

Mid-Atlantic Glass Beadmakers

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BOOK REVIEWS

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NEW [Alphabetical List of Books and Videos Reviewed](#) **NEW**

Books / Ranked List

Five Stars - Top Ranked, Must-Have Books

The Essential Library



Beads of Glass: The Art and the Artists by Cindy Jenkins (2003)

1000 Glass Beads: Innovation & Imagination in Contemporary Glass Beadmaking, by Valerie Van Arsdale Shrader (2004)

Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame, 3rd edition, by Bandhu Dunham (2002)

Making Glass Beads by Cindy Jenkins (1997)

Four Stars - Outstanding Books! - - Buy and study these!



NEW (17Aug) **The Art of Beadmaking: Dots**, by Deanna Griffin Dove and Brad Pearson (2005)

Videos and DVDs / Ranked List

Five Stars - Top Ranked, Must-Have Videos

The Essential Library



None.

Four Stars - Outstanding Videos!



Smircich Makes Beads! Volume 2 is a new DVD by Jim Smircich (2005)

Smircich Makes Beads!, a DVD by Jim Smircich (2003)

NEW (03Dec) **Boro Bead Magic**, DVD by Doug Remschneider (2003)

Torchworked Marbles, Vol. 1: Beginner to Intermediate Techniques, by Drew Fritts (2004)

Spotlight on Silver, by Corina Tettinger (2003)

Passing the Flame: A Beadmakers Guide to Detail and Design, by Corina Tettinger (2002)

The New Drawing on the Right Side of the Brain by Betty Edwards (1999)

More Than You Ever Wanted To Know About Glass Beadmaking 4th printing, by Jim Kervin (1999)

The Business of Crafts by The Craft Center (1996)

Three Stars



Spotlight on Magic Color Reactions, by Corina Tettinger, (2004). Volume 5 in the 'Passing the Flame: Spotlight On' series of pamphlets.

Flameworking: Creating Glass Beads, Sculptures & Functional Objects by Elizabeth Ryland Mears (2003)

All Wired Up by Mark Lareau (2000)

Crafting as a Business by Wendy Rosen (1998)

Glass in Jewelry: Hidden Artistry in Glass by Sibylle Jargstorf (1991)

The Beader's Guide to Color, by Margie Deeb (2004)

Two Stars



Glass Notes by Henry Halem (1996)

One Star - - Awful



The Art & Soul of Glass Beads by Susan Ray and Richard Pearce (2003)

Other Books Of Interest

Findings & Finishings by Sharon Bateman (2003)

North American Indian Jewelry and Adornment by Lois Dubin (1999)

The Splendor of Ethnic Jewelry by France Borel (1994)

The History of Beads by Lois Dubin (1987)

Organizing for the Creative Person by Dorothy Lehmkuhl and Dolores Cotter Lamping (1994)

Photographing Your Craftwork: A Hands-On Guide for Craftspeople by Steve Meltzer (1997)

Three Stars



It's Just a Demo and Elements two videos by Robert Michelsen (1998)

NEW (26Dec) **Compilation DVD**, by Evan Hollander (2005)

Two Stars



Glass Bead Making, video by Lewis Wilson (1993)

Other Videos of Interest

The Complete Metalsmith with Tim McCreight - - a video from the Brookfield Craft Center (1989)

Not reviewed yet (are you interested?):

Lampwork Bead Jewelry Design Made Simple, a video from Kate Drew-Wilkinson

Introduction to Lampworked Beads, from Kate Fowle Meleney (1995)

Intermediate Beadmaking: The Bells and Whistles,

Not reviewed yet (are you interested?):

Project Workbook 2003, by Kate McKinnon (2003)

Kate Fowle Meleney (2001)

Intermediate Beadmaking: Pattern Cane from Optic Molds, Kate Fowle Meleney (2001)

The Reviews

NEW (26Dec) ★★★★★ **Compilation DVD**, by Evan Hollander (2005)

Purchase directly from Evan for \$39.00 at <http://dawnandevan.com/gallery4.htm>

In November 2005, Evan put three (also available for purchase individually) of his existing beading tutorial DVD's together on one DVD. In terms of education for the money, this is seriously a lot of information and video time for a relatively small cost. There is over 2 hours of video here. (The videos are in Flash Video format (Flash Video is available for free on the internet) and should be compatible with even old DVD players. Also, he presents his videos on his web site for viewing for free for a couple of weeks prior to releasing them on DVD.)

Section One

- 1. Studio Tour.** The DVD starts with a tour of Evan's studio, which gives his approach to setting up workspaces, uses of various storage devices such as wine racks, rain gutting material and drilled Corian™ for upright storage of mandrels. He even shows his exhaust hood, powered by an old woodworking dust exhaust vacuum cleaner. He recommends use of an O2 storage tank in conjunction with his O2 generator and concentrator.
- 2. Button Beads.** Evan demonstrates the making of large button beads using a 2-prong mandrel which ensures evenly spaced proper sized holes in the bead. The DVD shows how to make both oval and round buttons. Though decorative, i.e., artistic touches are shown, the focus is the mechanics of how to make the beads on the two pronged mandrel rather than development of the associated aesthetics.
- 3. Hollow Beads.** Evan demonstrates the use of an end-blocked hollow tube mandrel with small hole drilled perpendicular to the long axis of the mandrel. Use of this type of mandrel promotes significantly greater control over the process of making hollow beads than does heating up only the captured air within the bead in the usual manner.
- 4. V-Beads.** Here is where the DVD really comes into its own – Instead of the common technique of using two mandrels and breaking free of the bead release, Evan shows how to use his novel triangle mandrel, which ensures good, clean open centers for the legs of V-beads. Additionally, this adjustable triangle mandrel allows the changing of angles of the “V.” A special advantage is that a number of V-beads can be made with the same angle until the triangle mandrel is reset.

Section Two

- 5. Silver Core Tutorial.** The DVD starts with preparation of the center hole in the bead that is to receive the silver core (hollow rivet). Use of increasing size dapping punches is shown with an emphasis on going slowly and striking lightly to avoid splitting the annealed silver tubing or cracking the bead. Evan shows the finishing touches, final seating and polishing of the rivet. What was a run-of-the-mill bead was transformed into a far more sophisticated and finished product by adding a hollow silver core and flaring the ends of the tubing flush with the bead surface.

Section Three



- 6. Making and Anodizing Niobium Bead Caps.** The DVD goes into detail concerning the use of disk cutters, dapping punches, dapping blocks/dies and advantages of center punches. Additionally, Evan gave useful links to internet web sites for materials and tools. The DVD assumed some knowledge of the physics and chemistry of reactive metals, anodes, cathodes and electrolyte solutions and an understanding of the difference between electroplating and anodizing, but did cover specifically the wide range of voltage-dependent colors available in the niobium palette permitting complementary colored bead caps to enhance the beads being used. The DVD also inspired me personally to seek out additional information regarding the anodizing process. Before I would be comfortable enough to “try this trick at home” I would want more knowledge than is provided on the DVD. [JO: for a bit more on anodizing, see: http://www.lapidaryjournal.com/feature/sep01_niobium.cfm and <http://www.lapidaryjournal.com/>

[jj/999jj.cfm](#)]

Overall Comments

The DVD is well-worth viewing for those requiring exposure to the possibilities associated with hollow beads, button beads, V-beads, and silver hollow core rivets. The advantage of the section on niobium is to awaken the creative juices and introduce the virtually unlimited potential of niobium and titanium to provide another level of sophistication to the jewelry we produce with our flame worked beads. While the audio and video are not up to the highest standards, they are more than adequate for the purpose.

[Mary K. Cargill]

NEW (03Dec) ★★★★★ **Boro Bead Magic** DVD by Doug Remschneider (2003)

Order directly from Doug here: <http://remschneiderglass.com/videos.htm> -- \$53.85 includes US shipping

Borosilicate glass is something that both fascinates and frustrates glassworkers of all levels. One of the most common questions asked about boro is "How do I get all those neat colors?" If you have ever asked that question, this video is for you.

The first chapter of this video is the "Introduction". Don't be tempted to skip ahead, as some of the best information in this video is contained in this chapter. After a listing of what tools and materials Doug is going to use in the video, he describes in detail the process that develops color in borosilicate glass. Through the use of both animations and real-time demonstrations, the viewer learns the theories of building and flame-striking color. Some of this information may seem overly technical at first, but once you see it demonstrated, and try it yourself, you understand how valuable this information is. Doug also talks about annealing schedules to get the most out of the color that you learned to develop at the torch.

The next chapters focus on using colors to create beads. Doug starts with basic colors combined with clear to create some of his signature colors. From there, he goes on to add more colors to create bright and vividly-colored beads. Doug also shows you surface techniques that will add depth and character to your beads. Using these techniques, you can get several different looks out of the same colors of glass.

The final chapters include Doug's "recipe cards" which tell the viewer how to create certain colors by using specific combinations of glass. There is also a slideshow of other boro artists' work that should provide plenty of inspiration for any lampworker.

Of course, while these techniques are demonstrated while making beads, they can be used for creating pendants, marbles, sculptures, or anything else made from glass. If you are interested in getting started in borosilicate, or have been working with it but are not happy with the results, get this video. It will pay for itself the first time you watch it.

[Chad Trent]

NEW (17Aug) ★★★★★ **The Art of Beadmaking: Dots**, by Deanna Griffin Dove and Brad Pearson (2005)

Order from <http://www.artofbeadmaking.com/> -- 58 pages, \$23.00 (includes US shipping)

Dots is the first in what we all very much hope will be a long series of books by the gifted and experienced duo of Deanna and Brad. As you read the text and study the illustrations, you encounter quite a few of those 'Aha!' moments, regardless of how long you have been putting dots on beads. The ability to control dots is neither simple or intuitive. I don't think mastery of dots is earned through trial and error. You need explicit instruction to do it well and this book is the best and most detailed word on the subject. It's chapters include 'Understanding Surface Tension', 'Rod vs. Stringer', 'Balancing Size, Shape, and Placement', the excellent chapter on spacing, and sections on stacking, flattening, pushing, poking, masking, overlaying, and manipulating dots. In short, whatever you want to know about how to make and use dots, it's here. I especially enjoyed the (too brief!!) section on artistic considerations. As we all know very well, dots can be boring in the extreme, unless they are used for a purpose and as the result of explicit design decisions.

The only tiny bone that I can find to pick is with Brad in his introduction. I quote, in part: "And yet, this simple little design element has become an obstacle for so many new beadmakers. Some give up and stick to the more forgiving organic bead." Alas, alas! Forgiving, you say? Ha! As a beadmaker who struggles constantly to gain control over all the many elements that affect my organic beads, I confess my eyebrows knit a bit at the implication here that making organic beads well is somehow easier than making dot beads well. I am sure that's not how Brad meant it to sound. But I confess I frowned.

All in all, this is a super book, well worth every penny. It ought to be in every beadmaker's library. We wonder what's next in the series.

The collaboration of Deanna and Brad is a gift and a joy. Please keep 'em coming!

[JO]

NEW (26 July) ★★★★★ **Spotlight on Magic Color Reactions**, by Corina Tettinger, (2004).

Order directly from [Corina's Mall](#).

Each page of this ten dollar, ten-page pamphlet is divided into nine boxes. Each box contains a 2" x 2" picture of a bead above a six line artist's description of the technique and the glass colors used to make it. The back page note by Corina says, in part that this pamphlet is "a result of a Monthly Challenge, during which bead makers of all levels were asked to contribute pictures of interesting color reactions that happen in soft glass." This 'Spotlight' issue is the same price per page as the 2003 issue, [Spotlight on Silver](#), to which we gave four stars. Marring this one, however, are errors, which are blamed by Corina on everyone except Corina herself, and are corrected in [a page on her website](#). I hate to say it, but this expensive publication is (like [Spotlight on Silver](#)) yes indeed worth a buck a page. You discover at least one very useful idea per page and that makes it worth your money and your trouble. We gave it three stars, instead of four, because of the mistakes.

[JO]

★★★★★ **Smircich Makes Beads! Volume 2 (2005)**

Buy this DVD directly from Jim: http://www.smircich.com/html/videos___books.html

This is the latest instructional video from one of the most outstanding teachers around, Jim Smircich. The chapters are as follows:

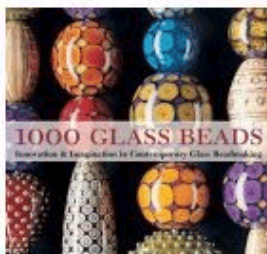
- **Leopard Spot "Lace" Bead**, made with intense black frit, illustrates the use of a new tool.
- **Vessel Form in "Flo-blue"** – "Flo-Blue" is a well-known antique porcelain design, where the edge of a cobalt blue line on a white background seems to bleed and blur ever so slightly. As well as illustrating how to achieve this special effect, this chapter provides excellent instructions on how to make a very nice footed vessel.
- **Cut Tablet Bead** segment shows some interesting sculpting techniques.
- **Tool Formed Bead** is a short piece that illustrates second and a third new tool. Very cool!
- **Melon Bead** shows how to achieve perfect (and we mean absolutely Smircich-perfect) longitudinal decorative cuts.
- **Fingerprint Stringer Bead** is subtitled 'a lesson in shaping a bead' and that is what it is. This chapter is a short review of the basics that were so well-presented in Jim's Volume 1. Envy his masterful control of both heat and the effects of gravity. His 'eye' is as keen as his paddling technique. Hold yourself to these standards!
- **Disk Pendant** is an off-mandrel exercise, that is very punty-intense.
- **Goddess Pendant** is a segment that I must confess that I fast-forwarded through because I couldn't bear to watch another fat-assed headless broad come to life, regardless of how many insightful techniques I might gain by watching. Is there no end to this glass plague? Et tu, Jim? Enough already!
- **The Button** – This is short and sweet and clear.
- **'Snippets'** come at the end. These are quick snapshots of various helpful and useful techniques, hints, tips, and tricks.

I recommend this as a good companion to Jim's [Volume 1](#). Like the earlier volume, it is aimed at advanced beginners and intermediate beadmakers. The techniques taught are beyond the basics.

My favorite thing about this DVD is how Jim allows himself to get into various kinds of trouble. You would think that, as a bead was going wrong or as bead release was giving way, he'd stop the filming and start over to illustrate a 'perfect' bead. But no! Some of the most useful material on this DVD, at least for me, was how he recovered from the mishaps and compensated for the real-life problems he encountered. These few segments were very enlightening! Bravo, Jim, for being so brave and so honest!

[JO]

★★★★★ **1000 Glass Beads: Innovation & Imagination in Contemporary Glass Beadmaking**, by Valerie Van Arsdale Shrader (2004) [\\$10.01 from Amazon.com](#)



This is an outstanding compilation of images of remarkable glass beads, at a great price. The quality of the photography is delightful. Keep this tome next to your torch and, when you need energizing, just turn to any page at random. This book makes you proud of your fellow-beadmakers, but -- beware -- it will spur you on to try new techniques, new color combos, and new shapes. The only very small quibble that the most nit-picking reviewer might venture is that the beads are all a bit "dated". That is there are no beads in the book from the last year or so, so there are no lentils, pillows, squares, diamonds, and all the rest of the odd shapes created using all the currently in-vogue bead mashers. That said, however, there is still an almost blinding wealth of inspiration to be had here. I guess you can say that as well as being "dated", these beads are also "timeless". Buy this book!

[JO]



★★★★☆ **Torchworked Marbles, Vol. 1: Beginner to Intermediate Techniques**, by Drew Fritts (2004)

Order, directly from Drew Fritts - \$29.95+\$5.45 shipping=\$35.40

When I first started making glass beads in 1997, Cindy Jenkins' first book, *Making Glass Beads*, had just been published. Since then there have been many notable books published, several that include everything you ever needed or wanted to know about making glass beads. Having said that, I still heartedly recommend adding Drew Fritts' book to your library. Although it is geared toward the lampworker who would like to learn how to make marbles from soft glass (Moretti/Effetre), it is a great reference book for anyone working in soft glass.

As much as I've learned in the last seven years of making beads and taking classes, I found Drew's book to be a treasure trove of information, old and new, presented in a very clear and user-friendly fashion, with easy to understand graphics. He covers the types of glass, compatibility and annealing subjects plus a review of every single piece of equipment you could ever imagine having in your studio. For anyone who is the least bit uneasy or intimidated by hooking up propane or oxygen equipment, this book's for you. He takes the fear and mystery out of setting up your studio and equipment in a safe manner. As a matter of fact, he has separate sections on safety and studio set up. He also encourages record keeping from the very beginning of your lampworking career in order to chart your progress, note specific color combinations and lessons learned.

From there he instructs you in a myriad of techniques from making stringers to preparing simple murrini, to encasing and raking. He even offers various hand positions, use of punties, and the care and use of molds. Marble molds are expensive - but Drew instructs you how to make your own molds very economically.

One aspect of Drew's book that beadmakers will appreciate, is his review of Moretti/Effetre colors and their properties; e.g., whether they bleed, are inconsistent, produce a luster upon reduction and other factors. He also has a complete recipe chart for mixing Moretti/Effetre colors to achieve a whole new palette of colors. For those of you who like to work with borosilicate, he also has a whole chapter on boro.

Drew provides 20 increasingly challenging lessons in how to make marbles, but a beadmaker could easily adapt his instructions to making beads. He wraps up the book with information on marketing, pricing, along with a reference section for glass sources and galleries.

My only disappointment was that there were no color pictures, but I must admit, the black and white graphic depictions of marbles and techniques were outstanding, and in some instances, probably better than an actual color photo. (There is a color chart of his Moretti/Effetre recipes on his website: www.frittsartglass.com).

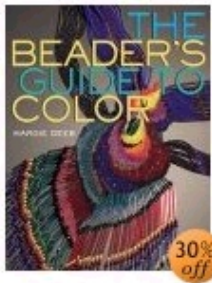
This is a solid book full of flameworking fundamentals that's easy to read and understand. Throughout the book, Drew includes important "tips" that increase your understanding of the topic he's covering. If you're not a marble maker now, you might become one after this introduction and anyone who is already making marbles will definitely want to check this book out.

A big thank you to Drew for giving the flameworking world such an encyclopedia of the what, how and why of working with glass, whether its beads or marbles.

[DG]

★★★★☆ **The Beader's Guide to Color**, by Margie Deeb (2004)

\$15.37 - **Order, from Amazon.com**



While (obviously) not about beadmaking, this book is still useful. There is detailed information here about color theory as it relates to the scale of jewelry pieces. There are also handy "Suggested Palettes" of color combinations for each kind of scheme ("split complimentary" or "basic triad" for example). These are illustrated by way of a small oval, almost the exact size of a focal bead, which makes it as simple as pie to visualize how that particular scheme would look as a bead. This book would be worth the cost for these little illustrations alone. But there is much more here that is useful to the beadmaker. Those of you that make finished pieces get an added bonus: patterns and directions for loomed pieces. For fifteen dollars, what's the harm? Recommended!

[JO]

★★★★☆ **Spotlight on Silver**, by Corina Tettinger (2003)

\$15.02 (which includes shipping) from Corina Tettinger

Okay, okay, I admit it. I admit it, damn it! I am a willing victim in Corina's grand scheme to dominate to the universe. This woman is an

absolute marketing genius! She has identified a need and is filling it with a vengeance. The number of folks who want to try their hands at lampworked beads is exploding and there are (evidently!) not enough ready sources of good solid information.

So Corina leaped into the breach with her very useful book *Passing the Flame*. And now she is busily publishing a series of supplements to it called 'Spotlight On'. Volume 1 was entitled **Spotlight on Hollow Beads and Vessels**. The second volume is entitled **Spotlight on Silver**. Since I use a lot of silver in my beads - and am fascinated with its wondrous properties - I forked over the fifteen bucks for this sixteen-page publication.

Yes, fans, you heard me right. And this page count includes the cover and an 'Artists' Profiles' page. So what we have here are fourteen pages of actual detail and instruction for fifteen dollars. And, by golly, I am here to tell you that it was worth it. I am as amazed as anyone. Given this outrageous price I was primed and ready to find fault with **Spotlight on Silver**, but I can't. It is indeed worth the outlandish price of a buck a page.

There is a good two-page introduction to the use of silver, which would have been very much improved (in my opinion) by an explanation of the chemistry behind silver's remarkable properties when used in and on glass. (I would have especially enjoyed more on the magical relationship between the Moretti/Effetre Ivories and silver. Sometimes knowing why an effect is taking place can help us control it more effectively.)

The bulk of the publication is a collection of various illustrated techniques of using silver in beads: silver reduction effect, surface application, using silver wire, encasing foil, use of silver with reduction frit, with enamels, and fuming. Of special delight are descriptions of some unique designs developed by particular beadmakers. There are descriptions of how to make **Andrea Guarino's** signature 'Salmon Egg Bead' and **Michael Barley's** 'Chrysalis' bead. My hat is off to these artists for sharing these techniques. Very interesting!

There is also an 8-page supplement section in the center of the publication that contains a discussion of proper ventilation (most appropriate when talking about the use of silver), product reviews (four different lentil mashers and a video), and classified ads.

Bottom line: if you use silver or are interested in playing with it, **Spotlight on Silver** will open your eyes to more possibilities and set your thinking cap to spinning. There is room for much more experimentation and innovation in the use of silver in glass beads. Corina's new publication will get you happily started.

[JO]

Update (4/1/04) - I just visited Corina's website again (looking for info on her lentil mashers) and her website is far better-organized than it was, but it is still a cutsie shambles. You will still find broken links to images, foul language, and flashing boxes, and the logic behind her web page hierarchy is not at all intuitive. This time, however, I did succeed in discovering the information pages on her lentil mashers. They are two clicks behind the Corina Bead Stamp link on her home page. As a service to our readers, and to save them the digging-around time, here is a direct link to **the main mashers page** and to the **XL size mashers page**.

[JO]

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 ★★★★★ **Smircich Makes Beads!** Vol 1, video by Jim Smircich (2003)

Order directly from Jim: smircich@pacinfo.com

"The master is sharing his methods!" This was my first thought when I heard about this tape. I had to buy it. After watching it only once, I am very thankful I made this purchase. Jim has shared some of the secrets of his signature beads as well as many tips to improve the making of any bead. This is a wonderful addition to any beadmaking video library! It's a tape you will look at repeatedly. But it's not for the beginner. Jim does not tell you how to set up your studio or teach you how to make your first bead. Rather, he shows you how to take things you already know - dots and bands of colors - and use them in a different way. He shares secrets of encasing (his "apple core" bead as well as traditional encasing), the anise white effect, fuming, and his black lace web effect. But you have to know how to make a bead and how to have a safe environment. This tape is definitely for an intermediate beadmaker. The video tape is available in both the VHS and DVD format. As far as I know, right now you can only get it directly from him, but I would imagine that all the large bead making suppliers will soon be carrying it. Contact Information: smircich@pacinfo.com or write to James Smircich, P.O. Box 2076 Jasper, OR 97438-0299

[DW]



Beads of Glass: The Art and the Artists by Cindy Jenkins (2003)

\$29.95 - - [Order from Wale Apparatus](#)

Aha! The one we have been waiting for at last. At first glance, I give this new one five stars. The variety and the range of the work shown here is inspirational. The book begins with fourteen pages of pages of nothing but beads, dense collages of various artists' work. While some of the photographs are poor, the ideas, the designs, and colors are a feast. The next section is forty plus pages long and entitled *'The Artists'*. Each artist gets one page. The artists' name takes up a big space at the top and the photo and short artist's statement gobble half the page. The rest is devoted to pictures of that artists' beads.

As opposed to the opening collages, the photography of the beads here in this section is uniformly excellent. (The same can not be said for some of the portraits of the artists in this section. Awwk!)

The next section, called *'Techniques'*, is seventy-five pages long. Each technique gets two or three pages. Topics range from fish scale to spider raked. The sequential how-to photo sets in this section range from excellent to not-good (two or three look like they were lifted from especially poor quality videos), but no matter! The narrative gets the ideas across just fine. And (for the most part) these techniques are not beginner techniques, but more advanced ones that will challenge you and provide fertile jumping-off spots for more experimentation. As I said: it's inspirational.

The last few very short sections are merely nods in the direction of bead photography and safety. They offer nothing new to those familiar with the extensive safety sections in [Kervin's](#) and [Bandhu's](#) books and [Meltzer's book](#) about craft photography. There is a glossary and a list of the contributing artists and there are excellent reference pages that identify each and every piece on the collage pages at the beginning of the book.

I heartily recommend this book. It isn't a replacement for Cindy Jenkins' 1997 book, *Making Glass Beads*, which has an almost magical effect on all who pick it up. But *Beads of Glass* is a very worthy second volume.

Finding immediate fault with this book was not hard. From the moment I opened it I was painfully aware of the short list of spectacular artists who were left out. (I kept paging back and forth in *'The Artists'* section with disbelief that one particular artist wasn't there.) I do not know how Cindy Jenkins selected her participants. Was it voluntary (and juried)? If so, then this is a real shame. With her expertise and her familiarity with the art, she should have made a list of those outstanding artists that she wanted to showcase and then went out and got them. The omissions are grievous.

[JO]



Passing the Flame: A Beadmakers Guide to Detail and Design, 2002?, by Corina Tettinger.

Spiral bound, \$75.00.

[Order directly from Corina for \\$75.00.](#)

[Or order from Sundance for \\$60.00.](#)

Passing the Flame Review One:

This excellent book is chock full of very high quality photographs of Corina's beads and solid step-by-step illustrated instructions. It is a delight! **Passing the Flame** is a very complete and practical substitute for a beginner who is unable to take beadmaking classes. And more experienced beadmakers will find enough tips, tricks, color combinations, and design suggestions to fill hours and hours of torch time.

The tone of the book is informal and conversational, almost like you were sitting next to the author at her torch. It puts you at ease instantly. The many "Coffee Break" sidebars touch on topics as wide ranging as the ethics of copying and the ergonomics of torch work. Other "Closer Looks" sidebars attack smaller details of the projects presented in the main text.

The substantive criticisms that I offer below should not, in my view, discourage you from investing in this book. (And *invest* you must, as the \$75.00 price tag is my first problem. Perhaps when the author has sold more of this self-published book, and has covered her initial investment, this hefty price will drop.) Anyway, the key shortcoming with this book (in my view) is the lack of an index. It is overflowing with very useful material, but the lack of an index forces you to keep leafing back and forth and hither and yon - a big waste of time - to find that one detail that you remembered seeing. What is it with artists and indexes? This isn't the first time that I've found fault here with a lack of an index. It's so basic and so easy! Maybe further editions will correct this failing.

The other critique that I have is related to how much space is devoted to the properties and propensities of specific Moretti/Effetre glass colors, particularly ivory, and the purples and reds. While all this is quite fascinating and very useful information, I fear that it will 'date' this fine book before it should. We all know how unpredictable are the chemistry and the properties of Moretti/Effetre glass. As even Corina

points out, they can change subtly between batches! I hope that some permanent changes in the properties of these glass colors will not make whole sections of this book irrelevant. There is so much else here that is wonderful!

All in all, this excellent book falls just a tiny whisker short of being a worthy successor to the legendary Cindy Jenkins 'how-to' book. But I **highly** recommend **Passing the Flame**. It is, right now, a very worthwhile investment.
[JO]

Passing the Flame Review Two:

If you're a reader of [WetCanvas' glass forum](#), you may know that the long awaited book, **Passing the Flame** by beadmaker Corina Tettinger has been released. Self-published by Corina, this instant classic has all the step-by-step photos and luscious color that any beginner will treasure, as well as lots of tips for more advanced beadmakers.

Corina writes in a comfortable, chatty style as different from Jim Kervin's ([More Than You Ever Wanted To Know About Glass Beadmaking](#)) as can be. In fact she says in the introduction that after reading various style manuals she decided simply to be herself. I find her prose entertaining and her instructions extremely clear and easy to understand. In fact I had to restrain myself from rushing to the torch and attempting some beads as I was reading the text the first time. That "light bulb flashing on" feeling happened to this reader numerous times.

The organization of the book is likewise a bit quirky; the chapter on setting up a studio comes at the end, and was clearly written last and under deadline pressure. Other sources, especially [Bandhu](#) and [Kervin](#) cover these topics thoroughly.

The chapters on technique and color were the heart of the book for me. Ten pages on shaping a basic round bead, twenty pages on other shapes, and thirty pages on dots, all filled with lots of photos and examples of Corina's own beads, will serve the beginner extremely well. There are separate chapters on three of Corina's favorite colors: pink, purple and ivory. You will learn things about making these sometimes difficult colors look their best.

The book is bound in a wire spiral inside a hard cover, like the most recent edition of [Bandhu's book](#), and my only quarrel here is that the extra pages for notes at the end make the book too thick for the wire, so that one must be very careful turning the pages. Perhaps Corina felt that she had to include some "extra goodies" to justify the high price of \$75.00. I am glad to own this book in spite of its price tag. I'm already making better beads because of it.
[JF].

★★★★ Contemporary Lampworking: A Practical Guide to Shaping Glass in the Flame, 3rd Edition, 2002,
by Bandhu Dunham

[Order, from Wale Apparatus](#)

[Order, directly from Bandhu Dunham](#)

The third edition consists of two well-organized volumes. Here is absolutely everything that there is to know about lampworking, **and way more**, superbly illustrated and delightfully written. A masterful book from the Big Guy himself. This outstanding and essential book, and [Kervin's book](#), are the cornerstone volumes of a lampworker's library.

[JO]

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MAKING GLASS BEADS

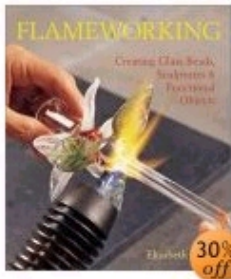


Making Glass Beads, 1997, by Cindy Jenkins

[Order, from Amazon.com](#)

Clear and accurate instructions on how to set up a studio space and make glass beads. Full of lush and inspirational close-up photographs of beads by the best of the best. The photos alone are inspiration enough. This is a book that you will continue to go back to, even after years of experience, just for the pictures.

[JO]



Flameworking: Creating Glass Beads, Sculptures & Functional Objects by Elizabeth Ryland Mears (2003)

Our old friend Liz Mears has misled us in the title of this otherwise very useful book! Despite the title, there are only six pages of this 153-page book devoted exclusively to "creating glass beads". That's about three percent. I think that entitles one to damn the title as misleading! Nonetheless, it is an excellent beginners' how-to book on working hard glass (pyrex, borosilicate, etc.) at a big torch. There are good well illustrated exercises on pulling points, making marias, using punties as temporary bridges to hold small sculptures together, making an icicle, and so forth. The projects section includes a candlestick, a suncatcher, and a leaf mobile. They are all simple projects that a beginner can accomplish with ease. If you are interested in expanding your art and experimenting with more sculptural projects, this is a very good investment. This and Bandhu's book will be your 'bibles'.

[JO]

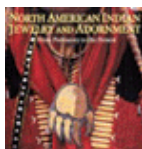


Glass Notes: A Reference for the Glass Artist, 3rd Edition, 1996, by Henry Halem

[Order, from Amazon.com](#)

Henry Halem is a retired professor from Kent State University, a Honorary Member of the Glass Art Society, and a Fellow of the American Craft Council. With these kinds of credentials, a reader can be forgiven for expecting a well-organized textbook. Unfortunately, this book lives up to its title. It looks and feels much more like a pasted-together bunch of random notes than a textbook. It is oddly organized and hard to find stuff in. The librarian in me can't abide someone who is too dang lazy to put an index in a book. Inexcusable! Other than these very onerous problems, this is a fairly interesting book. While only a few of the tips, tricks, techniques, and ancient secrets are applicable to a lampworking studio, it's still interesting to read. I suppose anything that increases one's overall knowledge of one's medium is useful.


[JO]
For an abridged online version of Professor Halem's *Glass Notes*, go to: <http://www.glassnotes.com/index.html>



North American Indian Jewelry and Adornment, 1999, by Lois Sherr Dubin

[Order, from Amazon.com](#)

This is one of the most beautiful books that I have ever seen. Lois Dubin is the author of 'The History of Beads', so you are familiar with the extent of her research and the caliber of her scholarship. In this book you see the breadth of her passion. It is organized geographically and includes hundreds of lush photos of work from pre-historic times to the present. There are

 maps and diagrams and all manner of explanatory material to help you to a much deeper understanding of the meaning and the beauty of Indian art. (When you click on the 'Order', above, you'll also see additional reviews of this book. Pay close attention to the last one, the one written by Robert Kasal. It's spot on.)

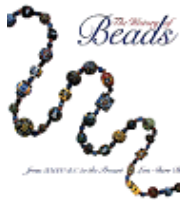
If you can ask Santa for only one book this year, by all means make it this one. It's absolutely wonderful.
[JO]



Crafting as a Business, 2nd Edition, 1998, by Wendy Rosen
[Order, from Amazon.com](#)

Yes, that's 'Rosen', as in the Rosen Group, the organizers of major craft shows in the East. From 'Getting Started' to 'Gallery Relationships', this book covers it all. A nit-picker might say that it's cluttered up with way too many photos of fat and smiling artists and plush gallery interiors - - at the expense of more practical information. Well, I guess looking at all these happy artists is inspirational.
[JO]

Not yet rated



The History of Beads : From 30,000 B.C. to the Present, 1987, by Lois Sherr Dubin
[Order the hardback version, from Amazon.com](#)
[Order the paperback version, from Amazon.com](#)

This is the standard textbook on the art form. Use it to refresh your appreciation of the bead as an object, use it to remind yourself what a rich and long tradition you are a part of, and use it for inspiration.
[JO]



More Than You Ever Wanted To Know About Glass Beadmaking, Fourth Printing 1999, by James E. Kervin
[Order from Amazon.com.](#)

The 1999 fourth printing of Jim Kervin's essential book is billed as "completely revised" from the 1996 version. And indeed, there are a few material improvements. The most noticeable is the addition of twenty-four pages of color plates, showing about two hundred contemporary beads. While some might complain that the quality of the color reproduction in these color plates is dreadful (all the beads look gray!), one has to admit that just having more photos of beads is an important and useful addition.

As before, the book remains an indispensable resource. Most of the information found here is to be found nowhere else. The chapters on safety, torches and gas systems, and flameworking and wound bead technique are particularly strong. The illustrations are clean and clear. And for the more experienced beadmaker who is looking for new frontiers to explore, there are chapters on blown beads, drawn beads, and pâte de verre beads.

There is one glaring omission, which is (in my opinion) unjustifiable. Many beadmakers worry a lot about kiln annealing. Is it necessary? How is it done? What are the soak times and recommended temperatures for each kind of glass? What the heck is annealing, anyway? Kervin devotes fewer than two pages to this very complicated topic. And he's tucked them discretely away in the middle of the chapter entitled 'Finishing Beads'. Furthermore, it's difficult to make the connection between his graph of the annealing cycle and the accompanying chart showing rates and times for various bead sizes. A more thorough treatment of this vexing topic, with examples of cycles for the more common types of glass, would have been most welcomed. Luckily, [Bandhu Scott Dunhan, in his book *Contemporary Lampworking*](#), covers the topic well, devoting many pages to it.

Finally, I was sad to see that Jim had abandoned the spiral binding method that made the earlier edition most useful. This fourth edition is glue-bound and very poorly at that. The spine is not even securely attached to the cover, so as you use the book, the pages will eventually

pop out of the glue and become detached. For a book this useful, it's a disgrace. It is very cheaply printed and bound. These decisions on Jim's part do no justice to the extremely valuable material that the book contains.

[JO]



The Business of Crafts: The Complete Directory of Resources for Artisans, 1996, by The Craft Center.

[Order, from Amazon.com](#)

Use this book to develop your wholesale marketing 'hit list'. **The Business of Crafts** is a useful resource for those embarking on a serious marketing push. It begins with a chapter on the history of crafts in North America (which is interesting) and then a few sections on how to set up and run a craft business.

But then, just as its title implies, begins the meat of the matter. It is a directory. The book's listings of "boutiques and craft shops" (48 pages), museum gift shops (25 pages), and craft galleries (50 pages) is particularly exhaustive. An unscientific spot check indicated that the "boutiques" section is still up-to-date, despite the 1996 publication date. On the other hand, the sections listing catalogs, fairs and markets, and

wholesale markets are skimpy and are **not** up to date. These should be supplemented with additional research. I will contact the publisher, the Craft Center, to see if a new edition is in the offing. The time is certainly ripe for one. In the mean time, this is the best resource of its kind.

[JO]



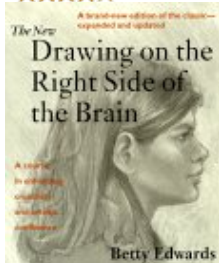
Glass in Jewelry: Hidden Artistry in Glass by Sibylle Jargstorf (Shiffer Publishing, PA., 1991)

[Order, from Amazon.com](#)

Ms. Jargstorf is mainly interested in the market for antique glass beads and jewelry made with glass beads. This book appears to be an attempt to educate the public on the topic in order to pump up the value of the genre. Still and all, it is a valuable book; and it is chock full of interesting pictures.

About a third of the book is devoted to the history of the use of glass in jewelry and how glass beads have been made throughout history. The rest of the chapters bear titles such as "Artificial Gems", "Glass Cameos", "Millefiori Jewelry", "Mosaic Jewelry", "Aventurine Jewelry", "Once-Fashionable Jewelry" (Great label! It's me!), and finally "Modern Design in Glass Jewelry". This book can be an inspiration to those who look back in time for the kernels of ideas for new designs.

[JO]



The New Drawing on the Right Side of the Brain by Betty Edwards (Penguin Putnam, 1999)

[Order, from Amazon.com](#)

Subtitled "A course in enhancing creativity and artistic confidence". Few of us come to glass beadmaking from a background that includes formal training in art. This book might help us make up for that lost ground. Even if you don't do all the exercises (and you are cheating yourself if you don't) just reading it will help open up some of the unused and under-exercised creative capacities that you have. Highly recommended book.

[JO]

See also the [Drawing on the Right Side of the Brain website!](#)



Photographing Your Craftwork: A Hands-On Guide for Craftspeople by Steve Meltzer (1997)

[Order, from the CraftsReport magazine Book Club page.](#)

Does not include chapters on either scanners or on digital cameras.



Glass Bead Making, video by Lewis Wilson (1993)

Order, from [Frantz Art Glass & Supply](#)

I recently acquired the 1993 video on glass bead making for the beginner made by Lewis Wilson. This is a decent tape to view when getting started to learn how to apply glass to a mandrel and to get ideas on simple decoration. But I have some concerns that I would hope Mr. Wilson has had some second thoughts about also. I have seen his beads in the last several years and they are really beautiful. I believe this tape may have been made early in his bead making career.

When Mr. Wilson talks about annealing the completed bead, he suggest using a can of vermiculite - heated, if possible. I think he also recommends slow cooling in a fiber blanket. He also tells the viewer that he places his beads in vermiculite, then kiln anneals them later but never explains the reason for this or the process. Studies have shown that a beads are not truly annealed unless they are annealed at a controlled temperature for a specified amount of time. Recent studies have also shown that heated vermiculite gives off fumes that could be harmful. I am not sure if this information was available when Mr. Wilson made this tape so you may want to keep this information in mind when you view the tape.

Also, Mr. Wilson recommends that bead makers grind the ends of their beads to create a nice end. There are many techniques available so that the bead maker can create nice beads with puckered ends - an indication of a well made bead - while they are making their beads. And we all know it is hard to break habits so it is easier to learn this at the beginning. Again, I think the criteria for evaluating beads has becoming more exacting in the last few years and this may be a reason this was not emphasized when Mr. Wilson made his tape.

When you are getting started making beads, it is always good to see demos and take classes. I enjoyed Mr. Wilson's video but would hope the beginning bead maker would not limit their instruction to this video.
[DW]



It's Just a Demo and Elements, two videos by Robert Michelsen (1998) Order, from [Wale](#).

I recently attended the first International Flameworking Conference at Salem Community College in New Jersey. At that conference, I watched an amazing demonstration of flamework by renown glass artist, Robert Michelsen. It was awesome! I also purchased his two videos from [Wale Apparatus](#). When I got home, I was able to treat myself to seeing Mr. Michelsen working again.

These videos are not step-by-step instructional videos. They are demos! They do show you all the steps in making two truly fantastic vessels - one per video. Having some experience at the torch really helped me to appreciate watching this master work. In Elements he dealt with having the piece all finished and having a crack develop - I was really glad to know that happens to the best of us! There were lots of different techniques that could be applied to working with powders, frits and glass in general on a small scale but don't expect to see any reference to bead making. Michelsen's pieces are large sculptural pieces.

I would highly recommend adding these videos to your glass video collection.
[DW]



The Complete Metalsmith with Tim McCreight (1989) - - a video from the [Brookfield Craft Center](#) (order it here).

This video, for the beginner jewelry maker, offers a quick look at a smorgasbord of basic skills, such as cutting, soldering, riveting, forming, and surface treatments. And on these things it is excellent. However, a good portion of the video is devoted to an overly-long segment on how to make a tool, with details of hardening and tempering the steel. It's interesting, but not (in my opinion) something that belongs in a beginners' video. More demos of variations on the basic skills would have been a better way to fill the allotted 70 minutes. Safety gets short shrift as well. There is a little 'Safety Alert' logo that pops up, with suitable audio signals, every time Tim does something

that, one assumes, is dangerous. But there is no voice-over or printed details of **why** what he just did is dangerous. Mostly it's pretty obvious (like when he chucks a just-fused and still red-hot piece into the pickle, with an accompanying splash and burst of spitting and hissing), but a little more explanation would have been useful.

This video is a nice companion to Tim McCreight's excellent book *The Complete Metalsmith: An Illustrated Handbook*. Tim himself is a very soothing presence and appears to be an adept teacher. I liked his style very much. There are some craft techniques that you can study endlessly in book illustrations and still not 'get it', until (aha!) you see it demoed. If you don't have jewelry-making classes near you, this book and video combination is a good start. Nothing beats classes and workshops, however, so go if possible!

Coming soon: my review of Tim McCreight's other video on [Precious Metal Clay](#).

[JO]

The Splendor of Ethnic Jewelry, by France Borel (1994)

[Order, from Amazon.com](#)

Exquisite photographs mark this book as a inspirational mother lode. Re-energize and jump-start your creativity by perusing the pictures and contemplating the design decisions of anonymous non-Western jewelry and personal adornment design masters.

[JO]



All Wired Up, by Mark Lareau (2000)

[Order, from Amazon.com](#)

You've made all these truly wonderful beads, so now what? Turning them into unique pieces of jewelry requires a basic understanding of wire work and a creative sense of design. Both can be found in Mark Lareau's *All Wired Up* (Interweave Press, 2000, 127 pp.) a terrific book for beginning wire workers and an excellent primer for those who need to brush up their wire working skills. The text provides crisp and comprehensive descriptions of basic wire working techniques broken down into simple steps. Each step is illustrated with a clear and easy to follow line drawing, and a photograph shows the finished piece.

As with most introductory wirework books, this one begins with a discussion of the types of wire and tools best suited for most basic tasks. This is followed by fail-safe directions on how to make perfect loops and findings such as head pins, ear wires, and clasps. Other projects include doughnut wraps, wire caps for beads, and wire wrapping cabochons.

Even experienced wire wrappers will enjoy the full-page photographs at the end of the book. Each is an example of contemporary wire working at its best. Together they illustrate a wide range of design possibilities for the creative use of wire, alone or with beads, to make spectacular and unique pieces of jewelry.

The great charm of Mr.Lareau's book is that he provides a lot of useful information clearly and concisely. Yet it is well seasoned with his considerable experience and his *wry* and understated sense of humor. Altogether, *All Wired Up* is strongly recommended for those who would like to transform their beads into unique dazzling pieces of wearable art.

[Gale Gramprrie]



Organizing for the Creative Person by Dorothy Lehmkuhl and Dolores Cotter Lamping (1994)

[Order, from Amazon.com](#)

Excerpt: "If you are a creative type, ACCEPT THE FACT THAT YOUR ORGANIZING STYLE WILL BE DIFFERENT. Traditional techniques and systems will not fit your needs. Creative types like to keep things in stacks, not in files; on surfaces, not in drawers; in open spaces, not in closets or cabinets; on chairs, not hung on hangers. Know that your own way of doing things is okay. It doesn't mean that there is something "wrong" with you."



The Art & Soul of Glass Beads by Susan Ray and Richard Pearce (2003)

With apologies to all the artists in this book, this is the very first time one of your loyal book reviewers (me) has actually resented the need to purchase a book in order to read it and write the review. This book, despite its tantalizing title, is the most disappointing book I have read in the four years or so that we have been doing this page. Please do not waste money in order to test the validity of my verdict. The only two artists in the book whose work shows any creativity or uniqueness are Julie Suchy and Chad Pitts. Their work is delightful. How or why the authors chose any of the other artists is beyond me. The principal author, Susan Ray is described in the *About the Authors* page as having "a keen eye for identifying emerging consumer market trends". I refuse to believe that the work in this book is what "the mainstream" considers our best. All my experience tells me that our knowledgeable collectors demand far more creativity. You can purchase this book, for about eighteen bucks, from Amazon.com, but I refuse to assist in that by providing a direct link.
[JO]

Findings & Finishings by Sharon Bateman (2003)

[Order, from Amazon.com](#)

Well-illustrated how-to book on finished pieces. You know how a cheesy clasp or a sloppy crimp can ruin an otherwise beautiful piece? Stop wasting those expensive filler beads and your beautiful lampworked beads in finished pieces that don't do them justice. Find many good suggestions here.

[JO]

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