp and set these aside to attach after you have strung your necklace.
2. Remove your beading thread from the card and add a **bead tip** to the end.
3. Using the **Knotting** technique, string on the following beads, knotting between each one: one crystal, two teal-colored pearls, one white pearl, and one crystal.
4. Tie another knot after your last crystal bead, and then string on one teal-colored pearl, one 10-mm dichroic lampwork bead, another teal-colored pearl, and knot after your last bead in this pattern.
5. Repeat the pattern of beads from steps 3 and then step 4.
6. Next, repeat the pattern of beads from step 3 and 4, but this time, use a 12-mm dichroic bead instead of a 10-mm bead. Do this two times.
7. At this point, you are almost at the center of your necklace, and your pattern is going to change just a little as you work your way back up the other side of the necklace. String on the following beads, knotting between each one: one crystal, two teal-colored pearls, one white pearl, two teal-colored pearls, one white pearl, two teal-colored pearls, and one crystal.
8. Continue to create the second half of your necklace using the same patterns from above, but this time you'll begin by alternating with the bead pattern from step 4 and then step 3 because you are creating a mirror image of what you previously strung. Also, make sure that your first two dichroic bead stations include 12-mm beads and your second two dichroic bead stations include 10-mm beads.
9. To complete the necklace, finish the end with your second bead tip, and use round-nosed pliers to attached the **Basic Hook** to one bead tip and the **Basic Eye** to the other.

Jeweler's Tip:

If you don't have a beading awl, try using a corsage pin or a stickpin for your knotting needs. Professionals traditionally use an awl, but these alternative tools can also work in a pinch. Many jewelry-making suppliers also carry a handy tool called the Tri-Cord Knotter, a specialized tool developed for knotting between beads. Both methods (either knotting by hand or with the tool) require practice, but with persistence, you can produce some wonderful results.

Design Advice:

Mull over a design before you finish it. One way to do this is by using multiple bead boards, one for each piece. Arrange the beads and wire components on a board, but don't string them yet. Wait a day or two and then take another look. If inspired, move pieces around or add more. Again, leave it for a time. Let the piece naturally emerge as you think about it in the back of your mind. You'll be surprised at the ideas that can pop up when you don't rush a project.



Variation Idea:

Jennifer Shibona's metal clay bead was the inspiration for this beaded necklace, designed by Tammy Powley. Jennifer made the centerpiece using metal clay, which she formed, textured, and fired to create a focal bead made of fine silver. A pattern of butterflies and sunbursts make up the relief pattern scattered across the surface of the bead. Tammy then used wire and Jennifer's bead to make a **Beaded Loop Eye**. The necklace's five strands are an asymmetrical mixture of Japanese glass seed beads; Czech, Austrian, and vintage crystals; and various shapes and shades of natural amethyst. The ends of the multi-strand necklace are attached to Jennifer's bead using a **Basic Hook** and a **Basic Eye**.

DAISY BRACELET

Quadruple Loop Eye components resemble petite wire flowers in this fun, colorful crystal and wire bracelet. The **Triple Loop Hook** continues the floral theme design as it connects to the last wire “daisy” in the bracelet. The seven bicone crystals, each a different color, alternate with the flower components. If you love color, then this is your chance to mix it up a bit but still create a piece that will fit in with more classic jewelry. Don’t worry about matching this bracelet to a particular outfit because it will go with just about everything in your wardrobe.

Materials

- 4' (1.2 m) of 21-gauge (.71 mm) round sterling wire
- one 6-mm ruby red AB bicone crystal bead
- one 6-mm blue zircon AB bicone crystal bead
- one 6-mm fuchsia AB bicone crystal bead
- one 6-mm opal-colored AB bicone crystal bead
- one 6-mm light amethyst AB bicone crystal bead
- one 6-mm emerald green AB bicone crystal bead
- one 6-mm light peach AB bicone crystal bead
- basic tool kit (see page 33)



1. Make one **Triple Loop Hook** and set aside for future use.
2. Make seven **Quadruple Loop Eye** components.
3. Now begin your bead and flower chain by using wire to make a **Wrapped Loop**, but before wrapping the loop closed, slide one **Quadruple Loop Eye** onto the loop.
4. Thread a bead onto the wire, and again begin a **Wrapped Loop**, but before closing it, attach another **Quadruple Loop Eye**.
5. Continue this pattern of alternating **Quadruple Loop Eye** components and beads until you have used all your crystal beads and all your eye components, except when you attach the last bead, instead of an eye component, attach the middle loop of your **Triple Loop Hook** onto the last **Wrapped Loop** before closing it.

Jeweler's Tip:

Some jewelry makers like to use a rawhide hammer to flatten components. This is a good alternative to flattening them with nylon-nosed pliers, and it also helps harden the wire. Just be careful not to overwork the wire when using this method. If you hit it too hard, especially if the wire is thinner than 21-gauge (.71 mm), you can cause too much stress and break the piece.

Design Advice:

For color and design ideas, observe your surroundings. Look for unusual color combinations in wallpaper samples, fabric swatches, or even fine oil paintings. Nature can also provide inspiration. The natural curve of a leaf might lead to a new wire component or a bouquet of flowers might be the perfect color scheme for your next jewelry design.

SEED BEAD, STONE, AND CRYSTAL JEWELRY PROJECTS

Admittedly, making jewelry with seed beads can be very time-consuming. However, a lot of time does not necessarily mean a lot of difficulty. I designed each project in this book around stitches that require a repetitive series of steps. Therefore, once you learn the stitch, you just need to repeat it over and over again to complete a piece of jewelry. Add in beautiful gemstone beads and sparkling crystals, and you will have

a dazzling piece of jewelry that is deceptively simple to create. For a little more depth to your designs, you can fabricate some of your own findings with wire. The Beginnings and Endings section includes instructions for all the findings needed for the projects shown. Make them yourself, or feel free to substitute purchased findings if you wish. Page references to correlating instructions and techniques are provided in each materials list.

Stitch Tip

While working an off-loom stitch, such as those described in this book, keep the needle in one hand (if you're right-handed then it would be your right hand) and the beaded piece in your other hand. When stringing on just a few seed beads at a time, use the needle as a pointer, and point and pierce beads so that they slide onto the needle. If you need to string on lots of beads at once, use the needle like a scoop in a shallow bowl of beads. Scoop with the needle and allow the beads to slide down the thread.



Diamond Beaded Earrings

Cylindrically shaped bugle beads are used in bead weaving, but there's no law saying they all must be made of glass. Heishi beads, available in a variety of gemstones, are a wonderful alternative to glass bugle beads. The following project instructions combine electric-green gaspeite heishi beads with environmentally friendly faux coral teardrop beads and coral-colored Japanese glass seed beads for a bright color contrast. For other adaptations, you can follow these same instructions and simply use different beads. Dark amethyst,

transparent rainbow Japanese seed beads and white pearl-colored seed beads are used for another variation of this design (see page 127), which also includes a trocha shell teardrop and crystal dangle, as well as a crystal on the beaded ear hook. These diamond-shaped earrings incorporate the ladder and Comanche bead weaving stitches. They are finished off with a teardrop bead using the basic fringe technique. Finally, with a few inches of sterling wire you can make your own basic ear hooks.

MATERIALS

- › fourteen 3 x 2-mm gaspeite heishi beads
- › ten grams size 11 yellow-lined coral Japanese seed beads
- › two 6 x 13-mm faux coral teardrop beads
- › two sterling silver basic ear hooks (page 51)
- › Silamide thread in natural and dusty rose
- › size 12 beading needle
- › round-nosed pliers
- › scissors

1. Begin by threading the needle with natural-colored Silamide, and then use seven heishi beads to make one ladder of beads.
2. Repeat step 1 to make a second ladder, and use the **finishing thread** technique to finish off both the working thread and the thread tail before moving on to the next step.
3. Now thread the needle with dusty rose Silamide, and insert the needle through one heishi bead on either end of the ladder, leaving a 6" (15.2 cm) thread tail.
4. Next, use the **Comanche stitch** to attach the coral-colored seed beads to one side of the ladder.
5. Continue adding coral beads back and forth down the ladder until you have a total of five rows of beads. The last row should have two coral beads in it, and the thread will be positioned so it is coming out of the top of one of these two beads. You'll notice you now have made a triangle of beads.
6. String on four coral seed beads, and bring the needle down through the next bead in the last row so that you form a loop on the top of the triangle.
7. To make the loop a little stronger, insert the needle through the bottom of your first bead, and continue to thread it through the loop of beads until you come back out of the same bead in step 6.
8. After reinforcing the loop, continue to snake the needle and thread down through the triangle of seed beads until you come out on the other side of one end of the ladder.
9. Now you are ready to make another triangle of beads, to create the diamond shape. This time use **Comanche stitch** to make six rows of seed beads. The last row will have one bead on it, and the thread will come out of this last bead.
10. String on one coral teardrop bead and one coral-colored seed bead, use the **basic fringe** technique to make the teardrop into a dangle, and use the **finishing thread** technique to finish off the working thread and thread tail.
11. Repeat steps 3 through 10 for the second earring.
12. Use round-nosed pliers to gently open the **basic ear hook** (page xx) loop, slip the beaded loop at the top of one earring onto this wire loop, and then close the ear hook loop with the round-nosed pliers. Repeat this for the other earring. Trim off excess thread with scissors.

Beader's Tip

Always try to use thread that matches the color of the beads you chose as closely as possible. This will help make the thread virtually "disappear" throughout the design. Of course, this may not always be possible. If you have an unusual color or an odd combination of colors, try to use a neutral color of thread, such as beige or natural.

Variation

Dark amethyst transparent rainbow Japanese seed beads and white pearl-colored seed beads are used in this variation.



Stitch Tip

When creating a beaded ladder piece, it's helpful to hold the beads you just attached between your index finger and thumb to keep the tension tight as you stitch your beads (the rungs of your ladder) together. Otherwise, you'll notice gaps appearing between the beads. If you still have gaps, you can sometimes tighten the tension by weaving the needle and thread back through the previously connected beads.



Diamond Beaded Necklace

A perfect match for the **Diamond Beaded Earrings**, this necklace completes the set. By including a longer ladder and making two small triangles of beads on one side and one large triangle of beads on the other side of the ladder section, this design matches the geometrical elements of the earrings. A third triangle of beads is stitched to the back so it just peeks

out. Each of the three beaded “diamonds” has its own faux coral dangle, again using the **basic fringe** technique. More gaspeite heishi beads and coral-colored seed beads are combined with sterling silver daisy spacer beads for this double strand strap, which is finished off with sterling silver **bead tips**, **jump rings**, and a Bali-style clasp.

MATERIALS

- ▶ forty-two 3 x 2-mm gaspeite heishi beads
- ▶ 30 grams size 11 yellow-lined coral-colored Japanese seed beads
- ▶ three 6 x 13-mm faux coral teardrop beads
- ▶ forty 4-mm sterling silver daisy spacers
- ▶ two sterling silver bead tips
- ▶ two 5-mm sterling silver jump rings (page 51)
- ▶ one large sterling silver Bali-style S-hook clasp
- ▶ Silamide thread in natural and dusty rose
- ▶ two size 12 beading needles
- ▶ scissors
- ▶ jeweler’s cement
- ▶ flat-nosed pliers
- ▶ corsage pin or beading awl
- ▶ round-nosed pliers

1. Thread a needle with natural-colored Silamide, and then use fifteen heishi beads to make one ladder of beads. Make another ladder of beads, but this time use only seven heishi beads, and set it aside for later.
2. Now thread the needle with dusty rose Silamide, and insert the needle through one heishi bead on either end of the ladder, leaving a 6" (15.2 cm) thread tail.
3. Use the **Comanche stitch** to attach the coral-colored seed beads to one side of the ladder.
4. Continue adding coral beads back and forth down the ladder until you have a total of eleven rows of beads. Your last row should have four coral beads in it.
5. If you have enough thread, snake the needle and thread down through the triangle of seed beads until you come out on the other side of one end of the ladder. If you need more thread, use the **finishing thread** technique and then the **adding thread** technique to add a longer piece of thread.
6. Now you are ready to make two bead triangles on the other side of the ladder. Start a row of **Comanche stitch** on the other side of the ladder, but stop weaving the first row after the seventh bead. Flip the piece around and continue back and forth until there are seven rows of seed beads. Your last row will have one bead on it, and the thread will come out of this last bead.
7. Using the **basic fringe** technique, create a dangle on the end with one coral teardrop bead and one coral-colored seed bead.
8. Snake the needle and thread up through the triangle of seed beads until you come out of the eighth heishi bead on the ladder.
9. Repeat steps 6 and 7 to make the other bead triangle, and use the **finishing thread** technique to weave in all thread tails. Set this piece aside for later use.
10. Now you need to make half of a diamond piece with a dangle of faux coral. This is the beaded piece that you will stitch onto the back of the double triangle piece you just made. Using the seven-bead ladder piece you made in step 1, thread the needle with dusty rose Silamide, and insert the needle through one heishi bead on either end of the ladder, leaving a 6" (15.2 cm) thread tail.
11. Use the **Comanche stitch** to make six rows of seed beads. Your last row will have one bead on it, and, just as you did in step 7, use the **basic fringe** technique to add a faux coral teardrop bead to the end. Snake the thread back up through the triangle so that the needle comes out of one end of the ladder.
12. Now you are ready to attach the half-diamond piece to the double-diamond piece. Position the ladder of the half-diamond piece up against and in the middle of the ladder of the double diamond.
13. Hold the ladders against each other, and insert the needle through the thread that joins the fifth and sixth rungs of the double-diamond piece.
14. Continue to hold the ladders together, and insert the needle through the thread that joins the first and second rungs of the half-diamond piece.
15. Continue to stitch the two ladders together until you have the entire width of the half-diamond piece attached to the back and middle part of the double diamond, and then finish off the thread.
16. To attach a neck strap, use the **adding thread** technique, but instead of using a single thread thickness, make the thread double in thickness and about 24" (61 cm) in

- length. Position the thread so that it comes out one of the last beads in the top row of the beaded diamond piece.
17. Once the thread is securely attached to the beaded diamond piece, use scissors to cut the doubled thread right at the point where it is attached to the needle (this will create two single pieces of thread), and attach a needle to each length of thread.
 18. Insert both needles through one daisy bead, one heishi, and another daisy bead.
 19. Next, thread seven coral-colored seed beads onto one thread and seven coral-colored seed beads onto the other thread.
 20. Repeat steps 18 and 19 three times.
 21. Repeat steps 18 and 19 two more times, but this time string on 14 coral-colored seed beads.
 22. Repeat steps 18 and 19 three more times, but now string on 20 coral-colored seed beads, and then end the strap with one daisy bead, one heishi, and another daisy bead.
 23. Use the jeweler's cement, flat-nosed pliers and corsage pin to finish the strand with a **bead tip**, and then use round-nosed pliers to curl the **bead tip** hook around the **jump ring**.
 24. Repeat steps 16 through 23 for the other side of the strap, and attach the Bali-style S hook to both **jump rings**.

Beader's Tip

If you like the color of a bead but don't feel comfortable about its origins, explore the many "faux" alternatives available. Whether or not to use materials such as coral is a personal decision. If you don't like the idea of using materials that might harm the environment, there are plenty of options available so that you can get the look without the guilt. Faux coral is available from a number of bead suppliers and is normally made of glass, plastic, or resin.

Stitch Tip

When learning any new stitch, it's always important to make sure you have some quality beads and a good needle. Don't assume that since you're just playing around you don't need to use quality products. The opposite is actually true. Working with a bent needle or weaving with irregular-sized seed beads can cause aggravation, and when you're learning something new, you want to make it as easy as possible on yourself. You can always cut up your practice pieces and reuse your beads once you are comfortable with your newly acquired weaving stitch.



Fall Festival Bracelet

The fall-inspired color palette in this **free-form sculptural peyote** bracelet is collected from memories of falling leaves and evening sunsets. Don't expect to duplicate this exact bracelet design. That's not how this stitch technique works; each piece is meant to be unique. Instead, look in your own bead stash for similar com-

ponents. Or better yet, take yourself on a little "fall palette" shopping spree at your favorite bead shop or online bead retailer. Once you get started constructing your own bead sculpture, allow the design to form organically. Remember: the best part of **free-form sculptural peyote** is that there is no wrong way to do it.

MATERIALS

- ▶ 10 grams each size 11 Japanese seed beads: translucent burgundy, translucent dark topaz, triangle bronze hex, and triangle gunmetal hex
- ▶ miscellaneous bead assortment: 4-mm bronze-colored pearls; garnet chips; bronze bugles; amber chips; leopard skin jasper chips; heart, rice, and round beads; 8-mm goldstone; oval citrine; diamond-shaped moonstone; rectangular brown glass
- ▶ gold-tone leaf button with back bale
- ▶ Silamide thread in gold
- ▶ size 12 beading needle
- ▶ scissors

1. Collect your palette of beads, making sure you have at least two to four types of seed beads to create the base of your bracelet.
2. Thread your needle and add a **stop bead** at the end, leaving about a 6" (15.2 cm) tail.
3. Using the seed beads selected, string on enough seed beads until they measure approximately 7 1/2" (19.1 cm) long.
4. Begin the **even count flat peyote stitch** with the seed beads (remembering that you can use any of the two to four types you selected in any order) until you have woven three or four rows of beads.
5. Now start weaving in other beads and mixing them with the seed beads as described in the **free-form sculptural peyote stitch** instructions.
6. Weave enough rows until the bracelet is approximately 1/4" (6 mm) wide.
7. Now make a **bead bridge** (as described in the **free-form sculptural peyote stitch** instructions), and make sure the space between the bridge of beads and the woven beads previously made is large enough for the leaf button to fit through. The easiest way to do this is to hold the stitching together with one hand and use the other hand to slip the button through the space. If it's too big or too small, pull out the last stitch and add or subtract beads as necessary to make sure the space is the correct size.
8. It's a good idea to reinforce the hole that your button will fit through. To do this, insert the needle and thread through both the bottom side and the top (the bridge just made) a few times, making sure that the thread comes out at the end of the bridge.
9. Continue weaving beads in whatever order you want, going back and forth down the bracelet.
10. For some added detail, use the **basic fringe** technique to add short bead dangles here and there.
11. Weave the last row so that the needle and thread end up on the opposite end of the hole created in step 7.
12. Weave the needle back through the beads so the thread is positioned a few beads from the end and approximately in the middle of the bracelet. This way, the hole on the other end of the bracelet will align with the button.

Beader's Tip

Look for ways to include a variety of stone and crystal beads in your seed bead jewelry designs. Free-form sculptural peyote is great for this, but there are also design details such as amulet and necklace straps, fringe, and toggle clasps that provide opportunities for adding a little something unexpected into your woven jewelry pieces.

13. Insert the needle through the bale on the back of the leaf button, bring it down through the beads in the bracelet, and then back up through the beads and bale again. Check to see how the button fits through the hole. If you'd prefer the button to be someplace else on the bracelet, take out the last few stitches and reposition it wherever you want.
14. Repeat step 13 until the button is securely attached to the bracelet.
15. Remove the stop bead, **finish off** the thread tail, and use scissors to trim off the excess thread.

Stitch Tip

When using the free-form sculptural peyote stitch, you'll be surprised how your design will seem to take on a life of its own. One moment, you'll love what's evolving in front of you, and the next moment doubts of "what the heck am I doing?!" will creep in. Although there's no guarantee that every single piece of jewelry you make will be a success, it's important to tune out those voices of doubt. If you give up too soon, then you won't know what might have come from this unique, creative process. Have some faith in yourself.

This free-form sculptural peyote bracelet with beaded toggle clasp was inspired by the sea. Materials used include white and blue freshwater pearls; royal blue teardrop crystals; Japanese seed beads in turquoise, royal blue, and white; size 6 matte blue beads; 4-mm blue cube glass beads; lapis lazuli chips and round beads; and Austrian bicone-shaped crystals in clear and blue.

Artist: Tammy Powley





Lacy Emerald Anklet

What could be daintier than a little lace around the ankle? The **single thread netting** stitch is a perfect way to accomplish the look of lace. Add some extra romance to your design with pearls and sparkling crystal bicone beads. Sea foam-colored pearls and emerald

Swarovski crystals combine with dark green seed beads in this super-easy and versatile project. Follow the directions exactly and make an anklet, or, if you prefer, make the piece smaller for a bracelet or larger to create a necklace.

MATERIALS

- ▶ twenty-three 4-mm light green pearls
- ▶ 10 grams size 11 translucent emerald Japanese seed beads
- ▶ eleven 4-mm bicone emerald-colored Swarovski crystals
- ▶ two sterling silver bead tips
- ▶ one sterling silver 4-mm jump ring (page 51)
- ▶ one sterling silver 4.5-mm spring ring clasp
- ▶ Silamide thread in kelly green
- ▶ two size 12 beading needles
- ▶ scissors
- ▶ jeweler's cement
- ▶ flat-nosed pliers
- ▶ one corsage pin or beading awl
- ▶ pin cushion
- ▶ round-nosed pliers

1. First, you need to make a base row, including an extra thread for the netting. (Your base row is a double thickness of thread, and the extra netting thread is a single thickness.) Thread one needle with a few feet of thread, and pull the thread to double its thickness. Thread a second needle with a few feet of thread, and use the jeweler's cement, flat-nosed pliers, and corsage pin to attach one **bead tip** to the ends of all these threads.
2. Pull the netting thread aside so that it is out of the way, and secure the needle in a safe place, such as a pin cushion.
3. On the doubled thread, string on one pearl and eight seed beads. Continue to alternate this pattern (one pearl, eight seed beads) until you end the pattern with a total of twelve pearls.
4. Finish the end of the doubled thread (leaving the netting thread free) with another **bead tip**.
5. You are ready to start working with the remaining thread. Insert the needle through the first pearl on the base row.
6. Use the **single thread netting technique with dangle** to stitch around the anklet. The first part of each dangle requires ten seed beads, one pearl, one crystal, and one seed bead. The second side of the dangle segment requires ten seed beads.
7. Thread the needle through the second pearl on the base row, and continue around the anklet until you have a total of ten dangle segments.
8. Make one more dangle segment (for a total of eleven), and insert the needle through the last pearl on the base row. The thread should be positioned right before the bead tip.
9. Use the netting thread to make an overhand knot right past the pearl and against the base row thread. (If necessary, use a corsage pin to help with pushing the knot against the base row thread.)

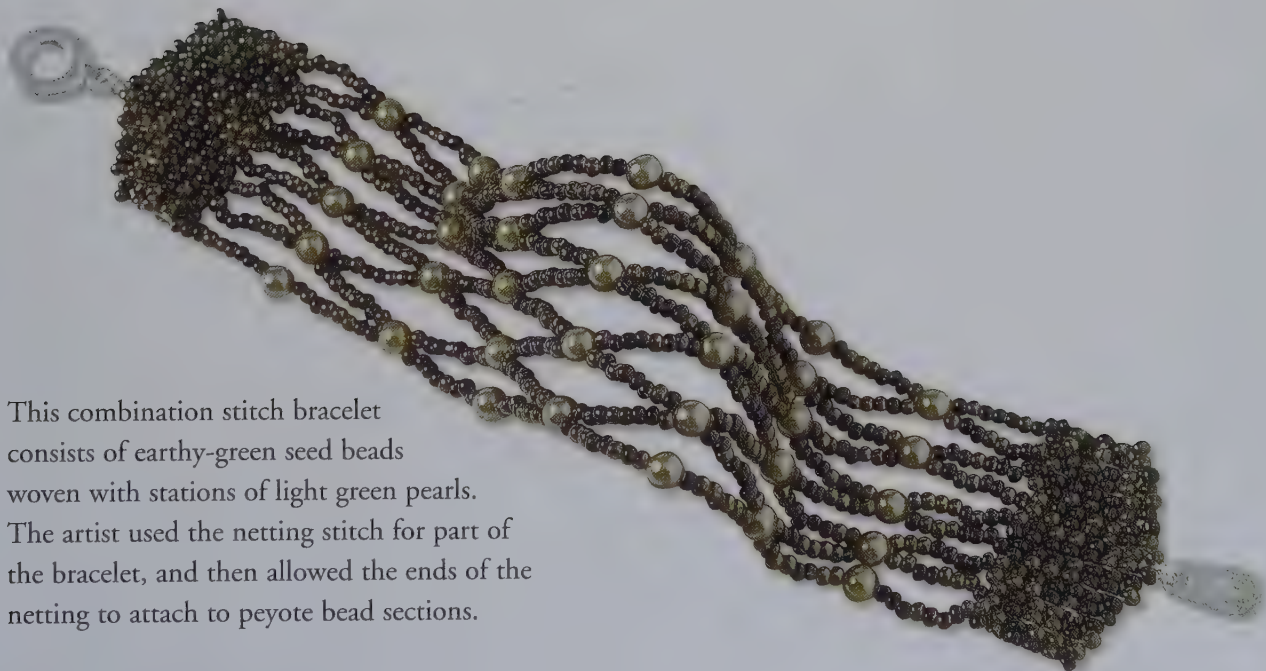
Beader's Tip

Pearl beads are wonderful to include in your seed bead jewelry. Thanks to new jewelry technology, pearls are now available in a huge assortment of colors and shapes. Look for colors that coordinate with your favorite seed beads and crystals. Pearls often have small holes, so they are easy to combine into woven seed bead designs. Use them for accents, in fringe, or as bead stations throughout your woven beaded jewelry.

10. Now thread the needle back through the last pearl in the direction you just came from, and continue to snake the needle and thread through the base row beads for a few inches.
11. Use the **finishing thread** technique to secure and finish off the netting thread.
12. Finally, use round-nosed pliers to curl the hook on one **bead tip** around a **jump ring**, and then repeat this to attach a spring ring clasp to the other **bead tip**.

Stitch Tip

Learning a new stitch can be frustrating at times, but there are a few methods that can help ensure success. First, use the suggested beads or other materials described in the instructions. For example, if Delica beads are suggested, don't try to use Czech seed beads instead. Start with just a few beads and a little thread to get an understanding of a stitch before jumping into a new jewelry project. Then, try to follow the written and illustrated instructions simultaneously, moving back and forth from the written words to the illustrations as you follow with the beads and thread in hand. Finally, expect a few false starts that may require you to pull apart your practice piece and start over.



This combination stitch bracelet consists of earthy-green seed beads woven with stations of light green pearls. The artist used the netting stitch for part of the bracelet, and then allowed the ends of the netting to attach to peyote bead sections.

Artist: Jennifer Shibona



Shades of Blue Necklace

Just about everyone looks good wearing the color blue, and there are so many shade variations to use in jewelry making. This necklace incorporates two shades of blue for a color-contrast effect: a light, bright blue turquoise and a dark, rich royal blue. Accents of button-shaped pearls and sterling silver daisy spacer beads frame the design. **Single thread netting stitch** is one of the easiest weaving stitches to learn, and

it's very versatile. Two strands of netting are attached to a single base row of beads in this necklace. It also includes a sterling silver clasp you can make yourself using the **quadruple loop eye** and **triple loop clasp** instructions located in the Seed Bead and Related Jewelry Techniques section of this book. The finished piece measures approximately 18 inches (45.7 cm) in length and rests just below the collarbone.

MATERIALS

- ▶ 20 grams size 11 translucent turquoise-blue Japanese seed beads
- ▶ twenty-three 4-mm white button pearls
- ▶ eight 6-mm turquoise-blue Czech crystals
- ▶ 20 grams size 11 translucent royal blue Japanese seed beads
- ▶ seven 10 x 8-mm cobalt blue teardrop Czech crystals
- ▶ twenty-three 4-mm sterling silver daisy spacer beads
- ▶ two sterling silver bead tips
- ▶ one sterling silver quadruple loop eye (page 54)
- ▶ one sterling silver triple loop hook (page 54)
- ▶ Silamide thread in aqua
- ▶ two size 12 beading needles
- ▶ jeweler's cement
- ▶ flat-nosed pliers
- ▶ corsage pin or beading awl
- ▶ pin cushion
- ▶ round-nosed pliers
- ▶ scissors

1. First, you need to make the base row, and include an extra thread for the netting. Your base row is a double thickness of thread, and the extra netting thread is a single thickness. Thread one needle with approximately 4' (122 cm) of thread, and pull the thread to double its thickness. Thread a second needle with a few feet of thread, and use the jeweler's cement, flat-nosed pliers, and corsage pin to attach one **bead tip** to the ends of all the threads.
2. Pull the netting thread aside so that it is out of the way, and secure the needle in a safe place, such as a pin cushion.
3. On your doubled thread, string on twenty turquoise seed beads.
4. Then string on the following bead pattern: one pearl, one daisy spacer, one turquoise crystal, one daisy spacer, and another pearl bead.
5. Now string on fifteen royal blue seed beads, and repeat the bead pattern from the previous step (pearl, daisy, crystal, daisy, pearl).
6. String on fifteen turquoise seed beads, and repeat the bead pattern from step 4.
7. Continue to alternate fifteen royal blue seed beads, the bead pattern, and fifteen turquoise seed beads and the bead pattern five more times, making sure you end with the bead pattern (pearl, daisy, crystal, daisy, pearl).
8. String on twenty turquoise seed beads, and finish the end of the doubled thread (leaving the netting thread free) with another **bead tip**.
9. You are ready to start working with the remaining thread. Thread the needle through the seed beads and bead pattern section so that the thread comes out of a pearl bead.

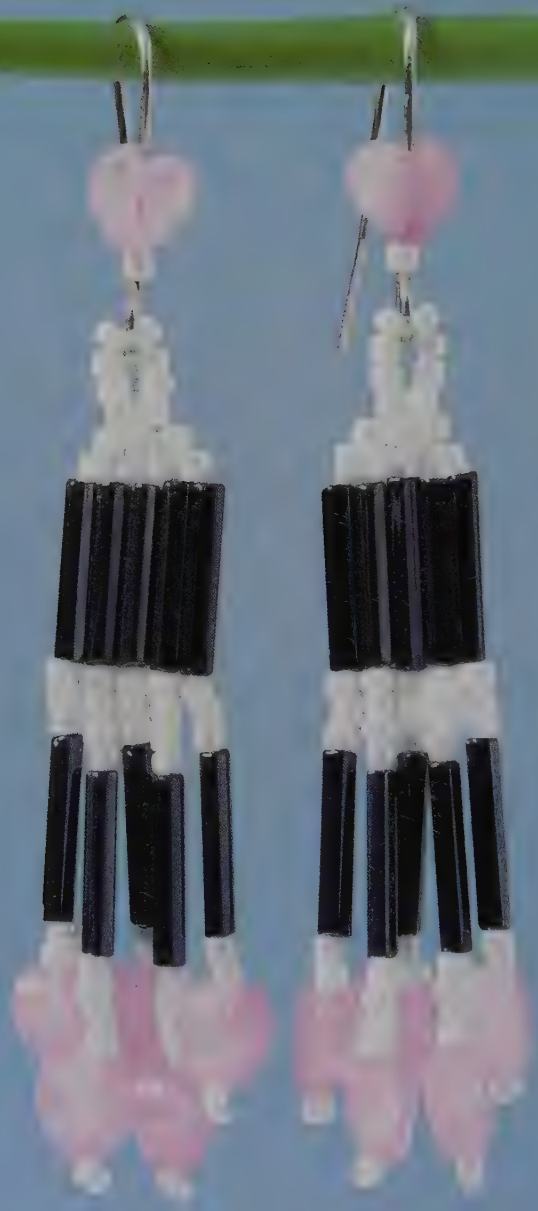
Beader's Tip

*When using the netting stitch for the first time, it's helpful to have either a large bead or stations of beads (such as the bead pattern used in the **Shades of Blue Necklace project**) positioned symmetrically on the base row of the jewelry piece. For example, a base row might alternate ten seed beads, one crystal bead, ten seed beads, and one crystal bead. This helps determine where each area of netting begins and ends. If you prefer to use all seed beads and not include larger crystal, pearl, or gemstone beads in a netted design, another alternative is to use a different color seed bead to help mark each area of netting.*

Stitch Tip

Keep an open mind when it comes to learning different types of bead weaving stitches. One element of bead weaving art is to take an existing stitch or pattern and build on it to make variations. This is one way that jewelry designers grow creatively, and it also brings new ideas and new possibilities to the genre. If every jewelry maker created jewelry the exact same way, there would never be anything new to learn. No art form remains stagnant.

10. Use the **single thread netting with dangle** technique to stitch around the necklace. The first part of each dangle requires ten royal blue seed beads, one pearl, one daisy spacer, one teardrop bead, and one royal blue seed bead. The second side of the dangle section requires ten turquoise seed beads.
11. Thread the needle through the second bead pattern section on the base row, so that the thread comes out of the second pearl bead, and continue around until you have a total of seven dangle segments.
12. Now it's time to make the second row of the necklace. This stitch is **single thread netting without dangles**. The thread should be positioned so that it is coming out of the last pearl on the necklace. Insert the needle through the turquoise seed bead just past the pearl, and then, heading in the opposite direction and working your way back down the necklace for a second time, insert the needle back into the pearl. (The turquoise seed bead is working as an anchor here, and because the thread is the same color, it will be barely visible.)
13. Continue to snake the needle and thread back through the next fifteen royal blue seed beads, and then down through the first five turquoise beads in the dangle previously made.
14. String on twenty royal blue seed beads, and then insert the needle up through the next dangle section, starting at the fifth royal blue seed bead.
15. Continue to snake the needle and thread up through the dangle and then down the base row of the necklace.
16. Continue this second row of netting, alternating turquoise seed beads and royal blue seed beads, until you reach the last dangle.
17. Snake the needle and thread up to the necklace's base row and past the last bead pattern section.
18. Use the **finishing thread** technique to secure and finish off the netting thread.
19. Finally, use round-nosed pliers to curl the hook on one **bead tip** around the **quadruple loop eye**, and then repeat this to attach a **triple loop hook** to the other **bead tip**.



Hearty Fringe Earrings

These fringe earrings are a classic design just about every bead weaver learns.

They combine the **ladder** and **Comanche stitches** and then finish off with the **basic fringe** technique. Fringe is a great way to include other beads besides seed beads, and for this project, rose quartz heart-shaped beads dangle from each piece of fringe. To bring the design together, the **beaded ear hooks** also include heart-shaped bead details. Whether you need

some ladder and Comanche stitch practice or you're in the mood for a quick and easy project, this is a fun earring design. For a different look, just change the beads and dangle elements. In the brilliant blue fringe earrings pictured on page 147, light and dark blue beads are combined with pale blue bugle beads, and the dangles are packed full of bicone and teardrop-shaped crystal beads for added sparkle.

MATERIALS

- ▶ twenty 1/2" (1.3 cm) hematite-colored bugle beads
- ▶ ten 4-mm rose quartz heart-shaped beads
- ▶ two sterling silver beaded ear hooks (page 52), each with a rose quartz heart-shaped bead
- ▶ Silamide thread in natural
- ▶ size 12 beading needle
- ▶ scissors
- ▶ round-nosed pliers

1. After threading the needle, use the **ladder stitch** to connect five bugle beads together, remembering to leave about a 6" (15.2 cm) thread tail.
2. Next, bring the needle up through one bugle bead on the end of the ladder section previously stitched, and use the **Comanche stitch** to weave three rows of seed beads. The last row should have two seed beads in it, with the thread coming out of one of these two beads.
3. String on six seed beads, and bring the needle down through the next bead in the last row to form a loop.
4. To make the loop a little stronger, insert the needle through the bottom of the first bead, and continue to thread it through the loop of beads until you come back out of the same bead in step 2.
5. After reinforcing the loop, continue to snake the needle and thread down through the seed beads until you come out on the other side of one end of your ladder.
6. String on three seed beads, one bugle, two seed beads, one rose quartz heart-shaped bead (with the point of the heart facing away from you), and one seed bead.
7. Use the **basic fringe** technique to bring the needle and thread up and then down through the next bugle bead.
8. String on four seed beads, one bugle, three seed beads, one rose quartz heart-shaped bead, and one seed bead.
9. Use the **basic fringe** technique to bring the needle and thread up and then down through the next bugle bead.
10. Repeats steps 6 and 7; steps 8 and 9; and then steps 6 and 7 again to complete the fringe.
11. Use the **finishing thread** technique to finish off the working thread and thread tail.
12. Repeat steps 1 through 11 to make a second earring.
13. Use round-nosed pliers to gently open the **beaded ear hook** loop, slip the beaded loop at the top of one earring onto this wire loop, and then close the ear hook loop again with round-nosed pliers. Repeat this for the other earring.

Beader's Tip

Not all beads will have large enough holes to fit on 20-gauge wire. It's always a good idea to double-check that the beads you plan to include on your ear hooks will fit before deciding to include them in other areas of a jewelry design. Also, be careful of gemstone bead shapes such as stars and hearts. They often have flaws, such as crookedly drilled holes. Again, double-check the quality of the beads you plan to use in a design before starting to weave a piece together.

Variation

Dark and light blue beads are combined with pale blue bugle beads and crystal dangles.



In this piece, seed beads in three shades of purple are woven to create ladder and netting stitches. Netting loops are accented with light amethyst-colored crystals, as is the fringe, which also includes faceted amethyst briolette gemstones. The choker ends are finished with bead loops and a gold-filled S-hook clasp.

Artist: Tammy Powley



Bronze and Gold Multistrand Necklace

This necklace features nine strands of beads brimming over with crystals, metal, glass, stones, and pearls. All the selected beads are derived from a metallic color palette: gold, brass, copper, and silver. You only need to know two stitches: **Ladder** and **Comanche**. This is a chance to let your creative juices flow. Mix up

your beads. Use lots of different shapes, shades, and textures to add depth to the design. The bead strands don't even need to be exactly the same length as long as they are each around 15 to 16 inches (38.1 to 40.6 cm). When you wear it, let the strands fall where they may, or twist them a little for a chunkier look.

MATERIALS

- ▶ eighteen $\frac{1}{4}$ " (6 mm) rainbow-root-beer-colored bugle beads
- ▶ 40 grams size 11 translucent amber-colored Japanese seed beads
- ▶ 10 grams size 11 round bronze-colored Czech seed beads
- ▶ 10 grams size 11 round silver-lined Japanese seed beads
- ▶ one 10-mm round gold-colored AB crystal bead
- ▶ miscellaneous bead assortment: goldstone round and chip beads; bronze-colored potato and oval pearls; gold-colored rectangular pearls; oval and round citrine; amber chips; 4-mm, 6-mm, and 8-mm goldstone; 4-mm and 8-mm tiger's-eye; 4-mm round, heart-shaped, and chip leopard skin jasper; 4-mm bicone clear AB crystals; 6-mm amber-colored round crystals; 4-mm bicone amber-colored crystals; 6-mm and 4-mm light topaz-colored glass beads; root beer-colored bugle beads; vintage crystals; metallic faceted gold-colored Czech crystals; and an assortment of copper and sterling silver daisy spacers and gold-vermeil beads
- ▶ Silamide thread in gold
- ▶ size 12 beading needle
- ▶ scissors

1. Thread the needle with about 3' (91.4 cm) of thread, take nine bugle beads, and connect them using the **ladder stitch**.
2. Next, use the amber-colored seed beads and the **Comanche stitch** to make two rows of beads on top of the ladder piece.
3. Continue to use the **Comanche stitch** for the following rows: use round bronze-colored Czech seed beads for row 3; silver-lined Japanese seed beads for row 4; round bronze-colored Czech seed beads for row 5; and amber-colored Japanese seed beads for rows 6, 7, and 8.
4. String on seven amber-colored beads, one 10-mm round gold-colored AB crystal, and one amber-colored bead.
5. Follow the **beaded toggles** and **finishing thread** instructions to complete this bead component, and set it aside for later.
6. Repeat steps 1 through 3 above, except stop at row 7 so that there are two amber-colored beads in the last row.
7. String on twenty-four amber-colored beads, and follow the **beaded toggles** and **finishing thread** instructions to complete this bead component.
8. At this point, you should have two beaded components, so you are now ready to connect these with nine strands of beads. Thread 6' (1.8 m) of thread onto the needle. For the rest of the necklace, you will need a lot of thread, so if you can handle working with longer than 6' (1.8 m), go ahead. If not, you will just need to use the **adding thread** technique more often.
9. Use the **adding thread** technique to add the thread onto one of the beaded components previously made, making sure that the thread comes out one end of one ladder.

Beader's Tip

Most bead-ers will discover they lean toward certain color selections. Although it's nice to try out other colors once in a while, returning to the same colors again and again can sometimes be a good thing when you want to make a piece of jewelry that uses one color palette. More than likely, you already have most of the beads you need because you've been collecting beads in your favorite colors for a while. If you don't have a large enough bead stash yet, consider some of the bead mixes offered by beading suppliers. Many sell prepackaged bead collections in compatible color palettes that include an assortment of shapes and styles.

Stitch Tip

As you become more immersed in the world of bead weaving, you'll start to see references to off-loom and loom weaving. Off-loom weaving means exactly that: You can make bead weaving stitches without using a loom. The stitches in this book employ the off-loom method. This allows for portability and lets you work a stitch while holding the beadwork in your hands. Loom weaving refers to the use of a loom, a piece of equipment that assists in bead weaving and accommodates a number of threads at one time.

10. Begin to string on the assortment of beads. The amber-colored beads are the primary beads, but also use the other seed beads to separate the larger accent beads; add a few seed beads, add an accent bead, add a few seed beads, and add an accent bead. Continue this until there are about 15" (38.1 cm) of beads.
11. Now thread the needle through the corresponding bugle bead on the other end and up through the seed bead positioned above the bugle.
12. To reinforce each necklace strand at this stage, you need to secure the thread and bring it back through the strand. The thread is coming out of the top of the first seed bead on the first row of **Comanche stitch**. Insert the needle in the thread above this bead (also called a bridge thread), tie an overhand knot with the thread, and then insert it back down through the seed bead and bugle bead.
13. Continue to snake the needle back through the strand you just strung, a few beads at a time, until you get to the other end. (Pay extra careful attention here so that you don't accidentally skip a bead.)
14. When you meet up with the other bead component, bring the needle up through the bugle bead, and then down through the next bugle bead.
15. Continue to repeat steps 10 through 14 for all other strands, **adding** and **finishing threads** as necessary until you have completed all nine strands.



Radiant Zircon Earrings

Zircon is a silicate mineral, and though its color range includes yellow, brown, and violet, the most well known is blue zircon. Therefore, the term *zircon* also refers to a light blue/green shade of blue. In this earring design, large bicone crystals, the color of blue zircon, enhance beaded ear hooks and dangle from a matching rectangle of Delica seed beads

woven together using the **square stitch**. The variation earrings pictured on page 155 utilize the same instructions but different beads. Silver Delicas make up the center beaded rectangle and are accented with copper- and maroon-colored seed beads. A 6-mm gold Czech crystal bead accents the wire ear hooks.

MATERIALS

- ▶ 5 grams forest green-lined Delica beads
- ▶ two 6-mm zircon-colored bicone crystal beads
- ▶ two gold-filled beaded ear hooks (page 52), each with a 6-mm zircon-colored bicone crystal bead
- ▶ Silamide thread in aqua
- ▶ size 12 beading needle
- ▶ round-nosed pliers
- ▶ scissors

1. Thread the needle, and use the **four-bead-wide square stitch** instructions to create a rectangular beaded section that is four Delica beads wide and ten Delica beads long. Make sure you leave a 12" (30.5 cm) thread tail for later use.
2. After making the rectangular beaded section, the working thread should be positioned at one end of the last four-wide row of beads. String ten Delica beads onto the thread.
3. Insert the needle through the last bead on the other side of the bead row to form a loop at the top of the rectangle.
4. To reinforce the loop, insert the needle through the last row, and up through the bead loop again.
5. Use the **finishing thread** technique to finish off the working thread.
6. Attach the needle to the tail, and string on four Delica beads, one zircon-colored crystal, and four more Delica beads.
7. Insert the needle through the last bead on the other side of the bead row to form a loop at the bottom of the rectangle.
8. Reinforce the loop as described in step 4, and use the **finishing thread** technique to finish off the thread tail.
9. Repeat steps 1 through 8 for a second earring.
10. Slightly open the loop on one **beaded ear hook** with round-nosed pliers, slip on the earring's beaded loop, and use round-nosed pliers to close the wire around the beaded loop. Repeat this for the other earring.

Beader's Tip

Descriptive names for bead colors don't always do justice to the actual color of the beads. Catalog photographs and website images are usually fairly close to showing a bead's true color, but be prepared for a bead to be a little lighter or darker in color when ordering beads that you can't see "in person" before purchasing. If a bead looks nothing like what you expected when you ordered it, check the vendor's return policy. Most will let you return items within ten days of purchase.

Variation

Silver Delicas make up the center beaded rectangle accented with copper maroon and crystal beads.



Stitch Tip

In addition to the size of a bead's hole, the size of the needle and thread are also important considerations when bead weaving. Thinner thread and thinner needles will allow you to use beads with smaller holes. It's always a good idea to test out a needle and thread with the beads you plan to use before starting a project. This is especially important if a stitch requires that you make multiple passes through a bead. However, if you get stuck in a situation where you need to pass your needle through a bead again but it just doesn't fit, try changing out your current needle with a thinner one. It may give you the extra room you need to pass through the bead's hole.



Dainty Delica Bracelet

Tiny crystals surround gemstones in flower-motif bead blossoms positioned down the length of this delicate **square stitch** and **beaded toggle** bracelet. Here, cream-colored Delicas create a backdrop to highlight the amethyst crystals and black onyx beads. Once you make this bracelet, you'll want to make a few more in different colors to wear side by side on your wrist.

Bead weaver Ruth Neese did exactly that, illustrating that you can never have too many **square stitch beaded toggle** bracelets. One in pink, one in purple, and one in green (see page 159), these bracelets look great worn together or separately. Each is made of color-coordinating Delica beads, crystals, and gemstones, just like the bracelet featured in this project.

MATERIALS

- ▶ 5 grams opaque cream-colored Delica beads
- ▶ five 4-mm black onyx beads
- ▶ size 12 beading needle
- ▶ sixteen 3-mm light amethyst bicone crystal beads
- ▶ Silamide thread in natural
- ▶ scissors

1. Thread the needle and make sure you leave a 12" (30.5 cm) tail before starting the stitch.
2. Use the **square stitch** instructions to create a rectangular beaded section that is two Delica beads wide and twenty Delica beads long.
3. String on one crystal bead, one onyx bead, and another crystal bead, and insert the needle down and through the last row of **square stitch** beads.
4. Insert the needle back up through the next crystal and the onyx bead.
5. String on one crystal bead, two Delicas, and one crystal bead.
6. Insert the needle through the onyx bead, then the next crystal bead, and through the two Delica beads.
7. Continue the **square stitch**, using the two Delica beads previous strung as the first row, to make another rectangular beaded section that is two Delica beads wide and twenty Delica beads long.
8. Repeat steps 3 through 7 until there are a total of five rectangular beaded sections alternating with four crystal and onyx sections. At this point, the working thread should be positioned so that it is coming out of the last row of Delica **square stitch** beads.
9. String on ten Delica beads, and use the **beaded toggle** instructions to make the toggle loop of the clasp.
10. Use the **finishing thread** technique to finish off the working thread, and then attach the needle to the thread tail on the other end of the bracelet.
11. Thread on four Delicas, one onyx bead, and one Delica, and use the **beaded toggle** instructions to make the other side of the toggle clasp.
12. Use the **finishing thread** technique to finish off the remaining thread.

Beader's Tip

Beaded toggles are a good way to integrate gemstones, crystals, and pearl beads into a seed bead design. Before making and finishing off a beaded toggle for the first time, it's always a good idea to check that the loop will fit around the selected toggle bead. Make a sample loop of beads, and try to push the bead selected for the toggle through the loop a few times. Once you're confident that it fits, reinforce the loop and bead sections by inserting the needle back through a few times, and then finish off any remaining threads.

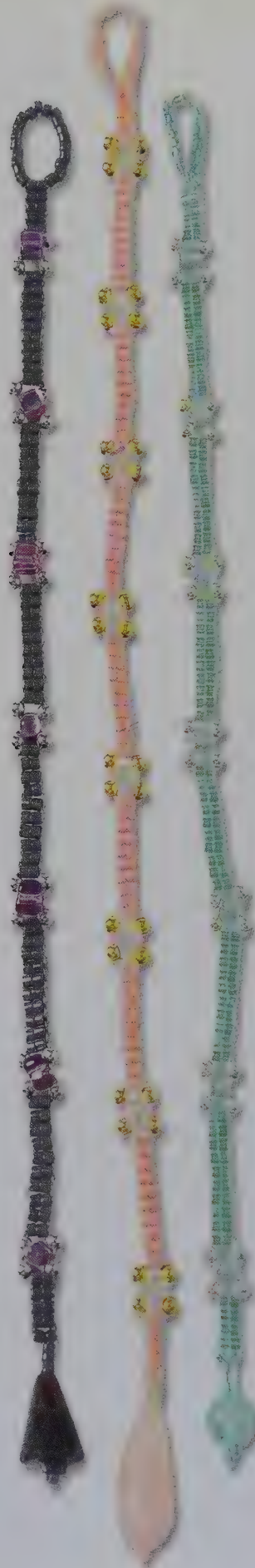
Variation

Dark and light blue beads are combined with pale blue bugle beads and crystal dangles.

Artist: Ruth Neese

Stitch Tip

No matter which stitches are used for a design, many woven jewelry pieces require additional threads to be added. Although some bead-ers prefer to stick with using knots alone to add new threads, some also like to add a dab of glue or clear fingernail polish to help secure the knots. There's nothing wrong with using glue. Just be careful when doing so, because glue or polish can clog up the hole in a bead and make it impossible to insert a needle through. If you choose to use glue, do so only after all the weaving is finished.





Petite Pearl Peyote Amulet

Amulets are a favorite jewelry design among bead weavers. Consisting of a small beaded pouch with an attached strap, amulets are perfect for storing personal talismans: a lucky coin, a lock of hair, or a fortune cookie message. Experienced bead weavers often weave very elaborate amulets, some including intricate designs and patterns. However, the less experienced weaver can still

create beautiful amulets by selecting the right combination of beads. This petite amulet includes shades of pink and mixes pearls and rose quartz with light pink Delica beads. A gold-filled **S-hook clasp** connects the necklace straps. The **even count flat peyote** amulet is embellished with **basic fringe** strands on the sides and **swag fringe** at the bottom.

MATERIALS

- ▶ 20 grams peach-lined AB Delica beads
- ▶ nine 3- or 4-mm side-drilled light pink pearls
- ▶ fifteen 3- or 4-mm light pink button pearls
- ▶ forty-four 4-mm rose quartz beads
- ▶ one gold-filled S-hook clasp (page 50)
- ▶ Silamide thread in rose
- ▶ size 12 beading needle
- ▶ scissors

1. Thread the needle, attach a **stop bead**, leaving about a 6" (15.2 cm) tail, and string on twenty-four Delica beads.
2. Using the **even count flat peyote** instructions, continue to weave with Delica beads until the piece is approximately 2" (5.1 cm) wide and 1 $\frac{1}{4}$ " (3.1 cm) long, **adding thread** as needed.
3. Remove the **stop bead**, and fold the piece in half so that the edges meet. You'll notice that the edges on both sides look similar to the teeth on a zipper, so that where a bead sticks out on one side there is an indent for it on the other side. Hold the sides up next to each other, and lock the teeth in place.
4. Continue to hold the beaded peyote piece, locking the teeth together, and insert the needle up through the bottom of the bead closest to the needle.
5. Connect both sides by threading the needle up through the teeth (the beads sticking out) so you zigzag back and forth.
6. To help reinforce the amulet, repeat the zigzag stitching back down in the opposite direction. At this point, you will have a tube-shaped beaded piece that is 1" (2.5 cm) wide.
7. Use the **finishing thread** technique to weave the tail in.
8. To close the bottom of the tube, select one end of the tube, and hold both sides together so that the beads line up next to each other. They will not look like zipper teeth this time, but instead will be two straight lines of beads, with their holes pointing toward you.
9. Starting at one end of the tube, use the **adding thread** technique to weave in a new working thread, positioning it so that it exits from one bead on the end. You can pick either of the two straight lines of beads to begin stitching the bottom closed; just make sure you are at the end of whichever line of beads you select.

Beader's Tip

Pearls are available in a large range of shapes and sizes, from traditional round pearls to square and even rectangle shapes. Use different shapes and sizes to create dimension and interest in your woven designs. Most pearls have fairly small holes, so they work well with seed beads because they both require thin needles. Just make sure you double-check that the needle can fit through the pearls before starting a project. However, you can also switch to a smaller needle, if necessary.

Stitch Tip

*When learning the **peyote stitch** for the first time, it's worth a little extra money to purchase Delicas or, at the very least, Japanese seed beads. Otherwise, trying to use beads that may not be precisely cut can cause a lot of frustration. Also, avoid using matte-finished beads because they tend to move around a lot while weaving. Once you feel comfortable with the **peyote stitch**, it will be easier to handle matte or even Czech seed beads while weaving this stitch.*

10. Insert the needle down through the bead directly opposite of the bead where the working thread exits.
11. Bring the needle down through the top of the bead next to it.
12. Repeat steps 10 and 11, moving back and forth from one line of beads to the other, until the bottom of the tube is closed, and then finish off the thread.
13. Next, add a strap to both sides of the top of the tube (the only part that is now open) by **adding thread** and making sure the thread comes out on one end of the top of the amulet tube.
14. String on three Delicas and one rose quartz bead.
15. Repeat the above bead pattern in step 14.
16. String on three Delicas, one button pearl, one rose quartz bead, and one button pearl.
17. Repeat the bead pattern in step 14 five times, and then repeat step 16 one time.
18. Repeat step 14 four times, step 16 once, and step 14 eight times.
19. Repeat steps 13 through 18 for the other side of the strap.
20. To include some embellishments, use the **adding thread** and then the **basic fringe** technique to attach two pieces of fringe next to the straps. Use five Delicas and end with one side-drilled pearl for the shorter fringe, and seven Delicas and end with one side-drilled pearl for the longer fringe. Add a short and long fringe piece to either side of the amulet.
21. For the first **swag fringe** embellishment at the bottom of the amulet, string on three Delicas, one pearl button, two Delicas, one pearl button, two Delicas, one pearl button, and three Delicas.
22. For the second swag fringe, string on three Delicas, one side-drilled pearl, one Delica, and one side-drilled pearl, and continue alternating until there is a total of five side-drilled pearls. End with three Delicas.
23. Attach the **S-hook clasp** to both loops at the top of the amulet strap.



Midnight Vintage Necklace

Space-age technology is given a vintage look with jet-black aurora borealis (AB) Czech crystal beads in this elegant cabochon necklace. The cabochon is made from dichroic glass, which was originally developed by aerospace engineers. Eventually, artisans discovered this new material and began using it in jewelry as well as other glass-related artwork. Jet

crystals were popular during the Victorian era because Queen Victoria made it vogue to wear black. The necklace strap is glued to the back of the **bead embroidery** cabochon and then concealed with black suede. The ends of the strap are finished with **crimp beads** and a sterling silver **triple loop hook** and **quadruple loop eye clasp**.

MATERIALS

- ▶ 1/2" x 3/4" (1.3 x 1.9 cm) dichroic glass cabochon
- ▶ 20 grams size 11 opaque black Japanese seed beads
- ▶ eight 8 x 6-mm teardrop jet AB Czech crystal beads
- ▶ four 6-mm cube Montana blue Swarovski crystal beads
- ▶ twenty-eight 4-mm jet AB Czech crystal beads
- ▶ two 2 x 2-mm sterling silver crimp beads
- ▶ one sterling silver quadruple loop eye (page 54)
- ▶ sterling silver triple loop hook (page 54)
- ▶ 24" (61 cm) size .014 beading wire
- ▶ Silamide thread in black
- ▶ 1" x 1" (2.5 x 2.5 cm) Stiff Stuff interfacing
- ▶ 1" x 1" (2.5 x 2.5 cm) black suede
- ▶ E6000 or tacky glue
- ▶ size 12 beading needle
- ▶ scissors
- ▶ crimping pliers
- ▶ wire cutters

1. Using E6000, glue the back of the glass cabochon to the interfacing and allow it to dry before proceeding.
2. Thread the needle, and use the **bead embroidery couching** instructions and black Japanese seed beads to stitch two rows around the cabochon.
3. Follow this with one row of **bead embroidery picot stitch**, using three seed beads for each stitch of picot edging.
4. With scissors, carefully trim off excess interfacing around the cabochon.
5. Now trim the piece of suede so that it is about $\frac{1}{8}$ " (3 mm) larger than the interfacing.
6. Locate the center of the beading wire, and glue this to the back of the interfacing, approximately $\frac{1}{4}$ " (6 mm) from the top of the cabochon. Be careful not to get the glue too close to the edges. Then glue the suede over the beading wire and interfacing, sandwiching the beading wire between the interfacing and the suede.
7. Gently press the suede against the cabochon, allow it to dry thoroughly, and then use a needle and thread to **whipstitch** around the suede so that it completely covers the interfacing.
8. Now you are ready to add beads to either side of the necklace strap. On one side, string on three black seed beads, one teardrop crystal (narrow end pointing away from the cabochon), one seed bead, one blue crystal cube, another seed bead, and one teardrop crystal (narrow end pointing toward the cabochon).
9. String on three seed beads, one 4-mm crystal bead, three seed beads, and another 4-mm crystal bead.
10. Repeat step 8.
11. To finish the beads on this side of the strap, continue to alternate three seed beads and one 4-mm crystal bead until you have added twelve more 4-mm crystal beads. Make sure you end with a 4-mm crystal.
12. Finish the end with a **crimp bead**, making sure to add on the **quadruple loop eye** before closing the crimp bead with crimping pliers.
13. Repeat steps 8 through 11 for the other side of the necklace strap.
14. Complete the necklace with a **crimp bead** and a **triple loop hook**.

Beader's Tip

The term cabochon, often shortened to "cab," refers to a jewelry component that is flat on one side and domed on the other. Cabochons come in a lot of different shapes, and though stone cabochons are probably the first type most jewelry makers think about, they can also be made of glass, porcelain, or even resin. Almost anything that is flat on one side can be glued to interfacing and beaded around.

Stitch Tip

If you're interested in experimenting with beaded embroidery, start by learning some of the basics of embroidery without the beads. Many of the concepts and stitches transfer well to beadwork. Familiar embroidery stitches such as cross-stitch, chain stitch, and buttonhole stitch can all be combined with beads. You can even use embroidery canvas with beaded embroidery and literally paint a picture with your beads.



This outstanding beaded embroidery piece features a serpentine cabochon. It includes multiple shades of green and copper seed beads in the strap and picot edging, along with tourmaline gemstones and crystals in the basic fringe.

Artist: Ruth Neese



Golden Cabochon Necklace

A gemstone cabochon first starts out as a rock slab before the shaping process begins. This requires a cabochon machine, which is made up of numerous diamond wheels, each serving a different purpose to cut, shape, and polish the finished cabochon. In this **beaded embroidery** cabochon necklace, the focal piece is a mustard-colored jasper stone.

Sparkling crystals in golds and greens form a Y, and the cabochon hangs from the center. A few vintage crystals, available at most bead stores and through many online vendors, are interspersed between contemporary crystals. The straps are finished off with **crimp beads** and a gold-filled **quadruple loop eye** and **triple loop hook**.

MATERIALS

- ▶ one 24-mm mustard-colored round jasper cabochon
- ▶ 10 grams size 11 metallic bronze Czech seed beads
- ▶ 10 grams size 11 rainbow olive Japanese seed beads
- ▶ 10 grams size 11 metallic gold Japanese seed beads
- ▶ forty size 6 olive-colored seed beads
- ▶ twenty 6-mm smoky topaz-colored AB Swarovski crystals
- ▶ ten 8-mm gold-colored vintage crystals
- ▶ twenty 4-mm light topaz-colored crystals
- ▶ eight 4-mm olivine Swarovski crystals
- ▶ three gold-filled 2x2-mm crimp beads
- ▶ one gold-filled quadruple loop eye (page 54)
- ▶ one gold-filled triple loop hook (page 54)
- ▶ 30" (76.2 cm) size .014 beading wire
- ▶ Silamide thread in gold
- ▶ 2" x 2" (5.1 x 5.1 cm) Stiff Stuff interfacing
- ▶ 2" x 2" (5.1 x 5.1 cm) light tan suede
- ▶ E6000 or tacky glue
- ▶ size 12 beading needle
- ▶ scissors
- ▶ crimping pliers
- ▶ wire cutters

1. Glue the cabochon onto a piece of interfacing and allow it to dry before proceeding.
2. Thread the needle, and stitch once around the cabochon with the metallic bronze seed beads using the **embroidery couching** instructions.
3. Repeat step 2 with the rainbow olive seed beads.
4. Repeat step 2 with the metallic gold seed beads, and **finish off** the working thread.
5. With scissors, carefully trim off the excess interfacing around the beaded cabochon.
6. Trim the piece of suede so that is about $\frac{1}{8}$ " (3 mm) larger than the interfacing.
7. Fold the beading wire in half, insert one **crimp bead** onto both ends of the wire, and push the crimp bead down to about 1" (2.5 cm) from the end.
8. Use crimping pliers to close the **crimp bead** around the doubled beading wire. This will create a small circle at the end of the beading wire.
9. Squeeze some glue onto the back of the cabochon. Be careful not to get glue too close to the edges.
10. Position the circle end of the beading wire on the back of the cabochon, making sure the **crimp bead** doesn't show past the beads around the cabochon.
11. Place the suede circle on the back of the cabochon, sandwiching the beading wire in between the cabochon and the suede.
12. Gently press the suede against the cabochon and allow it to dry before continuing.
13. Use a needle and thread to **whipstitch** around the suede so that it completely covers the interfacing.
14. Now it's time to make the Y-style strap. Holding both beading wire pieces together, string on one size 6 olive seed bead, one smoky topaz crystal, and another olive bead. From now on, this set of beads will be referred to as Pattern A.
15. String on one 8-mm gold crystal, and one Pattern A bead set.
16. At this point, separate the two bead wire strands and continue to string beads onto each individual strand.
17. On one strand, string on one 4-mm light topaz bead and one Pattern A bead set.

Beader's Tip

The length of thread you start with should be as long as you feel comfortable using. Some weavers can handle super-long threads, while others are a little more thread-challenged. To find out the best length for you, start with one yard (.9 m) and then work up from there, adding a little more thread until you find the length that you like best. This will be the length you should start with for most projects.

18. String on one 4-mm light topaz crystal, one 4-mm olivine crystal, and one 4-mm light topaz crystal. From now on, this set of beads will be referred to as Pattern B.
19. Continue to string the following beads onto this same strand: one Pattern A, one 8-mm gold crystal, one Pattern A, and one Pattern B.
20. Repeat step 19 two times.
21. String one Pattern A, one 8-mm gold crystal, one Pattern A, and one 4-mm light topaz crystal.
21. Attach a **crimp bead** to the end of the beading wire, and slip on one **quadruple loop eye** before closing the crimp.
23. Repeat steps 17 through 22 for the other side of the strap, and attach the **triple loop hook** before closing the **crimp bead**.

Accents of red, pink, gray, and cream-colored seed beads are used to embroider around this triangular-shaped jasper cabochon. For the multiple-strand strap, the artist used an assortment of gemstone beads, including pearls, rhodonite, red goldstone, and faceted gray quartz.

Artist: Ruth Neese



Stitch Tip

*Unless you turn a beaded embroidery cabochon (on its edge), the sewn edging around it isn't noticeable. It's really up to you whether you prefer to cover the sides. However, if you prefer to cover the sides, **picot bead embroidery** is one option. Another alternative is to glue on decorative edges such as braid, lace, piping, or pre-strung beads around the finished cabochon.*



Luxuria Amulet

Luxurious shades of red, red, and more red beads make up this brilliant **chevron stitch** amulet necklace. The woven amulet has a textured appearance and is finished off with strand after strand of crystal and seed bead **basic fringe**. The strap is also loaded with sparkling beads and, as a bonus, the strap is detachable due to the

wrapped hooks. Remove the strap from the **beaded loops** on either side of the amulet, flip it around, and connect the hooks to each other behind your neck for a 24-inch (61 cm) necklace. You'll feel like royalty whether you wear the necklace solo or with the entire amulet ensemble.

MATERIALS

- ▶ 15 grams 1/2" (1.3 cm) red silver-lined bugle beads
- ▶ 15 grams size 11 opaque cherry red Japanese seed beads
- ▶ twenty-five 4-mm red transparent matte square Japanese seed beads
- ▶ twenty-four 10 x 8-mm red AB teardrop crystal beads
- ▶ sixteen 6-mm red AB square crystal beads
- ▶ two 2 x 2-mm sterling silver crimp beads
- ▶ two sterling silver wrapped hooks (page 53)
- ▶ 3' (.9 m) size .014 beading wire
- ▶ Nymo thread, size B, in red
- ▶ beeswax or Thread Heaven
- ▶ size 12 beading needle
- ▶ scissors
- ▶ crimping pliers

1. **Condition** the Nymo thread, and the needle, using the **ladder stitch**, connect 40 bugle beads.
2. When you have reached the end of the ladder piece, use the same **ladder stitch** technique to connect the last bugle bead to the first one, thus making a circular ladder of beads.
3. Make three more ladder circles, using 40 bugle beads in each, for a total of four ladder sections.
4. Take two of the ladder sections just made, and follow steps 1 through 9 from the **chevron stitch** instructions to make a single chevron layer, using opaque cherry red seed beads to attach both ladder sections together.
5. Continue to use the **chevron stitch** and cherry red seed beads until all four ladder sections are connected. The result will be a tube of beads.
6. Select one end of the tube and, while holding both sides of the tube together, use a **whipstitch** to attach them. You have now made a basic amulet and are ready to embellish it with a strap and some fringe.
7. Determine which side you want to be the front of the amulet, and use the **adding thread** technique so that you have a piece of thread coming out of one end of a ladder rung on the front side.
8. Next, it's time to add ten strands of fringe. Use the **basic fringe** instructions, except instead of going back up through the same bugle bead in the ladder, insert the needle up through the bottom of the next bugle bead over in the ladder piece. Then bring the needle down through the bugle bead next to this one for the next strand of fringe (for the first strand of fringe, this will be the third bugle bead from the end), and continue this for all ten strands.
9. For the first strand of fringe, use the following bead pattern: four seed beads, one 4-mm cube bead, four seed beads, one teardrop bead (with the narrow end pointing toward the amulet for each fringe strand), and one seed bead.
10. For the second strand of fringe, use the following bead pattern: six seed beads, one 4-mm cube bead, six seed beads, one teardrop bead, and one seed bead.
11. For the third strand of fringe, use the following bead pattern: eight seed beads, one 4-mm cube bead, eight seed beads, one teardrop bead, and one seed bead.
12. For the fourth strand of fringe, use the following bead pattern: 10 seed beads, one 4-mm cube bead, 10 seed beads, one teardrop bead, and one seed bead.
13. For the fifth strand of fringe, use the following bead pattern: 12 seed beads, one 4-mm cube bead, 12 seed beads, one teardrop bead, and one seed bead.
14. Repeat step 13 for the sixth strand; step 12 for the seventh strand; step 11 for the eighth strand; step 10 for the ninth strand; and step 9 for the tenth strand of fringe, and use the **finishing thread** technique before continuing.
15. With a freshly threaded needle, use the **adding thread** technique and position the thread so that it is coming out of an end bugle bead at the top of the amulet.
16. Use the **Comanche stitch** and seed beads to embellish around the top of the amulet, making only one row of **Comanche**.
17. Attach **beaded loops**, each made up of ten seed beads, to either side of the amulet, and use the **finishing thread** technique.

Beader's Tip

Crystals can really add some pizzazz to your seed bead designs, but think carefully about where you place them and which stringing medium you use with them. Some crystals can be pretty heavy, and some have sharp edges that can cut through thread. Higher-end Austrian crystals are heavier than some Czech versions, so consider using these with beading wire, which comes in various thicknesses, even as thin as .010 mm.

18. Now it's time to make the strap. Add twelve seed beads and one **crimp bead** onto one end of the beading wire. Slip on the loop of one **wrapped hook** component, bring the end of the beading wire back through the **crimp bead** to form a loop of beads around the hook. Close the **crimp bead** with crimping pliers, and use wire cutters to trim off the excess beading wire.
19. String on one 6-mm crystal cube, five seed beads, one 4-mm cube, five seed beads, one 6-mm crystal cube, and five more seed beads.
20. Next, string on one teardrop bead (with the narrow end facing away from the beads previously strung), three seed beads, one 4-mm cube, and one teardrop bead (with the narrow end facing toward the beads previously strung).
21. Alternate steps 19 and 20, repeating step 19 seven more times and step 20 six more times.
22. Repeat step 18 to create a crimped beaded loop and hook on the other end, and slip both hooks around the beaded loops of the amulet to connect the strap.



This amulet is constructed of seed beads, rose quartz gemstones, and crystals in creams and pinks. The basic fringe embellishing the double chevron-patterned amulet is in graduated lengths. Wire-wrapped sterling hooks allow the wearer to remove the strap and wear it separately as a long necklace.

Artist: Tammy Powley



Double Chevron Bracelet

Between the two layers of **chevron stitch**. Connecting two beaded **ladder stitch** pieces, and the use of earth-tone Czech seed beads, you'll find it difficult to keep your hands off this heavily textured bracelet. Admirers will also want to touch it, and maybe even steal this right off your wrist if you aren't careful.

Earthy metal-colored beads and dark red seed beads are accented with two garnet stone beads for this rich **beaded toggle** bracelet. It looks intricate, but it's really not that difficult to make this bracelet, whose finished length is approximately $7\frac{3}{4}$ inches (19.7 cm).

MATERIALS

- ▶ 10 grams iris metallic bronze Czech seed beads
- ▶ 10 grams opaque maroon Czech seed beads
- ▶ size 12 beading needle
- ▶ scissors
- ▶ 10 grams metallic silver Czech seed beads
- ▶ two 6-mm garnet beads
- ▶ Silamide thread in gold

1. First, make two beaded **ladder stitch** sections using three bronze seed beads for each rung of the ladder. Both ladder sections should have a total of seventy-eight rungs each.
2. Use the **finishing thread** technique, and then continue with a freshly threaded needle.
3. Next, connect both ladder pieces together as described in steps 1 through 9 of the **chevron stitch** instructions, stringing on the first group of beads in the following order: one silver, one bronze, one maroon, one bronze, and one silver.
4. Bring the needle back through the last silver bead, which is the anchor bead as described in the **chevron stitch** instructions, and continue to thread on beads in this order: one bronze, one maroon, one bronze, and one silver. The last silver bead will continue to work as the anchor bead while you weave back and forth between the two ladder sections.
5. After connecting both ladder pieces and reaching the end, position the needle so that it is coming out of the middle of the **chevron stitch** area, and string on one 6-mm garnet bead.
6. Now string on fifteen bronze seed beads, and create the loop part of the **beaded toggle**. (Note: Because seed beads can vary in size, it's always a good idea to double-check that the beaded loop on a toggle fits around the other beaded end before finishing.)
7. At this point, you may need to use the **finishing thread** and **adding thread** techniques to start with a fresh piece of thread.
8. Following steps 10 and 11 from the **chevron stitch** instructions, weave back down the bracelet to create another row of **chevron stitch** on top of the first row.
9. At the end of the bracelet, use four bronze seed beads, one 6-mm garnet bead, and one bronze seed bead to make the other end of **the beaded toggle**, and **finish off** any existing threads.

Beader's Tip

If you decide to use beads whose dye or finish might wear off, such as galvanized or metal seed beads, think about how you plan to incorporate these into the design before you get started. A few of these beads used as accents may not lose their finish as quickly as those on a large beadwork piece that uses them as the primary bead. Experiment with fixatives, such as those manufactured by Krylon, to determine which products work best for your needs. Many craft stores and beading suppliers carry fixative products and may be able to recommend other brands for you to consider.

Stitch Tip

Invariably, once you start making beautiful seed bead jewelry, family, friends, and even complete strangers will start to notice. Some may even ask to purchase your jewelry. Bead weaving can be very time-consuming, so once you get comfortable with a few stitches and techniques, it is a good idea to keep track of how much time it takes to make your most popular pieces. That way, if you ever decide to sell some of your work, you'll know how much time went into a piece, and how much you will want to charge for it.

A metal triangular toggle clasp accents the ends of this double chevron stitch bracelet, woven in sherbet-colored Czech seed beads. The matching Comanche stitch earrings include mother-of-pearl dangles on the ends of the fringe.

Artist: Cheri Auerbach





Woven Garnet Bracelet

Two needles are better than one. At least, that seems to be the case with this **double needle weave** garnet and copper-colored seed bead bracelet. The dark bohemian burgundy of the garnet gemstone beads are framed by twinkling bronze triangle-shaped Czech seed beads. **Bead tips** supply weavers with a convenient way to work with more than one thread at a time. A gold-filled lobster claw clasp and

jump ring provide security while still letting you fasten it to your wrist easily. The finished length of this bracelet is 7 1/2 inches (19.1 cm). To adjust the length, add or remove beads as necessary when weaving, allowing approximately 1 inch (2.5 cm) for the clasp. After making one of these bracelets in garnet and bronze, try other bead combinations so you'll have multiple wardrobe options.

MATERIALS

- ▶ 10 grams triangular bronze Czech seed beads
- ▶ sixty-two 4-mm garnet beads
- ▶ two size 11 round seed beads (any color)
- ▶ two gold-filled bead tips
- ▶ two 4-mm gold-filled jump rings (page 51)
- ▶ one 12-mm gold-filled lobster claw clasp
- ▶ Silamide thread in brown
- ▶ two size 12 beading needles
- ▶ scissors
- ▶ jeweler's cement
- ▶ flat-nosed pliers
- ▶ corsage pin or beading awl
- ▶ round-nosed pliers

1. After threading both needles, tie both ends of the threads together with an overhand knot. Use the jeweler's cement, flat-nosed pliers, corsage pin, and one size 11 round seed bead to attach one **bead tip** to the end of the threads.
2. String one bronze seed bead, one garnet bead, and two bronze seed beads onto the right thread.
3. String on one bronze seed bead, one garnet bead, and one bronze seed bead onto the left thread.
4. Now follow the **double needle weave** instructions to create the first stitch.
5. Repeat steps 2 through 4 until you have used all the garnet beads and finish (just like you started) with a bronze seed bead on each thread.
6. Finish the ends with another **bead tip** with a round seed bead inside, and then use round-nosed pliers to curl the hook on one **bead tip** around a **jump ring**.
7. Attach a **jump ring** to the lobster claw clasp, and then repeat step 6 to attach this to the other **bead tip**.

Stitch Tip

When looking for gemstone beads to incorporate into bead weaving stitches, take a good look at the beads' holes. Their size can vary depending on the quality and diameter of the bead, though 4 mm usually works well with many stitches. Some stitches require multiple passes with a needle and thread. If the holes are not large enough, then there is the option of using thinner needles and thinner thread, but these types of decisions are necessary before selecting beads for a particular stitch. Also, check around the edges of gemstone bead holes to make sure there are no cracks in the beads. This could later harm the integrity of the finished piece because the cracks could cause the beads to break.

Beader's Tip

Extra large beads may be too heavy for a regular seed bead stringing medium, such as Nymo or Silamide thread. One way around this is to try doubling the thread; however, there are lots of other threads that can be used for weaving, including beading wire, which is made up of multiple wire pieces that are entwined and coated. Beading wire comes in sizes as small as .010 mm in diameter. Some weavers attach needles to beading wire, but because the wire is stiff it can also act as a needle, allowing you to pierce seed bead holes easily.

Double needle weave is used for these beaded dangle earrings. The pearl earrings include sterling silver ear hooks with cube-shaped Pacific opal crystals. Czech crystals in light blue are woven with white seed beads for a second pair. The amber-colored crystals and bronze-colored Czech seed beads in the third pair have smoky quartz briolette dangles from the center and gold vermeil beads on the ear hooks.

Artist: Tammy Powley





Sparkling Spiral Bracelet

The **Dutch spiral** stitch instructions explain how to use five different types of beads for this stitch; however, you can use more or fewer than five, and the process is basically the same. For this bracelet, you will use four types of beads: freshwater pearls, amethyst gemstones, Czech crystals, and Japanese seed beads. This spiral of beads turns and twists, ending with a potato pearl **beaded toggle** clasp. The finished length of this bracelet, including the toggle, is about 8 inches

(20.3 cm), though, it will fit the average 7 to 7 1/2-inch (17.8 cm to 19.1 cm) wrist. More length is necessary for this bracelet due to its diameter, which is roughly 1/2" (1.3 cm). Although pearls and amethysts work well together in this design, these types of beads often have irregular-shaped or extra-small holes, so make sure you have some extra beads of each type on hand in case you can't use some of them.

MATERIALS

- ▶ seventy-two 4-mm amethyst gemstone beads
- ▶ seventy-two 4-mm dark amethyst Czech crystals
- ▶ seventy-three 3- to 4-mm freshwater rice-shaped pearls
- ▶ 30 grams size 11 translucent rainbow dark amethyst Japanese seed beads
- ▶ one 6-mm potato-shaped pearl bead
- ▶ Silamide thread in lilac
- ▶ size 12 beading needle
- ▶ scissors

1. Start the **Dutch spiral stitch**, assigning the following letters to each bead: (A) amethyst gemstone beads, (B) crystal beads, and (C) freshwater pearls.
2. Because there are four types of beads in this bracelet rather than five, there will be no “D” bead assigned. Instead, assign the letter “E” to the seed beads.
3. Begin making a bead tube using the **Dutch spiral stitch** instructions, remembering to ignore any reference to the “D” bead, and leave an extra-long tail about 12" (30.5 cm) in length.
4. Continue weaving with the **Dutch spiral stitch** and the four different types of beads until the bead tube is about 7" (17.8 cm) in length.
5. String on five seed beads, one potato pearl, and one seed bead.
6. Then follow the **beaded toggle** instructions to make the pearl end of the toggle clasp, and **finish off** the working thread.
7. Attach the needle to the tail left in step 3, and string on enough seed beads to create a loop that will fit around the potato pearl. You'll need approximately fourteen seed beads, but the number can vary because both the seed beads and the pearls are not always uniform in size.
8. Follow the **beaded toggle** instructions to make the loop end of the toggle clasp, and double-check that the loop fits around the pearl before you **finish off** the thread.

Beader's Tip

Purchasing beads in different shades of the same color is a good way to build up a bead inventory. This will later provide “no-brainer” bead combinations for just about any beaded jewelry project. Many crystal beads come in dark and light shades and also duplicate some of the more popular gemstone colors, such as amethyst, garnet, and rose quartz. Gemstones originally come from nature rather than a manufacturer, so their depth of color can vary a great deal. Many stone beads are color-treated, either through heating or dyeing; this can also make a significant color difference.

Stitch Tip

The Dutch spiral stitch uses a large number of beads. It seems to almost gobble them up as you weave, so it's always a good idea to have plenty of each type selected for a design when you start constructing a new piece of jewelry. Also, because multiple needle and thread passes are required in this stitch, check that the bead holes are large enough to accommodate this. Remember, in a pinch, you can sometimes switch to a thinner needle if you have problems going through some beads.

Cyndy Klein gives the Dutch spiral stitch a new twist by combining seed beads and crystals for these dazzling earrings, which the artist calls Crystal Twist. Brightly colored Austrian crystals and seed beads make up the spiral. By inserting a head pin through the bead base, Cyndy creates a way to attach an ear hook to the top and a crystal dangle to the bottom of each earring.

Artist: Cyndy Klein





Howlite Spiral Necklace

A **Dutch spiral** woven tube of beads is the centerpiece of this 24" (61 cm) necklace. Shades of blue, ranging from rich royal blue to sky blue, are highlighted with howlite gemstone beads, which have gray streaks throughout. By attaching bead strands, which are 8½" (21.6 cm) long on each side, to the 6-inch

(15.2 cm) beaded spiral, more length is added without spending the extra time to make a necklace-length spiral. The addition of a necklace strap is also a nice way to add even more unique bead styles to the piece. A gold-filled **quadruple loop eye** and a **triple loop hook** are attached to **bead tips** to complete the design.

MATERIALS

- ▶ eighty 4-mm light sapphire-colored Czech crystal beads
- ▶ sixty-two 4-mm howlite beads
- ▶ fifty-six 4-mm royal blue square Czech seed beads
- ▶ fifty-six size 6 matte cobalt blue Czech seed beads
- ▶ 30 grams size 11 rainbow light blue Japanese seed beads
- ▶ twelve 10 x 8-mm cobalt blue teardrop Czech crystal beads
- ▶ six 8-mm howlite beads
- ▶ two gold-filled bead tips
- ▶ one gold-filled quadruple loop eye (page 54)
- ▶ one gold-filled triple loop hook (page 54)
- ▶ Silamide thread in royal blue
- ▶ size 12 beading needle
- ▶ scissors
- ▶ jeweler's cement
- ▶ flat-nosed pliers
- ▶ corsage pin or beading awl
- ▶ round-nosed pliers

1. Start the **Dutch spiral stitch**, assigning the following letters to each of the five types of beads: (A) light sapphire-colored crystal beads, (B) 4-mm howlite beads, (C) square beads, (D) matte cobalt blue beads, (E) size 11 seed beads.
2. Begin making a bead tube using the **Dutch spiral stitch** instructions, and leave about a 6" (15.2 cm) thread tail.
3. Continue weaving with the **Dutch spiral stitch** and the five different types of beads until the bead tube is about 6" (15.2 cm) in length.
4. Use the **finishing thread** technique to finish off the tail and working thread.
5. Rethread the needle with about 30" (76.2 cm) of thread, pull the thread so that it is a double thickness, and use the **adding thread** technique to attach the end of the doubled thread to one end of the beaded tube completed in step 4.
6. String on one teardrop bead (narrow end pointing away from the bead tube), one seed bead, one 4-mm light sapphire-colored crystal, one seed bead, one 4-mm howlite bead, one seed bead, one 4-mm light sapphire-colored crystal, one seed bead, and one teardrop bead (narrow end pointing toward the beads previously strung). This is now referred to as Pattern A.
7. String on five size 11 seed beads.
8. String on one 4-mm light sapphire-colored crystal, one 8-mm howlite bead, and one 4-mm light sapphire-colored crystal. This is now referred to as Pattern B.
9. String on five size 11 seed beads, one Pattern A, five size 11 seed beads, and one Pattern B.
10. Repeat step 9, and then use the jeweler's cement, flat-nosed pliers, and corsage pin to finish the end with a **bead tip**.
11. Repeat steps 5 through 10 for the other side of the necklace strap.
12. Use round-nosed pliers to curl the hook on one **bead tip** around a **quadruple loop eye**, and then repeat this to attach the **triple loop hook** to the other **bead tip**.

Stitch Tip

*When working through the **Dutch spiral stitch**, it can sometimes get confusing about which bead to insert your needle through. Once you get it started, however, you'll soon notice that you will go through the same bead that you just strung onto the thread. Therefore, if you string on a howlite bead, then that means you insert the needle through the next howlite bead on the spiral. If you string on a blue crystal, then that means you insert the needle through the next blue crystal bead on the spiral, and so on.*

Beader's Tip

Beaded necklace straps are normally made up of two strands of beads to attach amulets, beaded cabochons, and other woven designs to the wearer's neck. When stringing up symmetrical necklace straps, always take a few moments while working to ensure that your chosen bead pattern is correct and you haven't accidentally left out a bead or put beads in the wrong order. Then after stringing the second strap, make sure both straps match before finishing. Just a few extra minutes spent double-checking will save you from having to restring designs due to simple errors.

In this piece, the artist uses her Curling Fantasy Tube design technique in a different color palette, this time primarily in shades of gold. The necklace is sculpted around a large lampwork bead created by Tom Boylan. Both necklaces include a hook-and-eye clasp.

Artist: Lisa Niven Kelly





Beaded Bead Bracelet

You can make your own beads from beads, and then intersperse them with peach aventurine gemstone beads and ethnic sterling silver beads for this cool, sherbet-colored bracelet. Perfect for practicing **even count flat peyote** or learning this stitch for the first time, these bracelets, constructed of woven

Delica seed beads, are super easy to make. Plus, you get the added benefit of proclaiming that you actually made some of the beads in this design. The finished beads are shaped like tubes, so they thread easily onto beading wire. Complete the bracelet with **crimp beads** and a chunky sterling silver toggle clasp.

MATERIALS

- ▶ 10 grams lined lemon/lime Delica beads
- ▶ 10 grams lined purple/salmon Delica beads
- ▶ nine 6-mm peach aventurine beads
- ▶ twelve 4-mm clear AB bicone Swarovski crystal beads
- ▶ six 6-mm Bali-style sterling silver bead caps
- ▶ eight 6-mm sterling silver daisy spacer beads
- ▶ two 2 x 2-mm sterling silver tube crimp beads
- ▶ one 12-mm Bali-style sterling silver toggle clasp
- ▶ 12" (30.5 cm) size .014-mm beading wire
- ▶ Silamide thread in off-white
- ▶ size 12 beading needle
- ▶ scissors
- ▶ crimping pliers
- ▶ wire cutters

1. Start by making the beaded beads from both colors of Delica beads. After threading the needle, add a **stop bead**, and string on six lemon/lime Delicas.
2. Using the **even count flat peyote stitch**, weave ten rows of lemon/lime Delicas to form a square. (To double-check that you have the correct number of rows, count the beads on either side of the square. You should have five on one side and five on the other for a total of ten rows.)
3. Fold the beaded square in half. Hold the sides up next to each other, and lock the beads together (they look like little teeth).
4. Continue to hold the beaded peyote piece, locking the beads together, and insert the needle up through the bottom of the bead closest to the needle.
5. Connect both sides by threading the needle up through the teeth (the beads sticking out) so you zigzag back and forth.
6. Repeat the zigzag stitching back down in the opposite direction, **finish off** all threads, and remove the **stop bead**.
7. Repeat steps 1 through 6 until you have made four beaded beads, two with lemon/lime Delicas and two with purple/salmon Delicas. Set these aside for later use.
8. Finish the end with a **crimp bead**, making sure to add on one side of the toggle clasp before closing the **crimp bead** with crimping pliers.
9. String on beads in the following order: bead cap, aventurine bead, bead cap, crystal bead, aventurine bead, crystal bead, daisy spacer, lemon/lime beaded bead, daisy spacer, crystal bead, aventurine bead, crystal bead, daisy spacer, purple/salmon beaded bead, daisy spacer, crystal bead, aventurine bead, and crystal bead.
10. Repeat step 9, and then string on one bead cap, one aventurine bead, and another bead cap to complete the strung beads.
11. Finish the end with a **crimp bead**, making sure to add on the other end of the toggle clasp before closing the **crimp bead** with crimping pliers.

Stitch Tip

*Sometimes it can be helpful when learning a stitch for the first time, especially with a stitch such as **even count flat peyote**, to use two different colors of seed beads and to alternately string them on as you weave. The alternating colors will give you a better understanding of the weaving pattern as you become familiar with the new stitch. Alternating bead colors can create an interesting pattern as well.*

Beader's Tip

Beading wire is durable and, at the same time, very flexible. You can either knot the ends and use it with bead tips or finish it with crimp beads. This threading medium is highly recommended for heavy beads, such as hematite, lampwork, and metal, and it is perfect to use with crystals, because crystals can cut some threads. Experiment with different thicknesses and brands to determine which you prefer. Usually, beading wire in .014 or .015 diameter works well with most beads.

Ruby Fischer used the peyote stitch (one of her favorites) to weave this bracelet with size 8 bronze hex-cut beads and size 11 seed beads. The center embellishment is a faux pearl, and both the pearl and the edges of the bracelet are accented with a picot stitch variation. A beaded toggle finishes the design.

Artist: Ruby Fischer





Pearl Double Needle Necklace

Because of advanced techniques in pearl farming, pearl jewelry has become an affordable luxury; a democratized adornment for the masses. Luxurious is the perfect word to describe the feel of this woven pearl necklace, accented with turquoise-colored Japanese seed beads. Large 5-mm potato pearls, also referred

to as semi-round, are an economical choice for this richly classic design. Once you finish crafting this necklace, you'll find that it somehow, almost instantly, appears around your neck. The finished length, including the sterling **quadruple loop eye** and **triple loop hook**, is approximately 16" (40.6 cm).

MATERIALS

- ▶ 10 grams size 11 luster light turquoise Japanese seed beads
- ▶ one hundred twenty-eight 5-mm potato-shaped pearls
- ▶ two sterling silver bead tips
- ▶ one sterling silver quadruple loop eye (page 54)
- ▶ one sterling silver triple loop hook (page 54)
- ▶ Nymo thread, size B, in turquoise
- ▶ beeswax or Thread Heaven
- ▶ two size 12 beading needles
- ▶ jeweler's cement
- ▶ flat-nosed pliers
- ▶ corsage pin or beading awl
- ▶ round-nosed pliers
- ▶ scissors

1. **Condition** two pieces of Nymo with beeswax, thread both needles, and tie both ends of the threads together with an over-hand knot. Use the jeweler's cement, flat-nosed pliers, and corsage pin to attach one **bead tip** to the end of the threads.
2. String one seed bead, one pearl bead, and two seed beads onto the right-side thread.
3. String one seed bead, one pearl, and one seed bead onto the left-side thread.
4. Now follow the **double needle weave stitch** instructions to create the first stitch.
5. Repeat steps 2 through 4 until you have used all the pearl beads and finish (just like you started) with a seed bead on each thread.
6. Finish the ends with a **bead tip**, and then use round-nosed pliers to curl the hook on one **bead tip** around a **quadruple loop eye**.
7. Repeat step 6 to attach the **triple loop hook** to the other **bead tip**.

Beader's Tip

Most seed bead instructions will provide an approximate gram weight needed for seed beads rather than an exact count. Other than the fact that seed beads are normally sold by the gram, it is usually a good idea to have more than the minimum required seed beads for a project. Not all beads in a package may be useable. Even the occasional Japanese seed bead may have an odd shape and should be tossed. Also, beads this tiny can easily roll off a work surface and be lost among carpet fibers. It is better to have too many beads than not enough.

Stitch Tip

Products used for conditioning thread can eventually dry out. A little goes a long way, so you'll probably have that chunk of beeswax or little blue box of Thread Heaven around for a while. To help keep them from drying out too quickly, keep these items in a plastic bag or an airtight container. Also be careful where you store them. A traveling bead box filled with beading supplies left in a hot car can become a box full of melted beeswax in a relatively short period of time.

Gemstone and Pearl Jewelry Projects

With so many choices of gemstones and pearls available, the combinations for creating jewelry are endless. Showcased here as many different styles and stone groupings; follow them verbatim or create your own fashion statements. No matter the route you take, you'll dazzle your friends and family with your beautiful creations!



circle of love necklace

An ancient love-attracting stone, jade has long been an important part of Asian culture. Jade is also believed to prolong life, aid in fertility, and provide the wearer with a sense of balance and wisdom. Cut in the shape of a circle, symbolizing eternal love, this ornately carved piece of jade is combined with amazonite, amethyst, and crystal beads.

Amazonite is also associated with love as well as truth and honor. Its name comes from the Amazon River because it was once believed to originate there. However, this stone is found around the world including the United States, Brazil, Australia, and Africa. **Amethyst beads, believed to make the wearer gentle**, alternate between the amazonite beads in this piece which measures about 21" (53 cm) long.

materials

- one 30-mm doughnut jade circle with 4 drilled holes
- two 2" (5 cm) 20-gauge (.80-mm) head pins
- four 6-mm emerald-colored square crystal beads
- six 4-mm amethyst-colored bi-cone crystal beads
- nine 6-mm amazonite beads
- twenty-four 8-mm amazonite beads
- thirty-one 4-mm amethyst beads
- 2 bead tips
- 2' (0.6 m) of beading wire
- **hook with wrap**
- **figure eight eye**
- round-nosed pliers
- flat-nosed pliers
- wire cutters
- nylon-nosed pliers



step by step

1 Begin by creating the pendant component of this necklace. Take your jade bead and locate the holes that have been drilled through the circle. I used one with four holes: one at the top of the circle, two in the center of the circle across from each other, and one at the bottom of the circle.

2 Take a head pin and insert it through two of these holes, starting with the hole in the center area of the circle and going up through the top hole on the outer edge of the circle. The “head” of the pin should be flush against the center hole.

3 Slip one 6-mm amazonite bead and one 4-mm amethyst bead onto your head pin that is now coming out of the top of your stone circle.

4 Using your round- and flat-nosed pliers, create a **wrap loop** with the rest of the head pin.

5 Take a second head pin and insert it down through the other two holes, again starting with the hole in the center so that the head is flush up against this hole.

6 Slip one 4-mm amethyst bead onto the pin.

7 Now use your round-nosed pliers to make a small curl on the end of your head pin.



jeweler's tip

Besides jade, stone circles are available in a large variety of semiprecious stones such as jasper, onyx, rose quartz, and agate. Often, suppliers also refer to these as donuts. Sizes normally range from 20 mm up to 40 mm or even larger. The smaller circles are excellent

8 Use either your fingers (the wire of the head pin is soft) or nylon-nosed pliers to continue curling the pin until it rests up against the amethyst bead.

9 Set your pendant aside to be used later.

10 Attach a **bead tip** onto one end of your beading wire.

11 Now string on the following beads, which will be referred to from now on as pattern A: Alternate one 4-mm amethyst bead and one 8-mm amazonite bead four times and then end with one 4-mm amethyst bead.

12 Next, string on the following beads which will be referred to from now on as pattern B: One 6-mm amazonite bead, one 4-mm amethyst-colored crystal bead, one 6-mm emerald-colored crystal bead, one 4-mm amethyst-colored crystal bead, and one 6-mm amazonite bead.

13 Repeat pattern A, then pattern B, and then pattern A again.

14 You are now ready to add your pendant. Slip the loop of the pendant onto the beading wire.

15 Repeat steps 11 through 13 for the other side of your necklace.

16 Finish off the beading wire with a bead tip.

17 Finally, attach a **hook with wrap** to one bead tip and **figure eight eye** to the other bead tip.

for creating earrings and bracelets. When selecting a stone circle or donut, be careful to examine the edges of the circle to ensure there are no chips. If not packaged correctly, the edges are where these pieces can most often become damaged.



variation

Amethyst beads are teamed up with leopardskin jasper to create another unusual color combination, but instead of the bright green of amazonite, this leopardskin jasper stone has earthy hues of gray, brown, black, and tan mixed together. This stone jasper circle does not have any additional holes drilled through it. Therefore, in order to create the pendant, about 5" (13 cm) of 22-gauge (.65 mm) round sterling silver wire was bent in half to go through and then around the circle. The two ends of the wire were then wrapped around each other when they met at the top of the circle. Finally, the **wrap loop** technique was used to finish the top of the pendant.



gem folklore

Jasper is an opaque form of chalcedony, which is mined in many countries but primarily comes from areas of Brazil and Uruguay. Some of the powers affiliated with jasper include healing, protection, and relaxation. This stone has a rich history of use in symbolic rituals. Native Americans used jasper in rain ceremonies. As a talisman, ancient people

wore jasper to suppress threatening desires. Mothers-to-be held a piece of jasper to protect and heal them during childbirth. Perhaps the reason jasper was used for so many purposes is because not only does it come in a mixture of earth tones, but it also comes in an array of colors, such as bright shades of green and red.

it's a bracelet— it's a necklace

Both a necklace and a bracelet, this 21" (53 cm) beaded jewelry piece is very versatile. You can **wear it as a necklace, or you can wrap it around your wrist three times, thus creating a multistrand bracelet.** While garnets are the primary stone beads in this piece, other assorted beads (stone, crystal, glass, metal, ceramic, you name it) are used as accents throughout.

The more eclectic it is, the better. Garnets work well with almost any other bead, so they serve to visually unify the various beads in this design. They also have a strong connection to the power of love because garnets were **once commonly exchanged between parting friends to symbolize their affection and ensure that they would meet again.**

materials

- one 16" (41 cm) strand of 4-mm garnet beads
- assortment of accent beads
- garnet-colored nylon beading cord, size 4, with attached needle
- 2 sterling silver bead tips
- 1 sterling silver toggle clasp
- jeweler's cement
- scissors
- bead board
- flat-nosed pliers
- round-nosed pliers
- beading awl



step by step

1 First lay your garnet beads on your bead board and spread them out, starting from the 10 ½" (27 cm) mark on one side and ending at the 10 ½" (27 cm) mark on the other side of the board. You will not have enough garnet beads to cover the area between the 10 ½" (27 cm) marks on your board, so do not concern yourself with spreading out the garnet beads evenly. The reason for this will become clear in the next step.

2 Now comes the fun part—designing. Start adding your accent beads to the empty areas in between your garnet beads. You will probably need to take out a number of the garnet beads to make room for lots of accent beads. Do not worry about symmetry. In fact, try to avoid anything symmetrical. Also, be generous with the accent beads.

3 Take your nylon cord and attach a **bead tip** to one end.

4 String on your beads in the order you have placed them on the bead board. As you string them on, occasionally measure the portion you have strung. The length may not be the same as it was on the board due to the fact that your beads are all different sizes and shapes. If you find you want it longer, add some of the garnet beads you removed previously or add other accent beads.

5 When you have finished stringing, measure your piece to ensure it is approximately 21" (53 cm) long, and finish the other end with your second **bead tip**.

6 Finally, add one part of the toggle clasp to one end of your beaded piece by using round-nosed pliers to close the hook of the bead tip around the loop of your toggle section. If necessary, use your flat-nosed pliers to finish closing the loop, being careful not to flatten the loop.

7 Repeat the above step for the other end of your beaded piece and the second part of your toggle clasp to complete the jewelry piece.

jeweler's tip

To create your own variation of this design, it is a good idea to first decide on the primary bead to be used. While garnets and pearls are excellent choices, amethyst, black onyx, or mother-of-pearl beads would also work well. For accent beads, consider leftover beads from past jewelry projects. This is a great way to use up odds and ends, and it

also allows you to reconfigure this basic design in a number of different ways so no two are ever alike. Different stringing materials can also be used, such as beading wire or silk; just make sure it is strong and allows for a lot of movement since you want the wearer to be able to wrap the piece around her wrist if desired.



gem folklore

Garnet is a very common stone and can be found in many areas of the world including the United States, India, Brazil, and Australia. Though it is not the most valuable of semiprecious stones, it is extremely popular and often used in fine jewelry. It also has a strong historical and mythological background. During the nineteenth century, garnets became very fashionable. Legends claim that garnets are healing stones and can cure skin problems and help regulate blood flow. Other powers associated with this stone include protection and strength.



variation

Janice Parsons of beadshop.com used beautiful gold-colored pearls to turn an eclectic, funky design into a classy, sophisticated piece of jewelry. Along with traditional round pearls, she used square-shaped gold pearl beads, crystal beads, and gold-filled findings and accent beads, which she strung on beading wire and finished

off with crimp beads. While her choice of beads dresses this piece up, Janice kept to the basic design by arranging her beads to create an asymmetrical mixture. It is also 21" (53 cm), like the main project. Whether worn on the wrist or as a necklace, this is another one-of-a-kind piece.

adaptable amber eye-glass chain

Both pearls and amber are classified as organic gemstones because they naturally develop through a biological process rather than forming from minerals, as stones do. Amber is actually preserved tree resin that is tens of millions of years old. The Romans called it *succinum* which is Latin for “juice.”

Powers associated with amber include love and healing, while pearls are also thought to bring love and have powers of purity and peace.

Pearls are created in nature when a piece of sand or other foreign body makes its way into an oyster. To protect itself, the oyster covers the foreign matter in layers of what eventually becomes a pearl. The combination of these two organic gemstones is used in this eye-glass chain and accented with olive-colored crystal beads and sterling daisy spacers. Additionally, a small amount of wire formed in an “S” shape allows this chain to be adapted into a necklace.

materials

- thirty 7" x 9" (18 cm x 23 cm) amber leaf-shaped beads
- thirty-one 4-mm pearl beads
- sixty-two 4-mm sterling silver daisy spacers
- thirty-two 4-mm olive-colored crystal beads
- 2 crimp beads
- 2 woven cord eyeglass holders with 6-mm beads
- 30" (76 cm) of beading wire
- 2" (5 cm) of 20-gauge (.08 mm) wire
- crimping pliers
- wire cutters
- round-nosed pliers
- flat-nosed pliers
- jeweler's file



step by step

1 First, attach a **crimp bead** to one end of your beading wire.

2 Now, use round-nosed pliers to open the loop on one of the eyeglass holders.

3 Slip the beading wire loop (created when you attached the crimp) onto the loop of the eyeglass holder, and then use round-nosed pliers to close the holder's loop so that it is secured to the beading wire loop. If necessary, use flat-nosed pliers to secure the loop closed.

4 You are now ready to start stringing on your beads, which are a combination of two bead patterns. Pattern A refers to the following configuration of beads: one olive crystal bead, one daisy spacer, one pearl, one daisy spacer, and one olive crystal bead. Pattern B refers to this configuration of beads: one amber leaf bead, one daisy spacer, one pearl, one daisy spacer, and one amber leaf bead.

5 Next start with pattern A and alternate with pattern B until you have strung on 16 sections of pattern A and 15 sections of pattern B. Make sure that the pointed end of the amber leaf beads are positioned so that they both point inward toward the pearl and spacer beads.

6 Once you have all your beads on, ending with pattern B, you are ready to secure the opposite end with another crimp bead.

7 Repeat steps 2 and 3 to attach the second eyeglass holder onto your bead chain.

8 Finally, make your wire **"S" hook adapter** using round-nosed pliers.

9 To wear the piece as a necklace, secure the woven cord on the eyeglass holders onto either side of the "S" adapter, thus creating a clasp for your necklace. To wear it as an eyeglass chain, slip the woven cord sections onto the frame of your glasses.

jeweler's tip

Most beading supply vendors sell the eyeglass holders needed for this project. While there are a number of different styles available, the bead and woven cord design seems to hold up the best. Rubber eyeglass holders, on the other hand, do not last very long.

Many are secured with a metal coil that can eventually become loose. Remember that if worn regularly, the holders will be stretched each time a person takes the chain on and off a pair of glasses. So, it is important to get the most secure style of eyeglass holders available.



gem folklore

Along with love and healing, amber is thought to bring powers of protection, strength, and luck. It symbolizes life because small animals, such as insects, were sometimes caught in the sap before it hardened. Colors of this organic gemstone range from light honey to darker oranges and browns. Though amber can be found in parts of Poland and Sicily, the Baltic Sea is best known for having chunks of amber floating throughout. Therefore, one test for distinguishing real amber from simulated amber (which is often made from plastic) is to see if it floats in salt water.



variation

Classic pearls are used in this variation. Instead of 4-mm round pearls, smaller button pearls are used and accented with sterling silver daisy spacer beads. Faceted 5 mm x 7 mm garnet cube-shaped beads are the predominant beads used in this eye-glass chain variation. As with the original

design, this variation is approximately 24" (61 cm) in length, which allows for glasses to rest a few inches (5 cm to 8 cm) below the collarbone. If the chain was any longer, then the glasses could be damaged or become tangled in the chain.

hearts and roses necklace

The color of pink immediately brings to mind femininity and love. This could be one reason why **rose quartz, a pale, milky-pink stone, is believed to attract love and promote peace, happiness, and fidelity in established relationships.**

It can be found in Brazil, the United States, and Madagascar. In addition to the use of rose quartz in bringing across the theme of love in this necklace, hematite heart-shaped beads and lampwork beads dotted with little roses add to the romantic look.

The term “lampwork” refers to glass beads which have been created by a lampwork artist who uses a torch to heat rods of glass. Hematite also has a mythological connection to love because it enhances passionate desires. Of course, **roses have long been given to those we love as a sign of our affection.**

Finally, a heart and arrow toggle clasp finishes off this beautiful necklace, which has been hand-knotted in sections to ensure the beads are secure and the piece has a graceful drape when worn.

materials

- twenty-one 8-mm rose quartz beads
- fourteen 6-mm rose quartz beads
- fourteen 6-mm hematite heart beads
- fourteen 4-mm clear aurora borealis crystal beads
- 7 lampwork beads with rose design
- 1 heart and arrow toggle clasp
- one 5-mm jump ring
- 2 bead tips
- jeweler’s cement
- one #4 pale pink carded beading thread (nylon or silk) with attached needle
- scissors
- Tri-Cord Knitter or awl
- round-nosed pliers
- flat-nosed pliers



step by step

- 1 To begin the necklace, add a **bead tip** to the end of your cord.
- 2 Then string on three 8-mm rose quartz beads and one 4-mm crystal bead, and use either **traditional knotting** or **Tri-Cord Knotter** to tie a knot.
- 3 Add a hematite heart bead, making sure that the point of the heart is facing away from the crystal bead.
- 4 Tie another knot, and then slip on one 6-mm rose quartz bead, one lampwork rose bead, and another 6-mm rose quartz bead.
- 5 Now tie a knot, string on a heart bead, tie another knot, and string on one 4-mm crystal bead.
- 6 Repeat steps 2 through 5 two more times.
- 7 Next repeat steps 2 through 4.
- 8 Then repeat step 5, but this time make sure that the point of the heart is pointing toward the last bead you have strung (a 6-mm rose quartz bead). You are starting the second side of the necklace, so be aware of the direction the heart beads are pointing so that both sides mirror each other.

9 Continue to create the other side of the necklace by repeating steps 2 through 5 three times. You should end here with a 4-mm crystal bead.

10 Now string on your last three 8-mm rose quartz beads.

11 Finish off the beading cord with another **bead tip**.

12 Use flat-nosed pliers to open your jump ring, and then close it around the loop on the arrow part of your toggle clasp.

13 Next use round-nosed pliers to curl the hook on the end of your bead tip around the jump ring that is now attached to the arrow side of the toggle. If necessary, finish closing the hook using flat-nosed pliers to ensure that the clasp is securely attached to the bead tip.

14 Use round-nosed pliers again to attach the heart-shaped side of the toggle to the other bead tip.



jeweler's tip

Because there are so many different shapes of stone beads available, the variation possibilities for this design are endless. Hematite is one stone that is often available in various shapes, but there are many other stones that are carved into shapes as well, such as rose quartz, black onyx, leopardskin jasper, and aventurine. One important detail to be aware of when working with shaped stone

beads, especially on strung items like necklaces, is that some shapes have a definite top and bottom to them. Therefore, when you are assembling a jewelry piece you need to consider the orientation of the bead when the piece will be finished. This requires a little thinking ahead, but it can make a big difference in your completed jewelry design.



variation

Carnelian ranges in color from bright orange to dark burgundy. It is a stone of peace, believed to bring the wearer harmony. Hematite is an iron ore, so it is a hard stone and excellent for carving. Therefore, it can be purchased in a variety of bead shapes such as stars, hearts, moons, cubes, rice, teardrops, triangles,

and tubes. Carnelian and hematite are combined for this variation. Carnelian beads (4 mm, 6 mm, and 8 mm) are mixed with hematite star-shaped and hematite rice-shaped beads. Sections of this necklace were knotted. The toggle closure is a whimsical teapot and spoon.

gem folklore

Rose quartz is a member of the quartz family. Other types of quartz include amethyst, citrine, and topaz. Quartz stones have historical and symbolic significance. The Aztecs used quartz to carve images such as skulls, which may have represented death and the afterlife. Quartz was also used in Asia to show honor

to the gods. The Chinese emperor Wu required the doors of religious buildings be made of rock crystal, allowing bright light to illuminate the rooms within.

fabulous fluorite bracelet

Fluorite has always been a fashionable gemstone because of its combination of colors.

Most commonly the colors of this stone include a mixture of greens, purples, and creams, and it is very popular among gemstone jewelry lovers. However, it is also available in colors of yellow, pink, red, blue, and black. It is called fluorite because it contains hydrocarbons, which make it brightly fluorescent in ultraviolet

light. Egyptian priests used this attribute to dazzle their followers. It is found in many countries, such as England and Switzerland, but the largest deposits are located in the United States. Gemstone legends associate fluorite with the conscious mind, **enriching the wearer's objective thoughts in order to make him think analytically** and thus minimize his emotional link to situations.

materials

- two 3-mm end cap beads
- sixteen 4-mm amethyst-colored bi-cone crystal beads
- five 6-mm square tanzanite-colored crystal beads
- thirty 6-mm fluorite beads
- bracelet-size memory wire
- heavy-duty wire cutters or memory wire shears
- jeweler's cement



step by step

1 Uncoil two loops of memory wire, and use heavy-duty wire cutters (or memory wire shears) to snip.

2 Glue one bead cap onto one end of the memory wire and set this aside to dry for 24 hours. Resist the urge to continue until you are sure your glue is dry and your bead cap is secure. Otherwise, your beads will slide right off your memory wire, and you will have to glue your cap on again.

3 Once the bead cap is secure, you can start threading the beads onto the memory wire. Begin with one 4-mm amethyst-colored crystal bead, and push it down the wire until it is up against the bead cap.

4 Now add three fluorite beads onto your wire, and slide those down also.

5 Next, you are ready to add on the crystal beads in a pattern that will be referred to as the “crystal bead station.” It consists of one 4-mm amethyst-colored crystal, one 6-mm square tanzanite-colored crystal, and one 4-mm amethyst-colored crystal.

6 The next pattern will be referred to as the “fluorite bead station,” and it is as follows: three fluorite beads, one 4-mm amethyst-colored crystal, and three fluorite beads.

7 You are now ready to alternate the bead station patterns on the remaining memory wire starting with the crystal bead station and following with the fluorite bead station. Continue to alternate stations until you have added four crystal and three fluorite bead stations.

8 Finish your bead stringing with three more fluorite beads and one 4-mm amethyst-colored crystal bead.

9 Now use your cutters or shears to cut any excess memory wire so that you have only $\frac{1}{8}$ " (3 mm) of wire left after your last bead.

10 Glue on your other bead cap, and carefully set your bracelet aside to dry for another 24 hours. When the glue is dry, your bracelet is ready to wear.



jeweler's tip

Memory wire has a lot of advantages. No clasp is needed, making it easier to work with and to wear. One size fits all with this type of bracelet; since the average length of an adult bracelet can range from 6" to 9" (15 cm to 23 cm), this looping design alleviates the problem of whether or not a bracelet will fit.

The spring form of memory wire can be difficult to handle because it has so much movement to it. Be careful not to overstretch the wire by pulling on it or handling it too roughly. Once it stretches, it does not go back to its original size. In fact, the name “memory wire” comes from the fact that as you wear the wire, especially with the bracelet size, it will eventually stretch a little and conform to your body. Therefore, if you make a memory wire bracelet, it will “remember” your wrist.



variation

In this project variation, bright red glass beads separate 6-mm round and heart shaped hematite beads. Instead of finishing the ends of the bracelet with bead caps, round-nosed pliers were used to curl the ends. Then hematite heart beads and head pins were used to create dangles using the **wrap loop** technique, and they were added to each curled end of the bracelet.

gem folklore

Hematite is sometimes referred to as bloodstone because the dust and powder that result from cutting this stone are a red color. The color also hints to the origin of its name, which originates from the Greek word for blood, *haima*. Hematite is a very hard stone because it is actually an iron ore. The powers connected to hematite include healing, alert-

ness, and passion. Documentation of these powers dates back to 63 BC in a dissertation written for the King of Pontus, Mithridates the Great. The author, Azchalias of Babylon, wrote about the noble nature of hematite, which included assistance with legal issues as well as power over the wearer's destiny.

ice is nice lariat

The longer your lariat, the more ways you can wear it. This lariat is long enough so you can fold it in half, drape it around your neck, and then bring both ends through the center of the necklace. The combination of sterling silver wire, two sterling silver heart beads, **large white freshwater pearls, and icy-green aventurine** give this popular design a traditional look.

Aventurine is a type of quartzite that

contains mica, which creates the distinctive color. Though it is primarily found in India, it is also mined in Australia, Brazil, and Germany. Energies connected to aventurine include **increased intelligence and creativity, and it also protects the wearer against theft.** White pearls symbolize purity and have the powers of love, money, and luck.

materials

- twenty-eight 6-mm white oval freshwater pearls
- twenty-seven 6-mm aventurine beads
- 2 sterling heart beads
- two 2" (5 cm) head pins
- 10' (30 m) of 24-gauge (.50 mm) wire
- flush-cut wire cutters
- round-nosed pliers
- flat-nosed pliers
- jeweler's file
- polishing cloth
- nylon-nosed pliers



step by step

- 1 Begin by cutting approximately 12" (30 cm) of 24-gauge wire, and wipe the wire with a polishing cloth by putting the cloth in one hand and pulling the piece of wire through the cloth with the other hand.
- 2 Use the **wrap loop** technique to make a wrap loop on one end of the wire.
- 3 Slide one pearl onto your wire, and push it up against the wrap made in the previous step.
- 4 Create another wrap loop so that the wrap is up against the pearl bead, and trim off excess wire.
- 5 Take your remaining wire, and use the **wrap loop** technique again to connect it to one of the loops on the pearl piece made in steps 2 through 4. Don't forget to connect the loops of wire before closing the wrap.
- 6 Slide one aventurine bead onto your wire, and push it up against the wrap made in the previous step.
- 7 Again, add another wrap loop on the other end of your aventurine bead.
- 8 Continue this process of alternating pearl and aventurine beads and connecting wrap loops until you have used all of your beads, ending with a pearl bead. You should have approximately 40" (102 cm) of beaded chain made. When you run out of your first 12" (30 cm) of wire, just cut another 12" (30 cm) and proceed. If your wire becomes bent or kinked, use your nylon-nosed pliers and pull the wire through the jaws of the pliers in order to straighten it.
- 9 Now slide one of your sterling heart beads onto a 2" (5 cm) head pin.
- 10 Use the **wrap loop** technique to connect the head pin to one end of the beaded chain you completed in step 8.
- 11 Repeat steps 9 and 10 to add the second heart bead to the other end of your chain.
- 12 Finally, double check your wire wraps to make sure none are poking out. If they are, use your jeweler's file to smooth rough areas so that these don't scratch the wearer.

jeweler's tip

When using the **wrap loop** technique to create long chains, instead of cutting a number of small wire pieces for each loop you will create, it is helpful to work with one long piece of wire and create many loops from this piece. Work with pieces of wire that are about 12" (30 cm) in length for easier handling and to reduce the amount of scrap wire generated.

gem folklore

If your wire has become tarnished before you are ready to use it, wipe the pieces of wire with a soft polishing cloth a few times before starting to wrap. A pair of nylon-nosed pliers is also helpful for straightening your wire since it can become bent and kinked as you work.

Since the darker shades of green aventurine are considered more valuable than the lighter shades (which are sometimes even gray in color) it is not unusual that this stone is often dyed. In fact, naturally occurring dark green aventurine is thought to be so valuable that it is almost as rare as real jade, and like jade, aventurine is used in carvings as well as jewelry. Besides stone carvers and jewelry makers, gamblers also find this to be an important stone since talismans made from aventurine are associated with money and luck.



variation

In contrast to the icy look of the white pearl and aventurine lariat, Kate Ferrant Richbourg used the same wire technique to create this variation. The mixture of pearls, crystals, and metal beads in shades of gray give this lariat a feeling of richness and opulence. In addition, a variety of bead shapes were included,

such as oval, square, diamond, rectangular, and round. Kate also chose to include an assortment of beads as tassels for both ends of the lariat. Each bead on the tassel is a separate dangle created by using head pins for the beads and she attached them to each other using wrap loops.

sweet sugilite earrings

Stone beads are available in a variety of shapes. Therefore, by simply using different shapes of beads such as hearts or squares, you can add a different dimension to your jewelry designs. The heart-shaped beads used in these earrings are made of **sugilite, which is actually a mineral, not a gemstone.** Though the largest deposits come from South Africa, the name of this mineral originated from Ken-ichi Sugi, a Japanese geologist who discovered it in 1944.

Colors of sugilite include purple, brown, yellow, pink, and black. However, the purple sugilite is most often used in jewelry designs. **Even though this mineral was discovered during the twentieth century, the powers of strength, safety, healing, and wisdom** have been attributed to it. Pearls and crystals are included as accents, along with sterling heart charms, on these very feminine earrings.

materials

- two 11 mm x 12 mm sugilite heart beads
- four 4-mm white pearl beads
- four 4-mm aurora borealis clear crystal beads
- 2 euowire ear hooks
- two 2" (5-cm) eye pins
- two 16 mm x 16 mm heart charms
- round-nosed pliers
- flat-nosed pliers



step by step

1 Start by taking one of the eye pins and sliding on the beads in the following order:

1 pearl, 1 crystal, 1 heart, 1 crystal, and 1 pearl.

2 Then use round- and flat-nosed pliers to create a **wrap loop** on the end of the eye pin, making sure to slip on the ear hook before closing the wrap.

3 Now use your round-nosed pliers to open the eye on your eye pin.

4 Take your heart charm and slip it onto the open eye.

5 Next, close the eye again using your round-nosed pliers. If necessary, use flat-nosed pliers to close up the eye, but make sure you do not flatten the eye. You want to make sure that your charm can still move back and forth once attached to the eye pin.

6 Repeat all the above steps to make another earring so that you have a matching pair.

jeweler's tip

One of the advantages to using stone beads that have been cut into shapes, such as the sugilite heart beads or onyx square beads in these projects, is that they can also be used alone as a pendant. You can do this by simply adding one of the sugilite hearts to a head pin and using the **wrap loop** technique to

create a loop at the top. Then add this pendant to a beaded necklace or even a silver chain. Stone shapes also allow for super quick earrings. With two stone shaped beads, two head pins, and two ear hooks, you can whip up a pretty pair of earrings in just a few minutes.



gem folklore

Natural sugilite, though beautiful, can be a little expensive, running anywhere from \$30 to hundreds of dollars for a strand of beads, depending on their size and quality. This has made the use of synthetic sugilite very popular. While some jewelry makers cringe at the thought of using synthetic material in their jewelry, it is really a personal choice, which can depend on a number of variables. If you are determined to use only natural sugilite, a little can go a long way. It can be used as accents to other beads, or one large bead can be used as the focal point of a jewelry piece.



variation

Geometric shapes in this earring variation create a modern, rather than romantic, style. The black onyx beads are square-shaped, but the bead holes were drilled diagonally through the squares. Bright fuchsia-colored crystal beads add a source of bright color to each earring above the sterling, swirl dangle. Though the sterling

swirls were purchased, they can be easily created using a few inches of round sterling silver wire and a pair of round-nosed and nylon-nosed pliers. (It may take a little practice to ensure that the swirls are symmetrical.) Onyx is often used in jewelry designs. It is believed to bring the wearer strength and is also considered a protective stone.

tin cup necklace

Rhodonite is a pink stone with streaks and swirls of gray and black throughout and has the **power to give the wearer calm, coherent thoughts.** Other powers associated with this stone include **self-confidence and clarity.**

It is found around the globe. However, some of the largest deposits are located in Sweden, Britain, Russia, India, North America, South Africa, and Australia.

Rhona Farber combined rhodonite with large gray pearls in this once trendy now classic “tin cup” necklace design. Gray nylon beading thread connects the stations of beads and color-coordinates with the pearls and crystals.

Bright pink crystals provide a contrast to the other cool colors used in this piece. The finished necklace measures approximately 16" (41 cm) and includes an unusual square-shaped toggle decorated with a flower design.

materials

- five 8-mm rhodonite beads
- four 8-mm gray pearls
- ten 4-mm gray crystal beads
- eight 4-mm bright pink crystal beads
- 2 bead tips
- one #4 gray nylon cord with needle
- scissors
- instant glue or jeweler's cement
- ruler
- round-nosed pliers
- flat-nosed pliers
- awl or Tri-Cord Knotter



step by step

1 Start by attaching a **bead tip** to one end of your nylon cord.

2 Now tie an overhand knot on your cord 1" (3 cm) away from the bead tip.

3 Then slip on one gray crystal bead, one rhodonite bead, and another gray crystal bead onto your cord, and push these beads up against your knot.

4 Using either **traditional knotting** or the **Tri-Cord Knotter**, tie another knot, and push it up against the last bead strung. At this point, you have created one bead station.

5 Repeat steps 2 through 4, but this time, substitute pink crystal beads for the gray crystal beads and substitute a gray pearl bead for the rhodonite bead.

6 Continue to add these bead stations, alternating with five rhodonite stations and four pearl stations until you have a total of nine stations.

7 Measure 1" (3 cm) away from your last station, and attach your second **bead tip**.

8 Finish off your tin cup necklace with a toggle clasp by using round-nosed pliers to curl the bead tip hooks around the loop of each toggle section.

jeweler's tip

After making your tin cup necklace, you may notice some bends or kinks in your cord, especially if you use the type of cord that comes wrapped on a card with an attached needle. To remove the kinks, simply hang your necklace up on a hook or door knob. Gravity will soon straighten the cord. When storing tin cup-style pieces, it is recommended that you also hang them up. Otherwise, the cord can become tangled, causing unwanted knots.

A similar tin cup look can be accomplished by using colored beading wire, which is available in a variety of colors. Instead of knotting between bead stations, use crimp beads to secure the beads in stations onto the wire.



gem folklore

Tiger's-eye possesses the powers of courage, energy, and luck. Its name may have come from the stripes of black and yellow that characterize the stone; they are actually fibrous minerals. This combination of colors from light to dark is referred to as chatoyant. While tiger's-eye is the brown and yellow variety of this gemstone, which is part of the quartz family, there are other varieties: cat's-eye is green and gray; hawk's eye is gray and blue; and bull's-eye or ox-eye is the color of dark mahogany.



variation

While the tin cup design is a classic, there are a number of variations possible. For the necklace pictured, two strands of beading cord were knotted together and enclosed in one **bead tip**. Bead stations of rose

quartz hearts, 8-mm tiger's-eye beads, and pink crystal beads were alternately placed every few inches (5 cm to 8 cm) on the cord. A heart-shaped toggle clasp reinforces the heart theme of this necklace.

dangle beaded choker

Hematite is an iron ore, so this mineral is heavier than most stone beads. The name originated from the Greek root *aima* or *ema*, meaning blood. When cut or deeply scratched, the powder from hematite is red in color.

This stone is found in North America, South America, Italy, Britain, Germany, and Spain.

The powers associated with hematite include courage, self-control, concentration, and self-confidence.

Hematite makes the wearer alert and acts as an aphrodisiac. The steely gray color of hematite is paired in this necklace with howlite, which is white with streaks of gray.

Howlite enhances creativity, artistic vision, and beauty.

This stone is found mainly in California and Nova Scotia.

Memory wire is used as the stringing medium for this choker-length necklace. The contrasting creamy white and metal gray colors give this finished piece a modern and even a techno-trendy style.

materials

- 1½ coils of necklace-size memory wire
- one 22-gauge (.65 mm) 2" (5 cm) head pin
- eight 8-mm howlite beads
- three 20-mm howlite stone circle beads
- three 6-mm hematite beads
- eighty 4-mm hematite beads
- one 6-mm x 16-mm hematite teardrop bead
- two 3-mm end cap beads
- 3" (8 cm) of 22-gauge (.65mm) wire
- instant glue or jeweler's cement
- heavy-duty wire cutters or memory wire shears
- round-nosed pliers
- flat-nosed pliers
- jeweler's file
- ruler



step by step

1 First, add some glue to one end of your memory wire and attach one end-cap bead. Let it dry according to the manufacturer's instructions. It is important to make sure the glue is completely dry before continuing so that the beads do not slip off the wire while you are working.

2 While the glue is drying, you can make the center dangle. Start by using a jeweler's file to smooth both ends of your 3" (8 cm) piece of 22-gauge wire.

3 Use round-nosed and flat-nosed pliers to create a **wrap loop** on one end of the wire so that there is approximately 2" (5 cm) of wire left on the end.

4 Put one 6-mm hematite bead inside of one of the howlite stone circle beads, line up the holes in both the hematite and circle beads, and then slip the wire through the beads.

5 Add another **wrap loop** to the end of the wire.

6 Now take your head pin and slip on one hematite teardrop bead.

7 Start a **wrap loop** on the end of the head pin, but before you wrap the head pin around itself, slip it onto the end loop created in step 5. Then complete the wrapping. This will complete the dangle part of your necklace. Set this piece aside for later.

8 After your bead cap is dry on your memory wire (which could take up to 24 hours), string on eight 4-mm hematite beads and one 8-mm howlite bead.

9 Repeat step 8 twice, and then add eight more 4-mm hematite beads.

10 Now put one 6-mm hematite bead inside of one of the howlite stone circle beads, line up the holes in both beads, and then slip them onto the memory wire. Push these down the wire gently (without stretching out the wire too much) until they are up against the beads previously added.

11 Repeat step 8 again, and then slide on the dangle you made in steps 2 through 7.

12 String on one 8-mm howlite bead, eight 4-mm hematite beads, and then repeat step 10 to add the hematite and circle bead.

13 Again, repeat the pattern in step 8 three times, and then string on eight 4-mm hematite beads.

14 At this point, make sure there are no gaps between any of the beads, and if necessary, gently push the beads down the wire so they are up against each other.

15 Finally, carefully cut excess memory wire using heavy-duty wire cutters so that about $\frac{1}{8}$ " (3 mm) of wire is left at the end. (Be careful when cutting memory wire because it has a tendency to fly away when cut.)

16 Repeat the gluing procedure described in step 1, and again, make sure you let the glue completely dry before handling your finished necklace or the beads will slide off.



jeweler's tip

Memory wire is available in necklace, bracelet, and ring size, so you could make a matching set. One advantage to using memory wire is that no clasps are necessary, and one size fits all. Memory wire is also excellent for beginners and even children to use. Just make sure an adult is there to cut the wire.

When you are cutting memory wire, use heavy-duty wire cutters or memory wire shears. The wire is extremely thick, so don't use your good wire cutters that you normally would use for thinner gauge wire; they will be damaged.



variation

Instead of hematite and howlite, this dangle necklace is primarily made of unakite stone beads with accents of leopardskin jasper and silver-colored, glass spacer beads. The unakite beads are a mixture of 8-mm and 4-mm round beads and oval beads. The leopardskin jasper beads include 6-mm and 8-mm round beads, ovals, one teardrop,

and three heart-shaped beads. The glass beads add some sparkle to the earth tones in the stone beads. Unakite is a balancing stone that encourages love, while jasper is a healing stone once used in ancient rain ceremonies. Bead caps finish both ends of this memory wire necklace.

gem folklore

Hematite and howlite are both very popular stones because they are economical and very versatile. Due to its shiny, neutral gray color, hematite looks great with all kinds of other stones. When working with this stone, use a strong stringing medium. Memory wire, tiger-tail, or beading wire all work well, but hematite can eventually cut through monofilament, nylon, or silk. The powers associated with hematite include courage, self-control, concentration, and self-confidence.

Naturally colored howlite also pairs well with a variety of other stones. It is often dyed to look like more expensive semiprecious stones such as lapis and turquoise. Bead suppliers will normally use terms like “turquoise howlite” and “lapis howlite” to indicate that the stone is really dyed howlite. While many stones are heat treated and often dyed to enhance color, dyed howlite can eventually fade and rub off. So, keep this in mind when selecting stones for your project.

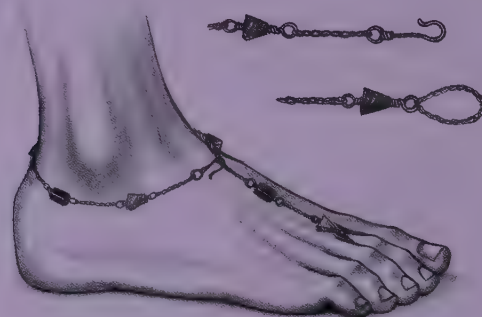
bottomless sandals

Kick off your shoes and adorn your feet with gemstone beads and sterling silver chain. On one end of the chain is a loop, which you connect to your second toe. The rest of the sandal, consisting of beads and chain, rests against the top of your foot and then wraps around your ankle. A hook secures the sandals to your foot. While this project was made to fit an average, women's size 7 foot, you can make larger or smaller sizes of sandals by adjusting the length of chain. With these Bottomless Sandals, you not only enjoy the

freedom of bare feet, you can create your own unique style of fun. Malachite triangles and square onyx beads are used in this project to connect the chain. **Malachite is associated with leadership abilities** and is often worn by travelers as a guardian stone. **Onyx protects the wearer and was worn in ancient times to assist those in battle.**

materials

- eight 8-mm x 8-mm malachite triangle beads
- six 4-mm x 6-mm black onyx square beads
- 20" (51 cm) of medium link sterling silver chain
- 6" (15 cm) of 20-gauge (.80 mm) wire
- approximately 40" (102 cm) of 22-gauge (.65 mm) wire
- jeweler's file
- round-nosed pliers
- flat-nosed pliers
- wire cutters
- ruler





step by step

1 Begin constructing the first sandal by using wire cutters to cut seven 1" (3 cm) pieces of chain and one 3" (8 cm) piece of chain.

2 With 22-gauge wire, use the wrap loop technique to start a **wrap loop**, but before wrapping the wire around itself, insert the last links from the two ends of the 3" (8 cm) piece of chain into the loop.

3 After finishing the wrap above, slip on one malachite triangle bead with the pointed end toward the wrap.

4 Create another **wrap loop** on the opposite end of the wire, and before finishing the wrapping of the wire, slip on the last link of one of the 1" (3 cm) pieces of chain previously cut.

5 Connect a **wrap loop** of 22-gauge wire onto the last link of the 1" (3 cm) piece of chain used in the step above.

6 Slip a black onyx square bead onto the wire.

7 Create another **wrap loop** on the opposite end of the wire, and before finishing the wrapping of the wire, slip on the last link of one of the 1" (3 cm) pieces of chain previously cut.



jeweler's tip

You can create different sizes of these sandals by simply changing the length of the finished piece. One way to determine how long your finished sandal should be is to use a tape measure. Wrap one end around your second toe and the rest down your foot and around your ankle to simulate the finished

8 Continue to connect beads and chain alternating between the malachite triangle beads and black onyx square beads until you have connected a total of three triangle and three square beads. Make sure that you do not finish the wrap loop after slipping on the last square bead.

9 After the last square bead, connect another 1" (3 cm) piece of chain, finish wrapping the wire loop, and then slip on one malachite triangle. Make sure that the triangle is pointed in the opposite direction from the other triangles. (This will make more sense once you put your sandal on your foot.)

10 Again, create another **wrap loop** after your last triangle bead, and slip on your last piece of 1" (3 cm) chain before you finish wrapping the loop.

11 To complete the first sandal, use 20-gauge wire to create a **hook with wrap**.

12 Wrap the end of the **hook with wrap** around the last link in the chain piece added in step 10.

13 To ensure that the wire does not scratch your bare foot, use a **jeweler's file** to go back and file each looped area as well as the **hook with wrap**. This is very important since you will be walking around in these sandals and this movement could cause discomfort if any wire areas are not smooth.

14 Finally, repeat all the steps above to make another sandal so that you have a matching pair.

sandal. This measurement can help you determine how long each sandal should be. Remember that you will want to be able to walk around in these. So, do not make the finished sandal too tight. You want it to be a little loose, especially the part of the sandal that will stretch across the top of your foot.



variation

Just like beads, chain is available in a variety of designs. This project variation uses a figaro style of chain instead of a simple cable chain. The figaro design alternates with three small links and one long oval

link. Heart-shaped hematite beads are accented with 4-mm pink crystal beads for a more feminine look. Hematite makes the wearer alert and improves concentration and self control.

gem folklore



Malachite may break into pieces when danger approaches and is often associated with salesmen because it brings luck and protects travelers. Perhaps this myth arose because this copper ore is brittle. It takes true skill to carve and cut this stone. Because of this, some malachite may be treated to make it sturdier, or it may even be simulated. However, it is still very easy to find good-quality, naturally occurring malachite gemstones.

Naturally occurring onyx is also readily available, but it is not solid black. In fact, its colors vary from streaks of gray and white to streaks of black and white. However, when used in jewelry, it is often dyed black, and less often it is dyed green or blue. It is a very hard stone and is used for carvings as well as jewelry, which may be why it was once carved with symbols and worn as protective talismans.

chunky charm bracelet

Earthy green turquoise combined with sterling silver beads and theme charms give this bold bracelet a southwestern flare. It is **truly a statement piece, designed to be noticed by others and enjoyed by the wearer.** Sterling silver charms, including a pueblo house, sun face, and flute-playing Kokopelli, are evenly spaced throughout the bracelet so they dangle freely. Ornate tube-shaped beads decorate each end while smaller sterling silver daisies are spaced between various stone beads as accents.

The piece is finished off with a large toggle clasp. Turquoise used in this bracelet is primarily a dark green, but the beads also include a swirling mixture of blacks and browns. While most often associated with Native Americans because large quantities are found in North America, **turquoise is found in Central America, the Middle East, and around the world.** The Aztecs as well as the Egyptians used this stone for decorative purposes.

materials

- twelve 10-mm turquoise beads
- 8 sterling silver daisy spacer beads
- 2 sterling silver spiral tube beads, ¼" (5 mm) long
- one 21 mm x 24 mm sterling sun face charm
- one 19 mm x 12 mm sterling Kokopelli charm
- one 17 mm x 18 mm sterling pueblo house charm
- 1 sterling silver toggle clasp
- 2 sterling silver crimp beads
- approximately 10" (25 cm) of beading wire
- crimping pliers
- wire cutters



step by step

1 Start by taking either end of your toggle clasp and inserting one end of your beading wire through the loop or jump ring of the clasp (some toggles have jump rings connected and some do not).

2 Use a **crimp bead** and crimping pliers to secure the toggle piece to one end of the beading wire.

3 Slip on one daisy bead and one turquoise bead, making sure that both ends of the wire are inserted through the holes in the beads.

4 Use wire cutters to trim off the shorter end of the beading wire if necessary.

5 Then, on the longer end of beading wire, string on a spiral tube bead, turquoise bead, daisy bead, and another turquoise bead.

6 Add your pueblo house charm, and continue to string on three turquoise beads alternating with two daisy beads (turquoise, daisy, turquoise, daisy, turquoise).

7 At this point you are in about the middle of your bracelet. Slide on the sun face charm. If your charms have a definite front and back to them, make sure that you are aware of this when you add them to your bracelet so that they are all facing in the same direction.

8 Again, continue to string on three turquoise beads alternating with two daisy beads.

9 Next, add the Kokopelli charm, and finish stringing with one turquoise, one daisy, one turquoise, one spiral tube, one turquoise, and finally one daisy bead.

10 Slip the second **crimp bead** and the other end of the toggle clasp onto your beading wire.

11 Insert the wire back down through the crimp bead and last daisy and turquoise beads.

12 Use crimping pliers to secure the **crimp bead**, and use wire cutters to carefully trim off any excess beading wire.

jeweler's tip



When looking for charms to add to jewelry pieces, make sure they come with a jump ring, preferably one that is soldered closed. While you can create your own jump rings, most quality charm suppliers should provide jump rings with their charms.

With large beaded bracelets, anywhere from 8 mm up in size, you will often need to make the bracelet larger to accommodate for the diameter of the beads. So even though you may normally wear a 7" (18 cm) bracelet, if you are using large beads, you will need to make the bracelet ½" to 1" (1 cm to 3 cm) longer.



variation

Pearls and amethysts make up this variation design. Amethyst is a very popular semi-precious stone and makes the wearer gentle and amiable. Pearls add a classic touch and possess powers associated with love, protection, and luck. Though charms were left off and larger beads were used to create this bracelet variation, the basic

stringing technique is the same. The large amethyst nugget beads are roughly faceted but highly polished. The spacer beads include small button pearl beads and purple crystal beads, which separate the chunky amethyst beads. A heart-shaped sterling silver toggle clasp finishes off this bracelet.

gem folklore

The name “turquoise” is believed to originate from the Turks who transported it from the Mediterranean to Europe. Today it is still mined primarily in parts of North America, including Nevada, New Mexico, Arizona, and California. Turquoise is a porous stone, so it should not be exposed to chemicals or even water. The colors of this stone range from blues to greens. When selecting turquoise, be careful to determine that it really is turquoise and not a dyed substitute. Howlite

and sodalite are sometimes dyed to simulate the look of turquoise. Much of the turquoise available today is treated. Though it is not impossible to find high grades of turquoise, it can be costly. Lower grades of turquoise are sometimes waxed to enhance the color or to reduce porosity, making it suitable for jewelry.

dual-duet necklace

Crossing the line between function and form, you can wear this double-strand necklace three ways.

First, keep both strands of beads attached to the large “S” hook and wear them together for a chunky, modern look. Your other two options are to remove one strand of beads from the hook and wear the remaining strand separately: the lemon chrysoprase with

sterling silver daisy spacer beads or the turquoise nugget strand with a matching sterling silver and turquoise pendant.

Chrysoprase is a form of chalcedony and has been used for centuries by artisans for the purpose of ornamentation and sculpture due to its hardness and brilliancy when polished.

materials

- 4 sterling silver bead tips
- 4 sterling silver jump rings
- 1 large “S” hook
- thirty-one 10-mm lemon chrysoprase beads
- 32 sterling silver daisy spacer beads
- thirty-nine 5-mm turquoise nugget beads
- 1 sterling silver and turquoise 20 mm x 15.8 mm bead
- one 2" (5-cm) 22-gauge (.65 mm) head pin
- 4' (1.2 m) of beading wire
- round-nosed pliers
- flat-nosed pliers
- wire cutters



step by step

- 1 First, cut a few feet of beading wire and attach a **bead tip** to one end of the wire.
- 2 Start by stringing on one daisy spacer bead and one chrysoprase bead, alternating until you have all of them strung on the beading wire.
- 3 Finish off this strand of beads with another **bead tip**.
- 4 Next, use the 20 mm x 15.8 mm sterling and turquoise bead to create a pendant by first slipping the bead onto a head pin.
- 5 Then, use round-nosed pliers and flat-nosed pliers to create a **wrap loop** on one end of the head pin, and set the pendant aside for later.
- 6 Take the rest of your beading wire and attach a **bead tip** to one end.
- 7 String on half of your turquoise bead nuggets, the sterling and turquoise pendant made previously in steps 4 and 5, and the rest of your turquoise beads.
- 8 Finish off this strand of beads with another **bead tip**.
- 9 Now slip one of your jump rings onto the hook of one of the bead tips, and use round-nosed pliers to curl the hook closed so that the jump ring is secure.
- 10 Repeat the previous step until each **bead tip** has a jump ring attached.
- 11 Finish off by attaching one jump ring from the strand of turquoise and one from the strand of chrysoprase to one side of the "S" hook and the other two ends of your bead strands to the opposite side of the "S" hook. Your strands should be positioned so that the larger chrysoprase bead strand is nested inside the turquoise strand.

jeweler's tip

The design for this double strand necklace requires that one strand is nested inside of the other strand. To make sure that both fit together correctly, a bead board is especially useful. In addition, a hemostat, a surgical clamp available at most flea markets, is handy

for clamping onto beading wire to ensure your beads do not slip off. Then before finishing the ends, you can check to see how the strands rest together. You could also make strands of equal length, then twist them together for a different look.



gem folklore

Native American myths surrounding the use of turquoise include using this stone to guard the dead and attaching turquoise to arrows to ensure accurate shots. While this stone's colors range from shades of greens to blues, the most sought after color of turquoise is sky blue. However, due to its popularity it has become difficult to locate natural, blue turquoise that has not been treated by heat or chemicals.

Chrysoprase also has a number of myths related to it. During the Middle Ages, sorcerers carved this stone with magical symbols and used it in rituals. This stone is found in Germany, North America, and Brazil. The colors of this stone are most often found in shades of light greens and pale yellow.



variation

To make a more subtle necklace design, use earth-tone beads such as agate and black onyx and follow the assembly instructions for the main project. The 13 mm x 10 mm black lace agate beads are barrel shaped, and the different colors of the agate create enough contrast between the beads that there is no need for spacers. Instead, daisy

spacers were used to break up the 4-mm strand of black onyx beads. Two 6-mm onyx beads were positioned in the middle of the strand to help secure the pendant, which was originally a bead. Agate provides protection and strength, while onyx is associated with energy.

pearl power bracelet

Both trendy and classic, this pearl bracelet is strung with elastic cord so that it is easy to wear. There is no clasp to deal with since the bracelet can be easily slipped on over your hand. **The elastic cord updates this classic pearl bracelet that can be worn with a business suit or a pair of jeans.** A few crystal beads are included in the design to not only accent the pearls but to help hide the knot used to connect the cord. Since pearls are now available in a rainbow of colors, white is no longer the only choice for pearl lovers.

Pearls are very porous so they need a little extra care than most beads. When getting dressed, make sure you put on your makeup, hair spray, and perfume before you put on any pearl jewelry (the same goes for amber, by the way). For a gentle cleaning, wipe your pearl jewelry with a soft cloth or occasionally clean with mild soapy water. Never use jewelry solvents or ammonia-based cleaning solutions on them. Store in a jewelry box lined with felt or in a soft cloth pouch.

materials

- 10" (25 cm) 0.5-mm elastic jewelry cord
- twenty 8-mm gold-colored pearls
- four 6-mm rose-colored crystal beads
- scissors
- tape
- instant glue or jeweler's cement



step by step

1 Start by adding a piece of tape to one end of the elastic cord. This will prevent your beads from sliding off as you string them on.

2 String five pearl beads and one crystal bead on the cord. Repeat this pattern of five pearls and one crystal three more times. It is important that the last bead you string on is a crystal bead.

3 Now slide your beads into the middle of the elastic cord.

4 Using the two ends of the elastic cord, tightly tie a **square knot**.

5 Then, drop a small amount of instant glue or jeweler's cement onto your square knot, and use scissors to trim off excess cord. Do not worry about getting all the cord trimmed off. You do not want to cut too closely to your knot, and a tiny amount of cord left over will not be seen.

6 Now slide the crystal bead, which is next to your knot, over the knot that was glued in the previous step.

7 Allow glue to dry for at least a few hours or overnight, depending on the manufacturer's directions.

jeweler's tip

When making a bracelet using elastic cording, your finished piece should always be about 1" (3 cm) smaller than the bracelet size you normally wear because the elastic will stretch. The finished bracelet for this project is approximately 6" (15 cm), so it will fit someone who normally wears a 7" (18 cm) bracelet. If you normally wear a smaller or larger bracelet than 7" (18 cm), then you will need to adjust the measurements and bead quantities in the main project directions accordingly.

Also, when slipping on an elastic-style bracelet, be careful to not over-stretch it. For best results, put the bracelet over your fingers, and then push so that the beads roll over your hand. This will help prevent the elastic from stretching out prematurely. If you find yourself wearing this bracelet often, you may also want to consider restringing it every few months to ensure that the elastic keeps its integrity.



gem folklore

Pearls have been popular since ancient times. Dedicated by the Romans to Isis, they were worn to obtain her favor. Early Asian mythology claimed that pearls fell from the sky when dragons fought among the clouds. Hindu mythology tells a story of the goddess Maya, who created a pearl encrusted tank of crystal that was so clear those who gazed upon it were tempted to dive in as if it were a pool of fresh water. Another Hindu legend tells of the Kapla tree, and from its branches hung pearls and emeralds. Powers of peace, love, protection, and luck are associated with cultured and freshwater pearls.



variation

D.D. Hess created her own variation of this pearl bracelet using elastic cording, Biwa-style pearls, 8-mm tiger's-eye beads, and lampwork beads. D.D. is a jewelry designer and glass artist, so she made the lampwork beads herself using glass rods from Italy

and an oxygen and propane torch. She infused pieces of goldstone in her lampwork beads to create the sparkling swirls that bring out the gold-tone colors of the tiger's-eye beads.

exotic pearl earrings

Pearl jewelry doesn't have to be understated or monochromatic; it can also have an eclectic, ethnic style when combined with handcrafted beads from India and sparkling crystals. Talented metal artisans created the ornate sterling silver beads that give these pearl earrings an exotic flavor.

Connected to the powers of peace, love, luck, purity, and honesty, pearls are a favorite component for many jewelry lovers.

They are considered organic gems because pearls are produced through biological methods. However, they are included in the category of precious and semiprecious stones due to their beauty and value as personal adornments. Today pearls are more affordable than ever, and they are available in a wide variety of shapes and colors.

materials

- 2 sterling silver eurowire ear hooks
- twelve 4-mm sterling daisy spacers
- two 5-mm gray pearl beads
- two 6-mm clear crystal beads
- two 4-mm white pearls beads
- two 8 mm x 6 mm sterling baroque dot beads
- two 2" (5 cm) 24-gauge (.50 mm) eye pins
- two 1" (3 cm) 24-gauge (.50 mm) head pins
- wire cutters
- round-nosed pliers
- flat-nosed pliers
- jeweler's file



step by step

1 Begin by stringing the following beads onto one of the sterling silver eye pins in this order: daisy bead, crystal bead, daisy bead, baroque bead, daisy bead, gray pearl bead, and daisy bead.

2 Add an ear hook onto the top of the eye pin by using the **wrap loop** technique, remembering to add the ear hook to the loop before wrapping it closed.

3 Set this part of the earring aside for later use.

4 Now it is time to make the second part of the earring. Add one daisy bead, one 4-mm white pearl bead, and one daisy bead onto a head pin.

5 Use the **wrap loop** technique to finish the top of the head pin so that the loop is close to the beads added in the previous step. The finished piece should be approximately ½" (1 cm) in length.

6 Trim the excess off the head pin using wire cutters.

7 If necessary, use a **jeweler's file** to smooth off the wrapped area around the head pin.

8 Now, pick up the first part of the earring, and use round-nosed pliers to slightly open the loop on the end of the eye pin.

9 Slip the loop of the second earring part onto the open eye of the pin.

10 Again, use round-nosed pliers to close the loop on the end of the eye pin.

11 Repeat all the steps above to make a second earring so that you have a matching pair.

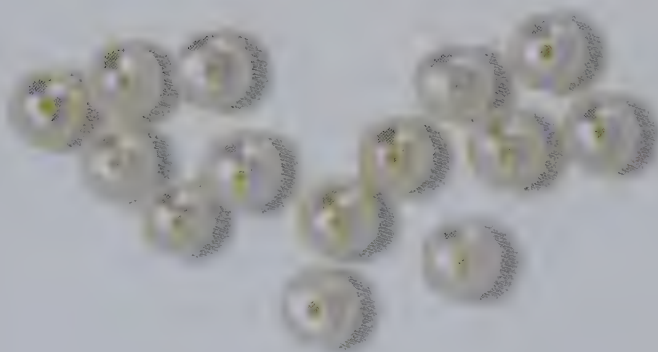
jeweler's tip

Probably the most difficult part of making earrings is to make sure that both match, especially in length. But do not make yourself too crazy when trying to do this. Remember that though you may hold them up next to each other to see how they look after you have made them, you will be wearing them on either side of your head. Therefore, if one is a little longer than the other, it will not be noticeable. To ensure

that earrings are the same length, first be aware of the length of head pins and wire as you use them. You may even want to use a ruler to measure each section as you work. Also, some people prefer to make earrings simultaneously rather than one at a time, which requires that each step of the process be immediately repeated. Experiment and find a method that works best for you.

gem folklore

At one time, Japan was the world's largest producer of cultured pearls. Unfortunately, this all changed when a combination of water pollution, oyster viruses, and overcrowded harvests destroyed numerous pearl crops. China now manufactures the majority of freshwater pearls, and its methods have changed the pearl industry. Today, pearls are extremely affordable and are available in an unimaginable variety of colors and shapes. A genuine classic, the pearl has never been out of fashion and continues to grow in popularity.





variation

Since pearls, crystals, and sterling silver beads come in a huge variety of designs and colors, there are a limitless number of variations possible. This variation includes sterling silver daisy beads; 3-mm pearls; sterling silver tube-shaped beads; amethyst-colored 4-mm crystals; and 8-mm

gray "potato" pearl beads. Potato pearls are named after the vegetable because they have the same shape. Many of the larger freshwater pearls are available in this shape and come in a variety of colors ranging from neutral whites and grays to more brilliant purples and pinks.

pretty purple lariat

Amethyst, the bright purple stone included in this 32" (81 cm) chain-and-bead lariat, is an extremely popular type of quartz often used in fine jewelry. While this stone is mined in a number of countries, including the United States, Madagascar, and India, the largest mines, which also produce the best quality amethyst, are located in Brazil.

The darker the amethyst, the higher the value, so this stone is often treated to enhance its color.

One reason lariats are so popular is because they are versatile. The lariat in this project is normally worn two different ways. First, because there is a loop of chain on one end and the bead drop on the other end, the end with the bead can be inserted through the chain loop, thus allowing you to wear this piece as a long necklace. The other style that works well with this design is a double choker style. By wrapping the chain twice around your neck and then dropping the beaded end down through the chain loop end in front, you can create a completely different style with the same piece of jewelry.

materials

- fifteen 8 mm x 6 mm oval amethyst beads
- thirty 4-mm aurora borealis clear crystal beads
- 20" (51 cm) of 2-mm figaro chain
- 30" (76 cm) of 24-gauge (.50 mm) wire
- one 2" (5 cm) 24-gauge (.50 mm) head pin
- flush-cut wire cutters
- round-nosed pliers
- flat-nosed pliers
- polishing cloth
- nylon-nosed pliers
- jeweler's file



step by step

1 To assemble this lariat, it's a good idea to start by cutting all the pieces of chain you will need. Begin by examining the chain. You will notice that figaro chain is made up of an alternate pattern of three small links and one large link.

2 Use your wire cutters to cut your first piece of chain so that it includes the following link pattern: 3 small, 1 large, 3 small, 1 large, and 3 small.

3 Repeat this process until you have 14 pieces of chain cut.

4 Now cut one piece of the figaro chain so that you have 11 units of the following pattern: 1 large oval link, 3 small links, 1 large oval link.

5 At this stage, you are ready to start connecting the chain, wire, and beads. Start by cutting approximately 12" (30 cm) of 24-gauge (.50 mm) wire, and wipe the wire with a polishing cloth.

6 Use the **wrap loop** technique to start a loop on one end of the wire, but do not wrap the loop closed yet.

7 Take one piece of chain you cut in step 4, and slip the large link on one end of the chain onto the wire loop.

8 Repeat this for the other end of that same piece of chain so that both ends of the chain are in the wrap loop.

9 Finish wrapping the wire loop closed.

10 Next slide on one crystal bead, one amethyst bead, and another crystal bead onto the wire, and push the beads up against the **wrap loop**.

11 Using the **wrap loop** technique again, start another loop, but do not wrap it closed yet.

12 Take one of the pieces of chain you cut in steps 2 and 3, and slide the first link on one end of the piece of chain (it will be one of the smaller links from the pattern) onto the wire loop.

13 Finish wrapping the wire loop closed.

14 Repeat the process of alternating a piece of chain with a wrap loop wire and bead section until you have used all 14 pieces of previously cut chain. When you run out of your 12" (30 cm) of wire, just cut another 12" (30 cm) piece and proceed. If your wire becomes kinked as you work with it, use your nylon-nosed pliers and pull the wire through the jaws of the pliers in order to straighten it.

15 Finally, to finish off the end of your lariat, slide one crystal bead, one amethyst bead, and one crystal bead onto your head pin.

16 Create another **wrap loop** on the end of the head pin, and slip the end of the last piece of chain you added onto the loop before wrapping it closed.

17 Though your lariat is finished at this point, it is a good idea to go back and check all the wrap loops to make sure no wire is poking out. If you find some rough areas, use a **jeweler's file** to file them smooth.

jeweler's tip

When working with silver wire and chain, invariably you will start to have some scraps piling up. Whatever you do, don't throw these away. Save them because eventually, believe it or not, you may be able to use them. Leftover chain links can be used as

jump rings, and there are times you may just need one little piece of wire for something. That's when you reach into your bag or container of leftover silver scraps. Some jewelry-making suppliers will also buy your scrap silver or will provide exchanges for it.

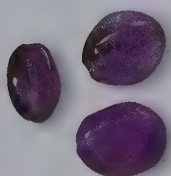


variation

Turquoise and silver seem to be made for each other and are the components of this lariat variation and matching pair of earrings. The turquoise nuggets are 5 mm and each bead is accented with sterling silver daisy spacer beads. The beaded segments, which are connected together with figaro sterling silver chain, are strung on 22-gauge (.65 mm) sterling silver round wire. The **simple loop** technique, instead of the wrap loop, was

used to attach the beaded segments to the chain. This 30" (76 cm) lariat is finished off with a hook on one end and a triple loop component on the other end, thus allowing it to be worn lots of different ways. Connect the hook and loop and wear it as a single-strand necklace. Wrap it around your neck two times to wear it as a choker. Or slip the hook into one of the larger chain links to wear as a lariat.

gem folklore



The popularity of amethyst is not a modern occurrence, as the color purple has always had strong symbolic meaning in many cultures. Believed to make the wearer gentle and amiable, amethyst was also thought by ancient peoples to protect one from drunken-

ness. In fact, its name comes from the Greek word *mèthystos*, which means "not drunken." Other mythological powers associated with this stone include dreaming, healing, peace, happiness, and protection.

carnelian and citrine y necklace

The Y necklace design was originally popular during the Victorian era and then came back into style during the latter part of the twentieth century. Now this design is considered a classic and is a staple jewelry item required in any jewelry wearer's collection. Carnelian and citrine are combined in this updated version of the Y necklace design, and both gemstones are associated with the powers of peace. Carnelian is a gemstone with

a waxy luster. It is available in shades that range from bright orange to deep red.

Believed to promote peace and harmony, ancient Egyptians wore carnelian on their hands to calm emotions of anger, jealousy, envy, and hatred. Citrine is a yellow form of quartz crystals. It removes fear and also ensures a good night's sleep because it prevents nightmares.

materials

- nineteen 6-mm carnelian beads
- ten 8 mm x 6 mm oval citrine beads
- one 2" (5 cm) head pin
- 24" (61 cm) of 22-gauge (.65 mm) wire
- 10" (25 cm) of medium link chain
- two 7-mm jump rings
- 1 "S" hook
- round-nosed pliers
- flat-nosed pliers
- flush-cut wire cutters
- polishing cloth
- nylon-nosed pliers
- jeweler's file



step by step

1 Start by using wire cutters to cut 8 pieces of sterling silver chain so that each section of chain includes 7 links. Your chain sections should be about 1" (3 cm) in length.

2 Now cut approximately 12" (30 cm) of 22-gauge (.65 mm) wire, and wipe the wire with a polishing cloth.

3 Use the **wrap loop** technique to start a loop on one end of the wire, but do not wrap the loop closed yet.

4 Take one of your jump rings, and slip it onto the loop you created in the previous step.

5 Finish wrapping the wire loop closed, and slip one carnelian bead, one citrine bead, and another carnelian bead onto your wire.

6 Push the beads up against the wrap loop.

7 Using the **wrap loop** technique again, start another loop, but do not wrap it closed yet.

8 Now take one of the pieces of chain you cut in step 1, slip one of the last links of the chain piece onto the loop, and finish wrapping your loop closed.

9 Continue to connect pieces of chain with the wrap-looped citrine and carnelian sections until you have used all but one piece of chain. You will probably use up the first piece of 22-gauge (.65 mm) wire that you cut, so use the wire you have left after cutting it in step 2. Again, use a polishing cloth to clean the wire, and if necessary, use nylon-nosed pliers to run the wire through if you have any kinks or bends you want to remove.

10 On the last carnelian and citrine bead and wire section, connect another jump ring onto the last loop that you wrap closed. At this point,

you should have 8 carnelian and citrine wire bead sections with 7 pieces of chain attaching them and jump rings attached to both ends.

11 Now you are ready to create the "Y" part of your Y necklace. Locate the center piece of chain on your wire and chain piece that you have made in the steps above.

12 Next, locate the center link in the center piece of chain. Since you had seven links in each piece of chain, you just need to count three links over from either side into the middle.

13 Make another **wrap loop**, and before wrapping the loop closed, slip the loop onto the center link you located in the step above.

14 Add one carnelian bead onto the wire, and begin another **wrap loop**.

15 Before wrapping the loop closed in the step above, take your last piece of chain that you cut in step 1, slip the last link of one end of the chain piece onto the loop, and finish wrapping your loop closed.

16 Next slide on one citrine bead, one carnelian bead, and another citrine bead onto the head pin.

17 You need to make another **wrap loop**, but this time, you make one on the end of the head pin, and again, slip on the last link of chain onto the loop before wrapping it closed.

18 To finish your Y necklace, slip both ends of the necklace that have the jump rings onto either end of your "S" hook.

19 Before wearing the necklace, double-check to make sure that the wire wrap areas are smooth. Use a **jeweler's file** to smooth any wire that is sticking out.

jeweler's tip

Though the basic design of this necklace is in the shape of a Y, there are still a number of variations possible. Of course, changing the type of beads or chain used is one obvious way to create a different look. However, you can also vary the length. Make it choker length, 15" to 16" (38 cm to 41 cm) for a

trendy look, or add more chain and beads for a long, classy 30" (76 cm) or even 40" (102 cm) Y necklace. Also, remember that the middle dangle is the focal point of this design. While beads look great, charms are also an alternative to consider.

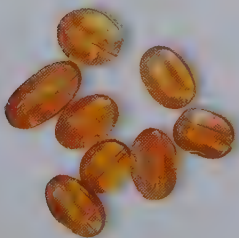


variation

Royal blue lapis lazuli beads are combined with sterling silver daisy spacer beads and Austrian crystal beads for this alternate Y necklace. A blue lampwork teardrop bead dangles from the center, and figaro rather than link chain was used to connect the bead and wire sections. Also, instead of a purchased "S" style clasp, this necklace has a **figure eight eye and hook**

with wrap. The dominant stone used in this necklace, lapis lazuli, is made up of a number of minerals including lazurite, calcite, and pyrite. The pyrite in lapis can be seen in gray metallic veins that sparkle throughout the stone. Lapis assists the wearer with strength of character and purity of heart. It also has the power of courage.

gem folklore



As one of the many forms of quartz, citrine is a common mineral that comes in a wide range of colors. However, the yellow form of this quartz, citrine, is still considered a semiprecious stone, even though it is not uncommon. It is one of the birth stones for the month of November and is an anniversary stone for the ninth year of marriage.

One of the most prevalent myths surrounding citrine is the idea that it helps facilitate sleep; however, it also promotes mental awareness.

Gallery of Jewelry





Cheri Auerbach



Sumptuous vintage crystals glow in this heavily fringed amulet. A cascade of glass flower and leaf beads is woven across the front of the pink and green netting. The detachable strap is strung on beading wire and includes more vintage crystals and bead caps.

Right: Here, the artist used netting to encase a large metal bead for this necklace's focal point. Basic fringe trimmings dangle from the center with blue sodalite stars and bright blue and silver vintage crystals. The strap also includes stars and sparkling blue crystals.





In this piece, the artist wove around a tiny aromatherapy bottle using the netting stitch, then attached a strap of amber-colored glass, crystals, and black seed beads. The bottom of the bottle is embellished with more crystals and seed beads using the basic fringe technique.

Right: The artist designed and constructed this netted fused-glass cabochon necklace. The strap of this piece incorporates red and white seed beads woven with the chevron stitch. Luscious amounts of fringe include an assortment of mother-of-pearl hearts and square beads, along with red glass hearts, birds, and rectangular beads.



Joanne Strehle Bast

www.jbast.com

This turquoise gemstone necklace and earring set takes peyote stitch to a new level. On the necklace, the artist first wove turquoise chips into the peyote stitching and then attached a Czech lampworked glass pendant using a peyote-stitched loop, which is also textured with bead embroidery on the surface. The necklace straps are also peyote stitched, but Joanne made multiple peyote strips and then braided them together. Accompanying the necklace are matching earrings that incorporate ceramic horses hand-sculpted by Cindy Meyer.

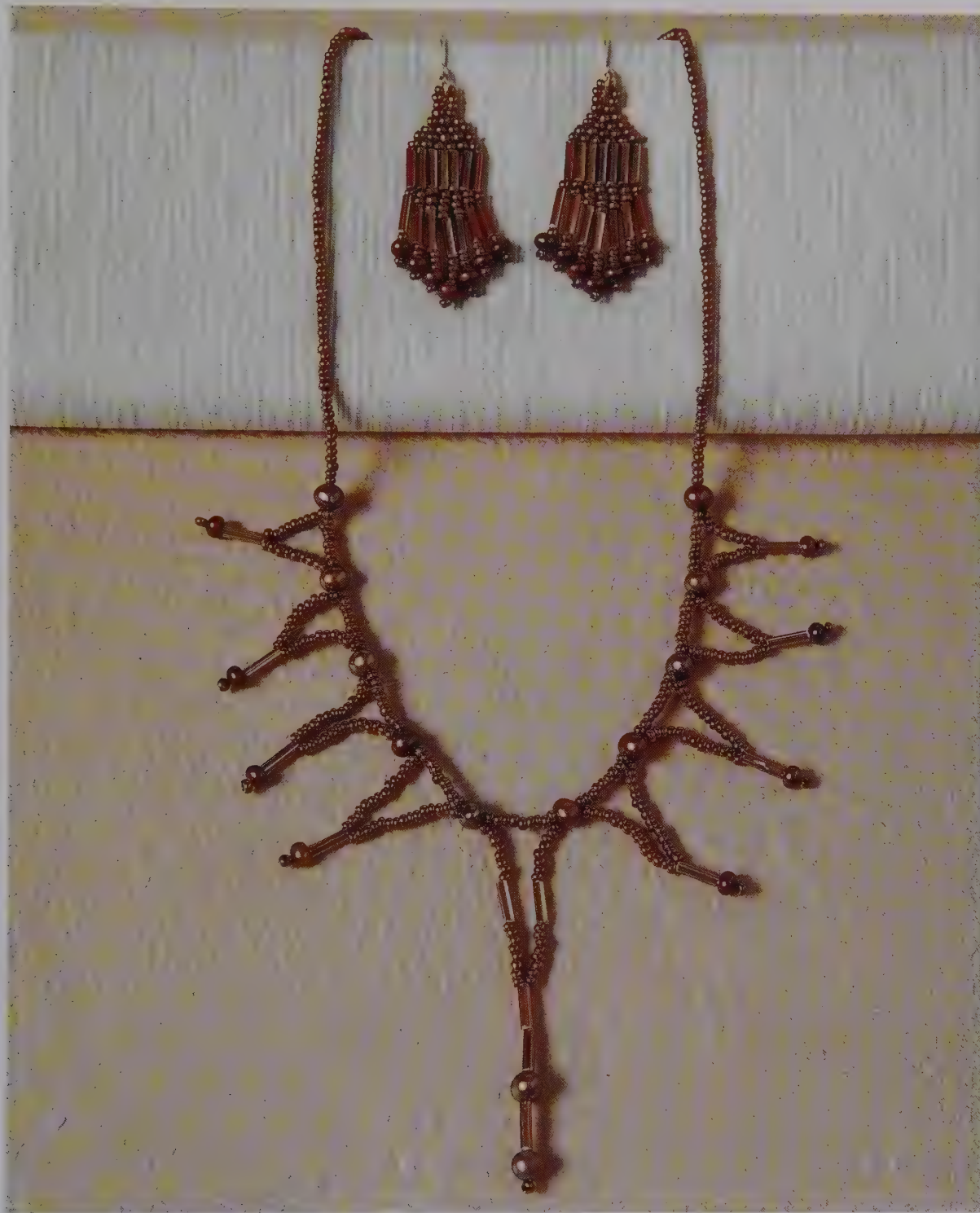


Rhona Farber

Over the Moon Jewelry, www.overtmoonjewelry.com

This metallic-finished necklace and earring set combines like-colored seed beads, bugle beads, and freshwater pearls. The artist used single thread netting stitch for the

necklace, with stations and dangles accented by pearls. For the earrings, Rhona combined the ladder stitch, Comanche stitch, and basic fringe technique.



Ruby Fischer

Ruby's Beadwork, www.rubysbeadwork.com

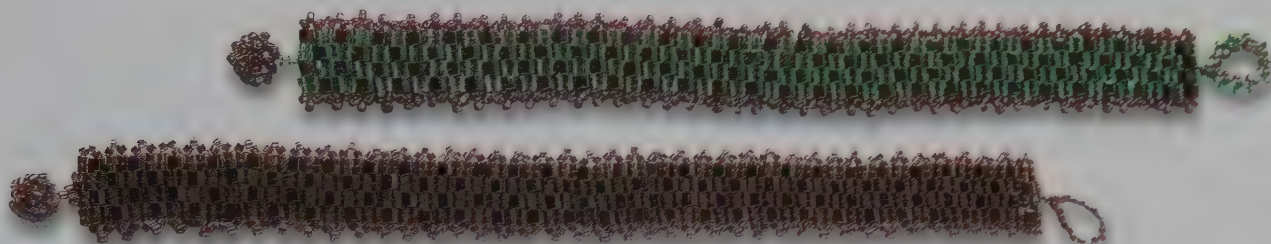
Right: Bronze-colored pearls accent the strap as well as the center of this necklace. Chevron stitch becomes upscale couture with these silver-lined brown aurora borealis seed beads.

Below: This hefty peyote bracelet is made of beautiful nickel seed beads and embellished with glass turquoise-colored cabochons. The artist's choice of beads provides both a visual and a kinesthetic appeal to the finished piece.



Iris purple size 8 hex-cut beads and silver-lined teal seed beads combine in this peyote stitched bracelet. The placement of the teal and purple beads creates a checkerboard design across the piece, which includes a beaded toggle

clasp and picot stitch edging. In the second peyote and toggle bracelet, she combined an unusual spectrum of colors in similar shades of purple including 4-mm purple-shaped beads and silver-lined purple seed beads.



Lisa Niven Kelly

Leela Beads, www.leelabeads.com



Bead weaving can even be used to craft rings. Lisa calls these Queen's Rings. She made the coiled sterling silver tubes from fine-gauge wire using a technique similar to that of making jump rings. Then she stitched the coils together using the ladder stitch. The edges are finished with a picot-type embellishment of crystals and seed beads, and a Swarovski crystal rests in the center of each ring.



This necklace is called a Curling Fantasy Tube—its free-form sculptural peyote and netting stitch form a tube of beads. Lisa used different sizes of seed beads, in colors of red, gold, silver, and blue to accent the focal lampwork bead created by Tom Boylan.



Jennifer Shibona

Right: Blue seed beads in various shades are highlighted in this hourglass-shaped bracelet with white seed beads and light and dark blue pearls. Each end of the bracelet, which closes with a double button toggle clasp, is stitched with Comanche, and the center strands meet together with the square stitch.

Below: Comanche stitch is allowed to express itself in this upside-down triangle with swag fringe. The fringe also includes 4-mm jet-black bicone crystals. The artist attached a pin finding to the back and covered it with black leather.



Right: A tubular style of the netting stitch is used for the strap on this dramatic necklace, finished off with a Bali-style S-hook clasp. The center was woven using Comanche stitch, combining bugle and round seed beads, and is embellished with basic fringe. Crystals dangle from the ends of the fringe.

Below: Variations of peyote stitching are used for this green and black bracelet. Even the ruffle center around the fused glass cabochon is peyote. The artist also added a spin to the basic beaded toggle for the bracelet's clasp.



Laurie Wedge

Lilypad Jewelry, www.lilypadjewelry.com

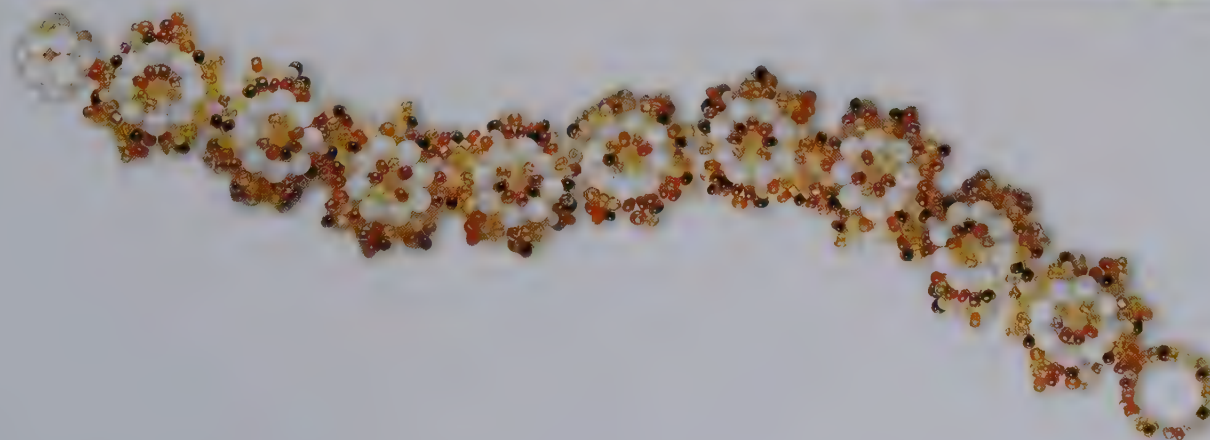
The artist adds a bit of whimsy to a free-form sculptural peyote bracelet. Using a variety of sizes of seed beads in tan, blue, and greens, she found inspiration in nature with the addition of a silver lizard button clasp.




Shiho Yamashita

www.shihoyamashita.com

By combining Japanese weaving techniques with traditional stitches, such as double needle weave, this artist and teacher creates a signature look. These intricate pieces are strung with fine beading wire instead of Nymo or Silamide. The bracelet is made from mother-of-pearl and seed beads and includes a beaded toggle clasp. The ring is also made of mother-of-pearl and seed beads.







chari auerbach used plain seed beads to create a beaded bezel around this carved fluorite leaf. The fringe includes seed beads plus glass leaf-shaped beads and crystal beads. The back of the leaf is covered in leather. For the necklace strap, Chari used fluorite chip beads and teardrop-shaped beads as well as accents of purple crystal beads. She finished off this one-of-a-kind piece with a sturdy lobster claw clasp.



Rhona Farber, from *Over the Moon Jewelry*, calls this design her "Magical Bauble Bracelet." The bracelet is an eclectic combination of assorted stone, crystal, vintage glass, and pearl beads. The beads are connected together using the wrap loop technique, and then the two strands are finished off with a sterling silver heart toggle clasp. While Rhona makes each of these bracelets uniquely different depending on the beads she uses, the piece pictured includes some of the following beads: aqua crystal, pearls, fluorite, iolite, garnet, turquoise, amethyst, citrine, vintage glass, sodalite, amazonite, moonstone, peridot, coral, blue onyx, rose quartz, carnelian, and blue topaz.







chari auerbach

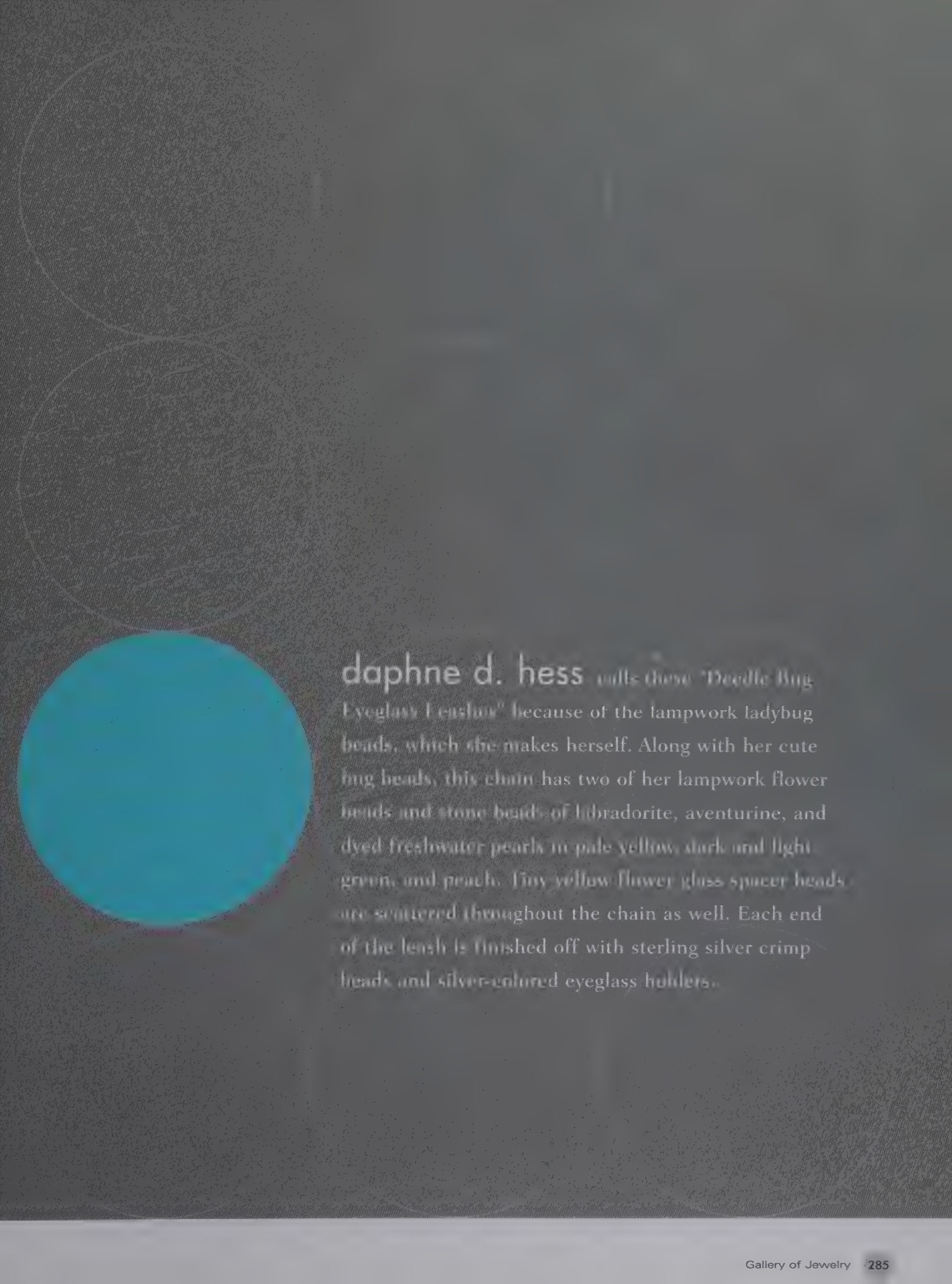
These fringe earrings include tiny 1-mm round tiger's-eye beads and little malachite tube-shaped beads. Each piece of fringe is accented with a citrine-colored and emerald-colored Austrian crystal bead. While this fringe technique is most often used with glass seed beads, Chari was able to locate these unusually small stone beads to create this unique pair of earrings. Each also includes a gold-filled ear hook.

suzanne l. helwig, from *Who Jig*, made this antique-style necklace, reminiscent of the jewelry you may find in your grandmother's jewelry box. White-pearl freshwater pearls are the primary beads used in this rich necklace. The faceted oval and teardrop-shaped teal beads are quartz, and the dark teal beads are faceted pearls. Suzanne used gold-filled wire and a wire jig to create the two components that connect the three strands of beads in a single strap at the top. The accent beads and clasp are also gold-filled.









daphne d. hess calls these "Needle Bug Eyeglass Lenslin'" because of the lampwork ladybug beads, which she makes herself. Along with her cute bug heads, this chain has two of her lampwork flower heads and stone beads of labradorite, aventurine, and dyed freshwater pearls in pale yellow, dark and light green, and peach. Tiny yellow flower glass spacer beads are scattered throughout the chain as well. Each end of the lens is finished off with sterling silver crimp heads and silver-colored eyeglass holders.



terry l. carter

created her "Fairy Necklace," which is approximately 24" (61 cm) long, using 4-mm carnelian stone beads as the primary beads. Then she accented the carnelian with 8-mm and 6-mm hematite beads, freshwater pearls, 6-mm agate beads, and silver daisy spacer beads. A sterling silver fairy charm floats in the center of the necklace.







gary l. helwig, from Wig Jig, made this pretty gold and amethyst bracelet. The 6-mm amethyst beads are a beautiful dark shade of purple, and each is multifaceted. He connected the beads together using gold-filled chain, wire flower components he created by using a wire jig, and then the *wrap loop* technique. He then finished the bracelet with a gold-colored magnetic clasp.



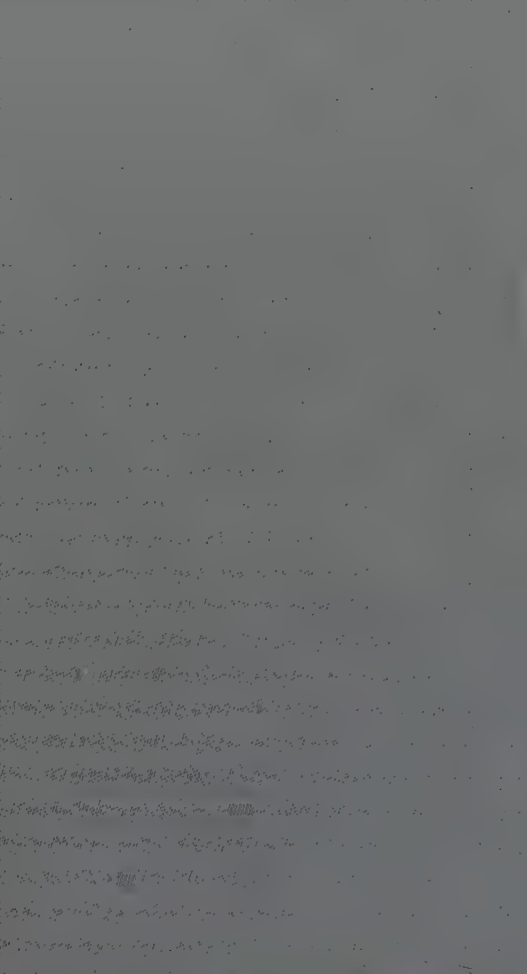


michelle lambert

combined 4-mm rose quartz beads and rose-colored bi-cone Austrian crystal beads to weave this bracelet. She also included a small stone and crystal dangle next to the sterling silver clasp. While rose quartz makes this bracelet design soft and feminine, the brilliance of the crystals adds sparkle to the finished piece.

Michelle used a similar bead-weaving technique in this choker. She used 4-mm freshwater pearls and 4-mm aurora borealis jet crystal beads for a classic combination. This choker also has a bead dangle added to a few inches of sterling chain so that the size of the choker can be adjusted from 13" (33 cm) up to 15" (38 cm) in length.





tammy powley Geometric-shaped heads of circles, triangles, and rectangles are balanced to create a modern deco-style design in these crystal and turquoise earrings. The purple heads are 6 mm and heavily faceted. The triangular heads are turquoise with spiky black lines called matrix, running throughout. Rectangular vintage glass heads, which are lined with foil on the back, add a small but powerful sparkle to the bottom of each earring. Hooks, eye pins, and head pins are sterling silver.

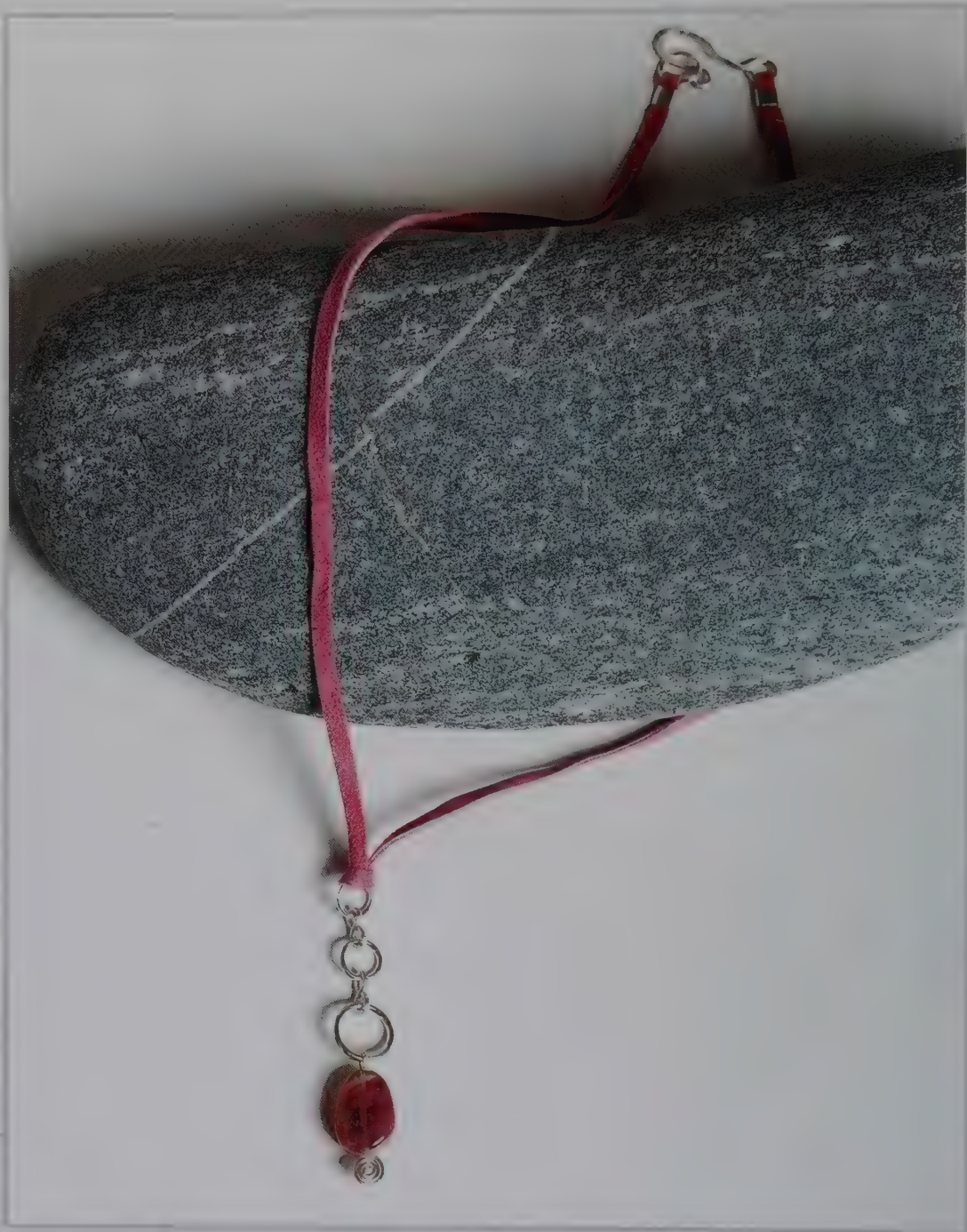




Janice Parsons, CEO of www.beadshop.com, combined chalcedony tube-shaped beads with frosted blue crystals. A fan of dangles and sterling daisy spacer beads rest on top of sterling **Curly Headpins** and are attached to the center of the necklace using the **Simple Loop** technique. Janice finished the ends of the necklace with crimp beads and two **Basic Jump Rings**, which are attached to strands of matching blue suede. The fan of **Curly Headpins** is reminiscent of the style of ancient Egypt, while the suede ties bring a more contemporary feeling to the finished piece.



Jill Sharp, from Blue Piranha, www.bpjewelry.com, brings the **Basic Jump Ring** to a whole new level in this gold-filled wire and garnet chain maille bracelet, which feels as luxurious as it looks. Jill used a multitude of gold-filled jump rings to create a complex wire flower design, and she repeated this flower pattern throughout the bracelet. In between each flower, she connected 4-mm garnet beads and tiny gold-filled accent beads using the **Simple Loop** technique. She finished off the piece with a variation of the **Basic Hook**.



The focus of this necklace, created by Jenny Zhou from www.beadshop.com, is a yummy oval-shaped watermelon tourmaline bead. Dangling from a **Curly Headpin** using a **Simple Loop**, the bead is attached to a small chain of alternating **Basic Jump Rings** and **Basic Eyes**. Jenny used sterling wire to create her centerpiece, and then soldered her jump rings closed. Matching suede is attached to the last ring of the chain, which she then finished off with another **Basic Jump Ring** and a **Basic Hook** variation.



Amy Hardy is a jewelry designer from Fire Mountain Gems and Beads, www.firemountaingems.com. She created two pieces especially for the gallery. For her sterling silver malachite cabochon ring, Amy used inspiration from the **Triple Loop Headpin** and **Curly Headpin** to create a triple loop accent and curly wire accent on each side of the band. In her Swarovski crystal bracelet, she connected brightly colored crystal cube beads with **Wrapped Loops**, **Quadruple Loop Eye** components, and a variety of other wire pieces. She finished the bracelet with a tiny bicone crystal dangling from a **Curly Headpin** and a **Basic Hook**.



Sandy "Ruby" Fischer, from Ruby's Jewelry Designs and Beadwork, www.rubysbeadwork.com, demonstrates the power of beads and unique wire findings in this gold-tone wire and faux-pearl set. Ruby used the following findings techniques to design the chain and centerpiece for the necklace: **Quadruple Loop Eye**, **Basic Jump Ring**, **Beaded Loop Eye**, **Triple Loop Eye Pin**, **Basic Eye**, and **Triple Loop Hook**. She connected all the findings and beads using the **Simple Loop** technique. The **Triple Loop Ear Hooks** with tiny pearl accent beads complete the set.



Sandy "Ruby" Fischer, from Ruby's Jewelry Designs and Beadwork, used silver Artistic Wire to accent these unusual purple fiber-optic beads for this earring and bracelet set. Crystal, glass, fiber-optic beads, and silver bead caps dangle from the **Triple Loop Eye Pin** on each earring. Ruby then connected each earring piece to Eurowires using the **Simple Loop** method. For her bracelet, she used **Quadruple Loop Eyes**, **Basic Jump Rings**, and variations of the **Beaded Loop Eye** and the **Triple Loop Hook**.



Suppliers & Resources

The following companies generously donated the supplies used for creating the jewelry projects in this book:

Beadshop.com

158 University Avenue
Palo Alto, CA 94301, USA
Phone: 650.328.5291
Email: webmanager@beadshop.com
Web: www.beadshop.com

Beadshop.com is the website of The Bead Shop, which also has a storefront in Palo Alto, California. They offer a large selection of exceptional quality beads, findings, and tools. In addition to selling supplies, the talented team of in-house designers make their own jewelry kits; distribute multimedia classes through DVD, CD, video, and downloadable project instructions, and also provide on-site classes in a wide variety of jewelry techniques from metalsmithing to beading.

Daphne D. Hess Handcrafted Beads

Hobe Sound, Florida, USA
Phone: 772.546.8960
Email: hess9033@bellsouth.net
Web: <http://members.tripod.com/ddhess/>

This glass artist specializes in flame-worked glass, beads, and jewelry. You can purchase her lampwork beads wholesale or retail through her website or give her a call to find out how she can develop a line of beads for your specific needs.

Fire Mountain Gems and Beads

One Fire Mountain Way
Grants Pass, OR 37526-2373, USA
Phone: 800.423.2319
Web: www.firemountaingems.com

Fire Mountain Gems and Beads has just about everything a jewelry maker needs, including beads, wire, tools, books, and other related jewelry products. Shop with them online or browse through their full-color catalog available both on CD and in hard copy. Along with lots of wonderful jewelry supplies, their catalog and website offers free tips and project ideas. Their 800-number is manned 24 hours a day, and you can call toll-free from anywhere in the U.S. or Canada.

WigJig

P.O. Box 5124
Gaithersburg, MD 20882, USA
Phone: 800.579.WIRE
Email: custsrv@wigjig.com
Web: www.wigjig.com

WigJig is probably best known for its numerous wire jigs that allow you to create your own wire jewelry components and findings. They also sell a variety of supplies, including beads, wire, tools, findings, hard-copy and web books, CDs, and videos for jewelry makers. Their website offers a way to shop online as well as many pages of free jewelry tutorials covering a wide range of wire- and bead-related techniques.

Resources

USA

Artgems Inc.com

Phone: 480.545.6009

Web: www.artgemsinc.com

Bead, findings, and related jewelry-making supplies

Auntie's Beads

Phone: 866.26.BEADS

Web: www.auntiesbeads.com

Beads and general jewelry-making supplies

Beadalon

Phone: 866.423.2325

Web: www.beadalon.com

Beading wire, memory wire, and general jewelry-making supplies

Beadbox

Phone: 480.976-4080

Web: www.beadlovers.com

Beads and general jewelry-making supplies

The Bead Warehouse

Phone: 301.565.0487

Web:

www.thebeadwarehouse.com

Stone beads and general jewelry-making supplies

B'Sue Boutiques

Web: www.bsueboutiques.com

General beading supplies and metal stampings

CGM

Phone: 800.426.5246

Web: www.cgmfindings.com

Wholesale wire, metal beads, and findings

Copper Coyote

Phone: 520.722.8440

Web: www.coppercoyote.com

Specializes in Japanese seed beads and related supplies

Fire Mountain Gems

Phone: 800.355-2187

Web: www.firemountaingems.com

General jewelry-making supplies

550 Silver & Supply

Phone: 505.598-5322

Web: www.metalworks.com

Metal findings, wire, and beads

Gemshow Online

Jewelry Supply

Phone: 877.805.7440

Web: www.gemshow-online.com

Crystals, metal beads, and findings

HHH Enterprises

Phone: 800.777.0218

Web: www.hhhenterprises.com

General jewelry-making supplies

Land of Odds

Phone: 615.292.0610

Web: www.landofodds.com

General jewelry-making supplies and seed beads

Monsterslayer

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Web: www.monsterslayer.com

Metal findings, wire, and beads

Out on a Whim

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Specializing in seed beads, crystals, and findings

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Phone: 718.458.7602

Webs: www.purebeads.com

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Web: www.softflexm.com

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Web: www.beading.com

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Web: www.urbanmaille.com

Prefabricated jump rings in all diameters and gauges, kits, and tools

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Phone: 877.636.0600

Web: www.wire-sculpture.com

Wire, beads, and general jewelry-making supplies

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Web:
www.beadcompany.com.au
*Beads and general
jewelry-making supplies*

Beadfx

Phone: 877.473.2323
Web: www.beadfx.com
*Canadian supplier of glass,
crystal, and seed beads*

Beadgems

Phone: 0845.123.2743
Web: www.beadgems.com
*UK supplier of beads and
jewelry-making supplies*

The Bead Shop

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Web:
www.beadsunlimited.co.uk
*UK supplier of beads and
related supplies*

Beadworks

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Web: www.beadshop.co.uk
*UK supplier of general beading
supplies*

Canadian Beading Supply

Phone: 800.291.6668
Web: www.canbead.com
*Wholesale and retail bead and
jewelry-making supplies*

Gem Craft

Phone: 0161.477.0435
Web: www.gemcraft.co.uk
Gem and mineral supplier

Hobbycraft

Stores throughout the
United Kingdom
Phone: 0120.259.6100
*Bead shop and jewelry-making
supplies*

The House of Orange

Phone: 250.483.1468
Web: www.houseoforange.biz
*Canadian supplier of beads and
related jewelry-making supplies*

Kernowcrafts Rocks and Gems Limited

Phone: 0187.257.3888
Web: www.kernowcraft.com
*Gemstone beads and shapes
and jewelry-making supplies*

Mee Ngai Wah in Sham Shui Po

Phone: 8171.3226
Fax: 8171.3312
*Wholesale and retail jewelry-
making supplies from Hong
Kong*

Spacetrader Beads

Phone: 03.9534.6867
Web: www.spacetrader.com.au
*Australian supplier of beads
and related jewelry-making
supplies*

ABOUT THE AUTHOR

Tammy Powley is a writer and designer. Tammy is the Internet guide for About.com's jewelry-making website at <http://jewelrymaking.about.com>, keeps a beading and jewelry blog at www.aboutweblogs.com/jewelrybeading/, and operates her own website at www.tammypowley.com. Tammy has studied a wide variety of jewelry techniques, from beading to metalsmithing and has worked extensively with glass, fibers, and paper art. After spending eight years on the art show circuit, she eventually turned to writing about art, though she continues to sell her work through special commissions. Tammy currently resides in Port St. Lucie, Florida, with her husband, Michael, and a house full of dogs and cats.

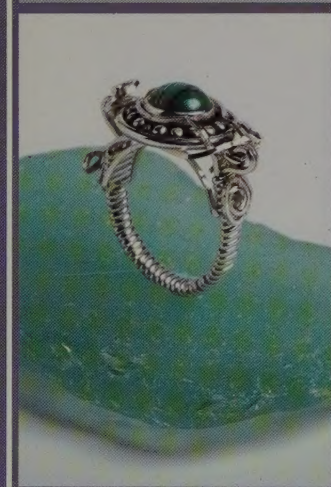
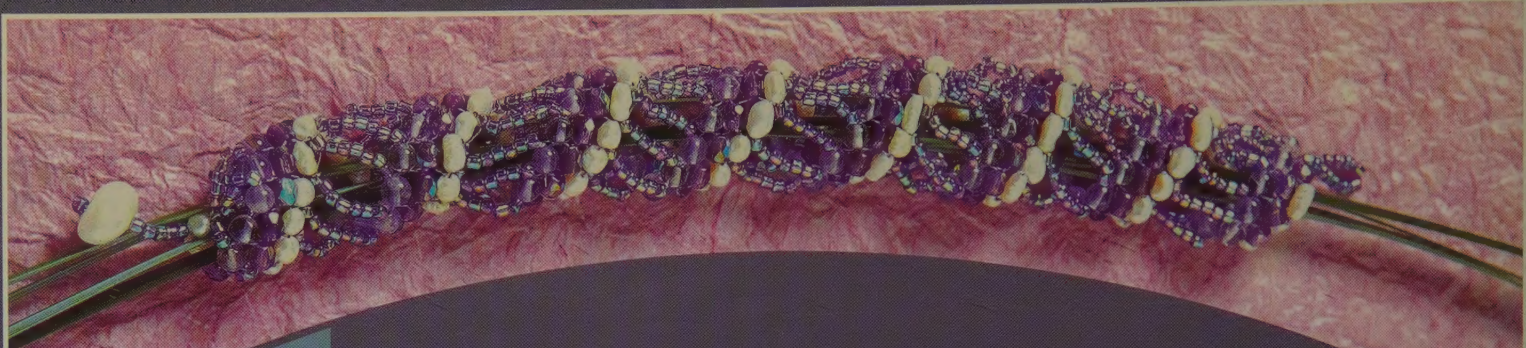


ABOUT THE AUTHOR

Tammy Powley is a jeweler, teacher, and writer. She is a frequent contributor to *Jewelry Craft* magazine, and the host and manager of About.com's jewelry-making website, for which she writes a regular column. She sells her finished jewelry in specialty shops and galleries. She resides in Port St. Lucie, Florida.

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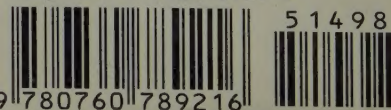
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