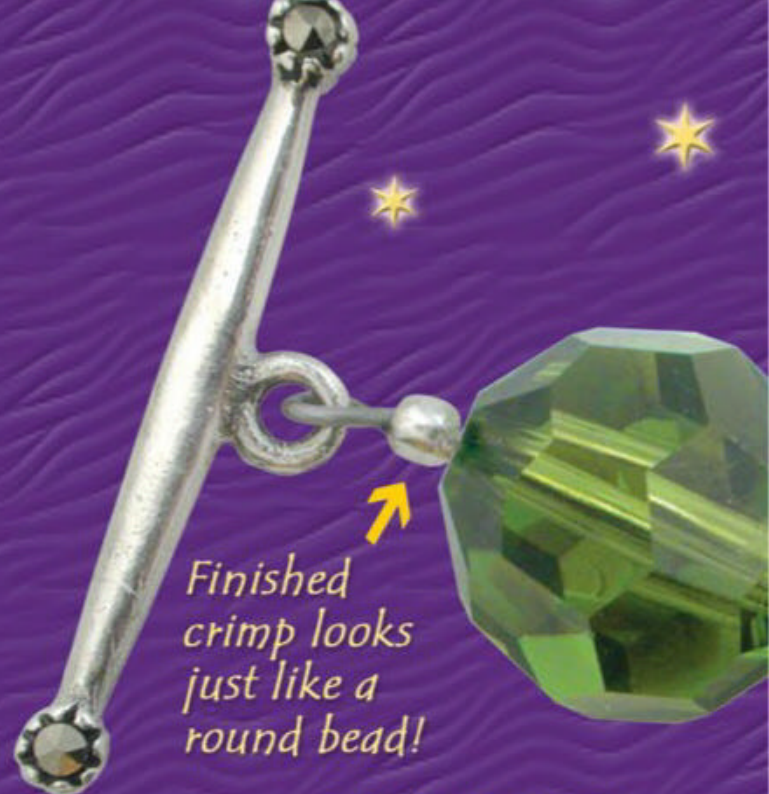


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item #PL940
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- Take one scrap piece of wire and crimp one end of it to the middle of the long piece of wire using a 2 x 2mm Gold-filled or Sterling Silver tube crimp & your Magical Crimper.

- Slip a group of beads onto the two pieces of wire so they slide against the first crimp, then crimp the other end. Trim the excess from the scrap wire ONLY, being extremely careful not to cut your long wire.
- Repeat the previous steps to attach the remaining bead groups.
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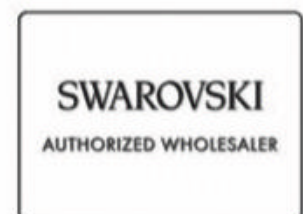
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Karen-Lee West



Han Park



Debbie Diamond



Jasmin Slingsby

Bead Gallery



Lauren McGregor



Lauren McGregor



Han Park



Jasmin Slingsby



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Christine Mole



Han Park

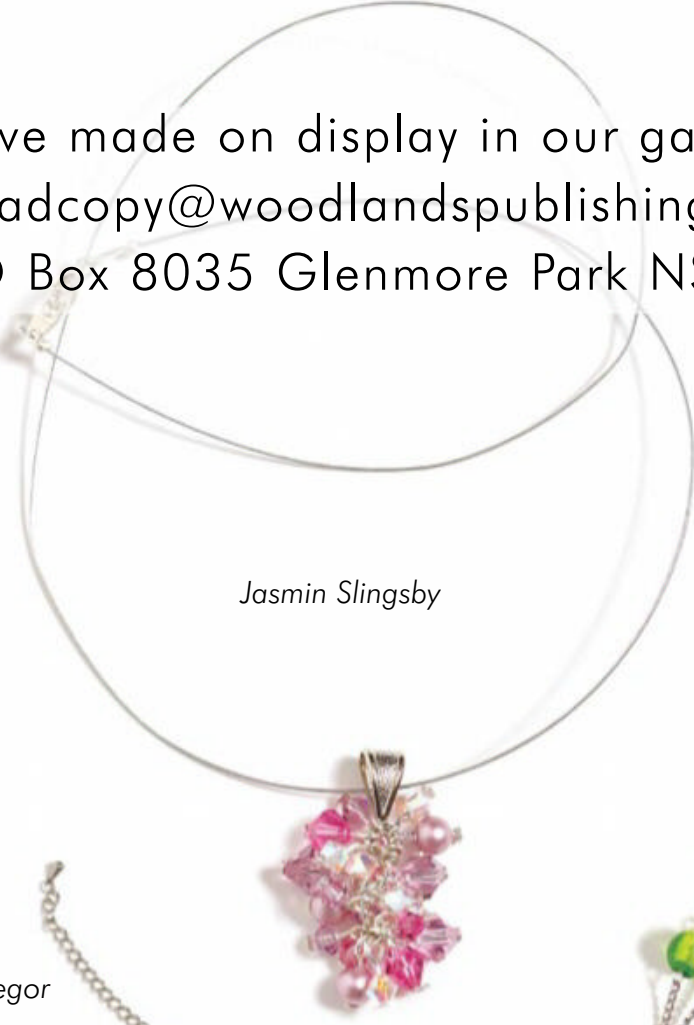


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Karen-Lee West

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Jasmin Slingsby



Lauren McGregor



Lauren McGregor



Jasmin Slingsby

BRACELET MATERIALS

13 x short eye pins
62 x 6mm jump rings
13 x 10mm jump rings
1 toggle clasp

BEADS

7 x 6mm Miracle beads Lime
6 x 6mm Miracle beads Purple

TOOLS

2 pairs of flat nose pliers

EARRINGS MATERIALS

2 x short eye pins
2 x short head pins
18 x 6mm jump rings
4 x 10mm jump rings
1 pair ear hooks

BEADS

2 x 6mm Miracle beads Lime
2 x 6mm Miracle beads Purple

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Rating



An added bead in the centre of this chain maille gives this design a colour vibrancy. Designed by Bead Kingdom.

DESIGN NOTE

For a detailed explanation on opening and closing jump rings, please see basic instruction section.

BRACELET STEP ONE

Thread 13 x 6mm Miracle beads onto eye pins, form a small loop.

STEP TWO

Keeping 6 x 6mm jump rings open, close all other 6mm jumps rings tight and neat. Leave 10mm jump rings open.

STEP THREE

Onto 1 x 10mm jump ring, feed 4 x 6mm jump rings, 1 x beaded eye pin; starting with Lime Miracle bead, 4 x 6mm jump rings, and second eye of the beaded eye pin – this will reach across the centre of the 10mm jump ring. Close the 10mm jump ring.

STEP FOUR

Onto a second 10mm jump ring, place 2 x 6mm jump rings from Step 3 group, 1 x purple beaded eye pin, 2 x 6mm jump rings from Step 3 group, 2 x 6mm jump rings and the second loop from the beaded eye pin. Close 10mm jump ring.

STEP FIVE

Continue Step 4, eleven times, until you have a total of 13 bead jump ring groups. Remember to alternate the Lime and Purple beads.

STEP SIX

At one end of bracelet, place 2 x 6mm open jump rings through 4 x 6mm jump rings, and close. Onto the 2 x 6mm jump rings just added, use one open jump ring to attach section of toggle clasp, and close the jump ring.

STEP SEVEN

Repeat Step 6, on the other end of bracelet, adding second section of your toggle clasp.

EARRINGS

STEP ONE

Place 2 x 6mm Purple Miracle beads onto eye pins, form a small loop. Thread 2 x 6mm Lime Miracle beads on head pins, form a small loop.

STEP TWO

Close all except two of the 6mm jump rings neatly, and 4 x 10mm jump rings are open.

STEP THREE

Onto 1 x 10mm jump ring, feed 4 x 6mm jump rings, 1 x beaded eye pin, 4 x 6mm jump rings, and the second eye of the beaded eye pin – this will be reaching across the centre of the 10mm jump ring. Close the 10mm jump ring.

STEP FOUR

Onto a second 10mm jump ring, place 2 x 6mm jump rings, thread 2 x 6mm jump rings from 10mm jump ring group in Step 3, Lime beaded head pin, remaining 2 x 6mm jump rings from Step 3 group, and 2 x 6mm jump rings. Close 10mm jump ring.

STEP FIVE

At the top of earring, place 1 x 6mm open jump ring through 4 x 6mm jump rings, and loop of ear hook. Close the 6mm jump ring. Repeat Steps 3, 4 and 5 for second earrings.

Bead Kingdom

348 High Street, Maitland NSW 2320

Telephone: 02 4934 5427



Bead Across Chain Maille



MATERIALS

3.6m approximately Tigertail
– 21 strand or higher

6 x crimps

BEADS

2 x 10mm Sapphire floral
feature beads

2 x 8mm Czech fire polished
beads Aqua

2 x 8mm Czech fire polished
beads Crystal

4 x 6mm Czech fire polished
beads Light Sapphire

2 x 6mm Czech rounds Aqua
Light AB

2 x 4mm Czech fire polished
beads Capri Blue

2 x 4mm Czech rounds Med
Sapphire AB

2 x 4mm Czech rounds Aqua AB

12 x 5mm Antique metal
Heishi beads

2 x 3mm Nickel-plated metal
round beads

2 x 2.4mm Nickel-plated metal
round beads

5 grams approximately 11
degree Toho seed beads
Silverlined Sapphire

5 grams approximately 11
degree Toho seed beads
Silverlined Aquamarine

5 grams approximately 11
degree Toho seed beads
Transparent Rainbow Crystal

TOOLS

Crimping pliers

Cutters

Length of finished piece: 1m



Blue, Crystals and Aqua in a soft flowing lariat and matching earrings project to remind you of holidays – designed by Gem Jewels.

LARIAT

STEP ONE

Cut 3 x strands of Tigertail, 1.2 metres each.

STEP TWO

With first strand, thread onto the Tigertail 1 x crimp, 2.4mm metal round, 4mm Czech round Med Sapphire AB, 3mm metal round, 6mm Czech fire polished Light Sapphire, 5mm Heishi, 10mm Floral Feature, 5mm Heishi then a Sapphire seed bead. Take around the seed bead and then back through all the beads finishing through the crimp. Pull firmly and crimp to hold in place; trim the Tigertail as close to the crimp as possible.

STEP THREE

Thread onto the Tigertail the Silverlined Sapphire seed beads until the length of seed beads threaded is approximately 93-

94cm. This will give a finished length of approximately one metre.

STEP FOUR

Thread on the beads as in Step 2, and finish off as in Step 2.

STEP FIVE

Second Strand: Thread onto the Tigertail 1 x crimp, 6mm Czech round Aqua AB, 5mm Heishi, 4mm Czech fire polished Capri Blue, 5mm Heishi, 8mm Czech fire polished Aqua then an Aqua seed bead; finish as in Step 2.

STEP SIX

Thread onto Tigertail the Silverlined Aquamarine seed beads until the length of seed beads threaded is approximately 89-90cm. This will give you a finished length of approximately 94cm.

STEP SEVEN

Now thread on the beads as in Step 5, and finish off as in Step 2.

STEP EIGHT

Third Strand: Thread onto the Tigertail 1 x crimp, 4mm Czech round Aqua AB, 5mm Heishi, 8mm Czech fire polished Crystal, 5mm Heishi, 6mm Czech fire polished Light Sapphire then a Rainbow Crystal seed bead; finish as in Step 2.

STEP NINE

Thread onto the Tigertail the Transparent Rainbow Crystal seed beads until the length of seed beads threaded is approximately 91-92cm. This will give you a finished length of approximately 97cm.

STEP TEN

Now thread on the beads as in Step 8, and finish off as in Step 2.



Mediterranean Blue



WIN

this set!

For details see our
Beads Glorious Beads
Competition on pages
66 and 67.



EARRINGS MATERIALS

1 pair ear hooks
2 x eye pins
24 x 5mm jump rings

BEADS

2 x 10mm floral feature beads

4 x 5mm Heishi beads

Small quantity 11 degree seed beads 3 colours

TOOLS

Cutters

Round nose pliers

EARRINGS STEP ONE

Open up 18 x 5mm jump rings. Thread 3 x 11/0 seed beads to each jump ring, then close. You will need to use three different shades of seed beads and make up six of each colour. Close jump rings.

STEP TWO

On to an eye pin thread 1 x Heishi, 1 x 10mm feature bead and 1 x Heishi. Cut the eye pin approximately 10mm from the last bead and, using round nose pliers, form a loop. Repeat.

STEP THREE

Open up 6 x 5mm jump rings and onto each one place three of the beaded jump rings previously made, being sure to have one jump ring of each colour.

STEP FOUR

Total of 6 x 5mm jump rings, each with 3 x beaded jump rings and 2 x eye pins with the feature bead and Heishi on each. On each of the eye pins place three of the finished jump rings into the largest loop and close off.

STEP FIVE

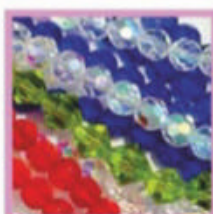
Open the ear hook and place eye pins onto the loop and close. Repeat for second earring.

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MATERIALS

95cm of White Tigertail
 110cm of White Ostrich Wool
 1 x 14mm parrot clasp and tag
 18 x silver crimp beads

2 x bead cones

2 x 40mm silver eye pins

2 x 5mm silver jump rings

BEADS

7 x 18mm Hollow Glass Beads

20 x 7mm White Button
 Freshwater Pearls

4 x 11mm White Coin
 Freshwater Pearls

4 x 4mm Clear AB glass cubes

16 x Clear Quartz roundels

2 x 3mm silver round ball
 beads

12 x silver square spacer beads

TOOLS

Crimping pliers

Round nose pliers

Wire cutters

Scissors

Ruler or tape measure

Collapsible eye needle

GS Hypo Cement

Length of finished piece: 80cm

Using Hollow Glass Beads and Wool this design has great texture for something strikingly different. Designed by Diana from That Bead Shop.

STEP ONE

Thread 1 x crimp onto Tigertail. Thread Tigertail through first eye pin then back through the crimp. Secure crimp leaving 5cm end.

STEP TWO

Thread onto Tigertail 1 x button pearl, 1 x square spacer, 1 x button pearl and 1 x crimp over both the main strand and the 5cm end and then crimp to secure. Trim off excess end. Designer note: A bead reamer may be required to expand the hole in button pearls to fit both strands through.

STEP THREE

Take the ostrich wool strand and strip 4cm of lashes from the end of the strand leaving it bare of lashes for ease of knotting. Thread collapsible eye needle onto other end of ostrich wool. Thread needle through first eye pin and double knot the bare end. Secure knot with GS Hypo Cement. Trim off excess end.

STEP FOUR

Thread 1 x crimp onto Tigertail leaving a 5cm gap between first set of beads and secure. Design tip: You may find it easier to pre mark spaces on Tigertail with a fine tipped felt pen to accurately measure out the gap between bead clusters and hide the mark by securing the crimp over the top of it.

STEP FIVE

First Hollow Bead Sequence.

Thread onto Tigertail 1 x button pearl, 1 x square spacer bead, 1 x button pearl, 1 x hollow glass bead, 1 x button pearl, 1 x square spacer bead, 1 x button pearl and 1 x crimp.

STEP SIX

Before securing the crimp wrap the ostrich wool around the Tigertail three times and

then thread the ostrich wool through the hollow glass bead only. Nestle all beads together and secure crimp to keep in place.

STEP SEVEN

Thread 1 x crimp onto Tigertail leave 5cm gap and secure crimp.

STEP EIGHT

Second Hollow Bead Sequence

Thread 2 x quartz roundels, 1 x coin pearl, 2 x quartz roundels, 1 x hollow glass bead, 2 x quartz roundels, 1 x coin pearl, 2 x quartz roundels and 1 x crimp. Then repeat Step 6.

STEP NINE

Thread 1 x crimp, leave 3.5cm gap and secure crimp.

STEP TEN

Third Hollow Bead Sequence.

Thread 1 x clear AB cube, 1 x square spacer bead, 1 x button pearl, 1 x hollow glass bead, 1 x button pearl, 1 x square spacer, 1 x AB cube, and 1 x crimp. Then repeat Step 6.

STEP ELEVEN

Leave 3.5cm gap, secure crimp and repeat First Hollow Bead Sequence. Then repeat Step 6.

STEP TWELVE

Thread 1 x crimp, leave 3.5cm gap, secure crimp and repeat Third Hollow Bead Sequence. Then repeat Step 6.

STEP THIRTEEN

Thread 1 x crimp, leave a 3.5cm gap, secure crimp and repeat Second Hollow Bead Sequence. Then repeat Step 6.



Textured Hallows





STEP FOURTEEN

Leave a 5cm gap, secure crimp and repeat First Hollow Bead Sequence.

STEP FIFTEEN

Thread 1 x crimp, 1 x button pearl, 1 x square spacer bead, 1 x button pearl, 1 x crimp. Thread Tigertail through second eye pin then back through crimps and beads. Pull Tigertail through and tighten; leave a 5cm gap between the last sequence of beads and secure crimps.

STEP SIXTEEN

Trim off excess Tigertail.

STEP SEVENTEEN

Thread wool through second eye pin and check to see that wool has sufficient length to ensure a soft drape.

STEP EIGHTEEN

Secure ostrich wool as in Step 3.

STEP NINETEEN

Thread 1 x bead cone and 1 x silver round bead onto eye pin. Using round nose pliers make a wrapped loop. Attach parrot clasp with a 5mm jump ring. Repeat on other end to attach the tag of the parrot clasp.

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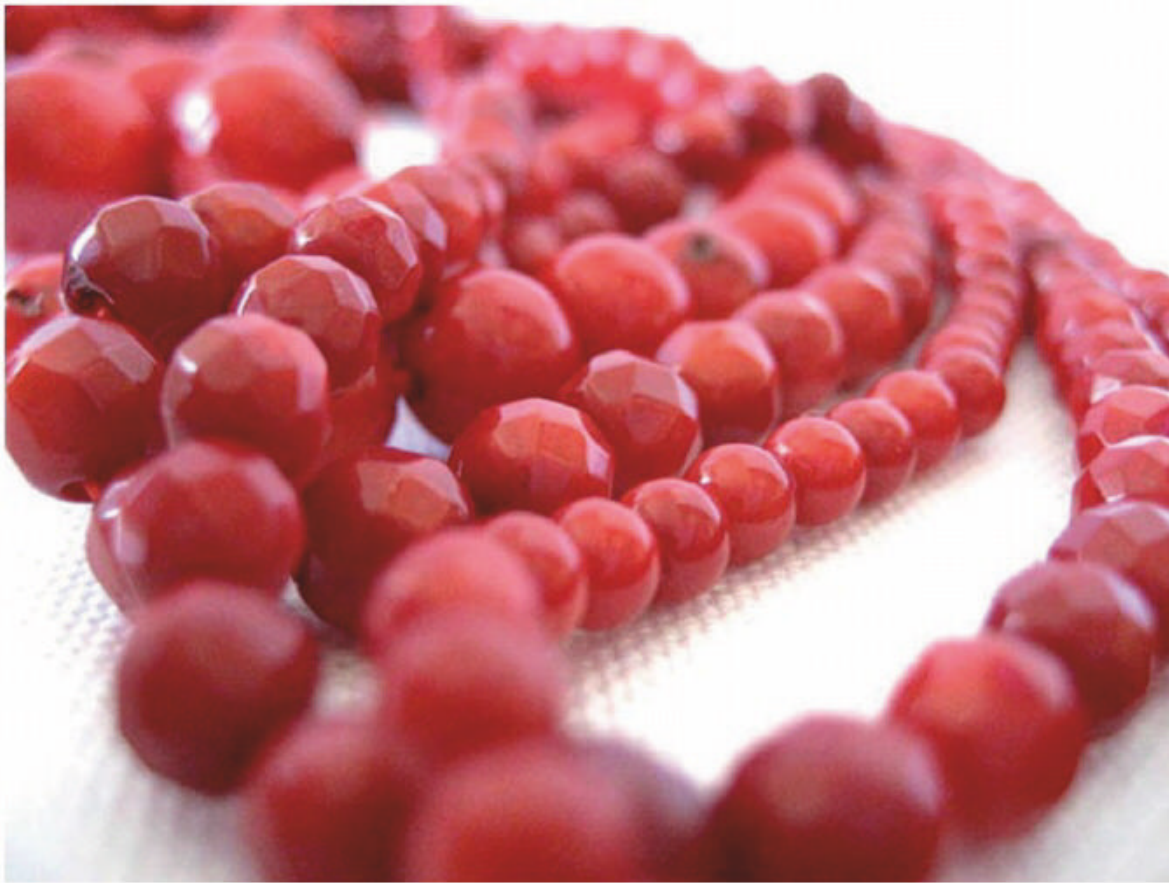
Red Coral: *A Living, Beading Wonder!*

RED CORAL HAS BEEN USED IN JEWELLERY AND DECORATIVE ITEMS SINCE THE AGES OF THE PHARAOHS AND REMAINS A VERY POPULAR CHOICE TODAY, AND NOT JUST FOR ROYALTY. SARAH EZZY-DICKSON DIVES INTO THE HISTORY AND USES OF THIS SOUGHT-AFTER SEMI-PRECIOUS BEAUTY.



RED CORAL BEGINS LIFE at anywhere between three and 1500 metres below the surface of the ocean in areas such as the Mediterranean Sea and areas in the Pacific Ocean around Japan and Taiwan. It has also been found in areas in the Atlantic Ocean,

near the Strait of Gibraltar and at the Cape Verde Islands. Believe it or not, none of the world's supply of red coral comes from Australian waters; it is not the right species of coral and all of our coral reefs are protected. Coral starts as a polyp surrounded by a



fleshy skin which secretes calcium carbonate, forming branches and fans that can be found in colours ranging from crimson red to pale pink and white. The coral structures can grow up to 50cm in height and contain tentacles that collect passing zooplankton for nutrition. Red coral can live for up to 75 years and is quite slow-growing, sometimes only growing as little as one to eight millimetres in a year.

Usually found in dark areas such as the sea floor or in caves or crevices, red coral is often hard to harvest. In the past, the most common method has been dredging; the process of dragging a net attached to a heavy chain across the sea floor, breaking off and collecting the coral as it goes. This has resulted in the loss of up to 66 per cent of the coral colonies in the Mediterranean and surrounding areas. The preferred method to collect coral these days is for scuba divers to individually select coral based on age and quality, leaving the younger corals to develop further.

Red coral is naturally matte regardless of the colour, and needs to be polished in order to achieve the glassy shine that is often associated with coral used in jewellery and other decorative items. It is quite soft, with a rating of 3.5 on the Mohs scale and has been used as beads or as a medium for carving for many centuries.

Coral is one of the most ancient of semi-precious materials and evidence has been found to suggest that it was first harvested in

Palaeolithic times and has been used over time by the ancient Egyptians and Romans, the Native Americans and the Celtic race as well as many other civilisations. Commonly found in decorative items or jewellery, coral has many mystical properties surrounding it as well; it has been used as a talisman to ward off evil, to protect crops and ships and to aid in eliminating hatred from the home. Powdered coral is popular in homeopathic medicine and is used to help or prevent a wide range of ailments from asthma and epilepsy to smallpox and fever.

Red coral also featured heavily in Greek mythology, and the Romans believed coral could protect children from harm. This ancient belief lives on even now, with red coral necklaces being popular gifts for small children. Coral is also one of the seven treasures in Buddhist scriptures and Tibetan Lamas use rosaries made from coral beads. Modern day gemstone therapists also think highly of red coral and recommend that it be worn if you are feeling stressed or scared, as it is said to promote courage.

The most popular colours of coral found in jewellery include vibrant red through to salmon or pale pink. Some well known colours are the Japanese Moro coral which is a rich red, the pale pink Boke coral and red Sardegna. Angel skin coral is mostly white suffused with pale pink and is particularly sought after.

Almost perfectly formed coral is very rare and therefore very expensive so always be wary of deals that seem too good to be true.

FEATURE

As with many semi-precious materials, coral is often enhanced to improve its durability and colour, even though the colours in coral are permanent.



As with many semi-precious materials, coral is often enhanced to improve its durability and colour, even though the colours in coral are permanent and usually fairly bright anyway; dyes are added to deepen the colour or to make it appear more uniform and coloured waxes are used to stabilise the coral or to fill in holes or pits in the surface. The highest quality coral has no obvious imperfections to the naked eye and can sometimes be difficult to pick out from imitations; however under magnification even the highest quality coral will show very tiny black dots on the surface which are actually the holes that the



tentacles grew through. Almost perfectly formed coral is very rare and therefore very expensive so always be wary of deals that seem too good to be true.

There are always imitations – however most coral imitations are still primarily made up of coral, or other growth types of coral; for example, root or foam coral. Root coral are a species all of their own, not roots as their name suggests; while foam coral is the part of the coral that remains fixed in the sand and forms the section from the foot of the coral to the main growth. Foam coral is heavier than root coral and generally more expensive but both are more reasonably priced than precious coral. These types of coral are popular in making larger sized beads or cabochons in bulk quantities due to their size and colour.

Coral has been used in many types of decoration, ranging from intricate carvings to thick, chunky free-form nuggets strung into beautiful necklaces. It can be cut and shaped into round and faceted beads, as well as having holes drilled through the tops of uncut branches to retain its natural appearance. Coral cabochons are also quite popular, being bezel set into different items such as rings and brooches alongside gems such as onyx or pearl. Coral lends itself to both gold and silver findings and looks amazing when combined with gems that accentuate the colour, such as pearl, emerald, diamond and sapphire.

Coral necklaces can take on almost any shape; strands of delicately formed branches graduating in size or coral beads formed in shapes ranging from round to square – the possibilities are almost endless. Coral has also been used in making cameos and carved focal pieces and a large naturally formed branch of coral makes a great focal piece for a necklace. The imperfections often found in lower grade coral can be used to your advantage as they offer a more natural feel to your jewellery, especially in chunkier pieces like bracelets. As coral can be cut into many different shapes and sizes, the design ideas are almost limitless and you can adorn every part of your body from head to toe.

Coral isn't only limited to jewellery; coral carvings are also quite popular as decorations or gifts and while the practice of coral carving isn't as prevalent as that of jewellery items you can often still find beautifully intricate statues in some stores. Coral carvings can also be mounted on brooch settings, buttons and even rings depending on their shape and size.

As coral is quite soft, it needs to be looked after carefully. It can get scratched quite easily, so it is best to store it separately from other jewellery items and gemstones and it is best not to expose it to extreme temperatures. Coral is also very easily damaged by chlorine, alcohol, ammonia (often found in nail polish remover) and any coral jewellery should be removed before applying perfume, moisturiser or having a shower. The best way to clean your coral jewellery or ornaments is to wipe them gently with a soft moist cloth.

World-wide demand for red coral has been growing steadily and while there is apparently enough supply, either in stockpiled inventories or new sources, we should still brace ourselves for a shortage. Coral reefs are amongst the most endangered ecosystems on our planet due to pollution, global warming and increasingly destructive fishing habits and well-known coral colonies are rapidly depleting. Various countries that are associated with the coral trade are beginning to impose strict quotas on coral harvested and brought into their countries, and the United States wants red coral to be listed as a world-wide threatened species, forcing importers and exporters of the coral to seek approval for each transaction.

The use of dredging equipment is now banned in the Mediterranean and all non-selective fishing methods have also been banned in some parts of the Pacific, notably Hawaii. Management plans in both the Mediterranean and the West Pacific have been put in place to ensure that we have enough coral to supply to the jewellery industry without having too much impact on the already weakened ecosystem. This, combined with a better understanding of the life cycle of red coral, will ensure that there will be coral for generations in the future to enjoy. ○

Coral is one of the most ancient of semi-precious materials



MATERIALS

1 x 7 gram packet of PMC3 clay

Olive oil spray

Decorative cord or your choice of beads or chain

TOOLS

Rolling pin or short piece of electrical conduit

Placemat or coaster with texture

2 x Paddle Pop sticks

Paper towel

1 x small diameter drinking straw

Non porous work surface – ceramic or glass placemat

Hair dryer (optional)

Some generic 'Wet Wipes'

Fireproof tile or pot saucer and vermiculite

Small Butane torch

Stainless steel wool soap pad

Silver polishing cloth

An easy start to PMC silver torch firing by May Bartrum.

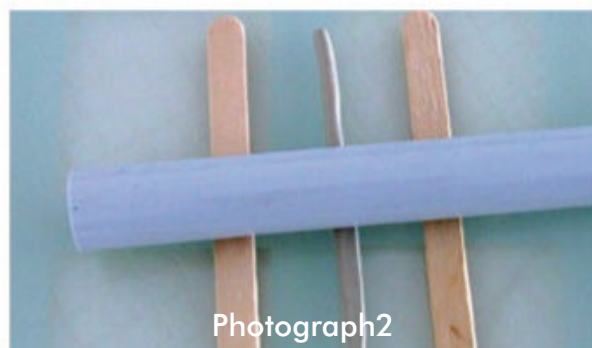
STEP ONE

Forming

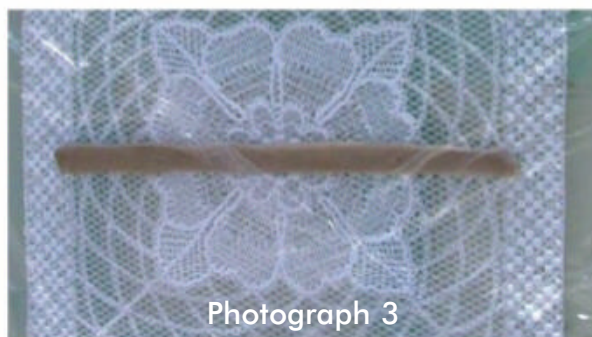
Lightly spray your hands, roller and work surface with olive oil. Wipe off any excess with the paper towel. Remove the PMC from its packet and place it on your work surface. Roll a PMC 'snake' shape with your fingers. Flatten the PMC 'snake' with the rolling pin, using the Paddle Pop sticks as a guide to keep the clay a uniform thickness. Texture the 'snake' by laying it onto the oiled placemat and pushing firmly against the surface. *Design note: If the phone rings (as happened to me) cover your work with Gladwrap to stop the drying process while you talk. Photographs 1 to 3.*



Photograph 1



Photograph 2



Photograph 3

STEP TWO

Wind the 'flat snake' around the straw. Get creative with the ends. Dry the shape with the hair dryer until it is 'bone dry' – about 15 minutes – or leave it to dry naturally. This

may take about 24 hours depending on the weather. Wipe any rough edges you feel with a wet wipe. This is a dustless substitute for sanding. Photograph 4.

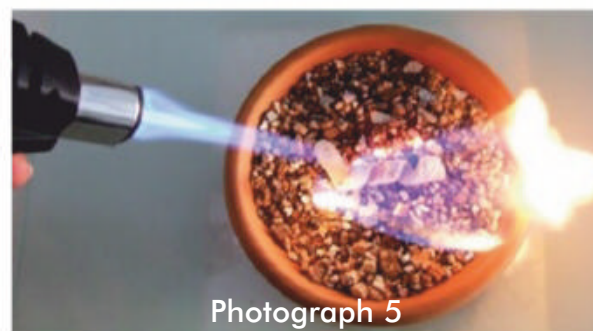


Photograph 4

STEP THREE

Firing

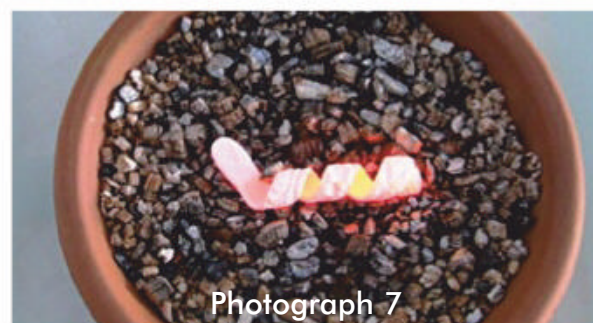
Heat piece with the torch. Flames will appear briefly as the binder burns off. Continue until it becomes 'orange hot' and move the torch closer or further away to keep this colour for four minutes. This is not toxic, just a little smelly. Rest to cool until it can be touched. Photograph 5 to 7.



Photograph 5



Photograph 6



Photograph 7



Spirals of Silver Pendant

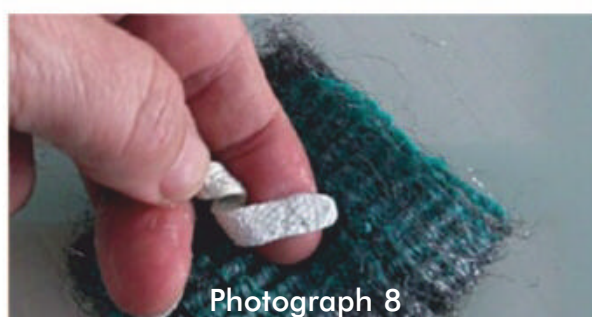




STEP FOUR

Finishing

Rub the surface with the wet soap pad scourer, until it is silver coloured and reflects light. Burnish by rubbing firmly with the back of a spoon. The high spots will become shiny. If you have a silver polishing cloth, use it after burnishing.



Photograph 8

STEP FIVE

Cut a length of cord to string pendant, or thread it onto a chain. Alternatively you could string it with beads.

Technical tip: Remember NO ALUMINIUM anywhere near the silver.

7

May Bartrum

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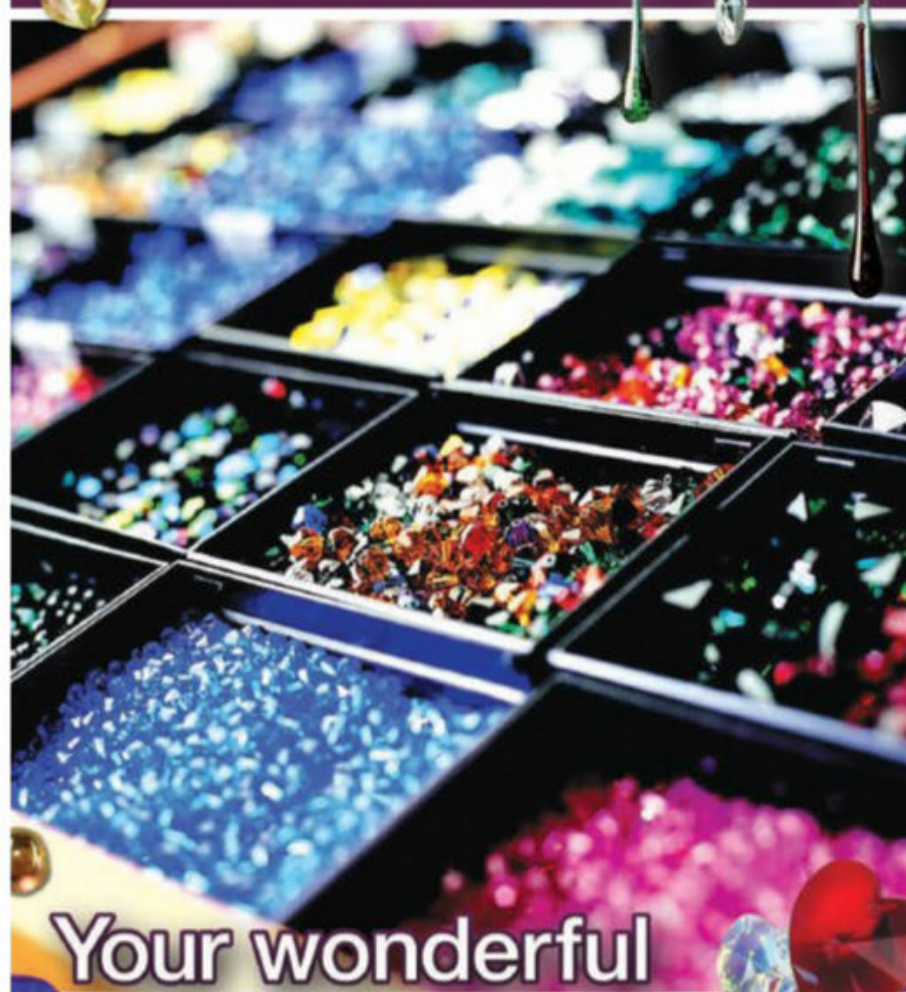
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MATERIALS

1 x sterling silver 16 ring
65cm bangle

18 x 0.5 x 50 mm ball end
head pins

1 pair Sterling Silver
Sheppards

BEADS

10 x Lampwork glass beads

8 x Silver Leaf Twist 20 x 15
mm Clear beads

42 x 3mm Swarovski bi-cone
beads

TOOLS

Round nose pliers

Flat nose pliers

Sharp side cutters

Your beads will dance around your wrist on this sterling silver bangle finding by Bead Them Up.

STEP ONE

Bangle

Thread pins with beads as in photograph or to your own design. Use 1 x 3mm bi-cone, 1 x Lampwork bead and 1 x 3mm bi-cone.

STEP TWO

Wrapping

Hold head pin with beads on with the tip of round nose pliers approximately 1.5mm from last bead. Wrap wire around round nose pliers to form crossed circle. Attach drops to the bracelet. (See Basic Instructions on page 118). *Design note: Be careful not to keep wrapping before you have added your bead drop to the bracelet loop.*

STEP THREE

Hold crossed circle loop of bead drop that is now on bracelet loop with round nose pliers,



continue to wrap wire around between pliers and bead to form a neat wire wrap.

STEP FOUR

Trim and ensure all wire ends are tucked in.

STEP ONE

Earrings

Thread pins with beads as for the bracelet or to your own design.

STEP TWO

Hold head pin with beads on with the tip of round nose pliers approximately 1.5mm from last bead. Wrap wire around round nose pliers to form crossed circle.

STEP THREE

Continue wrapping around between pliers and bead wrap at least 1.5 times. Trim excess wire.

STEP FOUR

Open loop on Sheppard ear hooks, thread loop created in Step 3. Close ear hook loop.



Rating



Bead Them Up

Shop 3 284-290 Rocky Point Road
Ramsgate NSW 2217

www.Beadthemup.com.au



*Hokey Pokey Bangle
and Earrings*

MATERIALS

2 metres Tigertail

3 x crimps

BEADS1 x 50mm Swarovski
'D' Art Pendant6 grams seed beads Czech 2
Cut Bronze Gold used6 x 10mm Swarovski Golden
Shadow cubes6 x 10mm Swarovski
Copper pearls6 x 8mm Swarovski Copper
Crystal rondelles14 x 4mm Swarovski Golden
Shadow bi-cones6 x 6mm Swarovski Golden
Shadow bi-cones5 x 6mm Swarovski Light
Colorado Topaz rounds5 x 6mm Swarovski Copper
Crystal cubes

5 x 6mm Gold Filigree beads

5 x 6mm Goldstone rounds

7 x 4mm Swarovski Smokey
Topaz bi-cones5 x 4mm Swarovski Light
Colorado Topaz cubes

2 x 4mm Gold Filigree beads

11 x Goldstone chips

TOOLS

Cutters

Flat nose pliers or
crimping pliersFinished length:
Approximately 60cm

Designed by Georgi at Bead Barn, Canberra. A truly elegant design inspired by Swarovski's new 'D' Art Pendant.

DESIGNER'S NOTE

All beads are an approximate and may be substituted. This project is not an exact science, use this only as a guide. The most important aspect is to ensure that when threading strands individually, they are slightly different in length so they sit slightly apart.

STEP ONE

Thread your Swarovski Pendant onto your two metres of Tigertail and centre it. Thread enough seed beads to form a loop, reaching comfortably over the top of the pendant.

STEP TWO

Bring your two ends of Tigertail together and thread both ends through 1 x 10mm Pearl, 1 x 4mm Golden Shadow bi-cone, 1 x 8mm rondelle, 1 x 4mm Golden Shadow bi-cone and 2 x seed beads.

STEP THREE

Separate your two threads. Thread 1: 3 x seed beads, 6mm bi-cone, 7 x seed beads, 6mm Filigree, 7 x seed beads, 6mm Swarovski round and 8 x seed beads. Thread 2: 6 x seed beads, Goldstone chip, 4mm cube, 3 x seed beads, 6mm Goldstone round, 3 x seed beads, 4mm Smokey Topaz bi-cone, 3 x seed beads, 6mm cube, Goldstone chip and 3 x seed beads.

STEP FOUR

Repeat Step 2 in reverse. Thread 2 x seed beads, 4mm Golden Shadow bi-cone, 8mm rondelle, 4mm Golden Shadow bi-cone, 2 x seed beads, 10mm Pearl and 10mm cube.

STEP FIVE

Lay necklace on a flat surface so that Thread 1 from Step 3 becomes Thread 2 and vice versa – the beads should sit on opposite sides. Repeat Step 3.

STEP SIX

Repeat Steps 3, 2, 4, 3, 2, 3, and 4 in this order.

STEP SEVEN

Ensuring that all the beads are pushed up firmly but not so tightly that it is stiff you can now do your loop for the end. Using Thread 1: Thread a crimp, 6 x seed beads, 4mm Filigree, 3 x seed beads, 4mm Golden Shadow bi-cone, 4mm Goldstone round, 4mm Golden Shadow bi-cone, a crimp, 3 x seed beads, a crimp, 3 x seed beads, 4mm Filigree, 4 x seed beads, 4mm Smokey Topaz bi-cone, Goldstone chip, 4mm Smokey Topaz bi-cone, 3 x seed beads, 4mm Filigree and 6 x seed beads. Take Thread 2: Thread it back through all the beads and crimps in the opposite direction to form a loop, big enough for the pendant to fit through comfortably. Then crimp off all three crimps.



00

Rating

**Bead Barn****Shop 5 Federation Square****O'Hanlon Place, Nicholls ACT 2913****Telephone: 02 62302 900****Email: beadbarn@bigpond.com.au**

NECKLACE MATERIALS

1 x 44cm Belcher Chain
1 x 40cm small Trace Chain
1 x 1m S-Lon Size D Beading Thread Silver
1 x 15mm toggle
5 x eye pins
5 x small pendant bails
4 x 4mm thin jump rings
2 x 5mm thick jump rings

BEADS

5 x 10mm Orchard Road Flowers Vitrail Light
10-12 x 4mm Czech fire polished rounds Seafoam
12-15 x 4mm Czech Fire Polished rounds Flamingo
8-10 x 4mm Swarovski pearls Powder Rose
8-10 x 4mm Swarovski pearls Light Green
30-40 x Size 8 Matsuno seed beads S/L Amethyst AB
3gms x Size 11 Czech seed beads Lt S/L Amethyst AB

TOOLS

Round nose pliers
Chain nose pliers
Cutters
Beading needle (size 10)
Clear nail polish or beading adhesive

Finished length: 46cm

Continued ...

Surrender your chain to embellishing with crystals and pearls.
Designed by Terrena from Terrena's Treasures.

STEP ONE

Preparing chain for embellishing

Lay belcher chain straight across working area. Attach 4mm thin jump ring to a link 12cm along chain from one end of the chain. Repeat with another 4mm jump ring 12cm along the chain from the other end of the chain. Before closing one of the jump rings, attach the trace chain to it. *Design tip: If you are right-handed it will be easier to work from left to right, so attach trace chain to the left side jump ring.*

STEP TWO

Thread trace chain through every second link in the belcher chain, working towards the second jump ring. As shown in Diagram 1. Cut off any excess trace chain and join to the jump ring from Step 1.

STEP THREE

Embellishing chain

Thread needle with S-Lon beading thread. Knot thread to trace chain. Right-handed, start left side. Dab with clear nail polish to seal the knot.

STEP FOUR

Pick up 2 x 11 degree seed beads and a 4mm Czech round, go through a link on the trace chain close to the knot. Repeat this step using a combination of the following as you embellish along the chain. 2 x 11 degree

seed beads and 8 degree seed bead; 2 x 11 degree seed beads and 4mm Czech fire polished round or Swarovski 4mm pearl. *Design note: There is no distinct pattern with this embellishing. But remember to spread your colours evenly along the chain and always pick up 2 x 11 degree seed beads plus a Czech or pearl or an 8 degree seed bead. Then go through the trace chain as shown in Diagram 2.*

Keep your thread pulled firm so that it is not exposed. If it is tight and you can see the thread you have jumped past too many links in the trace chain and need to undo that stitch and go through a link closer to where your thread exited last. There should be a front and back to your work. Keep the majority of your embellishing to the front and do not allow your chain to flip as you work.

STEP FIVE

Once embellishing of the trace chain is complete, knot thread on the last link and dab with clear nail polish to finish.

STEP SIX

Adding Crystal Flowers Pendants

Add pendant bails to top of Orchard Road Crystal Flowers. Make up three eye pins using Czech round Flamingo, and two eye pins using Czech Seafoam beads. See Basic Instructions on how to turn loop.

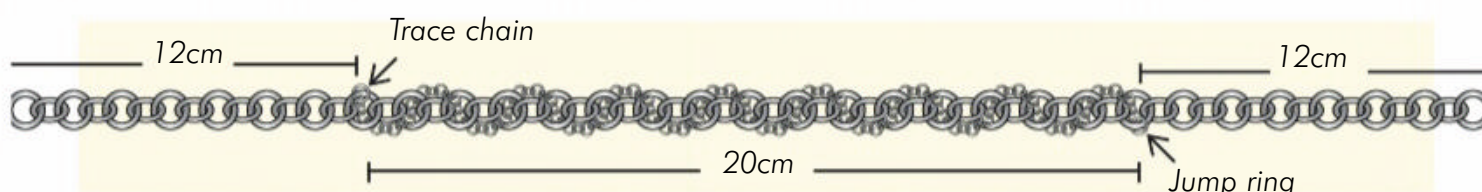


Diagram 1

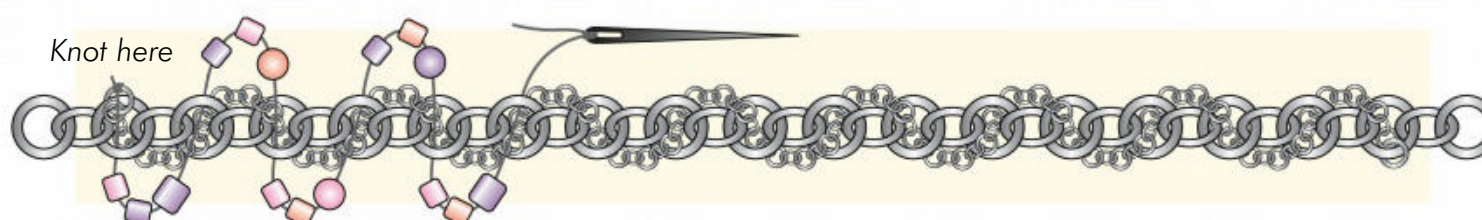


Diagram 2



Sweet Surrender





EARRINGS MATERIALS

1 pair ear hooks

2 x small pendant bails

2 x eye pins

BEADS

2 x 10mm Orchard Road Flowers Vitrail Light

2 x 4mm Czech fire polished rounds Seafoam

2 x 4mm Czech fire polished rounds Flamingo

STEP SEVEN

Add pendant bails to the loop on the eye pins to make Pendant Crystal Flowers.

Add 4mm jump rings to belcher chain as shown in Diagram 3. Add the Crystal Pendant Flowers to the jump rings once on the chain.

STEP EIGHT

Using 5mm thick jump rings add toggle clasp to finish necklace.

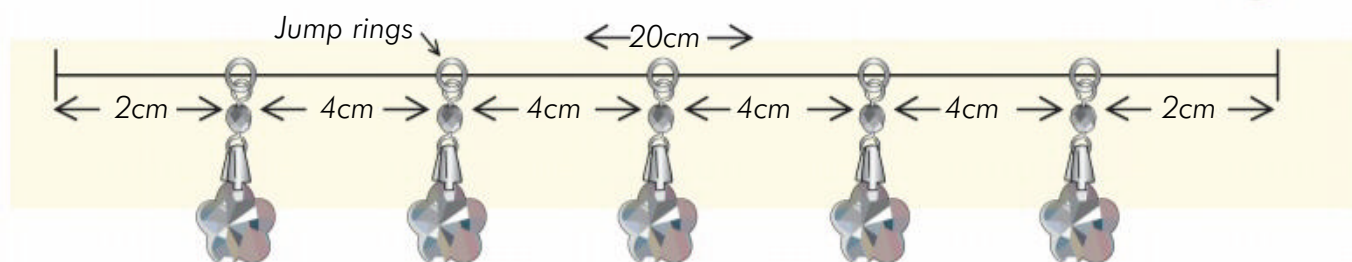


Diagram 3

EARRINGS STEP ONE

Add pendant bails to Orchard Road Crystal Flowers.

Make up two eye pins with 1 x Czech Flamingo, 1 x Czech Seafoam beads; forming loop at top as shown in Basic Instructions.

STEP TWO

Add bottom loop to pendant bail and top loop of eye pin to ear hook loop.

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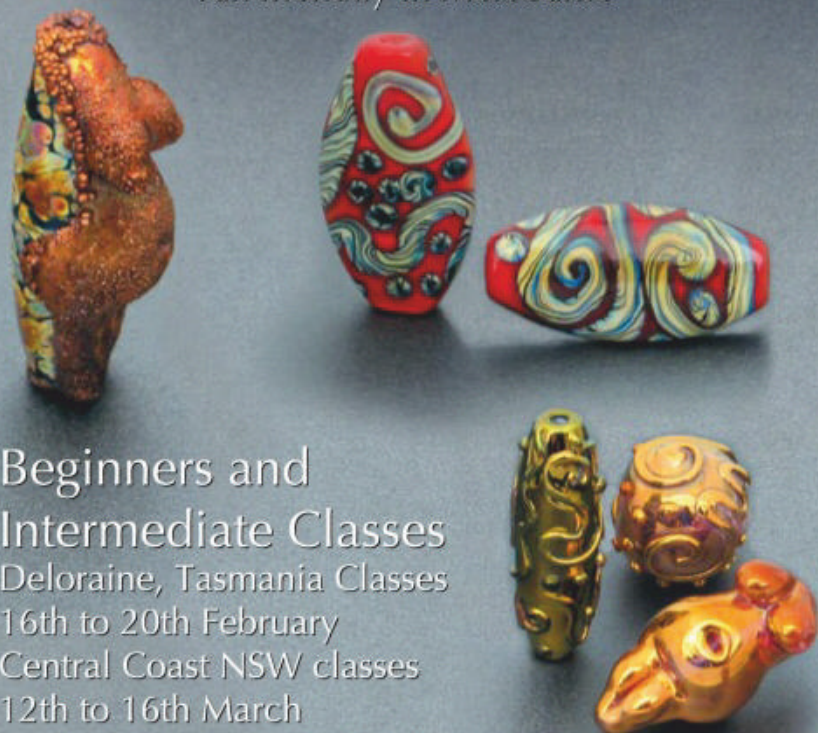
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MATERIALS

2m x 3 macramé nylon cords
in three different colours

3m 24 gauge Gold artistic
wire

1m strand of textured wool

Macramé jewellery findings

BEADS

Light blend Japanese Toho
King seed beads

Champagne blend Japanese
Toho 11/0 seed beads

Blend Czech pressed glass
beads

TOOLS

Scissors

Round nose pliers

Flat pliers

Clipboard

Finished length: 60cm multi-
strand necklace

Mixed materials knotted necklace by Francis Harper, one of the Arttable tutors

STEP ONE

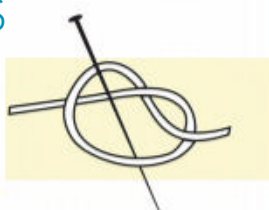
Preparation

Cut the cords as follows: 5 x 100cm fine nylon cord in mixed colours, 100cm of wool. Tie all the cords and wool together at one end using a simple overhand knot, determine finished necklace length by trying it on for size, note this measurement down. Do not cut the cords any shorter. Secure your knotted end onto a clipboard to hold in place.

DESIGNER'S NOTES

Overhand knots

Throughout this pattern you will be tying overhand knots to hold the beads in position. An overhand knot is simply the one you use when tying off a piece of cotton for sewing. Use a large pin to help slide the knot into place or prevent it from closing tightly before you are ready.



STEP TWO

Make wire balls

Cut 50cm of the 24 gauge wire and thread approximately 5-10 x 11/0 seed beads onto the wire. Using round nose pliers wrap the wire around the tips to create a ball of wire in which the seed beads are also included. Once you achieve the desired size, trim off any surplus wire and poke the tail into the centre of the ball. Make six wire balls.

STEP THREE

Beading

Plan design for your necklace length. Sprinkle all types of beads and wire balls along the five nylon cords to create the density of beads desired. Position any feature beads evenly along the cords also. Each nylon cord will be beaded individually throughout the design.

To attach the beads, tie an overhand knot on a nylon cord, thread 1-3 beads then tie another overhand knot to seal

the beads in place. Randomly move along the cord every 2cm to 4cm, tie another overhand knot to repeat the process and continue to complete each nylon cord individually. Design note: Remember to keep trying on your necklace for size and progress. It is easy to get carried away and have an unbalanced or too long project.

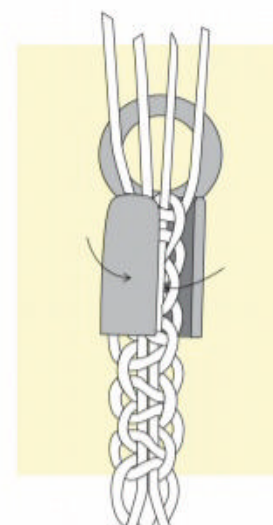
STEP FOUR

Select one of the beaded nylon cords and the strand of wool, wrap the nylon cord around the wool and every 4cm tie an overhand knot to fix the nylon to the wool.

STEP FIVE

Finishing off

Having finished adding the beads and knotting your cords, tie an overhand knot loosely at the other end to combine all the cords and wool neatly.



STEP SIX

Attach the 'leather-ends' at each end of the necklace as follows:

Fit the leather end before the final knot so the knot and loose cords can be trimmed off later. Add a dab of glue inside the leather end to ensure the cords can't slip out later. With flat nose pliers bend one side of the leather-end firmly over the cords pressing flat; bend the other side over the first. Trim the cords and sizzle any frayed ends with a lighter. Attach a jump ring and parrot clasp at one end, then jump ring with necklace tag at the other end.

The ArtTable

Phone: 07 3823 3338

www.thearttable.com



A wooden mannequin is shown from the back, wearing a multi-strand knotted necklace. The necklace features several strands of blue, green, and gold beads, including round, oval, and leaf-shaped beads. The background is a soft-focus pattern of small, dried flowers. The text "Knotted Necklace" is written in a white, cursive font at the bottom of the image.

Knotted Necklace

MATERIALS

1 x Marcasite watch face
 1 x 20cm section of Tigertail
 1 x 40cm section of Tigertail
 4 x crimps
 1 x sterling silver double
 bail clasp

BEADS

7 x Rose quartz double
 drilled faceted rectangles
 18 x Rose quartz 4mm
 faceted rounds

TOOLS

Long nose or crimping pliers
 Cutters

Using double drilled beads means that the work time in this watch can be quick. Designed by Cosmic Beads.

STEP ONE

Using 40cm section of Tigertail thread through the loop at the top of the watch face so there is an equal amount on each side. Starting with 1 x 4mm faceted round on each strand, thread on 1 x double drilled bead; repeat using total of six double drilled beads, ending with a 4mm faceted round on each strand.

STEP TWO

Thread 1 x crimp on each strand and attach to one side of the clasp, threading Tigertail back through crimp and down 3-4cm of beads. Tension Tigertail, crimp firmly.

STEP THREE

Using 20cm section of Tigertail thread through the loop at the bottom of the watch

face with an equal amount on each side. Place 1 x 4mm faceted round on each strand, and remaining double drilled bead, 1 x 4mm faceted round each strand.

STEP FOUR

Thread 1 x crimp on each strand, attach to one section of the clasp by threading the Tigertail through loop back through crimp and down all of the beads. Tension Tigertail until the beads sit nice and tight, crimp firmly.

Cosmic Beads

www.cosmicbeads.com.au

jo@cosmicbeads.com.au



Rating





Rose double
up Watch

MATERIALS

Toggle clasp

Tigertail

Crimps

1 x eye pin

3 x head pins

BEADS

Carnelian Nugget

70 approximately 4mm
Carnelian rounds3 x 4mm Carnelian faceted
rounds13 x 6mm faceted Carnelian
rounds

14 x pewter spacers

6 x 8mm faceted Carnelian
rounds

6 x pewter tube spacers

2 x 8mm Carnelian hearts

TOOLS

Round nose pliers

Side cutter pliers

Length: 50-55cm

A feature of a Carnelian nugget is created on the toggle of this project by My Beads.

STEP ONE

Necklace

Attach one half of your toggle clasp to the end of the Tigertail by threading on your crimp bead, half of the toggle and finally threading the Tigertail back through the crimp. Close the crimp using pliers.

STEP TWO

Thread Sequence: 10 x 4mm Carnelian rounds, 6mm faceted Carnelian round, pewter spacer, 8mm faceted Carnelian round, pewter spacer, 6mm faceted Carnelian round. Repeat.

Once you have made your necklace to your desired length, add second half of the toggle clasp. As before, using crimp.

STEP THREE

Pendant

Using eye pin, add 1 x 6mm pewter spacer, Carnelian nugget followed with 6mm pewter spacer. Form a loop after spacer. Please see basic section for more information on loop forming.

STEP FOUR

On 3 x head pins, thread on the beads follows:

1st head pin: 6mm faceted round Carnelian, pewter tube spacer.

2nd head pin: 8mm Carnelian heart, pewter tube spacer, 4mm Carnelian faceted round, pewter spacer, 4mm Carnelian faceted round, pewter tube spacer.

3rd head pin: Pewter tube spacer, 8mm Carnelian heart, 4mm Carnelian faceted round, pewter spacer.

Form a loop after beads on each head pin, and attach all three to one end loop on the Carnelian nugget.

STEP FIVE

Open second loop on pendant and slide over the toggle and close loop.

My Beadswww.mybeads.com.au

Rating



Carnelian and Pewter Lariat



MATERIALS

1 x Tibetan Silver toggle
Victorian Flower

50cm x 28 gauge Artistic
wire Silver

25 x head pins Silver

4m x beading thread Black

BEADS

78 x 4mm Orchard Rd bi-
cones Gun Metal

73 x 4mm Orchard Rd bi-
cones Crystal AB

11 x 6mm Orchard Rd bi-
cones Crystal AB

1 x Cubic Zirconia Pendant

5 grams x 8/0 Matsuno seed
beads Gun Metal

TOOLS

Round nose pliers

Flat nose pliers

Wire cutters

Beading needle

PVA glue

A simple right angle weave with a firm structure to hang
dangles from designed for Crystal Park by Angel Dreams.

STEP ONE

The body of the necklace

Right angle weave: Onto 4m of beading
thread, thread 1 x bi-cone AB, 1 x seed bead,
1 x bi-cone AB, 1 x seed bead. Continuing
in the same direction thread through beads
again and tie a double knot with both ends of
thread. Leave a 20cm tail which will be used
later. Needle through until the thread comes
out one of the bi-cones. Diagram 1.

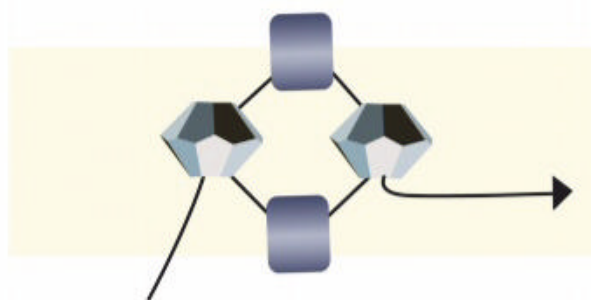


Diagram 1

STEP TWO

Add 1 x seed bead, 1 x bi-cone, 1 x seed
bead. Thread through beads in the same
direction until you come out the bi-cone
just added. Diagram 2.

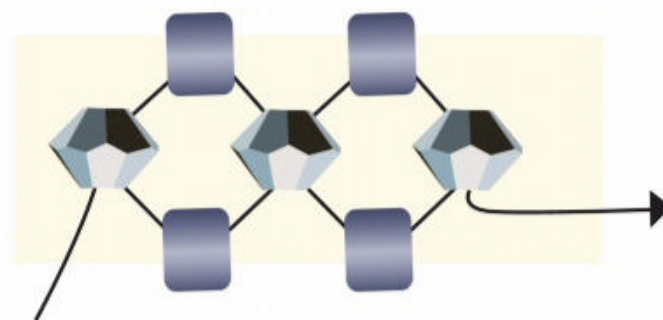


Diagram 2

STEP THREE

Continue adding bi-cones and seed beads
in Right Angle Weave until strand has 31
bi-cones on it.

STEP FOUR

Add another 11 squares working only in
Gun Metal bi-cones; no seed beads.

STEP FIVE

When adding the 12th square, needle out to
the top bi-cone not the end one. The change
in where the thread comes out in the 12th
square will create the V in the centre of the
necklace. Add another 11 squares, again
working only in Gun Metal bi-cones, with
the exception of the final square. The end
bi-cone on this will be Crystal AB.

STEP SIX

Continue to work with bi-cones, Crystal AB
and seed beads until you have added a total
of 31 bi-cones.

STEP SEVEN

Attaching the toggle

Come out the end bi-cone; add 3 x seed
beads. Needle through the loop in one of





Crystal Cascade



the toggle pieces, go back through 3 x seed beads and through the end bi-cone. Add another 3 x seed beads. Needle through the loop in the toggle piece again and back down through the 3 x seed beads. Weave the thread through a couple of beads, create a slip knot, weave through two more beads, leaving a small loop of thread at the slip knot. Dab this loop with PVA glue and pull the loop through the beads. When the glue is dry, trim the thread.

STEP EIGHT

Repeat Step 7 with the 20cm tail at the start end of the necklace using second toggle clasp piece.

STEP NINE

With 20cm length of 28 gauge wire, turn a loop at one end. Thread wire through the bottom section of the Gun Metal bi-cones from one end to the other. When you reach the end, trim excess and turn another small loop. Bend the wire at the centre of the piece so that the necklace sits properly. Repeat with another 20cm length of 28 gauge wire on the top of this section. Diagram 3. This gives the necklace added strength and is used for hanging the Dangles off later.

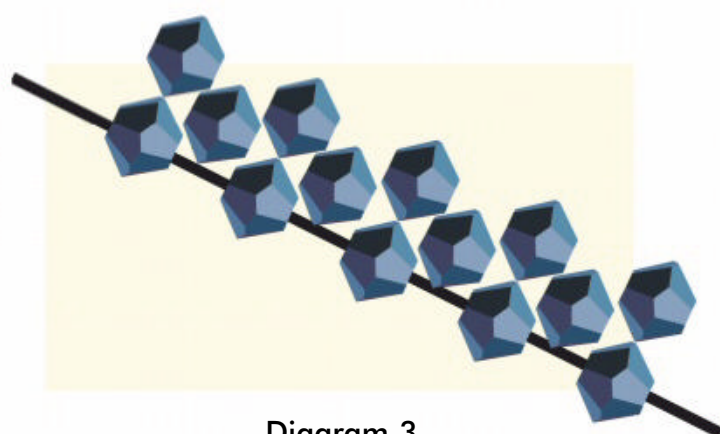


Diagram 3

STEP TEN

The Dangles

Onto a head pin thread 1 x 4mm bi-cone Crystal AB. Form a loop at the end of the head pin. Push bi-cone up to this loop. Trim approximately 1cm below the bi-cone and



Diagram 4

form another loop. Onto a head pin, thread 1 x 6mm bi-cone Crystal AB. Form loops at both ends. Join this to the 4mm bi-cone. Onto a head pin thread 1 x 4mm bi-cone Gun Metal. Let the bi-cone fall to the head of the pin. Trim excess above the bi-cone and form a loop. Join this to the bottom of the 6mm bi-cone just completed. Diagram 4.

STEP ELEVEN

Repeat Step 1 to create another nine sets of dangles. Total of 10 dangles.

STEP TWELVE

Using the above technique create the centre Dangle by attaching 1 x 4mm bi-cone Crystal AB to 1 x 6mm bi-cone Crystal AB. Make the bottom loop of the 6mm bi-cone large enough to attach the Cubic Zirconia Pendant.

STEP THIRTEEN

The Centre Dangle is attached at the base of the necklace, in the middle to the wire previously threaded through the base of the necklace. Skip the next space to the side of this; in the next space attach one of the 10 dangles created in Step 10. Skip another space and add next dangle. Repeat this until you have five Dangles one side of the necklace and five the other side.

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MATERIALS

Solder
Flux paste
Silver for base frame
.2 fine stainless steel wire
Setting cups
Metal sections

TOOLS

80 watt soldering iron
Fine chisel tip
Pine wood
Clothes pegs – optional
Toothbrush

There are two main forms of soldering, soft soldering and hard soldering. In this project by Benjamin's Crafts we will examine Soft Soldering.

INTRODUCTION TO SOFT SOLDERING

Soft soldering is almost always used in fashion jewellery since it is relatively cheap and easy to learn. On the downside you will need to electroplate the articles that you make. This form of soldering cannot be used on Sterling Silver jewellery. You cannot use a soldering iron on solder designed for sterling silver, as it will not melt. Melting temperatures will vary depending on what solder alloy combination is used.

Metals

Preferred metals are brass and copper based since they conduct heat very well and electroplate easily. You can also use plated parts, preferably silver or gold plated. Nickel and Rhodium plated parts are harder to solder, and are less desirable for this reason. The bracelet created for this example uses Sterling Silver as the base frame for its malleability.

Since it will have lots of wear rubbing against the wrist, it will still look silver when parts of the plating wear off. Other parts are copper and brass alloys in raw (not plated) as well as silver and gold plated findings. This is how the multiple colour scheme was achieved. Picture 3.

Solder iron

Don't try and save money by getting a cheap 25 watt iron, these are designed for electronics and will not generate the required heat. Consider an adjustable iron, which regulates the wattage between 75W and 100W for more detailed work. The tip of the iron should be a fine chisel tip; note that several sizes are available, get the smallest possible tip. I don't use the pointed tip, although it can get you into small spaces – it tends not to disperse enough

heat. Select a soldering iron that also offers replacement tips for sale.

Solder flux

Because of health reasons, a lead-free solder is a must, despite the fact that lead-based solder is easier to use.

You will find that although solder often is sold in fairly solid sticks, lead-free solder comes in small containers or spools only and is the thickness of fine spaghetti. Often these are cored with a flux, which is not a necessary requirement, and rarely has enough cored flux for the job at hand. I use an Australian solder made up of 95% Tin and 5% Antimony. However, flux must be bought separately regardless of whether or not the solder already contains it. Flux in a paste form is preferred. A brush is required to apply the flux.



STEP ONE

Create a frame by bending silver by hand to desired size. Cut equal sized braces to stabilise the frame. Picture 1. *Design note: Although it would be possible to achieve a nice straight frame by firstly creating a flat band, soldering the braces, and then bending the whole thing into the shape of a bracelet, soft solder (as the name indicates) is soft and will not form a very strong bond. Unlike hard soldering, it may not stay bonded when stressed through shaping.*

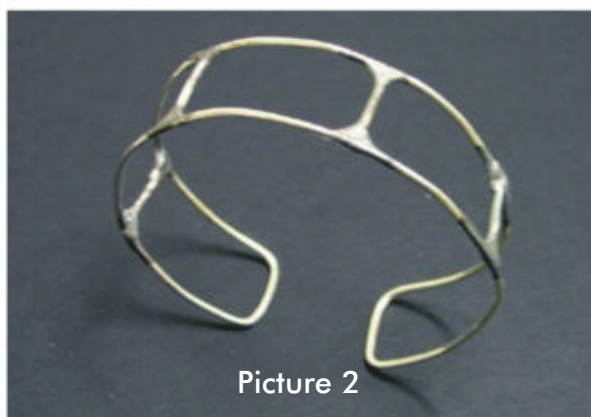






TIP

The soldering iron should have a clean tip. A damp sponge is the best way to keep the tip clean. Once black residue or oxidation has occurred it will be almost impossible to solder, so keep the tip clean by wiping it. My preference is to apply solder to the hot iron first; the solder will melt on contact with the iron and adhere to it. Start off with small amounts and work your way up to larger amounts, as required. Apply flux with the brush to the areas that will be soldered.



Picture 2

STEP TWO

To solder the 1.6mm thick wire together where it meets and insert the braces, place the article on a piece of pine wood. Wood will insulate the item to be soldered so that maximum heat will get to the bracelet. Also, use of clothes pegs to hold pieces when soldering can be helpful. Avoid using other metals such as pliers, so that heat is not lost when soldering.

STEP THREE

Press the tip of the soldering iron against the joint, the flux will give off smoke and the solder will start to move along the wire. Apply solder to parts separately first then join up, apply new flux re-heating the lot so that the parts solder together. When soldering two different sized parts, spot solder and apply more flux and re-heat. Once the flux has been burned off it will be harder to reheat the solder. Keep your work clean, or the black soot and old flux will stop parts from bonding. A good scrub with a toothbrush and some detergent once in a while will stop this.



Picture 3

STEP FOUR

After the frame is created start to add the parts and settings by binding most of them with a fine stainless steel wire 0.2mm. Stainless steel binding wire will not as easily bond with the solder and can fairly easily be removed afterwards. Don't use a brass or copper wire for this job. Once the parts are in place, repeat all the previous soldering steps.

Cautions and notes

1. Avoid breathing in any fumes when soldering and wash your hands before eating.
2. When using settings leave at least a 1-2 mm space between the settings or you will run into trouble when fitting the stone since many settings are slightly smaller than the stones so as to hide the base.
3. Solder loves to fill small gaps. When the claws of two different settings are lined up opposite each other the solder will join these together and the claws will become useless. Try and offset the claws.
4. Although most Swarovski stones can be set prior to plating, stones with effects such as 'AB' coatings are not suitable for this. Plating will adhere to them in spots since most of these coatings contain some metals.
5. Soft solder cannot easily be filed or sanded. Files block up quickly with the solder and are hard to clean afterwards.
6. Once all parts are soldered, give it a quick clean. No need to go overboard with it, your electroplater will further clean the piece prior to plating.

Removing solder or de-soldering

1. Start off with a clean soldering iron without any residue solder. When reheating a joint some solder will adhere to the clean tip, repeat this as often as required.
2. Small filigree parts can also be cleaned by heating the area and giving it a quick hard blow of air, but watch out for flying hot solder.
3. Solder is also pretty heavy and simply turning the piece over while hot can result in the liquid solder running relatively clear from an area.

STEP FIVE

Electro Plating

Since silver plating involves the use of cyanide you will have no option but to use a



Picture 4



Picture 5



professional. This may be a little bit out of most people's budgets unless you intend to create a small production line. Talk to your local plater on how to save money. Some of them will leave the wiring up of jewellery to a plating frame to you. Plating the bracelet shown cost \$49.50, which is the minimum charge by one of the better plating companies in Perth.

You may also consider that there are different qualities of plating, with 'nickel free' plating alone being more than 30% more expensive than normal plating. Different thicknesses of plating are also available,

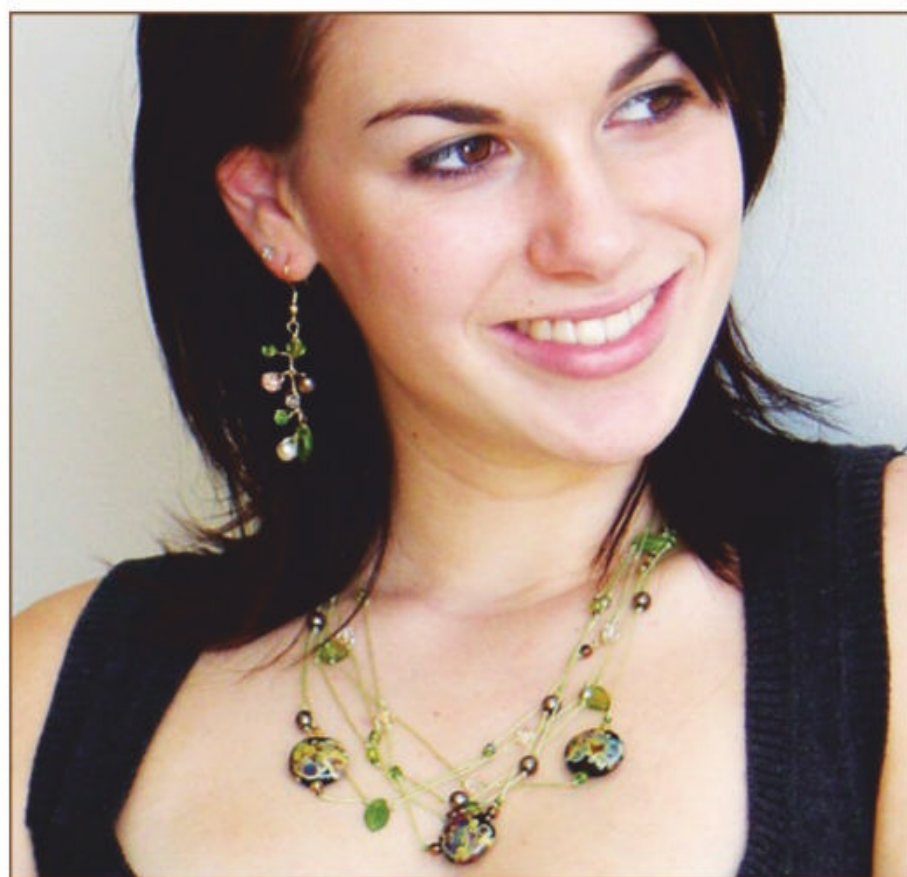
especially in gold and then there are anti-tarnish coatings as well.

However, if you are interested in plating yourself, some metals such as nickel, copper, and even some variations of gold can be plated with equipment from around \$600. Stick to an Australian supplier, finding out which chemicals are available locally. Any attempt to import chemicals will be a fruitless and costly experience.

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PROJECT

MATERIALS

2 m Tigertail

Crimps

1 pair earring hooks

2 x pewter toggle clasps

28 gauge or 32 gauge
wire silver

BEADS

1 x 10 grams 2mm mix
green glass bugles

12 x 8mm light green
shell pearls

15 x 9mm white freshwater
pearls potato shape

14 x 8mm dark green 8mm
shell pearls

65mm shell pendant with
25 drilled holes

TOOLS

Cutters

Crimping pliers

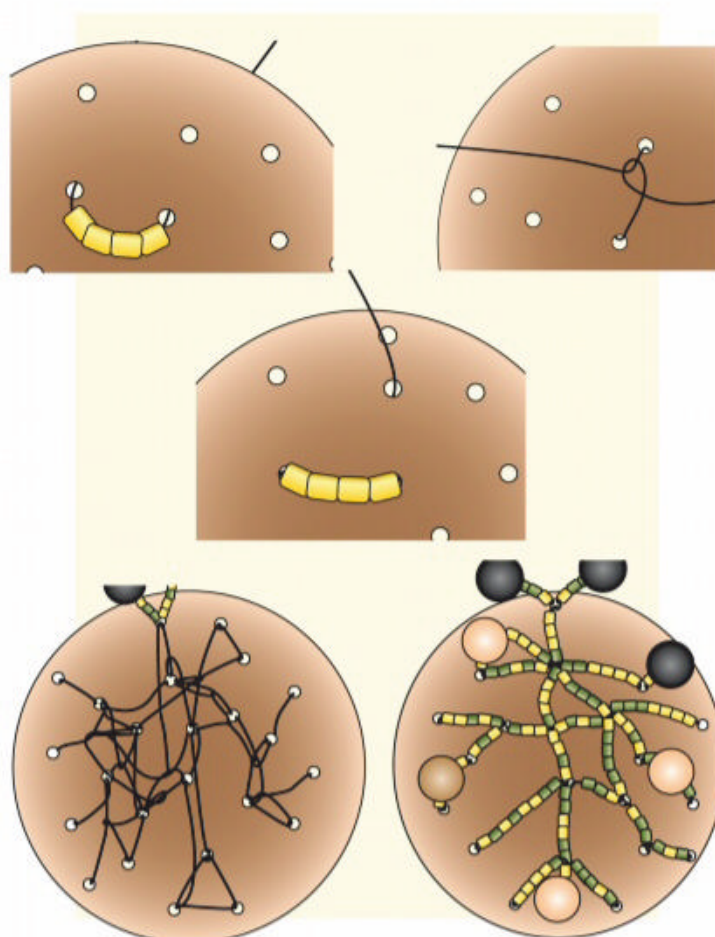
Finished length: 45-50cm

You will dream of cool green palms and pearly beaches when you wear this set designed by Beadiac using a shell pendant that you wire a design to.

NECKLACE STEP ONE

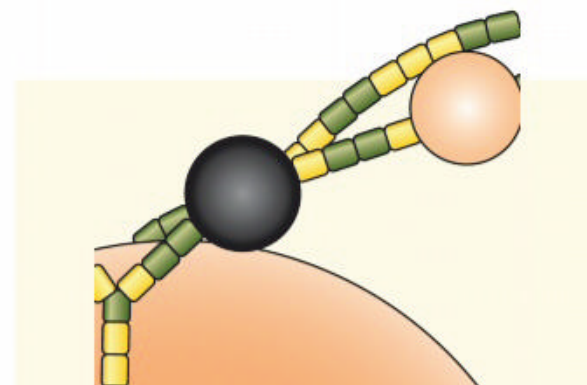
Pendant

Using beading wire attach it to pendant at the back by twisting two ends together, feed wire through to the front and add bugle beads and pearls until wire reaches to the next hole. *Design note: Make sure when you feed wire to the back of the pendant you are twisting wire around to secure it before pushing it to the front of the pendant. You can do this in a random pattern or branches as in pictures.*



STEP TWO

Working one side of the necklace at a time, take 50cm Tigertail and feed it through the centre top hole in the pendant. Add three bugles onto each side of the Tigertail. Over both wires add 1 x 8mm dark pearl.



STEP THREE

On the front facing Tigertail add 4 x bugles, 1 x freshwater pearl, 3 x bugles.

STEP FOUR

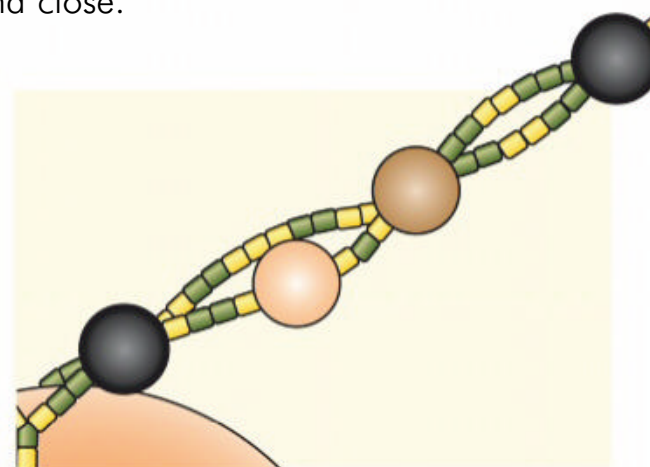
On the back facing Tigertail add 10 x bugles.

STEP FIVE

On to both wires together add 1 x 8mm light pearl.

STEP SIX

Add 7 x bugles onto each strand of Tigertail, add 1 x 8mm dark pearl. Repeating pattern until length is 21cm from Step 3 add 4 x bugles after the freshwater pearls (not three as at the start of your necklace). End with 7 x bugles onto each strand Tigertail, add crimp and close.



STEP SEVEN

Add 1 x bugle, crimp, clasp section, taking Tigertail back through crimp and close off crimp. Cut excess wire. Repeat Steps 2 to 7 on the other side to complete necklace.



Beachy Dream Set





BRACELET STEP ONE

Using 44cm Tigertail add clasp section with crimp and close off.

STEP TWO

Add 3 x bugles, 1 x freshwater pearl, 3 x bugles to the front facing Tigertail.

STEP THREE

Add 10 x bugles to the back facing Tigertail.

STEP FOUR

Add 1 x 8mm light pearl. Add 4 x bugles onto both sides of Tigertail, thread 1 x 8mm dark pearl.

STEP FIVE

Repeat Steps 2 to 4 until bracelet reaches desired length. Design note: Try to end bracelet at the same point as what you started to achieve a balanced look. Finish by adding section of clasp with 1 x bugle and crimp closed as in necklace.

EARRINGS STEP ONE

Using 10cm Tigertail, fold in half, add 1 x crimp and close off at the two open ends.

STEP TWO

Cut Tigertail in half. Add 1 x 8mm dark pearl over both strands.

STEP THREE

Add 3 x bugles, 1 x freshwater pearl, 3 x bugles to one side of Tigertail. Add 9 x bugles to the other strand.

STEP FOUR

Add 1 x 8mm light pearl over both strands. Add 1 x crimp and close. Thread 1 x bugle, 1 x crimp and earring wire and feed Tigertail back through crimp and, making a small loop, close crimp. Cut excess wire. Repeat for the other earring.

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MANUFACTURING WIRE SINCE 1976

#30

MATERIALS

2 x 4mm gold plated
Charlotte ends

2 x 8mm twisted jump rings
gold plated

1 x leaf toggle clasp gold
plated pewter

2m 44x7 gold Tigertail
strand

30 x 2x2mm gold plated
crimps

BEADS

14 x gold plated large spring
beads

14 x 10mm Czech glass
pearls Chocolate

8 x 6mm Czech glass pearls
Chocolate

4 x 8mm Czech glass crystals
Sm Topaz

14 x 6mm Swarovski crystal
bi-cones Sm Topaz

24 x 6mm gold plated Heishi
rondelles spacer

70 x 4x1mm antique gold
pewter daisy spacers

TOOLS

Chain nose pliers

Flat nose pliers

Cutters

Length of finished piece:
50-55cm

Spring beads are used to capture chocolate pearls in this design by Wishware Beads.

STEP ONE

Cut four sections of Tigertail 50cm each, crimp all the strands together at approximately 5cm from one end. Thread on 1 x 6mm Heishi brass spacer, 1 x daisy spacer and 1 x large spring bead making the Tigertail poke out of the side. Add the inside beads, chocolate pearl and the 8mm Swarovski bi-cone. Carefully opening the spring, push the beads inside. *Design note: You may find that you have to do one bead at a time.*

STEP TWO

Thread 1 x 6mm Heishi spacer and crimp on the other side. Use the chain nose pliers and push downwards compressing the coil a bit to make it a nice tight shape. Continue crimping the spirals and coils,

separating the Tigertail after the two in the middle so that you make a neck wire.

STEP THREE

To finish end at desired length, place crimp over all Tigertail strands, flatten crimp and enclose end inside a Charlotte end, attaching the toggle clasp with a 6mm twisted jump ring. Finish both ends.

K
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WishWare Beads

www.wishwarebeads.com.au

Info@wishwarebeads.com.au

Phone 08 9721 6566



Chocolate Swirls





PROJECT

MATERIALS

15m Tigertail

12 x bells

Crimps

Strong round metal hoop

2m ribbon or strong wire

BEADS

1.5kg Acrylic bead mixes in six different colours

TOOLS

Crimping pliers

Wire cutters

Colour and sound for your garden. Designed by Megan Mann of Bohemia Beads.

STEP ONE

Cut approximately 1 metre of Tigertail, thread 1 x bell to the middle of the Tigertail. Thread both ends of the Tigertail one colour mix of acrylic beads until approximately 10cm from the end. Thread 1 x crimp and flatten with crimping pliers.

STEP TWO

Repeat Step 1 for a total of 12 pieces, making two strands of each colour mix.

STEP THREE

Take one beaded strand, separate the two pieces of Tigertail at the top and pass around each side of the metal hoop. Bring the two pieces together and thread 1 x crimp. Pull tight, flatten crimp. Trim excess Tigertail. Repeat for all pieces of Tigertail.

STEP FOUR

Attach the ribbon or wire to the top of the metal hoop to create a hanging device. Design note: We've tied two pieces of ribbon at four spots for balance.

STEP FIVE

Cut a long piece of Tigertail measuring three times around the circumference of the hoop. Threading 1 x crimp onto Tigertail, pass Tigertail around the metal hoop and back through the crimp. Crush the crimp with crimping pliers.

STEP SIX

Use the remaining bead mixes to bead the entire length of the Tigertail. Leave about 10cm free. Thread on a crimp and crush with crimping pliers.



STEP SEVEN

Wrap beaded Tigertail around the metal hoop, covering the knots of ribbon and the crimps of the strands as you go. Continue winding until all Tigertail is wound on. Take the end of the Tigertail and thread a crimp, pass the Tigertail over the metal hoop side and back through the crimp. Pull firmly and crush the crimp with crimping pliers. Trim any excess wire.

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A vibrant, multi-colored wind chime hangs from a white ribbon with a small floral pattern. The chime features a circular top ring and several vertical strands of beads. The beads are in various colors including blue, purple, silver, gold, and white, with some being larger and more ornate than others. The background is a lush, out-of-focus green, suggesting a garden or forest setting. The text "Colours of the Wind" is written in a white, elegant cursive font at the bottom of the image.

*Colours
of the Wind*

NECKLACE MATERIALS

1 x Sterling Silver clasp

6 x 2mm Sterling Silver crimps

1 metre Softflex

4 x Sterling Silver head pins

BEADS

5 x 9mm Bali style triangle beads

2 x 5mm Bali style triangle beads

2 x 12mm Plain Round Bali beads

1 x 14mm Plain Round Bali bead

2 x 16mm Decorative Bali beads

19 x 10mm Black Resin beads

4 x 15mm Black Resin beads

6 x Black Resin Abstract beads

7 x White Resin Abstract beads

3 x White Bedrock Resin beads

7 x 15mm Black and White Coins

3 x Black Donuts Smooth

TOOLS

Round nose pliers

Flat nose pliers

Cutters

Length of finished piece:
93cm

Continued ...



Incorporating hanging donuts into stringing is made easy with this design by Nicky Dierens from Dot.e Designs.

NECKLACE STEP ONE

Arrange beads in a pattern that pleases you or follow pattern from picture.

STEP TWO

Wrapping Wire Donuts

Thread 9mm triangle bead and then smooth donut. Allow 3cm of excess wire. Grip the wire with round nose pliers above the bead and bend the wire at right angle with the pliers. Using round nose

pliers, grip the excess wire at the end. Bring the wire around the top of the jaw of the round nose pliers. Place the bottom jaw of the round nose pliers into the curve created and align the pliers vertically and continue to mould the wire around the jaw. Hold the loop created with flat nose pliers and wrap the wire around the stem between the bottom of the loop and the top of the bead. Trim excess wire and close the tip into the wraps above. Please see basic instructions section for diagrams.

STEP THREE

Place the two wrapped smooth donuts into the design.

STEP FOUR

Thread the Softflex with a crimp, going through the loop on the catch, back through the crimp, making sure you have the crimp close to the clasp; flatten crimp with flat nose pliers.

STEP FIVE

Thread the beads on until the design reaches one of the wrapped donuts. Finish the Softflex off with a crimp onto the loop created when wrapping the donut. Repeat the same process on the other side of the wrapped donut.

STEP SIX

Once you have done this for all donuts, finish off the necklace with the last crimp and attach to the clasp. Cut off any excess Softflex.



Retro is Back



EARRING MATERIALS

2 x Sterling Silver head pins

1 pair decorative earring wires

BEADS

2x 5mm Bali style triangle beads

2x 10mm Black Resin beads

EARRINGS STEP ONE

Thread 1 x black resin bead, 1x Bali triangle bead onto head pin.

STEP TWO

Wrap wire as per instructions.

STEP THREE

Thread loop onto earring wire.

STEP FOUR

Repeat for second earring.

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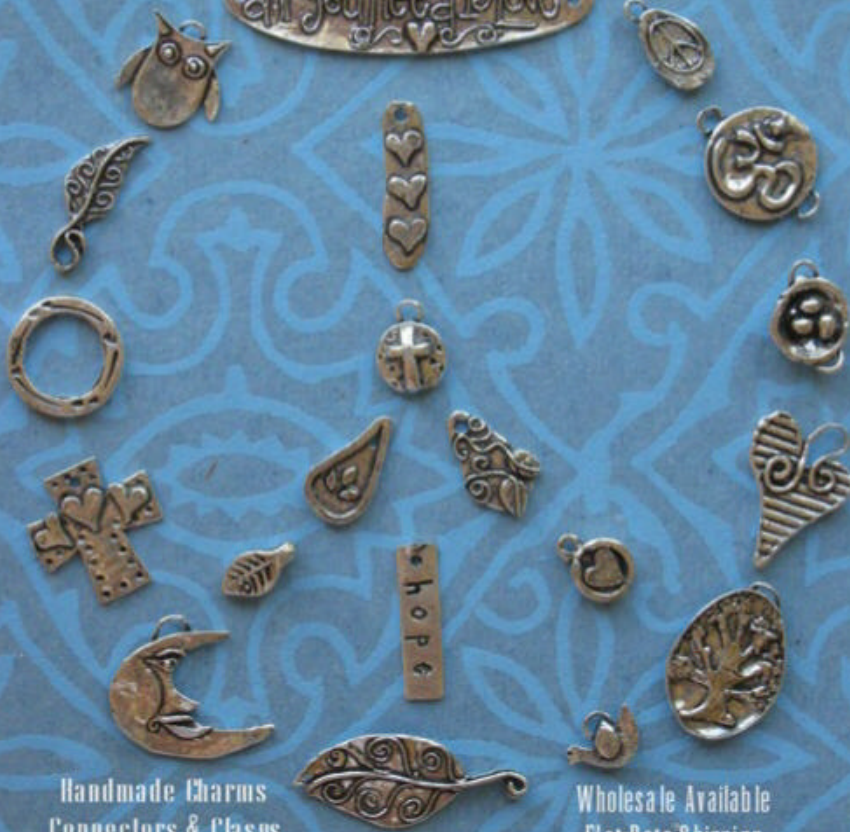
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MAGGIE BERGMAN

The new metal working classes, started late last year, are again offered in 2008.

There will be several workshops for beginners in metalwork, as well as extending students' skills in the new Intermediate Metalwork classes.

Workshop projects are structured to build students' skills and confidence in sawing, filing and soldering.

As well as riveting and other 'cold' connections: Cold connections are fastening things to metal, metal to metal, without soldering or any other heat applied.

Very popular last year was the beginners' workshop; Etching Copper and Brass, doming metal and making a bracelet by using cold connections, setting the copper pieces on Sterling Silver (see photograph of bracelet).

Precious Metal Clay will not be forgotten either. As well as our usual range of workshops, there will be new and exciting workshops offered this year. Combining PMC with other materials, including Sterling Silver, Faux Bone and many other unusual techniques. Keep an eye on the workshops page on our website for details.

We are planning to start a local chapter of the PMC Guild in Melbourne early next year. If you are a member of the PMC Guild already, or thinking of becoming one, maybe you'd like to come along too.

We will meet every – four to six weeks, have 'Show & Tell' and a visiting guest speaker on a variety of subjects relating to PMC and jewellery making/business in general.

Hope to see you at the studio in Brunswick soon!



All classes taught by Maggie Bergman
Senior Teacher for PMC



Phone: 03 9380 8163
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A Career Made from Glass

AMAZING GLASS ARTIST PAULINE DELANEY TALKS ABOUT HER PASSION FOR ALL THINGS GLASS.



*Middle: Golden Bead
Hollow 2.6 x 3.2cm
Bicone 5.3 x 1.7cm
Goddess 4.9 x 2.4 x 2cm
Far right: Black and white
sterling silver core bead
2.9 x 1.3 x 1.4cm hole.*

"I AM A PROFESSIONAL glass artist and enjoy all the processes involved working with glass. It is about experimentation both with techniques and design, achieving items that are a representation of my thoughts and concepts. I love working with beads, particularly bigger beads, as they give me more of a canvas to create and apply detail to my work."

Pauline has years of experience working with glass, graduating with a Bachelor of Arts Degree, Glass Major from the Chisholm Institute in Victoria in 1981, and working as a glassblower ever since. She trained at The Jam Factory Glass Workshop in South Australia, ran the Access Hot Glass Workshop at The Meat Market Craft Centre, and also lectured in glassblowing at RMIT University in Melbourne. Pauline's glasswork is divine, and her work is commissioned from both Australia and overseas. She uses colour with the reflection

of light in the glass, and favours dichroic glass, and gold and silver leaf.

In 1991 Pauline discovered a fascination for lampworking, and in 2003 she decided to follow her passion for glass beads. As she says: "I may have changed the percentage of furnace work to beads, but I have worked full time in glass and as a glass artist. I exhibit in galleries around Australia and my work collected is by the Victorian State Collection, Melbourne, The Corning Museum of Glass, New York, and, more recently, the Kobe Lampwork Collection in Japan.

Pauline has amassed quite a collection of glass objects over the years, including some incredible works from other artists from around the world. Her recent inspiration is drawn from the works of Brian Kirkveleit, and one of his small core vessels, with tiny murrini faces on it, is a treasured piece in her collection. Pauline has always had a fascination for African trade beads and



ancient Egyptian glass, and says Brian's small core vessel reminds her of early Egyptian glass.

Like many artists, Pauline draws her inspiration from both nature and man-made objects. Having just returned from teaching near Eden on the south coast of NSW, she says she fell in love with the colours of the rock formations, boulders and pebbles on the shoreline, and intends using these beautiful purple, ochre and green hues in a series of glass work.

Excited at the level of interest in lampwork beads and jewellery making in Australia, Pauline says the latest requests from her customers are for bigger beads, and designer focal beads, and that customers are keen to know they have an original design made from the artist him/herself. All of Pauline's glass beads are made in her studio using Moretti, Vetrofond and furnace glass, and then kiln annealed. They are incredibly intricate and the colours are amazing.

Pauline believes that people who are interested in learning how to make glass

beads should try a course first, as this will help them decide whether they wish to continue.

If they do, they can set up with a burner and all the equipment, which Pauline says could cost anything from \$400 to \$1200 depending on the type of burner they purchase. She also says that books on how to make beads often make more sense after a beginner's class, and that it's important to find a teacher whose style of work you admire.

Teaching is a major part of Pauline's life, and she runs beginner and advanced classes in her studio which is located at the rear of an art gallery in the bohemian Gertrude Street precinct in Fitzroy, Melbourne. The beginner classes run for two days, teaching students how to melt glass and make basic bead shapes, pull stringers, decorate beads with raised dots, and make floral decorations, twisties and gravity beads. Pauline says she is a very patient and encouraging teacher, demonstrating every step of the way, and the beginner classes are very rewarding for her, as they give her

Above left: This is a silver and fumed necklace with raku frit selection of beads, strung by Pauline. Above right: The red necklace bead is made by Pauline and made into a necklace with seed beads by Desi Rentos.

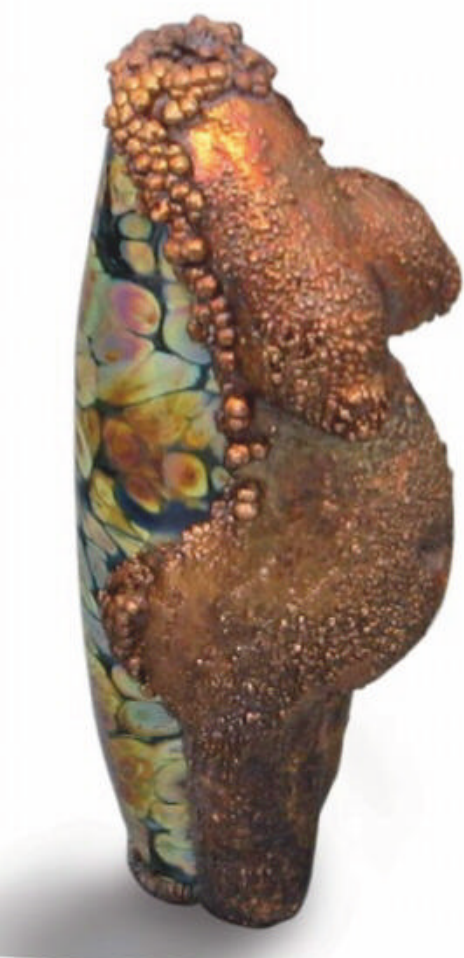


PROFILE



Above: Black and white beads made and strung by Pauline.

Right, middle: Pink Dreams hollow bead made by Pauline and strung by Mary Farrugia.
Below: Rock Goddess 6.8cm x 2.5 cm



students the confidence to set up and work from either their homes or a studio. Pauline comments that once the students overcome the first morning eye-hand co-ordination, everything seems to come together, with the students learning the process of making each bead, and then making the same bead two or three times. Pauline says she has evolved a routine that flows from one bead to the next, so at the end of the two day period her students are both competent and confident of their abilities.

The intermediate and advanced classes take students through the processes of working with enamels, colour reactions, hollows, metal leaf, cased flowers and sculptural beads. Pauline says some students also come to the classes because they wish to perfect one technique, which she says is also rewarding, because they are so focussed on their task.

Pauline also teaches interstate, with upcoming classes to be held in Deloraine, Tasmania in February and at Patonga on the Central Coast of NSW for BeadGlass in March, and in Darwin in May. Pauline loves travelling and meeting new students, and also reconnecting with her old students, who may have attended the beginner classes the previous year, and are now keen to attend the intermediate classes. These dates can all be viewed on Pauline's website.

Pauline exhibits at the Melbourne and Sydney Bead & Gem Shows, and also attends The Melbourne Bead Symposium which is run by the Victorian Bead Society each November. She comments: "It's always wonderful to see my clients at the shows, as I can offer them a wider selection of beads and jewellery which are not necessarily on my website, and they can also see the latest techniques. I also enjoy listening to what they have achieved since I last spoke to them."

For further information on Pauline's stunning artwork and classes, please contact her via:

Studio: by appointment Gertrude Street, Fitzroy, Victoria

Phone: 03 9687 9949

Mobile: 0411 201 266

Email: pkdelaney@hotmail.com

Web: www.paulinedelaney.com





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MATERIALS

60cm x .38mm copper
red Tigertail

1 x Sterling Silver leaf clasp

4 x crimps beads

BEADS

48 x Sterling Silver daisy
spacers (4.5mm)

2 x silver barrels

35 x red coral chilli beads

14 x 12mm red coral
button beads

TOOLS

Chain nose pliers

Length of finished piece:
46cm

Add a little spice to your life with red coral chilli beads. Grace Torasio has also added a Sterling Silver leaf clasp, for this design from Gems and Beads International.

STEP ONE

Cut one length of Tigertail at least 60cm long.

STEP TWO

Threading

Thread 1 x red coral chilli bead, 1 x daisy spacer, alternate by add 1 x red coral button bead and 1 x daisy spacer until all the beads are used. Design tip: Lay your pattern out on a bead board, then commence threading.

STEP THREE

To one end of Tigertail add silver barrel bead, 2 x crimps. Thread Tigertail through loop of the leaf clasp and back through the two crimps and barrel bead.

STEP FOUR

Tension Tigertail to create a small neat loop, flatten the two crimps with the pliers. Cut the excess Tigertail.

STEP FIVE

Repeat Step 3 and 4 on second end of Tigertail. Design tip: Make sure you tension your necklace so that the Tigertail is not loose but not overly tight so that the gems are cramped.

Gems and Beads International
110 Smith Street, Collingwood Vic 3066
Telephone: 03 9416 3365
www.gemsandbeads.com.au



Chilli Coral



MATERIALS

1 roll 28 gauge wire
100cm x 6mm tubular wire mesh ribbon
100cm Mouse Tail satin cord
2 x 50mm eye pins
2 x metal cones
2 x bead caps
2 x 6mm jump rings
1 x 13mm parrot clasp

BEADS

1 x Wendy Bergamin cone shape Lampwork bead
5 x 12mm Swarovski crystal rondelles
50 x small teardrops
30 x 6mm Czech faceted beads
30 x 4mm Swarovski bi-cones
20 x 6mm Swarovski bi-cones
15 x 8mm Swarovski pearls
20 x 4mm Swarovski pears
40 x 4mm round glass beads
25 x 5mm metallic round glass beads
50 x 6mm round glass beads
25 x 5mm round filigree antique metal beads
25 x freshwater pearls
30 assorted glass leaves
40 assorted glass flowers
20 x 6mm faceted rondelles

Continued ...

A collaboration between Chicky Babe and Wendy Bergamin in Floral Fantasia.

DESIGNER'S NOTE

You will need to have a knowledge of basic crocheting or you can be like me and just find a tutorial or a friend you can understand and go from there ...

The book I found the most user-friendly was 'Crochet with Wire' by Nancie M. Wiseman.

STEP ONE

Leave the wire on the roll and thread on an assortment of approximately 100 beads.

Note 1: Make sure to mix the different types of beads, leaves and flowers in a random order and incorporate three of the large Swarovski rondelle beads on the first strand only.

STEP TWO

Fold 5cm of the wire over the crochet hook and twist together to form a loop.

STEP THREE

Chain stitch the beads

Push a bead next to the loop on the hook, loop the wire over the hook and then pull the loop through the loop stitch on the hook; keep repeating until 100 beads are all crocheted in a row.

STEP FOUR

Leaving the wire still attached to the roll pull another two metres of wire off the roll, and then cut. Slide the Lampwork feature bead onto the wire and thread on a mixture of 40 more beads and the two other large Swarovski rondelles, clip Beadstopper on the end of the wire. Note: The large Swarovski rondelles are used on the first strand only. Push the Lampwork bead tightly up against the length you've just completed and continue crocheting on the other side with the first few stitches as close to the Lampwork bead as possible.

STEP FIVE

When finished crocheting all the beads, leave a tail of 15cm of wire and trim off any excess.

STEP SIX

Repeat Steps 1-5, twice more making sure to thread the wire through the Lampwork bead both times.

STEP SEVEN

Use the Big Eye needle to thread the tubular wire mesh and then the Mouse Tail cord through the centre of the Lampwork bead.





*Floral
Fantasia*



TOOLS

Measuring tape
Scissors
Big Eye needle
1.75mm crochet hook
Wire cutters
Round nose pliers
Flat nose pliers
Glue
Beadstopper

STEP EIGHT

Cut the existing eye loop off an eye pin and remake a larger eye loop; repeat with the other eye pin.

STEP NINE

Plait all the lengths firmly together on one side of the Lampwork bead.

STEP TEN

Thread all ends of the plait through one of the eye loops and tie them in a tight knot around

the loop, trim all the ends shorter, dab glue on all the ends and put aside to dry. Repeat Steps 9 and 10 on the other side of the Lampwork bead.

STEP ELEVEN

Thread one of the eye pins up through the centre of a metal cone and a bead cap to cap the round bead and a 5mm glass bead; trim eye pin and make a loop; repeat on the other side.

STEP TWELVE

Attach a round jump ring onto one of the loops and the other jump ring and parrot clasp onto the other side.

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Tips & Tricks for Using BeadSmith's Magical Crimp Forming Tool

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Here are some basic instructions:

- ♦ Select your groupings of beads (tip: make sure the holes are large enough to fit two pieces of wire), a toggle clasp, one solid piece of SoftFlex™ 20" or longer (.014 for #PL940 or .019 for #PL950) and the same number of scrap pieces as bead groupings. Your scrap wires should be the same diameter as the long piece and slightly longer than your groupings of beads. TIP: Use a bead board to lay out your design, leaving about an inch between each grouping of beads.
- ♦ Take one scrap piece of wire and crimp one end of it to the middle of the long piece of wire using a 2 x 2mm Gold-filled or Sterling Silver tube crimp & your Magical Crimper.

- ♦ Slip a group of beads onto the two pieces of wire so they slide against the first crimp, then crimp the other end. Trim the excess from the scrap wire ONLY, being extremely careful not to cut your long wire.
- ♦ Repeat the previous steps to attach the remaining bead groups.
- ♦ When you're done attaching all of the beads, add your toggle parts to each end using the same 2mm crimps and your Magical Crimper.

The crimper makes the two end crimps look just like 2mm round beads so they blend in with the design!



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TOOLS

Wire cutters

Crimp pliers

2 x chain nose pliers or similar

STARRY NIGHTS EARRINGS MATERIALS

2 x bronze Mother of Pearl rings (MOP)

10 x white stars

12 x 3mm Gold Plated spacers

40cm x Gold Tigertail

4 x 2mm Gold crimps

2 x 3mm Gold crimp covers

2 x Gold thread protectors

2 x Gold Plated ear hooks

STARRY NIGHTS BRACELET MATERIALS

40cm x Tigertail

3 x bronze Mother of Pearl rings (MOP)

7 x white stars

18 x 3mm Gold Plated spacers

2 x thread protectors

2 x 2mm Gold Plated crimps

2 x 3mm Gold Plated crimp covers

1 x toggle clasp

Can't get to the beach? Let the ocean come to you with these beautiful Mother of Pearl Beads in a stunning range of shapes and colours.

Design note: In these projects MOP represents 'Mother of Pearl'.

STARRY NIGHTS EARRINGS STEP ONE

Divide the Tigertail in half. With one piece, place a crimp about 5mm from end. Flatten the crimp with crimping pliers.

STEP TWO

Take a crimp cover and place it open side up. Carefully place flattened crimp in thread into the cover. With pliers, gently close.

STEP TWO

Thread 1 x star, 1 x gold spacer, five times, finishing with a spacer. Thread through the top hole of the MOP ring from inside out. Place 1 x gold spacer, 1 x crimp, and go up one side of thread protector and over and through the other side.

STEP THREE

Continue back through crimp, spacer, MOP, gold spacer and into first star. Do not pull Tigertail too tight as you want the stars to drape down. Crimp with pliers. Trim off excess Tigertail after first star.

STEP FOUR

Open ear hook loop. Thread through loop made by thread protector. Close loop. Repeat for second earring.

STARRY NIGHTS BRACELET STEP ONE

Thread Tigertail through crimp, clasp end, thread protector and back through crimp. Gently ease the clasp loop into the thread protector and pull until firm. Thread

through three spacers over both thread sections and crimp.

STEP TWO

Threading sequence: *Gold spacer, star, Gold spacer, one side of MOP, Gold spacer, Star, Gold spacer and other side of MOP, Gold spacer, star,* repeating last star, 3 x Gold spacers, and crimp.





*Dancing
Pearly Stars*

NECKLACE MATERIALS

4 x 75mm eye pins

2 x 50 mm eye pins

15cm chain

1 x parrot clasp

3 x 6mm thick jump rings

6 x 4mm thick jump rings

50cm of 22 or 24 gauge artistic wire

1 x 50mm head pin

BEADS

Hand made ceramic pendant with small hole in centre

4 x silver lined barrel beads amethyst

8 x 8mm firepolished beads light sapphire AB

6 x 4mm firepolished beads amethyst AB

8 x metal plastic bi-cone beads

3 x metal beads

TOOLS

Round nose pliers

Flat nose pliers

Chain nose pliers

Cutters

Nylon jaw pliers optional

Finished length: 45-50cm

Continued ...

A ceramic organic shaped disk, wired with firepolished beads – a great simple wire wrapping project from Bead Bliss.

NECKLACE STEP ONE

Starting at one end of artistic wire make a very small circle with your round nose pliers.

STEP TWO

Holding the circle horizontal, grab firmly with flat nose pliers and continue curling the wire around itself in the same direction until you get the desired size spiral. *Design note: If you use nylon jaw pliers you can be sure not to mark your wire.*

STEP THREE

Place spiral over centre of pendant by bending other end of wire down and pass it through the hole.

STEP FOUR

Bend the end of wire up the back of pendant and down over the front of pendant and back down into hole again. Repeat this process but wrap wire at about 90 degrees from your first wrap.

STEP FIVE

To finish off, coil the wire around the two strands at back of pendant and cut off excess, making sure all sharp edges are gone.

STEP SIX

Using 1 x 75mm eye pin, thread 8mm firepolished, metal plastic bi-cone, silver lined barrel, metal plastic bi-cone and 8mm firepolished beads. Make a loop at top of last bead. Repeat this to the three remaining 75mm eye pins – total of 4 eye pins.

STEP SEVEN

Using 1 x 50mm eye pin, thread 4mm firepolished, metal bead and 4mm firepolished beads. Make a loop at top of last bead. Repeat total of two eye pins.

STEP EIGHT

Join the 75mm eye pins to the wire you wrapped around pendant using 4mm jump rings.

STEP NINE

Using 4mm jump rings, join 50mm eye pins to 75mm and 75mm to 50mm once more.

STEP TEN

Connect approximately 5cm of chain to eye pin with 6mm jump ring. Second side use



Purple Earth Disk





EARRINGS MATERIALS

1 pair hoop earrings
1 pair stud earrings
2 x 4mm jump rings

BEADS

2 x silver lined short
barrel beads
4 x metal plastic beads
4 x 6mm firepolished beads
4 x 4mm firepolished beads

approximately 10cm of chain which allows for extension. *Design note: Or measure chain to an exact length to fit.*

STEP ELEVEN

Attach a parrot clasp to short end of chain using 6mm jump ring. Add a dangle to long end of chain by threading a 4mm firepolished, metal bead, and another 4mm firepolished bead onto a head pin and attach to chain using wrapped loop.

EARRINGS STEP ONE

Thread beads onto hoop and close securely by turning up end. Attach stud to hoop using 4mm jump ring.

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*Sparkle in
the Night*