Glass Bead Discoveries:

5 FREE Projects using Lampwork Beads for Making Glass Bead Jewelry
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Lampwork glass beads are an art in themselves. Hot glass is carefully layered and shaped to result in a striking handmade glass bead for you to use in your jewelry-making projects. Lampwork beads can be created in any shape or color imaginable, and today’s lampwork glass bead artists are always coming up with beautiful and innovative new designs for our handmade jewelry and beading projects.

But using lampwork glass beads in our jewelry-making projects can be a challenge. Handmade lampwork glass beads can be somewhat heavier than other types of glass beads, and their edges can easily cut even the heaviest of beading threads or cause wear on beading wire when strung in a glass bead necklace or bracelet. Combining larger lampwork glass beads with seed beads can also be a challenge when it comes down to proportion and design in your jewelry-making.

Never fear! We have assembled five beautiful beading projects that all incorporate handmade lampwork glass beads to inspire your jewelry-making with glass beads. Whether you love to do stringing or enjoy the serenity of off-loom bead-weaving, you’ll find a project in here to capture your imagination.

• Learn what kinds of tools and materials you need to get started making your own lampwork glass beads with helpful information from Michelle Waldren. Her Bead Maker’s Workshop will give you a great start at setting up your own lampwork bead studio.

• Once you’ve learned how to make your own glass beads, you’ll want to make jewelry with them! Look to projects like Lisa Kan’s beautiful Autumn Bouquet beaded necklace for inspiration on how to combine handmade glass leaf beads with stitched beaded flowers.

• If you want to combine more stitching with lampwork glass beads, try the Rhumba bracelet by Jamie Hogsett. This great beaded bracelet project combines my favorite beaded bead stitching techniques with colorful lampwork glass beads.

• Danielle Fox’s Playing Around shows off some lovely flat handmade lampwork glass disc beads. The combination of bold glass bead colors mixed with silky ribbon makes for a fun, feminine bracelet.

So dive in to your bead stash and dig up those lovely handmade glass lampwork beads that you’ve been hoarding! With these free beading projects using lampwork glass beads, you’ve got a range of options and techniques for showcasing these beautiful glass objects. Find that special lampwork glass bead in your collection and turn it into a beautiful piece of handmade jewelry today!

Bead Happy,

Jennifer VanBenschoten, Beading Daily editor
A Bead Maker’s Workshop
What do you need to lampwork glass beads? Creativity, enthusiasm, and the right equipment.

BY MICHELLE WALDREN

There is a commonly held belief in the bead and jewelry world that you can never have too many tools – and I certainly wouldn’t want to disagree! However, it’s even more important to have the right tools. Any aspiring bead maker who has had a well-meaning friend or relative give them a welding torch and welding glasses as a gift knows this. Their heart may be in the right place, but you need bead making tools for making beads.

I started off with a lot of the wrong tools because I didn’t know what I was doing. Now, before I buy, I research to see what is out there, and what will fit my needs. There are many good vendors; for most of my tools (and some glass), I use Arrow Springs in California, and for most of my glass (and some tools), I use Frantz Bead Co. out in Washington. Both are very helpful and carry quality products.

The following checklist includes a breakdown of what you’ll need to get started using two commonly used torches – the Hothead and the Minor. There are many other wonderful torches out there – Nortel has the mid-range and the Major Burner, Glass Torch Technologies has six different torches from the Bobcat to the Delta Elite, and there are other torches by Premier and by Carlisle.

### HOthead TorCh SeTuP

- **HOTHEAD TORCH** – The Hothead is good for the beginner who is limited on space and funds.
- **Hose Set for Hothead** – This is great because you don’t have to limit yourself to using a small MAPP gas cylinder; you can buy the larger container and hook the torch up with the hoses. We have had a bit of difficulty finding the larger container here in Alaska, but it’s easier in the Lower 48.
- **Work Surface** – A flat, stainless steel work surface will hold the torch head and/or the MAPP gas cylinder, and will also keep you from burning holes in your table.
- **Didymium Spectacles or Aura-92s** – Didymium spectacles are the minimum protection that you should have; they protect your eyes from the bright sodium flare and ultraviolet and infrared rays, and allow you to better see your work. I started with the didymiums, but when my productivity picked up and I found myself making a lot of beads, I started to get eye fatigue. I switched to the Aura-92s, which give better protection. I let observers use my extra didymiums, since they also need to wear glasses at all times.
- **Rod Rest** – This is to lay your glass rods on when the ends are hot.
- **Mandrels and Bead Release** – Glass beads are made by, roughly speaking, wrapping glass around metal mandrels. The mandrels are dipped in the liquid bead release, which then dries so that the glass won’t stick to the mandrel and can be removed when done. I use Sludge Plus and/or Super Blue Sludge.
- **Needle-Nose Mashing Pliers** – I use these for pulling stringers, mashing, and any time I need to grab hold of the hot glass.
- **Tweezers** – Pointed tweezers are good for pulling stringers, but I mostly use blunt-end tweezers.
- **Graphite Paddle** – This is used for “marvering,” or shaping the bead while still hot. You can roll, tuck, mash, etc., but try not to use it too much – bead release, when dry, is somewhat brittle, and too much marvering will cause the bead release to break and the bead to spin freely on the mandrel. I use a 2” x 4” paddle.
- **Spark Lighter** – To light the torch.
- **Glass** – You’ll probably want between four and 10 pounds to start. Moretti has the largest color palette, but I also use Bullseye (a very good glass) and Czech glass, and I hope to use borosilicate, Lauscha, and Satake glass. It’s safest to stick to one kind of glass per bead, as different types of glasses are not always compatible.
- **Glass Nippers** – For cutting your glass rods to a usable length.
- **Vermiculite or a Fiber Blanket** – Once a bead is done, you need to cool it down slowly so it won’t break. If you don’t want to buy a kiln right away, you can make it do using one or the other of these, then find someone to anneal your beads for you later. The vermiculite, a material that resembles very small wood chips, is poured into a metal bowl, which is in turn placed on a hot plate; bury the bead in the vermiculite, and let it cool slowly. Fiber blankets are about an inch thick, and the bead is placed between them to cool. During the cooling process, you can still lose beads as a result of stress, or from peeking. Just as with a cake rising in the oven, do not peek at your beads to see if they’re done!
- **Bead Annealing Kiln** – If you find yourself really getting into this, you will definitely need a kiln. I recommend the AF991 from Arrow Springs. It has a door in the front, and you can put your beads into the kiln, mandrel and all. I am not an expert on all kilns, but of the four that I have used, I find this the best.
**PYROMETER OR CONTROLLER** – Your kiln will not come with a pyrometer to measure the temperature, so you will need to buy one separately. If you end up making a lot of beads and get tired of babysitting your kiln, then do yourself a favor and buy a controller. That way, you can walk away from your kiln and the controller will do the babysitting.

**DIAMOND BEAD HOLE CLEANING AND DRESSING KIT** – There will be bead release residue in the hole of your bead; this will help you clear it out.

**DIAMOND FLAT PADDLE** – When you first start making beads, you’ll end up with the occasional point at the ends of your beads. You can use this for filing the points to smoothness. With practice and experience, you won’t need this.

**VENTILATION SYSTEM** – You should really have good ventilation in your work space. Ask for advice from your tool vendor – also read all about bead making and lampworking; safety guidelines are included in most good books.

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**MINOR BURNER SETUP**

**MINOR BURNER BY NORTEL** – This is the torch I started with, and I loved it; I used it for three years before buying a Starfire by Bethlehem. The Nortel Burner is a lot hotter and faster than the Hothead, and you’ll be able to make much larger beads.

If you’re using a Minor Burner, you’ll need the same tools as for the Hothead setup – rod rest, mandrels, bead release, needle-nose mashers, tweezers, graphite paddle, spark lighter, glass to start, glass nippers, bead-hole cleaning and dressing kit, diamond flat paddle, vermiculite, fiber blanket or kiln, and protective eyewear.

**TORCH MOUNTED GRAPHITE PAD** – I like these pads for several reasons: I use one for the occasional tuck or press when I want to be quick, or I set millefiori chips on it, or I use it just to steady my hand.

**6” X 6” GRAPHITE PAD** – I like to have this in front of my torch to catch my glass if I drip. I keep it clean so I can pick the glass right back up with the same glass rod. I also lay foils on it to apply to the bead.

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**REFERENCES**

**BOOKS**

- More Than You Ever Wanted to Know About Glass Bead Making by James Kervin
- You Can Make Glass Beads by Cindy Jenkins
- Making Glass Beads by Cindy Jenkins
- Contemporary Lampworking by Scott Dunham

**VIDEOS**

- Glass Bead Making, Sculptural Glass Working and many others by Lewis Wilson
- Lampworking Techniques (six tapes) by Al Janelle
- Lampworked Bead Making – An Introduction by Kate Fowle
- The Basics of Making Marbles by Gerry Coleman

**CLASSES**

A list of people who teach, and classes around the country, is on the Arrow Springs website: arrowsprings.com. I recommend that you take classes from someone with good bead making experience, and ask a lot of questions.

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This list will get you started, but be warned: tools are addictive – nearly as addictive as beads. As I said at the outset, it’s hard to argue with the feeling that you can never have too many tools, and there are certainly lots out there to choose from. In my workshop, I have button molds, marble molds, thin-wall stainless steel tubing, large and small mashers, tungsten pokers, shears, hot fingers, frits, enamels, foils, dichroics ... you get the idea!

**MICHELLE WALDREN** is a bead maker and teacher based in Anchorage, Alaska.
Winter is approaching, but a medley of flowers may be all that’s needed to give a boost to the dreary days ahead. Lampwork flower beads continue to be one of the most admired and requested styles of beads that I produce. Those new to lampworking often ask, “How do you get the flowers inside the bead?” Collectors and jewelry makers continue to appreciate the endless styles of flower beads available. Here is one variation to add to your bouquet.

Before I start the bead itself, I make the stringers. A stringer is a thin rod of glass that is pulled from a thicker rod of glass. To make a stringer, heat the tip of a rod (for this bead I used white and transparent cobalt) in the torch until there is a molten ball on the end that is just larger than a pea. Remove this from the flame, allowing the ball to chill slightly. (By giving the glass a couple of seconds to cool, you will have better control in pulling a stringer that is about 2mm-3mm in diameter.) Grab the tip of the ball with tweezers and pull slowly and evenly. Repeat this process for each of the colors you are using.

Heat the rod you are using for the base color — for this project, I used black. Wrap a base bead onto your heated mandrel. Flatten this by gently rolling it on your marver. This will create a smooth base to which you can apply your flowers.

Using the white stringer, apply five dots evenly spaced around the center. By working the stringer just outside the edge of the flame, you will have better control over

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**What you need**

- Beadmaker’s torch
- Didymium or Aura92 glasses
- Mandrels coated with bead release
- Kiln for annealing
- Tweezers
- Stainless steel pointed tool
- Graphite marver
- Moretti/Effetre glass (black, white, transparent cobalt, and clear)
the size of the dots. Add more white dots in between the first five dots, just to the left and then on the right. Give the entire bead a quick warming by rotating it in the flame. This will slightly melt in the dots and keep the glass evenly heated.

3 While keeping the bead evenly heated in the back of your flame to prevent the bead from cooling and possibly cracking, heat the transparent cobalt stringer. Position the bead and stringer as you did in Step 2 and add cobalt dots on top of the white dots and partially melt them onto the surface of your bead. Do not allow the glass to become too hot, or molten, as this will distort the design.

4 Concentrate the flame in one area between two of the original sets of dots. Remove from the flame and push the stainless steel pick into this warmed area, creating a small plunged hole. This will create the center of the flowers, by drawing the “petals” inward. Continue to add these plunged centers around the bead between each pair of dots; there will be a total of five.

5 The final part of this bead is the encasing. Although time consuming and sometimes frustrating to make, encased beads have a special appeal. A transparent casing adds magnification and enhances the surface design of your bead. Heat the end of a clear rod to a molten blob while keeping the bead just outside the flame to keep it warm. (As noted in Step 3, the bead needs to remain warm enough to prevent cracking, but if it is too hot the design will smear. This takes time and care.)

6 Cover the entire bead with the molten-clear by swiping it onto the bead. When applying, push the clear down onto the bead to prevent trapping air bubbles. Add clear until the entire surface is covered and all gaps are filled. Return the bead to the flame and heat evenly to smooth the casing. Slowly work the bead into your desired shape. After the bead is finished, evenly heat the entire bead farther out in the flame. Remove the bead from the heat while turning the mandrel to maintain the bead’s shape. After a few seconds, when the glow fades, place the bead in your kiln and anneal. I anneal Moretti/Effetre beads for one hour at 960°F and ramp down 100°F per hour. When the kiln reaches 500°, it automatically shuts off and slowly cools to room temperature.

Feel free to experiment using different color combinations — this versatile technique offers endless possibilities.◆

Lauri Copeland lives in Overland Park, Kansas, with her husband, son, two dogs, and two cats. She is an active member of the International Society of Glass Beadmakers and Glass Arts Society. Participating in several national bead and glass shows and selling on eBay keep her head spinning. Lauri’s beads can be seen online at www.wildfire-designs.com and she can be reached through email at wildfirebeads@aol.com.
Autumn Bouquet  

Lisa Kan

Incorporating leaves she created in her glass studio, Lisa designed this intricate necklace using a variety of beadweaving techniques. It hangs delicately at the collarbone, evoking fall's splendor. Quickly stitch up the matching earrings for an eye-catching set.
**Materials for Necklace**
- 20 g silver-lined amber size 15° Japanese seed beads (A)
- 20 g copper AB size 15° Japanese seed beads (B)
- 2 g copper AB size 11° Japanese seed beads (C)
- 2 copper 16" strands of 3mm button pearls
- 7 amber 6mm pearls
- 8 copper 6mm pearls
- 5 amber 19×22mm lampworked leaf charms
- 1 amber 14mm crystal rivoli
- Copper nylon beading thread
- Smoke FireLine 6 lb beading thread
- Beeswax (optional)

**Materials for Earrings**
- 3 g copper AB size 15° Japanese seed beads (B)
- 1 g copper AB size 11° Japanese seed beads (C)
- 2 copper 6mm pearls
- 2 light copper 6×9mm briolettes
- 2 gold-filled ear wires with rubber safety cushions
- Copper nylon beading thread
- Smoke FireLine 6 lb beading thread
- Beeswax (optional)

**Tools**
- Size 12 beading needles
- Scissors
- Chain-nose pliers
- Round-nose pliers
- Wire cutters

**Necklace**

1: **Flowers.** Use 3’ of conditioned nylon thread to string 1 amber pearl, leaving a 6" tail. *Pass through the pearl two more times. Arrange the outside threads so they are on opposite sides of the pearl. Repeat from * to form a doubled base thread on each side of the pearl.

**Round 1:** String 2A and pass under the thread base near the hole. Pass up through the second bead just strung to form a brick stitch. Work circular brick stitch around the base thread with 1A per stitch for a total of 14 beads. End the round by stitching the last and first beads together.

**Round 2:** String 2A; pass down through the next bead and up through the following bead of the previous round to form a herringbone stitch. Repeat round. Step up for the next round by weaving through the first bead of Round 1 and the first bead of this round (Figure 1).

2: **Clasp button.** Work a peyote-stitched/netted bezel from back to front of the rivoli:

**Rounds 1 and 2:** Use 3’ of FireLine to string 20A, leaving a 4” tail. Tie a knot with the tail and working threads to form a tight circle. Pass through the first 2 beads strung and tie a knot between beads; repeat once. Pass through 2A.

**Round 3:** Work circular peyote stitch with 1A per stitch. Step up for the next round by passing through the first 1A of this round.

**Round 4:** String 3A and pass through the next 1A of Round 3 to form a picot. Repeat around for a total of 10 picots. Step up through the first 2A of this round (Figure 4).

**Round 5:** String 3B and pass through the second bead at the tip of the next picot; repeat around. Step up through the first 3B of this round.

**Round 6:** String 1C and pass through the next 3B; repeat around for a total of 10C. Step up through the first 1C of this round (Figure 5).

**Round 7:** String 5B and pass through the next 1C to form a net; repeat around. Step up through the first 3B of this round.

**Round 8:** Set the rivoli faceup on top of the beadwork. String 3B; pass through the third...
bead at the tip of the next net (Figure 6). Repeat around. Step up through the first 3B of this round.

**Figure 6**

**Round 9:** String 1A and pass through the next set of 3B; repeat around. Pull tight so the bezel cups the rivoli.

**Pearls:** Weave through beads to exit from the center B of one of the Round 7 nets. String 1 button pearl and pass through the first 3 beads of the next net so the pearl slants (Figure 7). Repeat around.

**Figure 7**

**Button shank:** Weave through beads to exit from Round 1. String 9A and pass through a bead on the opposite side of the circle to form the button’s shank. Pass back and forth through the shank to reinforce. Secure the thread and trim.

**3: Spiral rope.** Use 6’ of FireLine to string 7A, leaving a 12” tail for attaching the button later. Tie a knot with the tail and working threads to form a circle. Pass through the first 4A. “String 1A, 1B, 1 button pearl, and 1B; pass up through the last 3A and the 1A just strung (Figure 8a). String 4A and pass up through the top 3A and first 1A just strung (Figure 8b). Repeat from “a to form a 17” spiral rope. Set the working thread aside.

**4: Clasp loop.** Work a peyote-stitched/netted clasp loop:

- **Rounds 1 and 2:** Use the rope’s tail thread to string 2A, 1C, and 49A (or enough to fit snugly around the clasp button). Pass back through the 1C and string 2A. Pass through 1A at the end of the rope and make a knot between beads to secure the loop. Weave through beads to exit up through the first 2A, 1C, and 1A in the loop.

- **Round 3:** Use B to work a round of peyote stitch around the loop. Weave through beads at the end of the rope and into the loop to exit from the first 1B.

- **Round 4:** Work 1 button pearl in every other stitch, for a total of 12 pearls (Figure 9). Weave through the end of the rope to secure the thread and trim.

**Figure 8**

**Figure 9**

**5: Clasp button loop.** Use the rope’s tail thread to string 2A, 1C, and 7A; pass through the button shank and back through the last 1C. String 2A and pass back through the last rope bead and several beads at the rope’s end (Figure 10). Repeat the thread path several times to reinforce. Secure the thread and trim.

**6: Leaf swags.** Securely attach 5’ of FireLine to the spiral rope so it exits from the third outer A of the twenty-third spiral down from the clasp button (or about 5½” down the rope). **Note:** When counting spirals, consider the whole spiral rotation, not the individual stitches.

- **Rounds 1 and 2:** String 13A, 1C, 13A, and 1 leaf facing backward; pass through the 1C just strung to form a loop. String 13A, skip 3 spirals down the rope, and pass through 3A on the fourth spiral. Make sure you stitch onto the same side of the spiral so the leaf hangs straight (Figure 11).

**Figure 10**

**Figure 11**

**Row 3:** Tie a knot between beads and pass back through the beads to exit from the last 1A of the previous row. Peyote-stitch 1B in each stitch across the swag of beads, weaving through the leaf loop as you go by to reinforce.

**Row 4:** Use button pearls to peyote-stitch back across the swag to add a total of 10 pearls (Figure 12).

**Figure 12**
Weave through the rope beads, skipping 2 spirals down the rope, and repeat entire step for a total of 5 swags.

7: Finishing. Securely stitch the pearl of a copper flower to each end of the last swag and the pearl of a amber flower onto the rope just above the leaf. Repeat entire step for each of the remaining swags, alternating the flower color placement as shown in the photograph.

**earrings**

1: Flower. Repeat Rounds 1–4 of the necklace’s Step 1 to form a flower, this time using all B beads and 1 copper pearl.

2: Loop. Weave through beads to exit the tip of a petal. String 5B and the loop of 1 ear wire. Pass through the bead at the tip of the petal again to form a circle of beads that includes the ear-wire loop (Figure 13a). Weave through beads again to reinforce.

3: Dangle. Weave through the beads to exit the tip of the third petal from the loop. String 2B, 1C, 2B, 1 briolette, and 2B; pass through the C just strung. String 2B and pass through the bead at the tip of the fourth petal (Figure 13b). Weave through beads in order to pass through the dangle beads again, reinforcing the connection. Secure the thread and trim.

4: Repeat Steps 1–3 for a second earring.


**RESOURCES**

Check your local bead shop or contact:

Twelve colors of peyote-stitched seed-bead discs pay tribute to beadmaker Sarah Moran, who used these colors when making this set of lampworked glass beads. Cheerful colors and the visual movement of the seed beads put one in the mood to dance. With its ruffles and sassy colors, this sumptuous bracelet is really just a celebration of the beads!
**STEP 1:** Use 1 color of size 11° seed beads and flat peyote stitch to form a disc:

**ROUNDS 1 AND 2:** String 10 seed beads. Pass through the beads again to form a circle. Tie an overhand knot. Pass through 1 bead.

**ROUND 3:** String 2 seed beads. Skip 1 bead (in Round 1) and pass through 1 bead (in Round 2). Repeat around with the thread exiting the first bead of this round (Figure 1).

**ROUND 4:** String 1 seed bead. Pass through 1 bead in the previous round. Repeat around with the thread exiting the first bead of this round (Figure 2).

**ROUND 5:** Repeat Round 3.

**ROUND 6:** Repeat Round 4. Weave in thread ends, knotting between several beads, and trim ends with thread burner.

**STEP 2** Repeat Step 1 twenty-three times, making two discs of each color of seed bead.

**STEP 3** Use the beading wire to string 1 crimp tube and the ring half of the clasp. Pass back through the tube and crimp. Cover the tube with a crimp cover.

**STEP 4** String 1 size 8° seed bead, 1 light olive matte metallic disc, 1 size 8° seed bead, 1 fuchsia matte lined disc, 1 size 8° seed bead, 1 alexandrite matte lined disc, 1 size 8° seed bead, 1 lampworked glass bead, 1 size 8° seed bead, 1 olive matte disc, 1 size 8° seed bead, 1 fuchsia matte lined disc, 1 size 8° seed bead, 1 lampworked glass bead, 1 size 8° seed bead, 1 light yellow-green matte metallic iris disc, and 1 size 8° seed bead.

**STEP 5** String 1 crimp tube and the bar half of the clasp. Pass back through the tube; crimp and cover.
MATERIALS
7 assorted 15–20mm lampworked discs
15” of light blue 1mm waxed linen
40” of mauve-and-brown 3mm hand-dyed silk cord

TOOL
Scissors

FINISHED SIZE: 6” (adjustable)

STEP 1: String 1 disc to the center of the linen.
STEP 2: Use one end of the linen to string 1 disc from front to back. Use the other end of the linen to string the same disc from back to front.
STEP 3: Repeat Step 2 five times to connect all 7 discs. Use the linen to tie an overhand knot next to the last disc used.
STEP 4: String the last disc used to the center of 20” of silk cord; use both ends of the cord together to tie an overhand knot next to the last disc, covering the linen knot. Repeat using another 20” piece of silk cord and the first disc used. To wear, tie both cords in a bow.

Create a fun bracelet by connecting colorful lampworked discs with waxed linen, then finish off with a hand-dyed silk-cord bow. What could be simpler?

Danielle Fox is editor of Stringing magazine, associate editor of Beadwork, author of Simply Modern Jewelry (Interweave, 2008), and coauthor of Mixed Metals: Creating Contemporary Jewelry with Silver, Gold, Copper, Brass & More (Interweave, 2009). She welcomes your feedback at dfox@interweave.com.

Resources
Check your local bead shop or contact:
More Resources:

https://www.facebook.com/BeadingDailyonFB

http://www.pinterest.com/beadingdaily/

https://twitter.com/beadingdaily