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Welcome to another fantastic issue of Creative Beading! This issue is packed full of inspiring projects that expert beaders are sure to love. We also have plenty to offer beginners, with easy to follow, step-by-step instructions for a range of beautiful projects. There truly is something for everyone in this issue of Creative Beading.

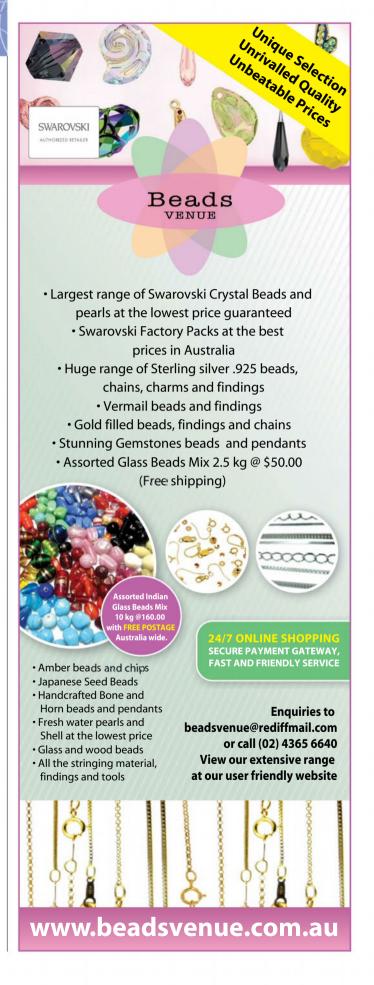
Looking for some fresh ideas for your next creation? Check out our Beading Trends feature! This section is sure to provide some great inspiration on the latest styles and jewellery designs. We show you the trendiest beads on the market including our favourite – natural beads. Wood, shells and feathers make the perfect accessory this season, and we just can't get enough of them!

Our Technique Intensive article features some exciting projects using polymer clay. This versatile material will be the perfect addition to your next beading creation, and Sharon Hutton offers expert tips and tricks that will help you make some lovely jewellery.

To keep up to date with the latest issue of Creative Beading, why not take out a subscription? Each magazine will be delivered to your door, and you can enjoy plenty of savings with our special offers.

Enjoy, and happy beading!

Simon Mullen and the team



2-HOLE CZECH GLASS

Borrowing from one of mother nature's most efficient shapes, these hexagonal beads fit together to form beautiful geometric designs.





- · Measures 6.5 mm with two .7mm holes
- Size and holes pair well with other two-hole beads
- · Available in over 90 colors

Bracelet designed by Erika Sándor

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One stop wholesale suppliers to bead stores worldwide for over 30 years, The BeadSmith is a proud distributor of these brands and more...







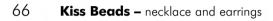






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Adelaide Beads – necklace and earrings

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Beading NEWS This

COMPETITION WINNERS (13:2)

Adelaide Beads
Belinda Keast VIC

Adelaide Beads C. Adlam TAS

Pauline Delaney

J. Ingles SA

Sharon Hutton Mrs D. Kirby WA

Three M's Fashion Jewellery Kathryn Clarke NSW

Three M's Fashion Jewellery M. Zappa QLD

Wishware Beads Olivia Hall VIC



NEWS The latest in events and news

NEWS SNIPPETS

by Amy Butler

This issue, we have put together some tips for choosing the best charms for your bracelet. We have also found some great jewellery and craft shows to visit in the new year, plus some inspiring reads that all jewellery maker's will love.

CREATING A THEMED CHARM BRACELET





Charm bracelets never go out of style! When putting together a new charm bracelet, creating a theme will guarantee your project will have a harmonious look. Some great themes to inspire your next piece include travel, animals, nautical, or nature. Beaders can also decide if they would like to use the same metals throughout the bracelet, or if they would like to mix and match to create contrast. If you would like to keep the overall look of the bracelet consistent, try to stick to one metal, such as rose gold or silver, with a few embellished pieces to create interest.

To give your bracelet true meaning, consider purchasing or creating charms

that symbolise memorable events or special occasions in your life. Looking for charms that represent new relationships, holidays, or special family events will give your bracelet a personal touch. Adding alphabet charms to symbolise a child's first day at school, small animal charms to represent pets, and scroll or book charms to celebrate a graduation are just some of the ways you can do this.

Keeping track of your charms by recording the date you purchased, made or received them in a journal or notebook is a great way to remember stories and special moments. This would also make a lovely gift if you decide to pass on the bracelet to a child or a relative at some point.

New Setting Kits

Learn how to make your own DIY

jewellery with our new setting kits.

Step 1: Select the image that you would like to use. You will need to use a toner based image or the ones provided in our starter kit.

Step 2: Adhere the glaze drop over the image and then smooth over. Trim around with craft scissors.

Step 3: Adhere to the base and seal on top with 3d crystal laquer, leave to dry.







3pc Setting Kit - \$6



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BOOKS

Casual Bead Elegance by Stitch by Stitch. This book features 24 projects in timeless bead stitches, starting with tips for simple applications and building up to more elaborate pieces. Though the focus is on learning and applying specific techniques, the resulting projects are wearable and casually elegant, using beads in any beader's collection (seed beads, crystals, pearls, gemstones, and shaped beads). Whether the goal is to learn and perfect a stitch or merely to



follow the instructions for weaving lovely projects, you will find plenty of earrings, rings, bracelets, and necklaces to make and wear in this collection. RRP \$37.99

Global Style Jewellery: Inspiration and Instruction for 25 Exotic Beaded Jewellery Projects by Anne Potter. Travel-loving jewellery designer Anne Potter takes you on a world tour of some of the most interesting and inspiring places in Europe, Latin America, Africa, and Asia. Follow along with her as she explores the people, art, architecture, and culture of each region and the aspects that inspire her jewellery designs. Detailed instructions and step-by-step photos



demonstrate a wide range of jewellerymaking techniques, including stringing, bead weaving, wirework, macramé, metal stamping, and chain maille.

RRP \$40.00



SHOWS AND EXHIBITIONS - AUSTRALIA AND NEW ZEALAND

26 – 28 August 2017 International
Jewellery Fair, International Convention
Centre, Sydney, NSW. The International
Jewellery Fair is a trade fair for buyers
and sellers in the jewellery industry.
Held annually, it's the place to meet
local and international suppliers under
one roof. Source on-trend and new
products, to be inspired, network and be
educated by industry experts. For more
information, visit www.iccsydney.com.au

4 – 5 March 2017 Gem and Jewellery Festival, Bracken Ridge State High School Brisbane, NSW. The Gem and Jewellery Festival is a 2 day event being in Brisbane. This event showcases products like gemstones, faceted stones, cabochons of gemstones and opal, jewellery, fossils, mineral specimens, lapidary tools associated with the gem and jewellery industry. For more information, visit www.nblc.com.au/gem-show/

10 – 12 March 2017 Minerama Fossicking, Gem & Jewellery Show, Glen Innes & District Services Club, Glen Innes, NSW. Search for buried treasure in Celtic Country with a 3-day program (Thursday, Friday and Saturday) of guided fossicking field trips to suit both beginner and experienced gem hunters. It's great fun for the whole family with a wealth of gems waiting to be unearthed and jewels waiting to be worn.

Entry to the Gem & Jewellery Show at the Services Club and on King George Oval is free. There are over 100 stalls trading in gemstones, fine jewellery, facet rough, lapidary tools and supplies, crystals, beads, fossils, mineral specimens, arts, crafts and more. For more information, visit www.minerama.com.au

10 – 12 February 2017 Craft Alive, Clive Berghofer Recreation Centre, Toowoomba, QLD. Craft Alive is back in Toowoomba for 3 days of learning, creating, shopping, and inspiration! Get hands on with the experts with two jam packed workshop areas featuring card making, new patchwork techniques and more. There is something for the whole family with local and national exhibitors. For more information, visit www.craftalive.com.au

22 January 2017 Port Sea Markets, Point Nepean National Park, Port Sea, VIC. Located in one of the State's most picturesque settings, this market has so much to offer. Flowers bunched and potted spill out onto the walkway at the entrance, and music can be heard in the distance. Crafts, quilts, beauty, homewares, children's accessories, fashion, photography, eco-friendly products, furniture, garden goods and more. A foodie's delight, be sure to come hungry. For more information, visit www.craftmarkets.com.au

WIN! A YEAR'S SUBSCRIPTION TO CREATIVE BEADING

Let's have some fun. For your chance to win a 12 month subscription to Creative Beading we are running a competition for you to give us a catchy phrase for the spine of the magazine.

For those of you who may not have noticed, for a number of issues now we have been running on the spine of the magazine a little phrase and giving it a beading flavour. Have a look!

Well, the team at Creative Beading thought it would be fun if you the reader had a chance to have a go at coming up with some ideas! Send your phrase to:

Creative Beading Phrase Competition PO Box 8035, Glenmore Park NSW 2745.

The winning entrant will have their phrase on the spine of the magazine and receive the next 7 issues of Creative Beading FREE.

Congratulations to A Sharpe of Joondalup WA for "Your twisting me around the bead" on this issue's spine.



Summer Style

The new year is upon us, and jewellery makers are looking for sources of inspiration to freshen up their looks this season. Start thinking about vibrant shades, natural bead pieces and edgy styles to spice up your wardrobe this summer.

BY AMY BUTLER



BEADING TRENDS





NATURAL BEADS

Seek out raw stone and wooden beads this summer to create a cool style with your jewellery. Natural beads such as shells, stones and wood are the perfect pieces to add a unique touch to your necklaces, bracelets and rings. Wooden pieces come in a stunning variety, and many beads have intricate carvings and beautiful shapes that would be the perfect addition to your jewellery. The range of colours available means you will surely be able to find a set of beads to match your style, although it seems that warm browns are a current favourite for beaders.

Be inspired by natural stones and rocks to create innovative accessories this season. You can easily create a fresh and interesting necklace by simply adding an attractive stone piece. Keep your look stylish with neutral coloured stones against black leathers, or silver and gold metals. For brighter summer fashion, start creating chunky bracelets and necklaces with intensely colourful gemstones. Beautifully styled, natural gemstones are perfect to dress up a casual day-time outfit, or to compliment your look for a night out.

Natural materials such as shells and feathers can be used to bring out a relaxed, bohemian vibe in your jewellery. Although less is more when it comes to feathers, this material looks great in a range of accessories. From hair pieces, to earrings and necklaces, you can't go wrong with a subtle feather! Keep it casual with soft browns or elegant black feathers that will blend nicely for a laidback look. For a bit of fun, mix up your style with a bright blue, coral or yellow feather against your neutral

stone pieces for a playful festival look. Shells can be found in a range of delicate colours and are the perfect touch for a beachy, summer look. Team your shells with soft pinks for a feminine accessory, or pair them with other natural pieces such as wood for the ultimate island style.

STACKED BRACELETS AND CUFFS

To add a little colour to your summer outfits, look no further than bold and bright bracelets. This season, it's all about achieving the perfect stacking effect, so try creating some chunky bangles that can be layered with delicate chain bracelets. To really make a statement with your bangles, we adore sunflower yellow beads that have a lovely natural stone effect. This stunning colour really stands out against other muted grey stones, and should be teamed with gold metals to match the bright and sunny weather.

Cuff bracelets seem to never go out of style, with designers and trend setters wearing them year after year. We just

"Shells can be found in a range of delicate colours and are the perfect touch for a beachy, summer look."



BEADING TRENDS





"The bigger your rings the better in the case of this [Boho] trend, however the main focus should be on the unusual geometric shape of the ring."

can't get enough! The cuff bracelet is extremely versatile, with a variety of materials available to inspire jewellery makers. Leather and metal cuff bracelets are highly popular, although these can be personalised by the designer through the addition of stones, or braids. A charming style we love includes the skinny cuff made of pretty rose gold metals. This delicate accessory can make a huge impact!

BOHO ACCESSORIES

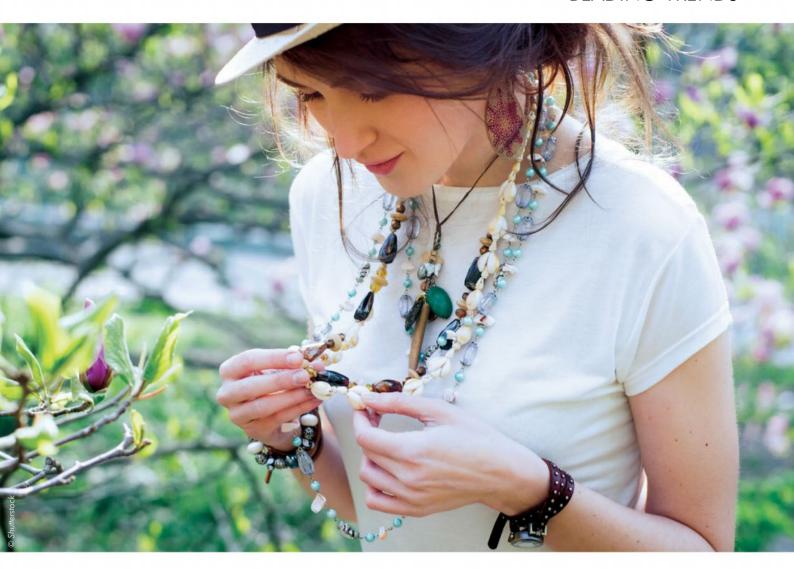
It wouldn't be summer without a touch of bohemian style! Jewellery makers are currently loving giant, bizarrely shaped, boho style rings. Keep an eye out for laid back blues, turquoises and red beads with a touch of silver metal, as these colours

will complement the style of your bohemian accessories. The bigger your rings the better in the case of this trend, however the main focus should be on the unusual geometric shape of the ring.

Add a feminine touch to your look with boho head pieces that feature flowers, fabric rims, ribbons and various chains. This style is looking to be quite fashionable this season, and will add a sweet, delicate feel to your look. Trend setters seem to be taking inspiration from elaborate fashion shows by creating large, attention grabbing floral headpieces. To try this style without making too big a fuss, just remember that tiny details can still make a big statement, and floral hair accessories come in a big variety for summer!







EDGY NECKLACES

Edgy, grunge inspired pieces will retain their popularity this summer with the choker necklace. This 90's staple is proving to be very popular among beaders, with a diverse range of materials available to create their unique pieces. For a bold look, try creating chokers that feature a statement pendant on a leather thread or velvet ribbon. To give your piece a cool, classic vibe, our favourite trend includes vintage style drop pendants. If you love the choker necklace but prefer glamour over grunge, seek out a gold neck ring and build the look with coloured gemstones and gold metals. Think of it as a modern twist on regal neck pieces adorned with sparkling jewels.

Making a statement this season can be as simple as throwing on a delicate, single pendant necklace. Long chains and natural stones are one of the go-to accessories for summer, giving your look an earthy-glam feel. Keep an eye out for a range of pendants that feature stunning uncut gemstones for inspiration. We currently love unique and rough cut amethyst crystals. If you are looking for a more polished and elegant stone, ice quartz pendants in the colour of sapphire look striking against both silver and gold chains

To take your look to the next level without going over the top, try layering your chain necklaces. Keeping the chains at different lengths and using pendants with colours and tones that complement each other will keep your overall look cohesive and on trend. The great thing about simple pendant necklaces is that you can play around with their design. You have the option to create styles that range from an edgy look with tough silvers and black crystals to a softer romantic style using pastel stones and soft gold.

"Long chains and natural stones are one of the go-to accessories for summer, giving your look an earthy-glam feel."



MATERIALS
3 metres black 1mm cord

1 metre 1.5mm gold aluminium wire

2 x gold leather ends

2 x 6mm jump rings

Lobster clasp

BEADS

6 x mixed coral

6 x mixed carnelian

6 x 9x12mm mix gold and black crystal rondelle

TOOLS

Round nose pliers

Chain nose pliers

Wire cutters

Scissors

Hammer and anvil

LENGTH adjustable

An earthy boho design

STEP ONE

Make the 5 gold wire dangles first. Take about 15cm of wire, starting with round nose pliers make a swirl, continue forming the swirl with chain nose pliers until approx 1cm of wire remains, form a loop. In the design these dangles have been hammered to give them a flat, more finished look.

STEP TWO

Take 5 strands of cord approx 60cm long each. Attach a leather end around the end of the 5 cords, flatten using chain nose pliers. Tie a knot in the 5 strands about 15cm down the necklace.

STFP THRFF

Separate each strand, and randomly add beads to each strand, tie a knot between

the beads to keep the spacing. After all your beads have been added tie knot around all 5 strands. Leave about 15cm, trim the cord and attach leather end.

STEP FOUR

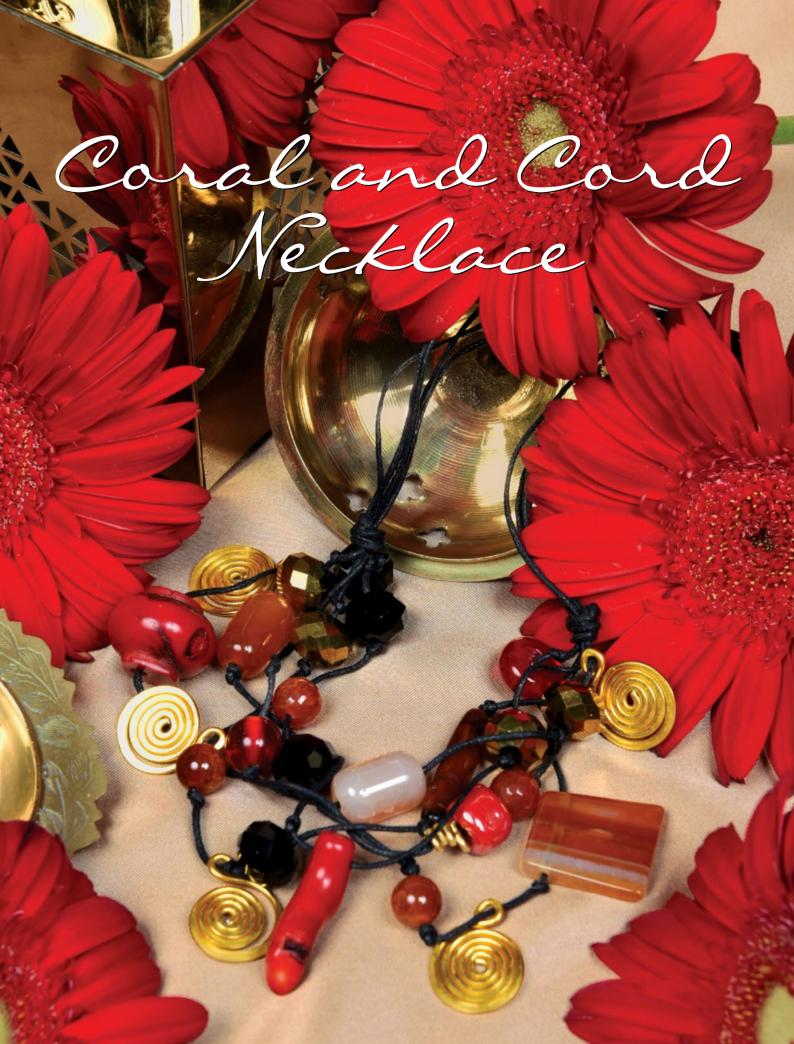
Attach a jump ring onto each leather end, and attach the clasp.

MATERIALS available.

My Beads Shop 1 / 130 Nathan St **Brighton Qld** Ph: 07 3869 0880 www.mybeads.com.au 🔘









MATERIALS

Stringing materials of your

Renaissance Wax (optional)

COLOURED PENDANTS

Premo Sculpey polymer clay:

- Orange 5033
- Green 5323
- Cobalt blue 5063
- Zinc Yellow 5072
- White 5001
- Copper 5067

PLAIN PENDANTS

- Gray Granite 5065 OR
- Silver 5129

Optional:

- Black 5042
- White 5001

Continued...

These Shared Love hearts are an ideal project for Valentine's Day. A His and Hers design producing one more masculine and one more feminine pendant.

STEP ONE

The stripey pattern is easily produced from mixed colour clay from a previous project. If this suits then make a roll of scraps equivalent to $1^{1}/3$ bars and skip to step 2. Or use a combination of colours as shown here, not necessarily in equal quantities. If choosing other colours, choose contrasting ones that will blend without merging to look brown and dirty.

Use the colours (up to a quarter block of each) to form strings of colour by rolling pieces on work surface. Photo 1.



Photo 1.

If they are cracking, fold over and roll again, repeating until the clay is soft. Pile them together to make a total quantity of about $1^{1}/3$ bars (ie $^{1}/3$ of a block). Squeeze the











Photo 2.

STEP TWO

Twist the resulting roll of clay, so the colours start to revolve around the roll. Twist and roll alternately until the colour appears to be rings around the roll. Keep twisting and rolling until the colours are sufficiently integrated. Photo 2. If the roll gets long, simply fold in half and keep twisting.

STEP THREE

Compress the roll into a more compact shape, and revolve it around so the part of the pattern preferred is on top. Photo 3.



Photo 3.





TOOLS

Non-stick roller such as Sculpey Acrylic Roller

Non-stick work surface

Sculpey Super Slicer or other sharp blade

Heart cutters

Straw, metal tube or

Knitting needle

Oven (not microwave)

Oven thermometer

Tools to suit your stringing materials.

STEP FOUR

Use your roller to roll the clay into a squarish shape, a suitable thickness for pendant. Photo 4.



Photo 4.

STFP FIVE

Cut the heart shapes using cookie and fondant cutters. When making tiny hearts it is much easier to use the type of fondant cutters that push the piece out, as shown in the picture. Photo 5.



Photo 5.

STFP SIX

Repeat the above steps for the second pendant. Use a plain colour, like granite or silver, or add some subtle streaking of black or white to the silver by using the twisting technique with just small amounts of the secondary colour.

STEP SEVEN

Combine the heart cutouts. EITHER take small cutouts from the large hearts and insert the small-paired heart. OR cut slivers off the small hearts and press them firmly onto the tops of the paired large hearts.

STEP EIGHT

Decide how to string pendants and make holes accordingly. Use the end of a straw or a metal tube bead to cut holes, or push a hole through (working from above) with a knitting needle. Other possibilities include using a large jump ring, which can be attached by cutting a slot into the top of the pendant, inserting the ring, and pressing the clay firmly closed again.

STEP NINE

Smooth the pendants, rubbing with roller to remove fingerprints. Place on baking paper on a tray, or on a ceramic tile. Cover with a double layer of baking paper to help moderate temperature fluctuations. Follow the manufacturer's instructions for baking temperature and time, ensuring the temperature is not exceeded by using an oven thermometer.

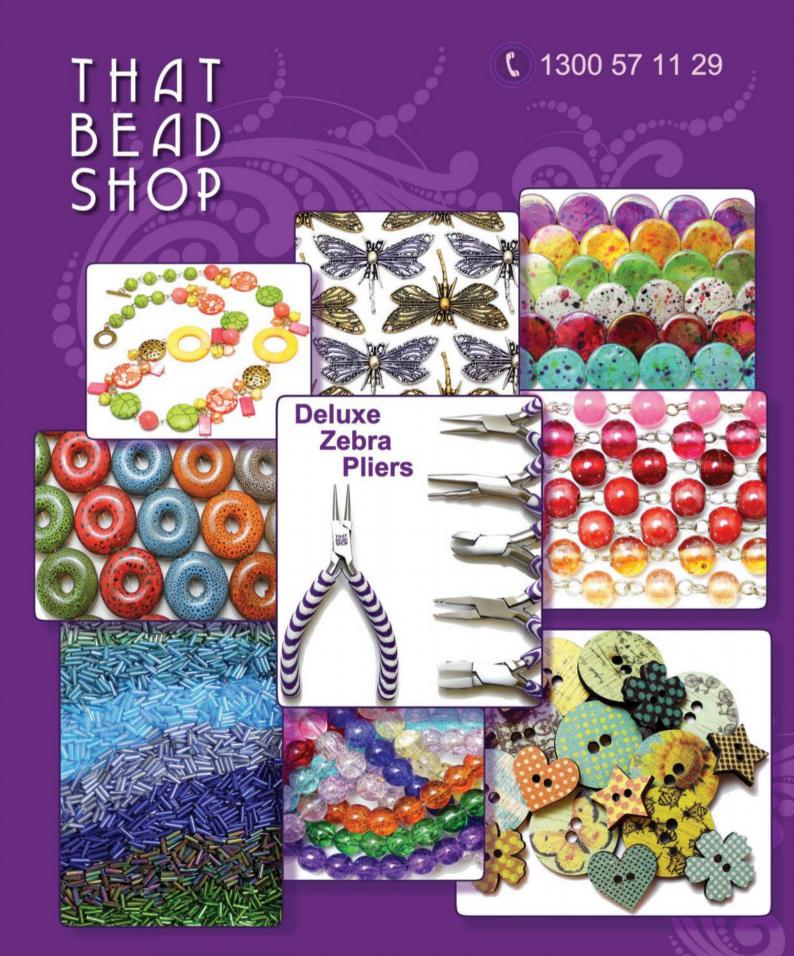
STFP TFN

If desired, add sheen to the pendants with Renaissance Wax (which is known not to react with polymer clay). Rub a little on with your finger, and buff off with denim when dry.

STEP ELEVEN

Finish by adding cord or chain, as you prefer. Refer to basic instructions, for help with this.

Frances Harper runs jewellery making workshops in the Sunshine Coast area Ph: 07 5494 3420 www.jubeadilation.com



www.thatbeadshop.com.au



NECKLACE MATERIALS

1.5 metres Tigertail

8 x silver crimps

1 x silver parrot clasp

1 x 6cm length chain, silver

1 x clasp tag, silver

1 x head pin, silver

BEADS

3 x 15mm glass heart shape

20 x 6mm silver metal

7 x 30mm glass twist grey silver lined

5 x 10mm alass faceted shape mula

3 x 12mm glass oval shape plum

6 x 4mm glass flower shape plum

46 x 2mm silver

11 x 4mm silver star dust

TOOLS

Chain nose pliers

Round nose pliers

Wire cutters

Bead stopper

LENGTH 70cm

EARRINGS MATERIALS

2 x silver earring hooks

2 x 10mm eye pins

2 x 20mm head pins

BEADS

2 x 30mm silver glass twist

2 x 3mm glass flower

2 x 2mm silver

4 x 5mm silver metal



Large twist beads add texture and alamour

NECKLACE STEP ONE

Cut the Tigertail in 2 x 75cm lengths. Add a crimp and a clasp to the end of the Tigertail then take the Tigertail back through the crimp and flatten crimp.

STFP TWO

Thread 2 x 75 cm pieces of Tigertail through 23 x 2mm silver beads, 1 x 4mm silver bead, 1 x flower shape bead, 1 x 6mm silver bead, 1 x oval plum bead, 1 crimp, 1 x 4mm silver bead, 1 crimp and 1 x 6mm silver bead, flatten crimps.

STEP THREE

Separate the 2 Tigertail threads. First thread: 1 x 4mm silver, 1 x twisted bead, 1 x 6mm silver, 1 x faceted, 1 x 6mm silver, 1 x twisted, 1 x 6mm silver, 1 x 4mm silver, 1 x heart shape, 1 x 4mm silver, 1 x 6mm silver, 1 x twisted, 1 x 6mm silver, 1 x faceted, 1 x 6mm silver, 1 x twisted, 1 x 4mm silver, use a bead stopper to keep the beads in place.

STEP FOUR

Second thread: add 1 x flower shape, 1 x 6mm silver, 1 x faceted, 1 x 6mm silver, 1 x twisted, 1 x 6mm silver, 1 heart shape, 1 x 6mm silver, 1 x 4mm silver, 1 x 6mm silver, 1 x faceted, 1 x flower, 1 twisted, 1 x flower, 1 x oval, 1 x 6mm silver, 1 x 4mm silver, 1 x



6mm silver, 1 heart shape, 1 x 6mm silver, 1 x twisted, 1 x 6mm silver, 1 x faceted, 1 x 6mm silver, 1 x flower shape bead.

STEP FIVE

Take off bead stopper and bring both threads together and add 1 x 6mm silver, 1 crimp, 1 x 4mm silver, 1 crimp flatten the two crimps continue using both threads and add 1 x oval, 1 x 6mm silver, 1 x flower, 1 x 6mm silver and 23 x 2mm silver beads.

STFP SIX

With the two threads, add 1 crimp thread through end of chain going through a tag, back through the crimp, flatten crimp and cut off excess Tigertail. Thread 1 x 4mm silver onto head pin, form a loop, attach the loop to the end of chain and close the loop.

EARRINGS STEP ONE

Thread a head pin with 1 x 6mm silver bead, 1 twisted, 1 x 6mm silver, using round nose pliers to form a loop on the end of the pin attach this loop to the eye on the eye pin. Thread the eye pin with 1 x 4mm flower, 1 x 4mm and 1 x 2mm silver form a loop on the end of the eye pin and attach it to an earring hook. Repeat for second earring.

Adelaide Beads Sally Dillon 160 Glynburn Road Tranmere SA 5073 Ph: 08 8365 0215





TOOLS Coiling Gizmo

Flat nose pliers

Round nose pliers

Scissors

Hammer and Anvil if desired

Bangle mandrel (or cylindrical object)

clip board

1. HAMMERED **BANGLES MATERIALS**

18ga wire

24ga wire

BEADS

6 x 8mm white nugget pearls

6 x 8mm peach nugget pearls

3 x lavender rectangle pearls1. Wire Macrame Bracelet

2. CHARM **BRACELET MATERIALS**

20cm Chain

Toggle Clasp

40 x ball headpins

BEADS

15 8-10mm Mix of pearls lilac, peach and white

5 x rectangle lilac freshwater pearls

10 6x8mm clear crystal rondel

10 4mm stardust

Love the texture and colour of peach and cream pearls. Make up a quick design with these bracelets

1. HAMMERED BANGLES STEP ONE

Make the silver wire connectors first. Take 9 pieces of wire about 8cm long each. Form a loop at both ends of each piece of wire, form the wire into a gentle 'u' shape. Hammer these wire pieces until somewhat flat.

STFP TWO

Wire wrap the beads to these connectors using 24ga wire.



2. CHARM BRACELET STEP ONE

Make all the dangles - take the headpin, slide on the bead, cut leaving 1cm. Form a loop using round nose pliers.

STFP TWO

Construct the bracelet – attach the toggle to the ends of the chain by opening the links on the chain. Attaching all the dangles in a random fashion.







24ga wire

Lobster Clasp

2 x 6mm jump rings

BEADS

12 8-10mm Mix of pearls lilac, peach and white

3. WIRE MACRAME BRACELET STEP ONE

Take one piece of wire approx. 25cm long and wire wrap to a sturdy jump ring. Take two pieces of 24ga wire, approx. 1 meter long each, and wrap either side of the first wire.

STFP TWO

Start to make a square knot macrame. After about 10 knots, add first bead to the middle wire, continue to macrame. Make about 5 knots between each pearl.

STFP THRFF

Finish by wrapping the 3 end wires to another sturdy jump ring. Attach a lobster clasp to one ring, and an extension chain to the other ring.

MATERIALS available.

My Beads Shop 1 / 130 Nathan St Brighton Qld Ph: 07 3869 0880 www.mybeads.com.au

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MATERIALS

2 x earring cuffs with 5 loops

30cm fine chain

2 x pinch bails

8 x 6mm oval jump rings

6 x 20mm eye pins

6 x 20mm head pins

BEADS

2 x 18mm acrylic drops

6 x 4mm round faceted

2 x 10mm round faceted

2 x 2mm blue

2 x 6mm bi-cone

2 x 6mm round two-tone

TOOLS

Chain nose pliers Round nose pliers Wire cutters

LENGTH as desired

Cast a spell with these midnight ebony cuff earrings

STEP ONE

Cut the chain into 2 x 10cm lengths and 2 x 5cm lengths.

STEP TWO

Thread 1 x eye pin with 1 x 10mm faceted bead, form a loop with round nose pliers on the other end of the 20mm eve pin. Use pliers to attach it to the top loop of the cuff.

STFP THRFF

Thread 1 x 4mm bead onto 1 x 20mm eye pin, form a loop on the other side of the bead and attach it to the loop on the 10mm bead. Use 1 x oval jump ring to attach 1 x 10cm piece of chain to the loop at the bottom of the 4mm beaded eye pin. Use 1 x oval jump ring to link the end of the chain to the bottom loop of the cuff.

STEP FOUR

Take 1 x head pin thread on 1 x 4mm round faceted bead, form a loop on the other side of the bead. Attach to one end of the 5cm length of chain. On the other end of the chain attach 1 x oval jump ring and join 1 x eve pin, threaded with 1 x 2mm blue bead and 1 x 6mm black bi-cone bead, form a loop on the eye pin and attach to the second bottom link of the cuff.

STFP FIVE

Attach a pinch bail to the 18mm acrylic drop, attach 1 x oval jump ring to the top of the pinch bail and connect the third loop of the earring cuff.

STEP SIX

Thread 1 x head pin through the two-tone 6mm bead, connect it to the fourth loop of the earring cuff. Take 1 x head pin thread with 1 x 4mm round faceted bead, attach to the fifth loop of the earring cuff.

Designer's Note: If needed cut the head or eye pins to suit the size of beads.

KITS available \$19.95 plus \$6.00 postage.

Adelaide Beads Sally Dillon 160 Glynburn Road









MATERIALS

1.2 metres 1mm black chain

50 x black crimp

2 x black clamshells

2 x black jump rings

Black lobster clasp

BEADS

70 x lapis top drilled nugget

11 x pyrite ovals

42 x 4mm daisy spacer

22 x 6mm gold

TOOLS

Chain nose pliers

Round nose pliers

Wire cutters

LENGTH adjustable

Basic black and a hint of metal using pyrite

STEP ONE

Take piece of chain and attach a crimp and clamshell to the end.

STEP TWO

Lay beads out before threading, making sure to add crimps were needed and start by threading bead first. The lapis and pyrite beads are secured in place with a crimp, squash using chain nose pliers, a daisy spacer the bead, daisy, crimp (squashed). A gold 6mm bead separates each pyrite/ lapis bead, also secured with a crimp either side. Leave approx. 1 inch between

each bead.

STEP THREE

Attach crimp and clamshell to end. Finish the necklace by attaching a jump ring to each clamshell and attaching a lobster clasp.

MATERIALS available.

My Beads Shop 1 / 130 Nathan St Brighton Qld Ph: 07 3869 0880 www.mybeads.com.au 🔘









MATERIALS 1 x scarf bail SP

1 x puffed heart SP

1 x leaf toggle clasp SP

2.4m x Tigertail SP

4 x wire guardians SP

3 x 6mm jump rings SP

20 x crimps SP

BEADS

15gm x 11° seed rainbow black

TOOLS

Chain nose pliers

Round nose pliers

Wire cutters

Crimping pliers

LENGTH 45-50cm

Using a large scarf bail as a focal with a hanging puffed heart this stranded and plaited necklace has great texture.

STEP ONE

Cut the Tigertail into 6 segments. Crimp the strands into two lots of 3 at the end.

STFP TWO

Thread on 42cm of seed beads onto each strand. Crimp all at the end. Plait the strands together and crimp together. At the top of the strands trim 2 ends and crimp onto a wire auardian.

STEP THREE

Thread both of the strands through the scarf bail and attach a toggle clasp onto the end using jump rings.

STEP FOUR

Attach the puffed heart onto the loop of the scarf bail.

KITS available

Wishware Beads 20 Bourke St Bunbury WA 6201 info@wishwarebeads.com.au www.wishwarebeads.com.au









TOOLS

Coilina Gizmo

Flat nose pliers

Round nose pliers

Scissors

Hammer and Anvil if desired

Bangle mandrel (or cylindrical object)

clip board

CLUSTER **NECKLACE MATERIALS**

Tigertail

Crimps

2 clamshells

80 x ball headpins

Bolt Clasp

Chunky Chain

BEADS

2 x black crystal ovals

80 x 6-8mm pearls and crystals mix

CRAZY WIRED BRACELET MATERIALS

24ga wire

Charms

6 x 8mm jet crystals

These natural colours will go with any outfit

CLUSTER NECKLACE STEP ONE

Make approx. 80 headpin dangles. Add double loops to dangles to ensure the do not come off the Tigertail. Cut approx. 1.5cm above the bead and form a loop with round nose pliers (wrap the wire around the smallest part of the round nose plier twice).

STEP TWO

Take Tigertail attach a crimp and clamshell to one end. Thread on the crystal oval followed by all the dangles in a random fashion. Thread on second crystal oval followed by a clamshell and crimp.

STEP THREE

Cut the chain in two, and attach a bolt clasp to one end of the chain by opening the link on the chain. At the other end of the chain, attach to the loop on the clamshell. Repeat for the other side of the necklace.

CRAZY WIRED BRACELET STFP ONF

Start with one long wire and loop half way through the lobster clasp. Continue simply wrapping the wire through and around beads. Some of the beads have been individually wire wrapped to crate a dangle look. Attach charms while wrapping

STFP TWO

Attach a jump ring of toggle '0' section for the lobster clasp to hook into. Take the wire and go back round the bracelet again adding more beads to create a chunkier look.

STFP THRFF

Once desired look is achieved, wrap wire around a few times, trim with flush cutters.

MATERIALS available.

My Beads Shop 1 / 130 Nathan St **Brighton Qld** Ph: 07 3869 0880 www.mybeads.com.au







MATERIALS

3 Loops Memory Wire

BEADS

7 x 28x5mm metal tubes

12 x 5mm silver

12 x 6mm disc spacers

16 x 4mm disc spacers

16 x 6mm bi-cones

14 x 6mm round

6 x 8mm Czech fire polished

12 x 6mm Czech fire polished

TOOLS

Round nose pliers

Wire cutters

LENGTH adjustable

Using memory wire create a faux stackable set of bracelets

STEP ONE

Cut 3 loops of memory wire; create a small loop at one end of memory wire.

STEP TWO

Starting with 1 x 6mm bi-cone, 1 x 4mm disc, 6mm round, 4mm disc, 6mm bi-cone.

STEP THREE

Add in pattern: 1 x each of metal tube, 6mm bi-cone, 4mm disc spacer, 6mm bi-cone, 4mm disc spacer, 6mm Czech fire polished, 6mm disc spacer, 8mm Czech fire polished, 6mm disc spacer, 6mm Czech fire polished, 4mm disc spacer, 6mm bi-cone, 4mm disc spacer, 6mm bi-cone.

STEP FOUR

Repeat pattern from step three adding all metal tubes.

STFP FIVE

Finish with 1 x 6mm bi-cone, 1 x 4mm disc, 6mm round, 4mm disc, 6mm bi-cone.

STEP SIX

Gently tension all beads along memory wire, create a small loop after last bead.

KITS available

All About Beads 3/135 Browns Plains Rd Browns Plains & 92 Aerodrome Road, Maroochydore Qld Ph: 07 3800 5850 www.allaboutbeads.com.au











5 metres 26ga wire

1 x Parrot clasp

1 x extension chain

2 x split rings

2 x leather crimps

BEADS

5gm x 10° seed grey

4 x 10mm Pearls Grev

5 x 6mm Pearl Cream

4 x 4mm square glass grey

5 x 4mm Pearl Grey

7 x 6mm Acrylic bi-cone

7 x 6mm Pearl Grey

TOOLS

chain nose pliers wire cutters

LENGTH 45cm

A combination of pearl grey and pearl cream beads accentuate this elegant lace necklace

STEP ONE

Cut wire into 5 x 1m lengths. Fold wire in half and twist 2 strands of wire for each strand

STFP TWO

Strand 1: using 1 folded strand thread a 6mm grey pearl on one wire. Leave a 10mm space and then continue to twist the wire for 40mm. Repeat until all 7 grey pearl beads are threaded.

STEP THREE

Strand 2: repeat the process until you have threaded 7 grey 6mm bi-cone beads.

STEP FOUR

Strand 3: twist and thread 1 x 6mm square bead on one strand of wire, then twist both strands of wire for 40mm and thread 1 x 6mm grey pearl on one strand of wire, twist the two strands together for another 40mm and thread 1 x square bead on one strand of wire. Repeat until 4 square beads and 3 pearl beads are threaded.

STFP FIVE

Strand 4: Thread 5 x 4mm grey pearls and 4 x 10mm grey pearls using the same pattern.

STFP SIX

Strand 5: thread 1 x white 6mm pearl and twist the two wire threads for 40mm and thread 12 x seed beads on each wire, twist both wires together for another 40mm and thread 1 x 6mm white pearl. Repeat until 5 white pearls are threaded and there are 4 groups of seed beads.

STEP SEVEN

At the ends twist all the wires together, cut away excess wire, add a leather crimp on each side with a pair of flat nose pliers. Attach a jump ring to each leather crimp and link the extension chain to one side with parrot clasp to the second side.

Kits available \$35.00 includes postage

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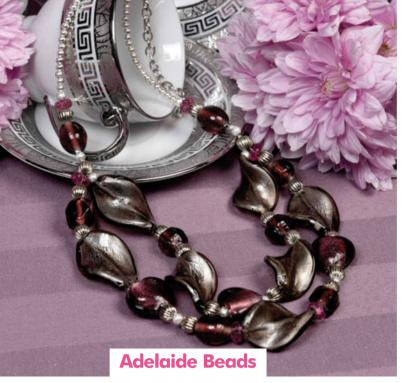
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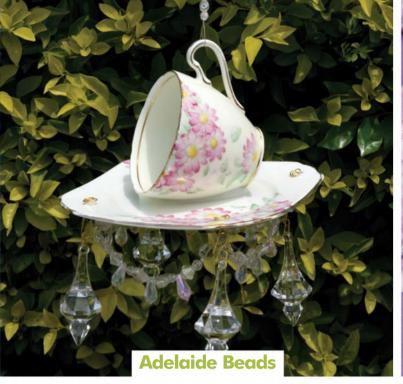


COMPETITION Beads Glorious Beads!

Creative Beading is giving you the chance to win some of the projects featured throughout the magazine.





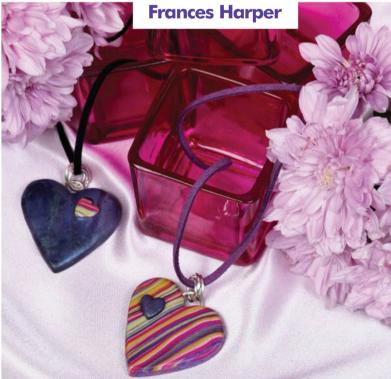




To be in the running to win one of these great accessories all you have to do is write in 25 words or less why you should win that product. Send your name and address along with the accessory you would like to win on the back of an envelope to Beads Glorious Beads Competition No 75, Creative Beading, PO Box 8035, Glenmore Park NSW 2745. Please read terms and conditions of entry before entering.

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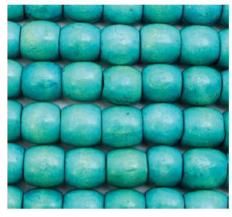
Natural Beads

There are so many style options when it comes to creating jewellery with natural beads! Wood, shell and feather pieces can help transform your look, so take inspiration from laid back bohemian styles or beachy, island fashions. Check out these beautiful beading supplies to inspire your next natural bead creation.



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KO or thread of choice

BEADS

4 x lampwork cup flowers by Pauline Delany

2 x 6mm donut crystal black

25gm x 8° green bean

10-12gm x 8 raspberry gold luster

28gm x 11° silvery green mat irid

15gm x 11° bright plum S/L

TOOLS

Beading needle

Scissors

chain nose pliers round nose pliers

wire cutters

LENGTH 87cm

The blended rope colour complements the Handmade lampwork Cup flowers by Pauline Delany in this vine rope.

STEP ONE

Add a stop bead at the start to keep the tension on the rope which will be removed later before closing rope. Using a Doubled thread leaving a 15cm tail. Pick up 2 x 11°

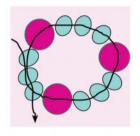


Diagram 1.

green seed beads, 1 x 11° plum, 1 x 8° bead 3 times in total. Do not tie in a circle but go through first two 11° seed beads to exit just before 8° larger bead.

Diagram 1.

STEP TWO

Progressive stitches are a repeat of 'group of beads' around the tube. Pick up 2 x 11° green seed beads, 1 x 11° plum, 1 x 8° green bead, go through the 11° seed bead before the

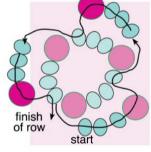


Diagram 2.

next 8° bead. Repeat 2 more times, a total of 3 times around circle. Diagram 2.

STEP THREE

Stepping up

At the end of each round complete a 'step up' by going through first three 11° beads

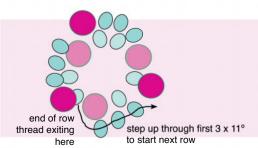


Diagram 3.

to exit just before the 8° bead. The step up will progressively move 1 group each round. Diagram 3.

Make up the blended 8° colour mix – using 3 tiny teaspoons of green 8° and 1 of raspberry 8° mix these together and use this mix for the first 16cm, and last 16cm. Use only the green 8° in the centre 55cm. This is a random mix.

STFP FOUR

Pick up $2 \times 11^\circ$ seed beads, $1 \times 11^\circ$ plum, $1 \times 8^\circ$ bead go through the 11° seed bead before the next 8° bead. Repeat 2 more times, a total of 3 times around circle, at the end of the row 'step up' as in step three through first three 11° seed beads in this row. Continue until rope is approx $87 \, \text{cm}$ or desired length.

STEP FIVE

Closing up and ending rope: Pick up 1 x 11° beads go through the 11° bead before the 8° bead and repeat around row, tension firmly and go through only added beads again.

Remove stop bead at start and repeat rope end closing. Do not finish threads.

STEP SIX

Using cup flowers form wrapped loops with wire end. On 2 of cup flowers add 1 x black donut crystal and wrap loop. Leave 2 without crystals.

STEP SEVEN

Using tail threads on ends of ropes add 2-3 \times 11° beads and go through 1 x crystal cup

flower loop add 2-3 x 11° go through opposite side of rope bead and repeat thread path several times to strengthen, adding half hitch knots finish thread. Repeat to second end.

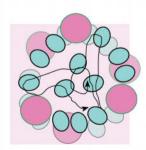
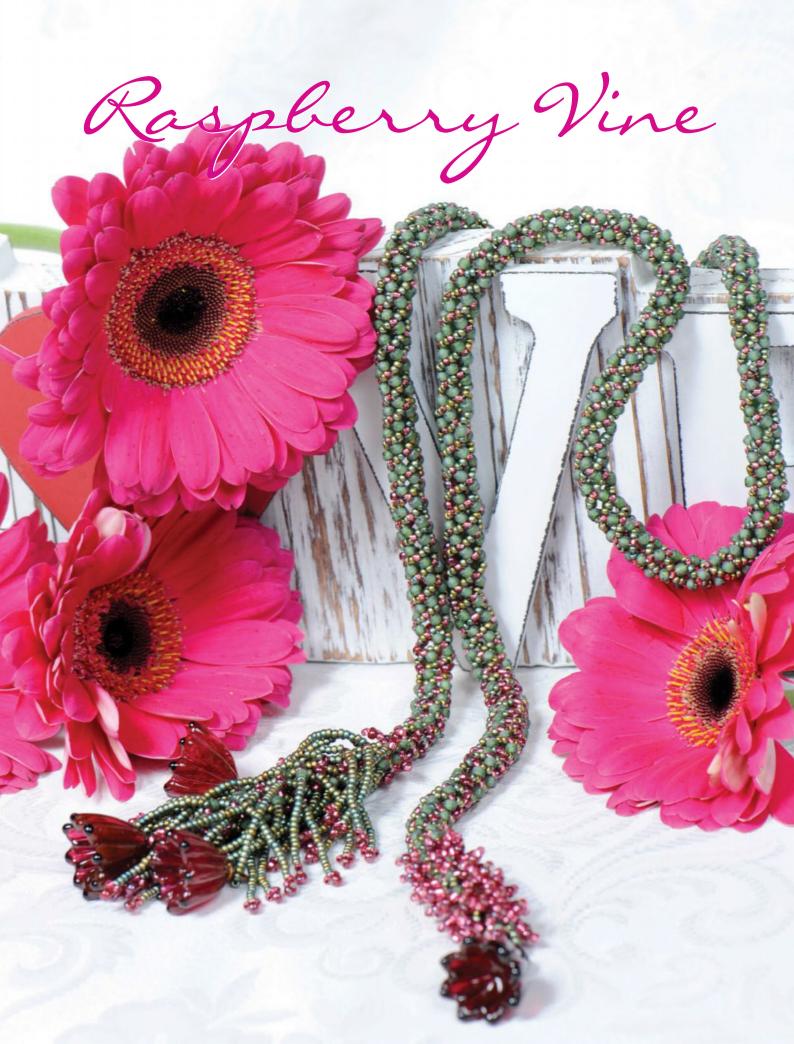


Diagram 4.







STEP EIGHT

Using a new single length of thread starting at the bottom end of rope, secure thread and exit between 11° seed and 8° seed as in diagram, pick up 20 x 11° green, 1 x 11° plum, 1 x 8° raspberry, 1 x 11° plum go back through 11° green beads to the top gently tension so coloured beads make a picot on end of fringe and pass through 8, and next 11 in a diagonal direction on rope. Continue adding fringe in this manner for 5-7cm the fringe will spiral around rope, repeat this step a total of 3 times, starting at the bottom of the rope each time, using each bead before the 8° bead. Diagram 5. When adding fringe 2 and 3 randomly add 2 cup flowers by adding $20 \times 11^{\circ}$ green, 6-8 beads to make a loop, go through wire loop of cup flower, and back into first of

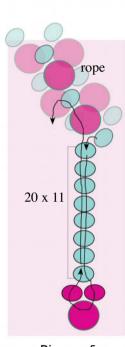


Diagram 5.

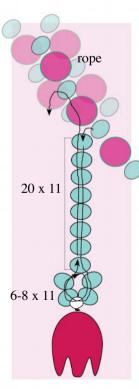


Diagram 6.

6-8 beads added for loop Diagram 6, repeat thread path to strengthen.

STEP NINE

Picot fringe

Using a new single length of thread and the same diagonal direction thread path as in step eight, work through from bottom of rope, to exit 8° pick up 1 x plum 11°, 1 x 8° raspberry, 1 x plum 11°, pass back through 8° raspberry,

pick up 1 x plum 11°, gently tension passing through 8° on rope, next 11° and 8° repeat picot stitch to all 8's adding picot in this manner for 5cm the picot will spiral around rope, repeat this step a total of 3 times, starting at the bottom of the rope each time, using each 8° bead. See Diagram 7.

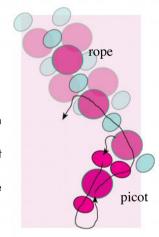


Diagram 7.

Lampwork by Pauline Delany Pauline Delaney Ph: 0411 201 266 www.paulinedelaney.com

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1 teacup and saucer

2-metres of Tigertail

12 crimps

8 x 50mm thick eye pins

BEADS

4 x crystals drop 50mm long

24 x 10mm crystals hole through centre

20 grams of mixed beads

TOOLS

Cutting pliers

Tube of silicone

Drill for making holes in saucer you will need 3mm glass cutting drill bit

LENGTH adjustable

Little bird teacup party

STEP ONE

Mark out four points about 15mm from the inside edge of the saucer and drill holes on each mark.

STEP TWO

Thread 1 eye pin from the underside of plate in each hole, this will hold the beaded thread later, thread pin through the saucer and coil pins and lay down flat on plate.

STEP THREE

Add silicone to the centre of the saucer and place cup in the silicone with the handle facing up, this will become the hanger for the bird feeder. Let this dry overnight.

STEP FOUR

Cut 4 x 25cm lengths of Tigertail and keep 1 metre for the hanger later. Thread on 1 x 25cm piece of Tigertail a crimp, thread it in the eye pin on the plate and back through the crimp, flatten crimp to hold add beads as desired about 12cm long. Repeat 3 more times around the saucer.

STEP FIVE

Add 1 eye pin to each of the 4 crystal drops and bend the pin in an S shape, this will help you to hook on the crystals later.

STEP SIX

Take the 1 metre piece of Tigertail and add a crimp and thread through handle of the teacup and back through crimp, flatten crimp, add beads as desired add a crimp on top of beads, flatten crimp. On the other end of the Tigertail add a crimp and make a large loop bring back through crimp and flatten crimp.

STEP SEVEN

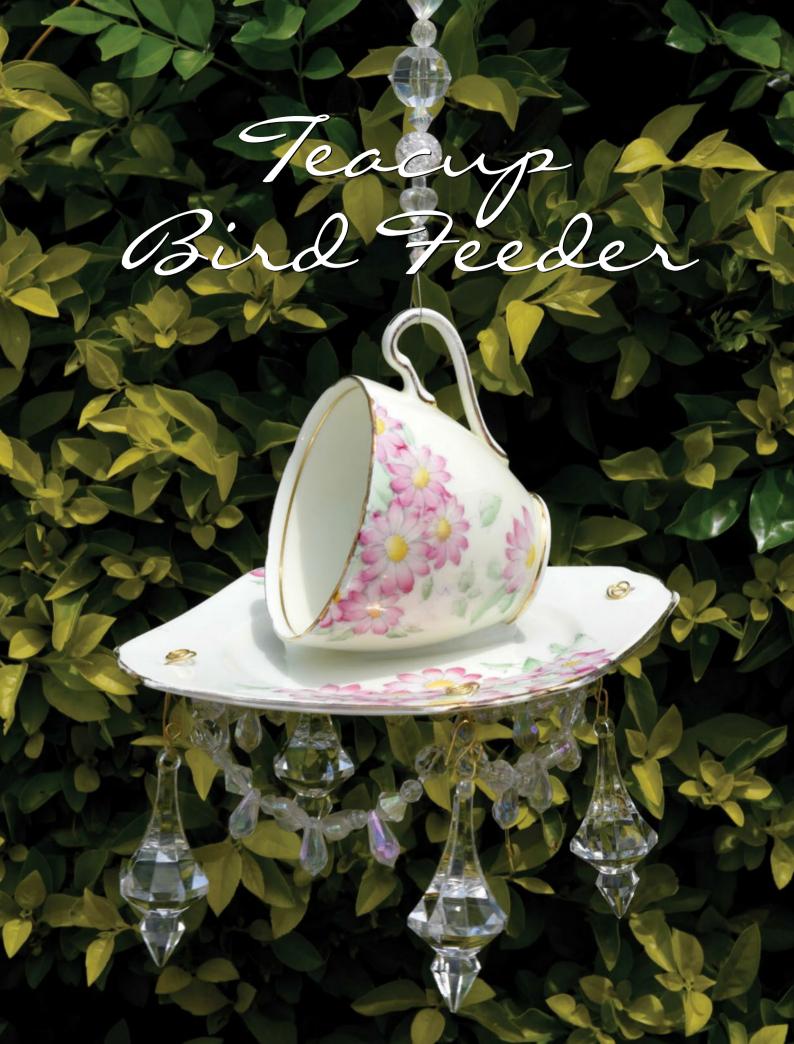
Take 4 crystals with the S shape pins and hook on eye pins from the underside of saucer, bend the pin a little more if needed. Fill the teacup with birdseed and hang.

Beads and finding available in kit form for this project \$35.00.

Adelaide Beads Sally Dillon 160 Glynburn Road Tranmere SA 5073 Ph: 08 8365 0215









SKULLS AND **ROSES MATERIALS**

1 block Kato clay

Golden (brand) Open slow drying Raw Sienna (colour) Bail

TOOLS

Skull mould

Rose mould

Small leaf mould

Work tile

Curved Sculpting tool

Solid acrylic roller

Pasta machine

Small square or oval cutter

Baking paper

Bi-Carb soda

FALLING LEAVES MATERIALS

1/2 black white Kato clay Good quality artist acrylic paint Leather necklace

TOOLS

Leaf Mould

Work tile

Short metal knitting needle

Ball end tool

Baking paper

Bi-Carb Soda



The following two tutorials, Roses and Skulls and Falling Leaves, use a variety of moulds, simply adding a bail to turn into pendants or leave use as a cabochon.

USING SILICONE MOULDS WITH POLYMER CLAY

Using silicon moulds with polymer clay is simple and a lot of fun.

The two basic methods of putting clay into a mould 'Basic ball method' and 'Sausage/ snake method' are easy to do but take practice, especially when using small moulds or a very fine detailed mould. If you are unhappy just roll it up and do it again.

For a basic deep or simply shaped mould use the basic ball method, if the mould is a heavy detailed thin or shaped mould then use a basic rolled sausage/snake method.

Try to use tools to apply pressure when using moulds, you can hurt fingers by applying pressure constantly, use a curved end metal sculpting tool to push clay into detail and the end of an acrylic roller helps apply a lot of pressure.

BASIC BALL METHOD

As a general rule the ball should not touch the sides of the mould and be raised slightly out of the mould, when you apply pressure and push the clay into the mould it will flatten into those areas.

If you have a square or long shape, re-shape ball to fit this, making less work when applying pressure.

Too much clay, cut away with a blade and re pressure, or remove, re roll and start fresh.

SAUSAGE/SNAKE METHOD

Roll clay into a thin snake/sausage thickness depending on the mould you are using, starting at the edge of mould lay sausage

into the mould, use curved sculpting tool and acrylic roller to push down into shape edges and detail.

In the tutorials bails are added to the clay before baking, this a more secure way of attaching metal bails to work, cover with a separate piece of clay, once baked it's very secure, gluing bails onto polymer clay is not always successful.

APPLYING THE ANTIQUE FINISH

Antiquing clay can be done very simply by painting on and wiping off acrylic paint. Buy good quality water based artist acrylic, as this self seals so there is no need to add sealer or varnish to finished work. Using a soft bristle brush, apply a thin layer of paint to entire piece making sure to get the paint into all the detail and crevices within work, while it's still wet wipe off using a soft cloth or tissue; the paint will stay in the lower detail but be mostly removed from the raised or smooth areas leaving only a stain of paint. If you feel you have removed too much colour, re apply and repeat the process.

WORKING WITH WHITE CLAY

- Clean work area including pasta machine before starting, this helps with the dust that builds up plus those tiny specks of coloured clay that hide around.
- Don't wear clothes that fluff or have loose
- Clean hands, use a piece of scrap white clay and roll it around hands before
- After baking lightly sand work to remove any obvious dirt or dust. For this piece we





will be painting it later this will cover any light imperfections.

- Work on a small piece of baking paper so work can be move around and reposition without actually having to touch work.
- Baking white clay can also be tricky as it can discolour very easily in the oven especially if your oven spikes in temp during the cooking process, to prevent this we will bake in a bed of bi-carb soda this helps protect your white clay and keeps it white.

SKULL AND ROSES STEP ONE

Condition entire block of clay.

STEP TWO

Mould skull, 1 med rose, 2 small roses, 2 tiny roses and 8 small leaves. (Photos 1-4)

STEP THREE

Roll out a thin layer of clay to use as backing on the design, usually at mid thickness on pasta machine.

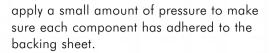
STFP FOUR

stick to raw clay, once happy with lay out

Lay onto the clay design. Raw clay will







STEP FIVE

Using scalpel cut away the backing sheet. This is done in small section with the scalpel angled under the clay, by angling the blade it won't cut the edges of design. Any rough edges are cleaned up with the curved edge of the sculpting tool.

STFP SIX

Attach a bail before the piece is baked. Roll out a thin piece of white clay and cut using small shaped cutter (either square or oval depending on bail size attaching), place bail in position and cover the bail with the thin clay, lightly pressure with fingers or a tool to make sure it has full contact with the back of piece (you want to make sure it says put but don't spoil front detail).

STEP SEVEN

Lay on a bed of bi-carb soda then completely cover the entire piece with bi-carb soda. Bake at 150 degrees for 30 mins. Once cooled dig out piece and rinse off the excess bi-carb soda.

ROSE PENDANT STEP ONE

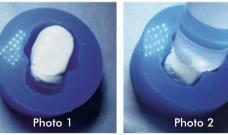
Mould one large rose.

STFP TWO

Place bail and cover with a thin piece of cut clay making sure it has contact.

STFP THRFF

Cover in bi-carb soda and bake at 150 degrees for 30 mins, rinse when cooled.















DOUBLE ROSE PENDANT STEP ONE

Mould one large rose and one small rose.

STEP TWO

Roll out a backing sheet of clay using the thickest setting on pasta machine.

STFP THRFF

Attach roses to the backing sheet, use curves nose sculpting tool around the edges of the roses to make sure they are adhered to the backing sheet of clay. Now carefully cut away backing.

STEP FOUR

Place bail and cover with a thin piece of clay making sure it has contact to the back of the pendant.

STFP FIVE

Cover in bi-carb soda and bake at 150 degrees for 30 mins, rinse well when cooled.

SINGLE SKULL PENDANT STEP ONE

Mould your skull.

STFP TWO

Attach bail.

STFP THRFF

Bake covered in bi-carb at 150 degrees for 30 mins. If you want the skull to use as a cabochon don't add the bail.

FALLING LEAVES STEP ONE

Condition clay.

STEP TWO

Using 1/4 of the clay, roll out a snake and use it to mould leaves (Photos 5-8), make 3 leaves for this project. Once turned out set aside to cool for a few mins.

STFP THRFF

Using the last 1/4 of the clay roll out a snake this will form bail and backing of the pendant, roll the centre of the snake around the knitting needle twice to form the bail, lay the two ends of the snake next to each other with a slight curve with ends separated sitting out to the side, leaves will sit on top of these sections, the ends are brought over to the front and added as decretive tendrils, thin out at the ends. (Photo 9)

STFP FOUR

Place first leaf at the top covering the bail, lift the tip (end of the leaf) and slide the second leaf under the first, sitting it out at a slightly different angle, once again lift the tip/end of the leaf and slide under third leaf. Once happy with position apply slight pressure making sure leaves have good contact with the backing coils. (Photos 10-12) The coils behind adds some bulk to the pendant and by pressing down on either side of the coil it gives leaves depth and dimension.

"For a basic deep or simply shaped mould use the basic ball method, if the mould is a heavy detailed thin or shaped mould then use a basic rolled sausage/ snake method "















STFP FIVE

Thin out two snakes sitting off to the side, and lay decoratively over the front as tendrils (Photos 12-14) – personal choice at this point its pure decoration, if you don't want it just cut off. If you require more tendrils just re-roll excess clay and add it at the back of the pendant.

STEP SIX

Roll a few tiny balls and add to the piece with a ballpoint tool, this will tie in tendrils.

STEP SEVEN

Bake at 150 degrees covered in a bed of

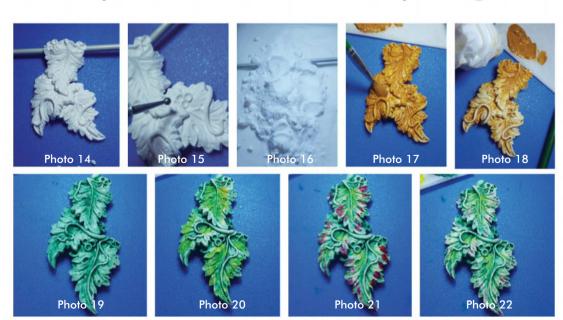
Bi-Carb soda, bake with the knitting needle in place (Photo 16) – metal will bake without a issue and it keeps it shape better if baked with the needle in remove when cool by giving the needle a slight twist. Rinse off the excess bi-carb when cool.

STEP EIGHT

Decide on what look desired, for the ivory look paint the entire pieces with Golden brand Open acrylic paint Raw Sienna colour, this is a slow dry artist acrylic paint so you have a longer work time when wet, once the entire price is covered making sure to get into every crease and detail, wipe off with a soft cloth or tissue using a patting action, this will leave a stain on the raised areas and the paint mainly in the creases and detailed areas (Photos 17 and 18). For the coloured pendant, use Pebeo brand studio acrylic paint, starting with a layer of Emerald green all over the pendant and patted off with a tissue, once dry, add a small amount of Primary Yellow to the centre of each leaf, very careful patted off then to the outer edges of the leaf a small amount of Primary Magenta and whipped off. (Photos 19-22)

Sharon Hutton Ph: 02 4455 4540 Sharonhutton39@gmail.com

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TOOLS

Coilina Gizmo

Flat nose pliers

Round nose pliers

Scissors

Hammer and Anvil if desired

Bangle mandrel (or cylindrical object)

clip board

WIRE SWIRL NECKLACE MATERIALS

20ga wire

24 ga wire

Lobster Clasp

Split Ring

BEADS

3 x black crystal ovals

3 x 14mm glass pearls

4 x14mm antique grey crystal rondelles

20 x 6x8mm silver crystal rondelles

MACRAME BANGLE MATERIALS

1mm white macrame cord

18ga wire

18 x ball headpins

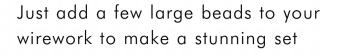
BEADS

8 x 10mm antique grey crystal round

9 x 4x6mm black crystal rondelles

9 x 6mm white glass pearls





WIRE SWIRL NECKLACE STEP ONE

Make the wire swirls first. Take about 15cm 20ga wire and form loose swirls.

This necklace is completely wire wrapped so that it can not fall apart.

Start at one end of the necklace, and wrap each bead as worked, connecting to the last bead.

STFP TWO

Finish with a lobster clasp and split ring.

MACRAME BANGLE STEP ONE

Take 18ga wire and cut to about 25cm. Make a swirl at one end and hammer it if desired.

STFP TWO

Take 1mm cord and cut to about 2 metres. Loop through the swirl in the wire, so that it is sitting at the wire side of the swirl (at the edge of the swirl).

STEP THREE

Make all headpin dangles. Take headpin, slide on the bead and cut leaving about 1.5cm of wire. Use double loops for security on the cord.

STEP FOUR

Start the macrame. We have used a continual sequence of half knots to create a spiraled look. After about 2cm of spiral, add a black crystal and a pearl dangle to one cord, make another half knot. Slide the 10mm crystal onto the wire and make a half knot around this bead. Make another half knot, on the next half knot slide another two dangles onto the opposite cord from last time. Make another two half knots, then repeat this step.

STFP FIVE

Finish of the bangle with a sequence of half knots, bring the two cords together and tie a standard knot. Trim the cord and either burn (if it's waxed) or use a little super glue to stop it fraying. Take the remaining wire and make a swirl and hammer if desired.





STACKED BANGLES MATERIALS

18ga wire

BEADS

3 x black crystal ovals

6 x 8mm white glass pearls

6 x 10mm antique grey crystal rice beads

WIRE SWIRL EARRINGS MATERIALS

18ga wire

earwires

2 x ball headpins

BEADS

2 x 10mm antique grey crystal round



STACKED BANGLES STEP ONE

Take approx. 1.5 meters 18ga wire, wrap twice around the mandrel leaving 20cm hanging off one side, and the remainder of the wire hanging out the other side.

STEP TWO

Using 20cm of wire wrap twice around the two looped (bangle) wires. Slide on the black crystal and loop around the bangle wires once on the other side of the bead. Take the wire and wrap around the bead twice, wrap around the bangle wires twice. Cut any excess wire off.

STFP THRFF

Using the longer piece of wire, leave about 2.5cm before repeating Step Two, do not cut the wire after the final two wraps, and instead continue the bracelet by repeating Step Three.

STFP FOUR

After the third bead has been added, and wrapped, trim any excess wire using flush cutters. Make as many bangles as you like and stack.

WIRE SWIRL EARRINGS STEP ONE

Make the wire swirls first. Take about 15cm 20ga wire and form loose swirls like the photo.

STFP TWO

Make the dangles; take the headpin, slide on the bead, cut leaving 1cm and form a loop using round nose pliers. Attach to the wire swirls.

STFP THRFF

Attach the earwire to the swirls. Make sure the swirls have been push together near the top so that they can't fall of the earwires.

MATERIALS available.

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1 x box clasp

2 x wire guardians

BEADS

11 seed Miyuki Lilac 6mm glass pearls purple Bi-Bo labrador Bi-Bo crystal dark purple

TOOLS

Fireline 6lb

Bead reamer

Beading needle

Design by Kat Gray

STEP ONE

Add a stopper bead to the end of threads leaving a 15cm tail. Pick up 1 Bi-Bo, 3x11/0, 1 Bi-Bo, 3x11/0, 1 pearl, 3x11/0, 1 Bi-Bo, 3x11/0, 1Bi-Bo and 3x11/0. Move down to the stopper bead.

STEP TWO

Go down the 2nd hole in the last Bi-Bo bead you added, so the last 3, 11/0's sit on top.

STEP THREE

Pick up 2nd colour Bi-Bo bead go into the next hole of the previous Bi-Bo bead, add 3 x 11's, go into the pearl, pick-up 3 x 11's, go into the next Bi-Bo, pick up 2nd colour Bi-Bo and go into last Bi-Bo bead.

STEP FOUR

Pick up 3 x 11's and go into 1st hold of a new Bi-Bo bead and into the next Bi-Bo, add a Bi-Bo, 3 x 11's, Pearl, 3 x 11's, Bi-Bo go into next Bo-Bo, add a Bi-Bo and 3 x 11's and back into the last hole of the Bi-Bo bead just added.

STEP FIVE

Repeat steps three and four until required length.

STEP SIX

After adding the last pearl - instead of picking up a Bi-Bo bead, pick up 3 x 11's and go into the 2nd hole of the Bi-Bo from last row and go through the pearl as before to finish the last row. Once that is done go back into the 2nd lot of beads exiting at the last Bi-Bo. Go across the Bi-Bo and back down until the pearl.

STEP SEVEN

Add a wire guard one part the clasp, back down the wire guard into the pearl. Go around the wire guard and pearl a few times to secure the end. After you exit the pearl make a knot and weave the tread back into your work knotting the thread every now and then. Before trimming thread weave without making a knot. With the other end remove stopper bead and thread your needle and repeat step 7.

KITS Available

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1m Tigertail

2 x crimps

1 x 6mm oval jump ring

1 x 20mm toggle

1 x leaf shape pinch bail

BEADS

80 x 15mm flat drop shape

12 x 10mm-15mm mixed silver charms

1 x 65mm pendant with hole on top

2 x 6mm silver

STEP ONE

Take one section of togale, add 1 x oval jump ring. Thread Tigertail with 1 x crimp, pass through the oval jump ring, thread Tigertail back though the crimp and flatten crimp.

A bright splash of colour from sunrise to sunset

STEP TWO

Start threading 23 x drop beads.

STEP THREE

Thread 1 x charm, 3 x beads, repeat the charm and three beads 5 more times.

STEP FOUR

Thread on 1 x silver bead, add leaf pinch bail to pendant and thread through pinch bail onto Tigertail, thread 1 x silver bead.

STEP FIVE

Thread 1 x charm, 3 x beads, repeat the charm and three beads 5 more times.

STEP SIX

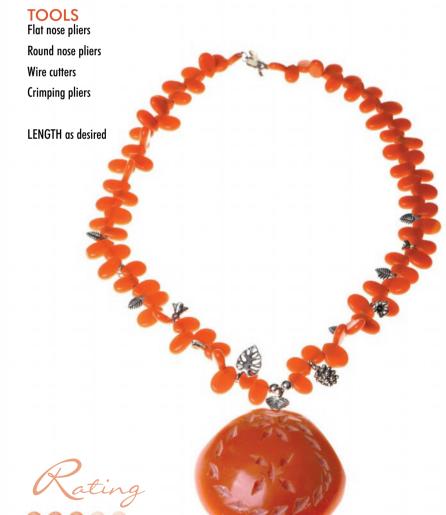
Add 23 x drop beads, add 1 x crimp.

STEP SEVEN

Take the oval jump ring, add it to the second half of the toggle. Thread Tigertail through the jump ring passing back through the crimp and three beads, pull in tension, flatten crimp, cut off excess wire.

KITS available \$35.00 plus postage

Adelaide Beads Sally Dillon 160 Glynburn Road Tranmere SA 5073 Ph: 08 8365 0215







30-40cm 3.5mm Rolo chain

32 x 6mm jump rings thin

2 x parrot clasps

1 pr ear wires

B Nymo or KO thread

BEADS

15gm Topaz gold lined seed

15gm Red opaque seed

15am Magenta perm gal seed

20gm Vermillion red matte opaque

18 x 6mm glass pearls or pearls

TOOLS

Beading needle Chain nose pliers Round nose pliers

Wire cutters

LENGTH 45-50cm adjustable

Single beaded flowers are joined using jump rings to give a floating flower necklace, add a bracelet and earrings to complete.

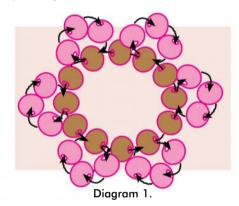
STEP ONE

Making a flower

Using 1.2m thread, string 12 x 8 topaz beads into a circle, tie into a circle add a knot.

STEP TWO

Pass through one bead and add 3 x Vermillion red matte beads going back in a circular motion pass through the bead that the thread is exiting Repeat * to * making 6 loops. Diagram 1.



STFP THRFF

Working on one petal loop at a time and always in a circular motion going through start row beads add next 1 x 8° Vermillion bead pass through one base loop bead, add 1 x 8° Vermillion bead. Shown in Green on Digaram 2.



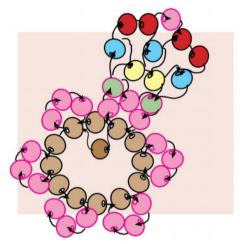


Diagram 2.

STEP FOUR

Keep working in a circle, go through bead shown in pink and one green already placed from step three, add 2 x beads shown in vellow.

STEP FIVE

Keep working in a circle, go through one pink and one green already placed, add 1 x bead go through one yellow, add 1 x bead, go through one yellow, add 1 x bead. Pass through green and pink and back around circle. Beads shown in blue.

STFP SIX

Keep working in a circle, go through one pink, one green, one blue, add 2 x beads go through one blue, add 2 x beads go through one blue, one green, one pink and back around circle. Beads shown in Red.

STFP SFVFN

Keep working in a circle, go through one pink, one green, one blue, two red, add 1 x bead go through two red, one blue, one green, one pink and back to inner circle. Bead shown in Pink.





STEP FIGHT

Add 1 x 8° topaz inner circle bead shown in red to sit on top of bead between the loops, pass through next petal base bead go through 1st pink, repeating adding beads as in step three to step seven to complete next petal. Work around making 6 petals.

STEP NINE

Add 1 x 6mm pearl to centre of circle when all petals are complete by going through 1 top added bead through the large bead and into the opposite side top bead, knot and finish thread.

STEP TEN

Make 5 flowers in Vermillion matte, 3 flowers in Magenta, 3 flowers in Red opaque.

STEP ELEVEN

Using 1 x 6mm thin jump ring thread through last tip 8° bead, join 1 Vermillion to 1 Magenta going through bottom petal and the top petal of next flower, add 1 x jump ring and add 1 Red flower. Make 3 x 3 flower drops.

STEP TWELVE

Add 1 x jump ring to both top right and top left petals of 3 flower drop. Join top left to top right of next 3 flower drop, repeat to join three 3 flower drops so that a single petal is at the top of each with no jump ring. Diagram 3.

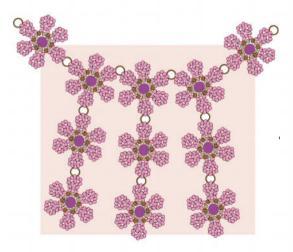


Diagram 3.

Design note: I chose to have the Vermillion colour as the prominent colour at the top but if you chose to lay the flowers out differently adjust the number of flowers in each you make.

STEP THIRTEEN

Add 1 single flower each side of 3 flower drop sections, leaving 2 petals at the top of the flower. Cut approx 2 x 15-20cm or to desired length of Rolo chain, add to jump ring on single flower each side of necklace.

BRACELET STEP ONE

Followings steps one to nine make 5 flowers, 1 Vermillion, 2 Magenta, 2 Red opaque.

STEP TWO

Join using 2 jump rings between each flower, place jump rings as before through end point 8° bead. Add jump ring to petal 1, 3, 4 and 6 to join flowers. Diagram 4.

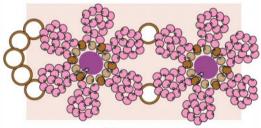


Diagram 4.

STEP THREE

Using a total of 5 jump rings, to finish each end flower. Add 2 x 2 jump rings to each 1 and 6 petal join two lots of jump rings with 1 x jump ring, placing parrot clasp on one side of the bracelet, add more jump rings if desired for extra length.

Design note: To adjust the size of this bracelet, try making less flowers, adding more jump ring between or at the ends.

FARRINGS STEP ONE

Followings steps one to nine make 2 Vermillion flowers.

STEP TWO

Add 1 x jump ring to 8° tip bead and join to ear hook loop. Repeat.

Design note: This flower works equally well with 5 petals or 7 petals, giving a smaller or larger centre hole, multiply the number of petals you desire by 2 and that is the start circle, from there complete each petal as before. I don't recommend this petal flower in size 11 beads as the hole fills up with thread making it difficult to work.

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NECKLACE MATERIALS

4mm jump ring

1 mtr chain with 5mm x 3mm wide links

20cm chain with 3mm x 2mm wide links

1 x bead cap 12mm long x 10mm wide

1 x 40mm eve pin

1 x floral toggle

7 x 15mm ball pins

2 x 8mm split rings

BEADS

1 x 20mm red glass heart

1 x 6mm silver ball

1 x 4mm silver ball

3 x 6mm red rice shape

4 x 6mm heart shape

TOOLS

Chain nose pliers

Round nose pliers

Wire cutters

EARRINGS MATERIALS

2 x silver earring hooks

2 x bead cap 12mm long x 10mm wide

2 x 40mm eye pins

12 x 15mm ball pins

2 x 4mm jump rings

16cm chain with 5mm x 3mm wide links

32cm of chain with 3mm x 2mm links

BEADS

6 x 6mm rice shape

6 x 6mm heart shape

2 x 3mm round silver



A red heart for your Valentine

NECKLACE STEP ONE

Tassels

Cut 3 x 50mm lengths 5mm chain, this will leave 85cm of chain for the finish and cut 4 x 50mm lengths of the 20cm x 3mm chain.

STEP TWO

Open the 4mm jump ring and add the cut 50mm lengths of chain to jump ring and close.

STEP THREE

Open eye pin loop and add the 4mm jump ring with chains on and close the loop.

STEP FOUR

Thread eye pin through bead cap, red heart, 6mm silver bead and 4mm silver bead, trim and form a loop.

STFP FIVE

Take all 3 x 6mm red rice bead and 4 x 6mm hearts and thread ball pins through each bead, form a loop then attach beads to each end of the 50mm tassel chain.

STFP SIX

Finishing

Add on one end of 85cm chain one split ring and flower toggle. On the other end of chain add split ring toggle bar and heart with tassel.





Cut both chains into 4cm lengths. Thread each rice shape beads and heart shape beads with a ball pin trim and form a loop. Attach beaded pins to one end of each piece of cut chain.

STFP TWO

Divide chains evenly into 2 groups and thread each group on a 4mm jump ring. Attach to the eye of the eye pin and close the 4mm ring. Thread the bead cap and silver bead on the eye pin trim and form a loop leaving it slightly open add earring hook and close the loop.

STFP THRFF

Repeat step two for the other earring.

KITS available \$35.00 includes postage.

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Basics and 'all that other stuff' you need to know ... eventually

by Annlee Butler

I AM ALWAYS AMAZED at how many talented beaders and wire workers we have in Australia. Again this year our Inspiration Beading book is filled with projects to fuel your creativity. The diagrams and techniques described here will provide you with a general guide to complete the projects in this book and have been developed by trial and error over many years of beading and teaching. Sometimes it is the smallest things that can make your beading time more enjoyable – like being able to thread a beading needle first go, or rolling neat loops, or being confident that your knots will not come undone. Even if you are an experienced beader I hope that this information is helpful to you.

Price verses Quality: Remember, the same is true in beading as in all aspects of product purchasing.

As a general rule, if it's 'cheaper' it is because the quality is not as good or as consistent as a comparable more 'expensive' item. If your project does not require uniform beads or you do not use wire tools very often, try to get the best you can in quality for the price you are willing to pay.

TOOLS

The most important thing ... make sure your tools are comfortable to hold. I like my tool handles to come past the end of my thumb muscle. I once turned 700 eye pins in one day and used a shorter handled pair of tools. The bruise in the palm of my hand was a spectacular blue and black for a week.

These are the tools I would recommend as a general kit:

Chain nose pliers: These pliers are available straight or bent and have a flat surface in the middle and a rounded outside edge. They are ideal for opening and closing jump rings, pulling a needle through beadwork, and are the first step in forming any loops. See diagrams.



Crimping pliers: Have two shaped holes specifically designed to achieve a folded crimp.



Wire cutters: Come in two forms – flush cutters or side cutters. Flush cutters are useful for cutting straight lines and side cutters form a point on the wire end ... a lot of cutters have both these cuts. Look closely – if one side is straight and the other forms a 90 degree angle, you will be able to use both by just turning the tool to the side you wish to use.



Wire cutters

Cutter for memory wire: Memory wire will ruin your good cutters so I recommend you purchase an inexpensive pair from a hardware store.

Round nose pliers: Have two round cone shaped jaws and are used for second steps in forming loops.



Nylon jaw pliers: Have two jaws that are made of nylon and are used for tensioning wire or work that requires special care to leave no marks.



THREADS

Silimides: C-lon, S-lon, and Nymo have a one way warp. What does that mean? Just like materials, if it is threaded the wrong way to the warp it will be difficult to use; it will constantly spiral into a knotted mess. If you are not sure if your thread has a warp or not, thread it as if it does and you can't go wrong.

To make sure you thread correctly: Pull 10cm of thread off the bobbin and thread your needle on this 10cm; now pull off the rest of the thread of the bobbin and cut the thread. This is a good practice to get into. If you have to answer the telephone, you will know which end is the correct working end as your needle will already be on.

Fireline: Use this thread if you are working with crystals or bugles. I definitely recommend it for strength and durability.

Glues: Please do not use superglues, they crack and will break threads and knots when they crack. The best glues are ones that are safe to wear on the skin, such

as Hypo-cement, E6000 and just plain clear nail polish for spotting knots.

OTHER TOOLS

Beading needles: Come in a variety of sizes and lengths. As a general rule, if you are working with size 11 to size 6 beads, a size 12 will pass easily through a couple of times with thread. If you are working with size 15 beads, a size 13 is more comfortable but will bend much quicker; keep a few on hand and think about changing sizes while you work if you find a size 13 slower to work with.

Fine pointed scissors: A fine pointed pair of scissors such as patchworkers or embroiderers use are really great – they usually have a cover and the small pointed ends allow you to get tight up to the bead work to trim thread.

Awl, for pearl knots and others: This small device allows you slip your knot into place before tightening. I have found the best awl is an extra large paper clip – pull one end of the paper clip wire straight, the remaining bent section is a good finger-holding size and the wire diameter is perfect.

Beads in a gram			
Types of bead	How many per gram approx		
15 seed	290		
Cylinder seed	190 to 220 *	The metallic style are heavier so there will be fewer	
11 seed	110		
8 seed	38		
6 seed	15		

flow many beaus shorts per intent measure			
Type of bead	How many per cm	For you inch people	
15 seed	9	24	
Cylinder seed	7	20	
11 seed	7	18	
8 seed	5	13	
6 seed	4	10	

How many beads per square area			
Type of bead	Per square cm	Per square inch	
15 seed	54	330	
Cylinder seed	42	285	
11 seed	35	216	
8 seed	20	108	
6 seed	12	70	

HOW MANY BEADS?

How many is enough? Stupid question ... never enough. I once made a lamp shade fringe with size 11 seed beads, and not really knowing how many beads I needed to make it, I purchased two kilograms of the main colour and 500 grams of the other colours combined. Now, how many should I have bought?

There were 525 drops of 15cm each, so using the chart below I could have calculated this way:

1cm = 7 beads. 15cm x 7 beads = 105 beads per drop.

105 beads x 525 drops = 55,125 beads.

55,125 beads divided by 110 beads per gram = 501.1 grams. Just a little less than the 2.5 kilograms I bought.

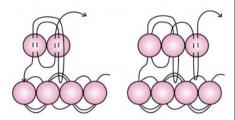
To get a square area, multiply width by height. So, if I had a loom amulet bag that was 5×6 cm for one side, I would go: 5×6 cm = 30cm 30 cm $\times 2$ sides = 60

Using cylinder beads:

 $60 \times 42 = 2520$ beads divided by 200 average 12.6 grams needed – so I would most likely purchase 15 grams.

By the way, I am still using up the rest of the leftover two kilograms of beads I bought for the lamp.

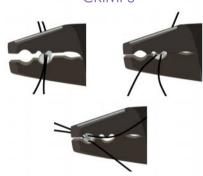
BRICK STITCH



After forming ladder to start.

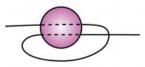
Begin each brick stitch row with 2 begds go under thread between the second and third bead on the ladder, go up through the second bead added, then down the first. Come back up the second bead. Continue by adding one bead and passing the needle under the next loop of thread on the row below.

CRIMPS



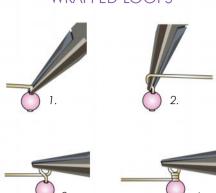
Position crimp and wire in pliers cup shaped hole. This is usually closest to handle. Squash crimp. Move squashed crimp to circle shaped hole at front of pliers, with cup facing sideways like a back to front "C" gently compress to form a ball. Test to ensure crimp is secure.

STOPPER BEADS



A stopper bead is used to temporarily secure beads at the start or finish of work, Choose a different colour bead than your work unless it is to stay in bead work. Leave approx 10 - 15cm of thread and go back through bead in the same direction a couple of times for tension. To remove after work is finished roll bead in your hand and loosen with your needle.

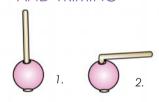
WRAPPED LOOPS

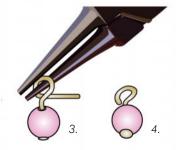


Using roundnose pliers grip wire above bead press with fingers to right angle. Place pliers in upright position and pull wire over top of pliers and back to right to form neat round loop. The size of your loop will vary on where you place the pliers on the wire.

So when wrapping a number of loops that you require the same size, draw a line across your pliers with a ink marker at the point you wish to wrap at. Move pliers to hold loop just formed. Pull wire firmly up to bottom of circle and wrap wire in tight circle motion around wire above bead, cut and trim excess wire.

LOOP TURNING AND TRIMING





Cut head or eyepin leaving approx 1 cm of wire above bead (or as project instruction). Bend to right angle. Grip tip of wire with roundnose pliers and curl inwards to bead hole moving slowly place downward pressure to get a rounded shape that sits directly above bead hole.

OPENING AND



To open a jumpring grasp the open ring either side of the opening with flat or chainnose pliers. Bring one pair of pliers toward you and push the other away.

To close a jumpring reverse this movement. Apply slight pressure inwards on rings that are widely opened. Never pull rings apart outwards as this will distort shape and weaken jumpring.

FLAT EVEN COUNT PEYOTE

Thread on an even number of beads. This forms 1st and 2nd row. This can be done with any number of beads as long as it is an even number.



Diagram 1

Pick up 1 bead and thread back through 2nd bead from needle in opposite direction this is the 3rd row. Pick up 1 beads and skipping 1 bead go through next bead. Pick up 1 bead, skip next bead and go through last bead.

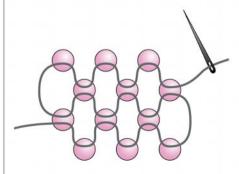


Diagram 2

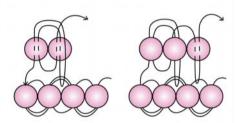
Next, and all following rows, pick up 1 bead and going into the first high bead. Pick up 1 bead and go through next high bead, continue across row to complete.

HOW TO MAKE A LOOP EYEPIN OR WRAPPED EYEPIN



Cut a section of wire at least 3 cm longer than the bead/s you wish to use, turn a simple loop on one end, thread bead/s complete with a simple loop for the second end. To wrap eyepin cut wire 4 cm longer than the bead/s to be used, turn a wrapped loop on one end of wire, thread bead/s, complete with a wrapped loop for the second end, do not forget to add next link or clasp before completeing.

BRICK STITCH



After forming ladder to start.

Begin each brick stitch row with 2 beads go under thread between the second and third bead on the ladder, go up through the second bead added, then down the first. Come back up the second bead. Continue by adding one bead and passing the needle under the next loop of thread on the row below.



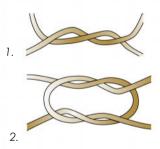
Position crimp gently with chainnose pliers, making sure that wires are tensioned correctly gently flatten crimp using pliers, so it remains in alignment with wire in a neat square shape. Test to ensure crimp is secure before proceeding.



Create a wrapped loop as in diagram, on one end of wire. A "wrapped loop" is better than a loop as this will stop stringing from slipping out. Place stringing onto loop, attach using knots or crimps as per your necklace design.

Slip wire and stringing into cone as high as possible. Create a second wrapped loop on the top of the cone using wrapped loop instructions, do not forget to add clasp if needed before completing wrap.

KNOTS



Square knot: bring left-hand thread over the right-hand thread and around. Cross right over left and go through the loop. Spot glue all knots.



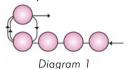
Surgeon's knot: bring left-hand thread over the right hand thread and around. Form a loop and go through the loop. Go through again. Move knot to exact spot you require it before tightening, this knot is very secure and will not undo easily. Spot glue all knots.

SQUARE STITCH BASICS

String the required number of beads for the first row.

String 1st bead of row 2. Go through the last bead of row 1 in a circular direction going also through 1st bead of row 2.

This bead will sit on top of the last bead of the 1st row.



Continue picking up 1 bead and in circular direction pick bead up from row below. Continue until the end of the row.

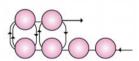
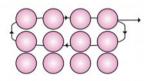


Diagram 2

At the end of the row simple turn your work over and complete diagram 1 and diagram 2 for the next row. It is important to turn your work as this will give you correct tension and your work will not have a sideways slope.



At the end of each third row run your thread through the row below where you finished and the row you are on now back to the same position.

CHARLOTTES



Thread tiger tail or thread through charlotte hole. Place a flattened crimp on tiger tail or knot thread so that it sits in the cup area. Trim excess. Using chain nose pliers fold cups sections together.

WIRE GUARD



These are a fairly new invention and are great to use with Tigertail and crimp finishing. They are 'U' shaped with a channel that the Tigertail threads through and are added into the clasp loop to stop wear on the Tigertail. To use, thread a crimp, thread Tigertail through the left side channel, hook through the clasp loop, thread Tigertail through clasp loop, take Tigertail back down the right side channel and through crimp. Lastly, fold or flatten crimp.

COIL ENDS

1. Double the end of your cord. (Optional: add a dab of glue.)



- 2. Twist the cord slightly as you push it all the way into the coil end. Since cord width varies, so does the ease of this step.
- 3. Using a regular pair of jewellery pliers, crimp down the last half coil, securing the coil end.



FRENCH WIRE



French Wire has many names it is also known as bullion or gimp, it is a fine coil of wire that was mainly used in the past for protecting silk while stringing pearls but is now being used on other wires and threads as a protector, it has no strength to hold, so you still need to add a crimp or a knot, while it is fiddley to use, as it will quickly unravel to look just like a fine piece of wire, it is well worth the effort to give work a professional finish. To use: cut a small section with very sharp cutters, thread a crimp or a seed beads to hide knot on to work, string French wire onto threading material, and finding being used, pass back through crimp or bead and pull gently until French wire is firm in a loop through finding. A word of caution you only get one go at this process tension gently before crimping or knotting.







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An A to Z of the more popular findings available for your designs



BEAD CAPS

Bead caps, also known as bell caps, are attached with alue and used to cap one or both ends of a bead. They add detail and texture and are available in a variety of designs and finishes.



CLASPS AND ENDS **Barrel Clasp**

A clasp made of two parts that screw together, usually used in necklaces.



Lobster Claw/Parrot Clasp

Used for necklaces and bracelets. Known by either name.



Spring/Bolt ring

Small clasp used for necklaces and bracelets. Known by either name



Toggle Clasps

Clasp in two parts. Generally used as a clasp for heavy or chunky necklaces or bracelets as they rely on the weight to keep them closed.



Small metal piece with a hole in each end. Used as the second part of a clasp with a lobster/parrot clasp or spring/bolt ring.



Leather Ends

Attach to leather work. They are crimped down on the end of flat or round leather to form an end for clasping.



CRIMPS Charlotte crimps

A hinged cup used to cover crimps and knots in your design. Known by other names, including calotte crimp.



Small metal tube into which Tiger Tail is threaded to form a finishing end loop. Crimp is then squashed flat to hold loop in place.



Looped crimp

A hollow tube with a ring or loop attached to the end. Used for multiple strands which are fed into the tube. This is then crimped (squashed flat) to hold them in place.



EARRINGS

Metal earring finding shaped like a kidney.



Shepherd hooks

Earring hooks for pierced ears.



Earring Loops Earring loops are available in a variety of designs and finishes.



Eyepin A metal pin with a loop at one end, onto which beads are threaded, mainly for earrings or drops in necklaces. The loop is used to attach to either an earring hook, or threaded through Tiger Tail to create a drop. Available in a variety of sizes and colours.



A metal pin with a flat head at one end, used as a 'bead stop'. Beads are threaded onto the headpin, and then it is looped at the other end and attached to earring hooks or threaded through Tiger Tail to form a drop. Available in a variety of sizes and colours.



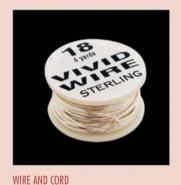
Multiple Hole Spacers are used to guide and keep spaced apart, multiple strand designs. Available in plain and filigree designs



Split rings Finding used to join two or more pieces of chain, as a tag to accept a clasp, or other findings. The wire loops around twice, like a mini key-ring, which makes it difficult for the piece to come apart.



Jump rings Finding used to join two or more pieces of chain or other findings.



Parawire Art Wire A colour-coated stiff copper-based wire used for wire weaving and working on wire jigs (i.e. Wigjigs). It is available in a number of gauges, commencing with 18 gauge (the thickest) through to 32 gauge, which is not much thicker than a human hair. It comes in a range of exciting contemporary colours.



Stretch Magic A stretchable elastic which is used to create stretch bracelets and necklaces. It can be knotted.



Nylon coated steel wire used for stringing projects involving heavy beads.



Wigjig Centaur Helps you create wire components for jewellery and other items.

See page 80 for details of where you can purchase your beading supplies



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Beadiac

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- Creative tutorials for all skill levels
- Get reader for the cooler months
- Keep up to date with the latest beading news



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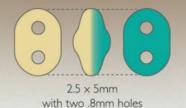
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