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Beading goals for 2016

With the start of a new year comes another chance to set beading resolutions. And we are here to help! Want to learn a new skill? Turn to p. 20 to learn bead single crochet and make Candice Sexton's gorgeous "Ombré diamonds bracelet." Or ease into bead embroidery with Meg Mullen's "Playful pinwheel" pendant (p. 54). Looking for a challenge? Try designing a project using a bead mix, as I did in "Beaded diamonds" (p. 26) or construct a buckle in Donna Sutton's adorable buckle bracelet (p. 30). Tell us your beading goals for 2016 by emailing me at editor@ beadandbutton.com (use the subject line "goals") — we'll see if we can help!

In the meantime, play along with our Find the Bead Strand challenge. Send me an email by March 7 telling me what page the strand is on (use "Find the bead strand" in the subject line). We'll pick a winner the following week. And congratulations to Deana Rhymer of Orlando, Florida, who won our October issue contest!



Find the bead strand!

for your chance to win!



Editor, Bead&Button editor@beadandbutton.com





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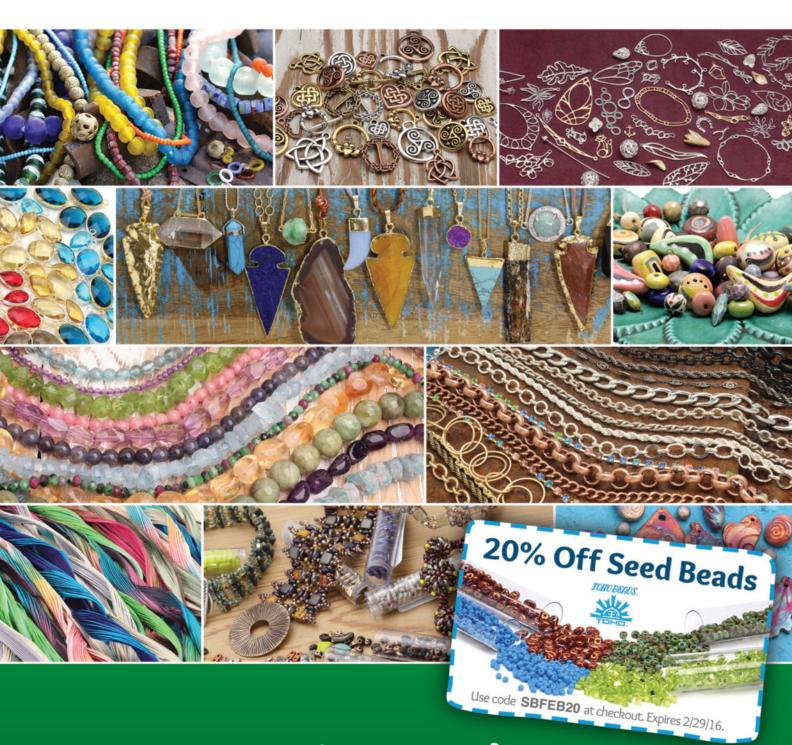


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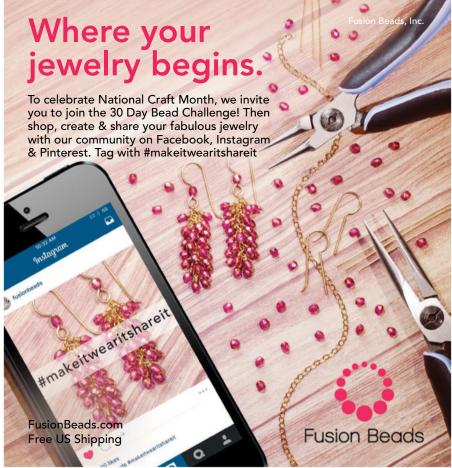
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Handy Dandy

B&B's Guide to sizing bracelets

5 tips for the perfect fit! Whether you make them for yourself, friends & family, or a customer, making bracelets to the right size can be a challenge. These five tips will help you create bracelets that fit every time.

2 Customize it

For the best results, customize your creations based on actual wrist measurement and preferred fit. **Here's how:**

Step 1 Measure your actual wrist size: Wrap a flexible tape measure around your wrist just below your wrist bone where you would normally wear a bracelet. Alternatively wrap a piece of string around your wrist, and then measure the length of the string on a ruler.

Step 2 Select your preferred fit. Most people have a

Step 2 Select your preferred fit. Most people have a preference on how a bracelet drapes on the wrist. Follow these guidelines to determine total bracelet length based on the preferred fit.

 Style
 Add to actual wrist size

 Snug fit
 ¼-½ in. (6 mm-1.3 cm)

 Comfort fit
 ¾-1 in. (1.9-2.5 cm)

 Loose fit
 1¼ in. (3.2 cm)

Use a bracelet sizing manare



Instead of designing bracelets flat on your work surface, use an EZ Bracelet Sizer to easily check the inner dimensions of your design.

The EZ Bracelet Sizer is a vinyl cone that includes measurements of actual wrist sizes ranging from 4-12 in. (10-30 cm) in circumference (for anklets). Remember that you may need to add extra length to create the preferred fit. Learn more at www.gossamerwingsdesigns.com.

The law of averages

Industry guidelines for average bracelet sizes can be a good starting point if you want to make bracelets to fit a range of people of unknown sizes. If you're going to sell bracelets at a craft fair or art show, for instance, consider making each style in at least two sizes.

Woman's size
Adult small/petite
Adult medium
Adult large
Adult plus

Bracelet length 7 in. (18 cm) 7½-8 in. (19.1-20 cm) 8½ in. (21.6 cm) 9 in. (23 cm)

3 Bead size matters

FACT: Large beads take
up more space on the wrist
than small beads. This means bulky beads
essentially shrink the inside circumference of a
bracelet. If you are following the industry sizing
guidelines when sizing thicker bracelets, they will
probably fit tighter than anticipated. To compensate
for larger beads or thicknesses, measure the diameter
of the largest bead or the thickest section of the
design, and multiply this number by three.
For example, a % in. (1 cm) diameter bead
will require that you add an additional
11% in. (2.9 cm) to the final
bracelet length.

5 No measuring needed

If you already have a bracelet that is the perfect size, try the Styrofoam cup method: Slide the bracelet onto an upside down Styrofoam cup. Use a marker to trace around the cup where the bracelet sits. Use the cup as a form to make additional bracelets of the same size.



Bead Happenings

HISTORY OF ENAMELING

If you're in the Los Angeles, California, area this winter or spring, check out the exhibit "Little Dreams in Glass and Metal: Enameling in America, 1920 to the Present" at the Craft & Folk Art Museum. 120 works, including wearable jewelry to wall panels will be on display January 24-May 8, 2016. Learn more at www.cafam.og.

Tokay Beaded **Art Gallery**

The first art gallery in the United States dedicated solely to exhibiting beaded art is set to open on January 28, 2016. Founded by Juanita Finger, who

was a 2014 finalist in the BeadDreams

competition for her beaded sculpture "Medusa," the Tokay Beaded Art Gallery in Roswell, New Mexico, will feature beaded pieces by artists from around the world. Learn more by emailing Juanita at tokaybeadedart@yahoo.com.



The annual Tucson Gem & Mineral Shows commence this month! While there are more than 40 shows going on throughout the area and beads will be widely available, if you're near Tucson, Arizona the first week of February, consider shopping at the four most beadoriented shows:

To Bead True Blue Jan. 31- Feb. 8 The Tucson Bead Show Feb. 1-6 The Best Bead Show Feb. 1-6 Tucson Glass Art & Feb. 2-6 **Bead Festival**

Find out more at www.tucsongemshows.net. TUCSON





Register online now for your class! www.beadandbuttonshow.com

Online beading courses

If you don't have a local bead store near you or prefer to take classes from the comfort of home, try online beading classes. Classes come in a variety of techniques, teachers, skill levels, and price ranges. Here are a few options to get you started.

Interested in learning how to design effective beaded jewelry? You can now get a great course online at Craftsy with design expert Margie Deeb. A series of seven lessons, **Jewelry Design for Bead Artists** introduces you to the language and elements of design through concepts such as creating unity, using shapes, achieving balance, and harnessing color. The



final segment offers advice on how to get started on a new design.

Throughout the video tutorials, Margie uses a lot of visuals to communicate her points and she assigns "homework" at the end of each lesson so students can get some hands-on experience with the concepts. Bonus materials include templates for exploring the various design concepts, guidelines for necklace length, and more. A nice feature of Craftsy classes is that you can ask questions of the teacher as you're watching and the teacher will reply back with an answer. Plus, you can see all the questions posed by other students (and the answers!). Total running time of the videos is more than two hours. Find Jewelry Design for Bead Artists at www.craftsy.com.

If you're getting started with micromacramé or want to advance the knowledge you already have, you'll enjoy

5 Variations on Stone Wrapping by Coco Paniora Salinas. This collection of five online classes uses both videos and photos along with tips and secrets for creating secure macramé bezels for five different kinds of stones. The videos walk you through each step slowly and clearly, and also have photos and text to accompany each step. No matter what your level is, with Coco's expert instruction, you'll be able to create bezels like a pro. Sign up at www.rumisumaq.com.

CraftArtEdu offers a wide range of techniques and mediums to choose from for one-stop class shopping. Check them out at www.craftartedu.com.

Design challenge

For this month's design challenge, we each received a bead by Tera Belinsky-Yoder of Beady Girl Beads. Here's what our editors (and one B&B reader) came up with. See more of Tera's beads at www.beadygirlbeads.etsy.com.

(Designs are for your inspiration; instructions are not available.)







Being predominantly a bead embroiderer, this challenge offered an opportunity for me to think outside the box. How does one showcase a sculptural bead with no flat sides? After several failed attempts, I turned to my trusted peyote and herringbone stitches, creating a shadow box effect so the special bead would truly be the focal piece. I beaded loops off two of the spines to attach to a spiral necklace.

ajo

The bright colors of the lampwork bead are quite inspiring. I ended up making it the focal of my necklace by making a bezel setting and adding a cute little drop bead to disguise the bead hole. I then made brick-stitched components in complementary colors to add an even greater burst of color and texture.

Cassie



I made little beaded beads using Rulla beads as the base, and then I embellished them with ruffles in colors to match the glass bead. To finish the necklace, I used different sizes of colorful round beads separated by black seed beads.



I love the bright colors of Tera's beads and chose to feature mine in a double spiral rope bracelet. I used mostly black seed beads but added a ridge of colorful seed beads in one spiral to echo the lively hues in the focal bead.



Findings



Two new bead shapes, the **Super8** and the **Button bead**, were designed by Sabine Lippert. The Super8 (it looks like an 8 when the holes are facing you) is similar to the MiniDuo but is narrower and thinner. The Button bead is a cone-shaped bead with a single hole near the center. The bead is 4 mm high with a 5 mm flat surface on one end and a point on the other end. Available at local bead shops or online.



TierraCast's **new bezels and rivoli frames** are pre-glued with Swarovski crystals. They're available in 15 Swarovski colors and rhodium plated frames. Ask for these at your local bead shop.



The **Honeycomb bead** is a 6 mm hexagonal bead from The Beadsmith. Find them at your local bead shop or www.theholebeadshop.com.



The Zorro bead is a "Z" shaped bead with two holes that measures 6 x 5 mm. This is a great bead for interlocking pattern designs. Available at local bead shops or online.



Beam n Read (BNR LED 6-3) is an adjustable, hands-free, personal light that's worn around your neck and is great for travel or places where other styles of lights would disturb others. It also comes with three clip-on magnifiers. Available at www.readinglight.com.



Unkink flexible beading wire

I had a some nylon-coated flexible beading wire that got really kinked, but I didn't want to just throw it away. When I learned that the melting temp of nylon (500° F) was higher than the temp of a typical hair straightener (about 400° F), I slowly ran the wire through my hair straightening tool. Lo and behold, while it didn't restore the wire to its original condition, it smoothed it enough to make it useful again. – Ruth Bryant, Columbus, Ohio



The **Chilli bead** from Preciosa is a elongated two-hole cupped drop bead that measures 4 x 11 mm. Available at local bead shops or online.



Alligator clip clasps are very versatile and come in a variety of themes. The clasps have large attachment loops that are great for multi-strand designs, cord, or leather, and this unique design makes them easier to open and attach than lobster claw clasps. Find them and other designs at www.firemountaingems.com.



New on the bookshelf

Crafting Conundrums: Puzzles and Patterns for the Bead Crochet Artist

by Ellie Baker and Susan Goldstine

If you've ever tried designing patterns for bead crochet bracelets, you may know that it can be a tricky affair because the tubular, spiraling structure makes it a challenge to visualize how a pattern will take shape and how repeated iterations will link together. Ellie Baker and Susan Goldstine have puzzled over this issue for years, and this new book reveals the secrets they have learned along the way about designing successful patterns for seamless bead crochet bracelets.

Coming from a mathematical perspective, Baker and Goldstine's exploration of the challenges and their solutions is engaging and compelling for those interested in understanding the mechanics of geometric patterning. For those who would rather skip the analysis and dive right into make something beautiful, the nearly 100 bracelet patterns offer a wide range of styles to create. If you're new to bead crochet, the thorough step-by-step guide will get you going.

If you are at all interested in bead crochet, this book is a must. With additional explorations of tesselations, moëbius bands, knotted designs, and more, *Crafting Conundrums* offers many years of inspiration and companionship for the bead crochet student or accomplished artist.

CRC Press • ISBN 978-1-46665-8848-6 • www.crcpress.com

Bead Play Every Day

by Beth Stone

Beth's third book is a good match for the beader who knows the basic stitches and is ready to learn more. The 20 projects feature a variety of techniques and variations along with easy-to-read illustrations and photos. Once you learn the basic techniques, you can combine the stitches and components to create your own one-of-a-kind designs. This is a great book for using the wide variety of beads you may already have in your stash, so get your beads out and play!

Kalmbach Books • ISBN 978-1-62700-081-9 • www.JewelryandBeadingStore.com

Diamond Weave

by Cath Thomas and Gerlinde Lenz

Looking for something new? Try a new stitch called the diamond weave. Learn the basic stitch along with more complex variations including the hexagon and octagon weaves, a Chinese coin motif weave, and the Waffle weave. This book offers more than 20 diverse projects of different skill levels for those with some beading experience. The end result may look similar to other beading stitches, but the path to get there is very different. Enjoy the journey!

Published by Cath Thomas • ISBN 978-1-5147371-5-6 • www.amazon.com





In my first attempt at using polymer clay, I made this face cabochon. I'm a big fan of Mardi Gras color combinations, so I chose to frame the face with rivolis in purple and green. Gold seed beads complete the Mardi Gras color palette.

Wendy Vasconcellos Walden, New York



When I got my cards for my custom beaded jewelry business, I realized I needed a beaded business card holder. So I designed these card holders in peyote stitch using cylinder beads, two-hole tiles, SuperDuos, and bugle beads. These were all beaded by me, except the blue one, which was stitched by my friend Kathy Callow. Tutorials are available on my Etsy site.

Susan Sassoon Wantagh, New York www.sosassysusansassoon.etsy.com



Four heads are better than one

This four-way collaboration began when my sister, Becky, asked Judie Mountain (www.judiemountain.etsy.com) to design a necklace with my sterling silver and bronze firefly focal bead. I inscribed the quotation "Love must be as much a light as it is a flame" (Thoreau) on the sides because fireflies use their light to attract a mate. Judie used her own and her partner Wayne Robbins' lampwork beads along with an assortment of Czech glass, natural stone, and metal to create this rich design.

Anne Choi Atlanta, Georgia www.annechoi.com





Available at bead and craft stores. **beadbuddy.com**





www.jewellerymaker.com

COVER STORY

Bead single crochet

Go beyond the basics with bead single crochet. After learning the technique, use it to make a lovely diamond-pattern bracelet with a stylish ombré gradient.

by Candice Sexton

ead single crochet creates beautiful ropes for necklaces and bracelets. The beads sit at an angle, which visually differentiates this technique from the slightly more common bead slip stitch technique.

Bead single crochet techniques **Bead stringing**

· Using a Big Eye needle, string all the beads according to the pattern. The last bead strung will be the first bead you crochet with. Use

a ruler or a sticky note to track your progress, and frequently double-check your work to avoid making stringing errors.

- If desired, string paper markers between rows to track your progress.
- · Do not trim the cord from the spool.

Chain stitch

1 Make a loop in the cord, crossing the ball end over the tail. Insert the hook in the loop, yarn over the hook (figure 1), and pull through

the loop (figure 2). This is a slip knot.

2 Catch the working thread with the hook (from now on known as a "yarn over") (figure 3), and pull the cord through the loop. Repeat for the desired number of chain stitches (figure 4).

Join a chain into a ring

Begin with a beadless chain equal to the number of stitches in each round of your pattern. With the loop from the last stitch on the hook, insert the hook

under the two threads that form a "V" in the first stitch (photo a). Yarn over, and pull through the stitch and the loop on the hook (photo b).

Single crochet: tubular

Insert the hook under the two threads that form a "V" in the first stitch. Yarn over (photo c), and pull through the stitch (photo d). You will have two loops on your hook. Make a second yarn over (photo e), and pull the cord through both loops, leaving one loop on the hook (photo f). Repeat



FIGURE 1

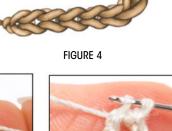


FIGURE 2





FIGURE 3















this stitch to create a tube of unbeaded crochet to the desired length.

Bead single crochet

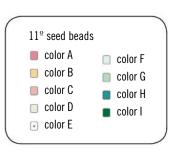
Insert the hook under the two threads that form a "V" in the next stitch. Slide a bead up to the hook, yarn over (photo g), and pull through the first stitch. Make a second yarn over (photo h), and pull through both loops (photo i). The bead will sit on the outside of the tube. Repeat this

process around the ring, making sure you complete the correct number of stitches for the round. After the first round is complete, it will be easier to keep track of your stitches because you will always insert your hook under the threads that are "behind" the next bead in the previous round (photo j). As you work, frequently double-check to make sure you add a new bead to each bead in the previous round.

Ombré diamonds bracelet

Bead crochet rope

1 Thread a Big Eye needle onto the end of the crochet cord. Following the **pattern** from top to bottom and reading each row from right to left, string all the beads for the project. String a paper row



PATTERN

Difficulty rating









Materials peach/teal bracelet 8³/₄ in. (22.2 cm)

- 11º seed beads
 - **4 g** color A (Toho 779, peach coral)
 - 15 g color B (Toho 557, gold)
 - **4 g** color C (580A, gilt-lined light peach opal)
 - **4 g** color D (256A, transparent champagne AB)
 - **4 g** color E (551, gilt-lined white opal)
 - **4 g** color F (571A, gilt-lined margarita opal)
 - **4 g** color G (571, gilt-lined light mint opal)
 - **4 g** color H (572B, gilt-lined light teal opal)
 - $\mathbf{4}~\mathbf{g}$ color I (390, green colorlined seafoam green)
- 1 magnetic barrel clasp (to fit 10 mm cord)
- crochet cord (Lizbeth #40–80, cream)
- steel crochet hook, 0.75–1.25 mm
- tapestry needle
- Big Eye needle
- 8 in. (20 cm) ³/₁₆ in. (5 mm) cotton bolo cord
- 2-part epoxy or E6000 adhesive
- bits of paper (optional)
- safety pin or locking stitch marker

Kits are available for this bracelet at www.candicesexton.etsy.com.

Candice Sexton
has been beading
since 2001 and is
the author of Bead

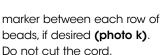


Crochet Basics. Always willing to help her students, Candice is a patient teacher who enjoys sharing her knowledge and helping others discover the joys of beadwork. To see more of Candice's work, visit www.candicesexton.etsy.com. Contact her at csexton3031@comcast.net.









- 2 Make a slip knot about 6 in. (15 cm) from the end of the cord, and insert your crochet hook into the loop of the slip knot. Work 16 chain stitches without beads (photo I).
- **3** Join the chain into a ring.
- **4** Work in single crochet (without any beads) until you have a short tube that is about ¾ in. (1 cm) long. This unbeaded tube will slide into the barrel clasp later, so test the fit now before moving on. Make sure you have 16 stitches in each round.
- **5** Slide the first 16 beads up to within about 6 in. (15 cm) of the hook. Work 16 stitches in bead single crochet, sliding one bead up to the hook before the first yarn-over of each stitch **(photo m)**.

note

If you are getting near the end of the first beaded round and have more beads left than there are stitches in the previous round, don't worry. Just work an extra beaded stitch in one or more stitches in the previous round to make sure you end up with a total of 16 beads in the first round.

6 Working with the next 16 beads, continue in bead single crochet, sliding one bead into position before the first yarn-over of each stitch.
7 Repeat step 6 until the bead crochet rope is the desired bracelet length (less the length of the clasp) or you've used all the strung beads. There are about 12 rounds per inch of com-

pleted beadwork. To take a break, insert a safety pin or locking stitch marker into the loop before setting your work down. This will ensure that your work doesn't accidentally come undone.

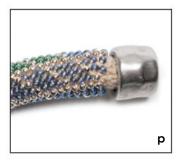
8 When the beaded portion is the desired length, work about % in. (1 cm) of unbeaded single crochet. Leaving a 6-in. (15 cm) tail, trim the cord, and pull it through the last loop.

Finishing

1 Gently slide the bead crochet tube onto a length of % in. (5 mm) braided cord (photo n), being careful to avoid snagging your work.
Align the cord so the end sits just inside the end of the tube.
2 Thread a tapestry needle on one tail, and sew through the unbeaded portion of the







tube and the core (photo o). Sew back and forth a few times to secure the cord in the tube, and trim the tail.

3 Fill the well of a clasp component about halfway with adhesive, and slide the unbeaded end of the tube into the well (photo p). Allow to dry.

4 Repeat steps 1–3 at the other end of the tube. ●

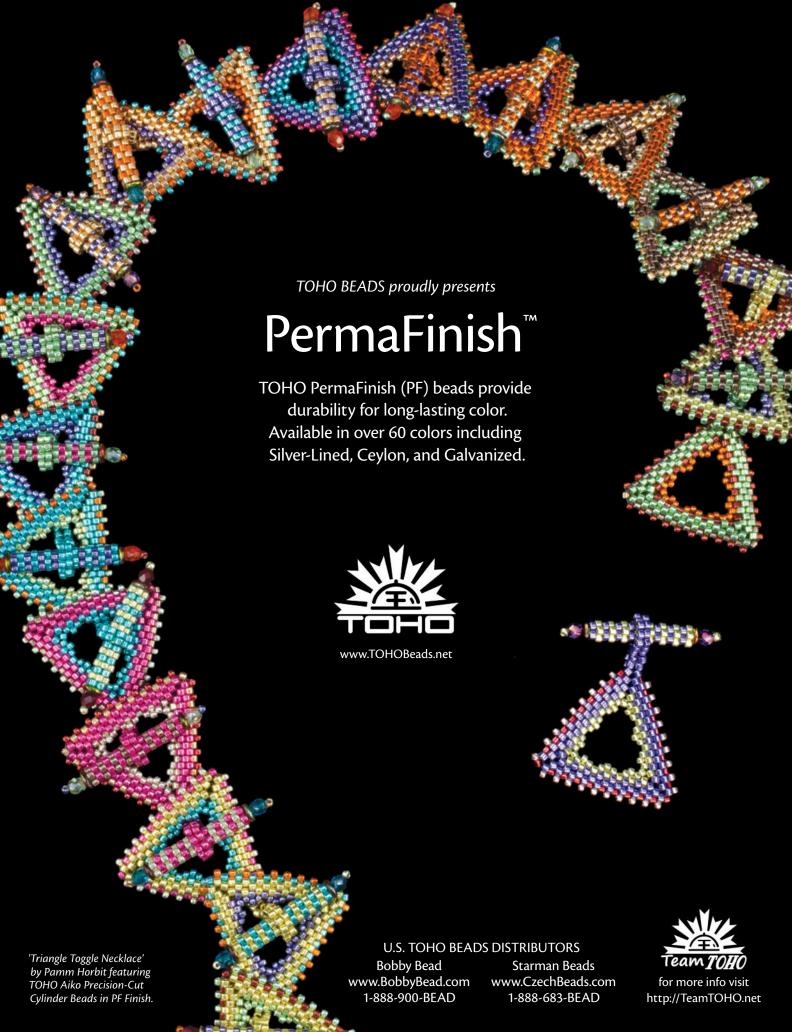
stringing mistakes

Extra bead

If, once you're working, you find that you've strung an extra bead, the easiest solution is to simply crush the errant bead. To avoid cutting the cord, place the bead in the round hole of a pair of crimping pliers, and squeeze. Another option is to break the bead from within: Place the bead on your work surface, and insert a pin that is thicker than the bead hole is large. Force the pin into the hole until the bead breaks.

Missing bead

If you discover that you missed a bead, the best option is to skip that spot and go back later to add the missing bead. To do that, when you get to the spot where the missed bead was supposed to go, simply work a beadless stitch. After you are done with the piece. Anchor a short length of beading thread in the crochet tube, and exit at the point where the missing bead belongs. Sew the bead in place, angling it the same way as all the others.



Tax time!

Taxes — exemptions, deductions, claims, and licenses — can be tricky, and vary by state. Make sure you get it right by consulting an accountant.

by Leslie Rogalski

Taxes are confusing, to put it simply. As vendors, we charge, and pay, taxes — but do we always have to? Most tax questions and answers will come down to whether you are operating as a business or hobby. You'll want to get it right if you don't want the taxman to come down on you. The best way to clear up the confusion is to talk to an expert. My accountant, Jori M. Culp, of Smoker, Smith and Associates PC in Hershey, Pennsylvania, helped answer some of the top questions I hear in our creative community.

Do I need a sales license?

The laws vary by state, so check your state's website for specifics. Look into two licenses to obtain: a license to be exempt from paying sales tax on your purchases, and a license to charge sales tax for items you resell. These both differ from the wholesale license, which is for those who buy items in bulk from manufacturers and sell them to retailers. (Note: If you also sell items retail, you are not a wholesaler.)

In addition, if you sell jewelry or kits at a show or fair outside of your state of residence, contact that state about its temporary sales licenses, for which you may have to pay a fee. Some states issue a Special Event Collection Report (which you can use to submit paperwork and payment after the event) or send a tax collector directly to the venue to collect the taxes in person at the end of the event. Don't be alarmed; they will walk you through it — but do be sure to ask for their credentials.

When do I need to prove I have a license?

States may also send an official to craft shows to do random license checks. Play by the rules. Your license to charge sales tax should be handy at your booth. You also need to provide your suppliers with your tax exemption number so you don't pay sales tax on applicable purchases.

When am I exempt from paying sales tax on things I buy for my business?
Only if they are used in items you resell. Then you must charge sales tax when you sell the finished goods using those items. You are exempt from paying sales tax on beads, wire, findings, and so forth, but not your tools, studio storage, or promotional material. Although you can't claim a sales tax

exemption on all purchases for your business, you can itemize deductions on other business supplies that won't be transferred as goods to a buyer.

■ What about sales taxes and kits?

You don't pay sales tax for supplies that go into kits to be resold. You do charge sales tax for your kits. Make sure to know what the tax rate is for each state in which you sell.

Do I charge sales tax for online sales?

Again, this may vary from state to state. As of November 2015, you only owe sales tax for sales delivered in your home state. Otherwise report only your income from online sales. Digital deliveries are not taxed in my home state of Pennsylvania: we don't charge sales tax for a PDF download someone orders and prints themselves. But if the delivery address for a physical product ordered online is in your home state, you do charge sales tax. So far there is no other sales tax online, but these rules are under scrutiny. Stay informed!

Hobby or job?
Even if you have another unrelated job, you can claim expenses against your jewelry business, but the burden is on you (the taxpayer) to prove intent to make a profit, time and effort, dependence on that income, future expectations, experience, and knowledge in your area. These factors are used by the IRS to label an activity as a business or a hobby and will affect deductions.

What about home deductions?

If you act as a sole proprietor or single-member LLC you must have a "regular and exclusive" dedicated space in which you conduct business to deduct home expenses such as mortgage, real estate taxes, utilities, etc. A simplified method for home office deductions uses the square footage of your studio space, so calculate that to share with your accountant. Sorry, but the dining room table doesn't count. Your space must be exclusive.

Should I incorporate or become an LLC?

There are definite tax advantages that might be helpful to you as an LLC (Limited Liability Corporation), C corporation, or S corporation. Whether one of the latter two is right for you depends on the size of your business and its profitability. Either one of them requires legal consultation, which may be costly. For a small business, an LLC is related to liability and would protect personal assets from a lawsuit. Ask your accountant if incorporating would be beneficial to your specific situation.

What tax records should I keep?
We pay taxes according to

We pay taxes according to income and expenses, determined by



tracking cost of goods and inventory. Even a box of receipts to tally up at tax time is better than nothing. (But keep a spread-sheet or use tax software.) Daunting, yes, but start by tracking new purchases and gradually add in existing inventory. The equation is simple: starting on any chosen Day 1, track purchased quantities. On the end date (when taxes are figured out) track what's left. This gives the value of what has been used (removed) from inventory.

How do I get started?

If you have an accountant already, make sure they are knowledgeable about your specific needs. If you need one, ask close friends in similar small-business situations who they use. Many cities have services

that provide free or low-cost accounting and legal aid to artists — check with your local branch of Volunteer Lawyers and Accountants for the Arts. Find an accountant, as they will have the best answers to help guide you through the tax confusion. And remember, accountants' fees are deductible!

Leslie Rogalski is a bead and jewelry artist, designer, editor, and teacher. She has appeared in many publications and on the public television show "Beads, Baubles, and Jewels." She also has a Craffsy.com class, "Essential Seed Bead Techniques," and is the creative director for The Beadsmith. Follow her Sleepless Beader Facebook page and visit her shop at www.sleeplessbeader.com.







Bead mixes vary — some contain several shades of the same size bead whereas others, like the one I used, contain beads of several different colors and styles. This bead mix contains three colors of 11º seed beads, four colors of 8º seed beads, one color of 6° seed beads, and two colors of 6 mm bugle beads. For these earrings, you'll need one color each of 11°s (seafoam) and 8°s (gold) and both colors of bugle beads (I used the shiny one as color A and the matte one as color B). You won't need all the beads in all three packages of the mix, but you'll probably need all three packs to make sure

you have enough of each individual bead. It's better to have too many than fall short. And these packages are inexpensive — three packages cost less than \$4!

Earring dangle

1 On 2 yd. (1.8 m) of thread, pick up four 8° seed beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first 8° again.

2 Pick up an 11° seed bead, and sew through the next 8°. Repeat this stitch three times, exiting the first 8° (figure 1).

3 Pick up a color A bugle bead, an 11°, an A, an 8°, an A, an 11°, and an A, and sew

through the 8° your thread

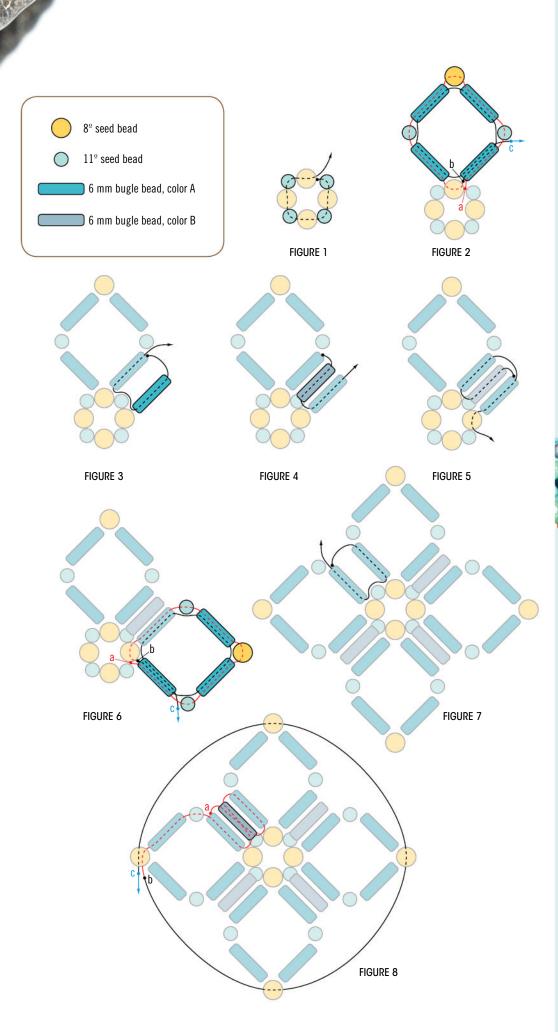
exited at the start of this step (figure 2, a-b). Retrace the thread path through the bugles, skipping the seed beads, and sew through the first bugle again (b-c). Pull tight so the seed beads pop out at the corners, forming a diamond shape.

4 Pick up an A, and sew through the first bugle again (figure 3). Pull tight so the bugles are side by side. Note: figures 3–8 show the bugles spread apart so you can see thread paths, but in reality, they should be tight together. Pick up a color B bugle, and sew through the adjacent A (figure 4). Sew back through the B and the first A again, and then sew through the

adjacent A and the next 8° (figure 5).

5 Pick up an A, an 11°, an A, an 8°, an A, and an 11°, and sew through the adjacent A and 8° (figure 6, a-b). Retrace the thread path through the bugles, skipping the seed beads, and sew through the first bugle again (b-c). Pull tight.

6 Repeat steps 4–5 twice. Sew through the adjacent A in the first diamond and the A your thread just exited (figure 7). Add a B as before, and sew through the beadwork to exit an 8° at the tip of a diamond (figure 8, a–b). 7 Sew through all the tip 8°s (b-c), and pull them into a tight ring.



Difficulty rating









Materials

earrings 1½ in. (3.8 cm)

- **3** 8 g packages of Toho bead mix (mint/forest and gold; www.artbeads.com)
- 1 pair of earring findings
- 2 2-in. (5 cm) head pins, 22-26 gauge
- beading needles, #11
- Fireline, 6 lb. test
- chainnose pliers
- roundnose pliers
- wire cutters



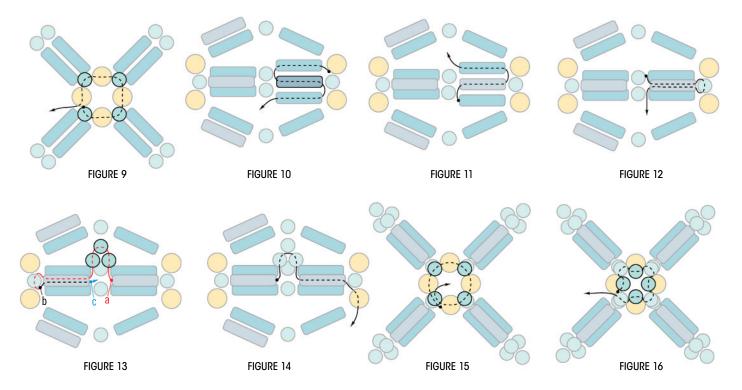
Basics, p.68

- peyote stitch: tubular
- ending and adding thread
- square knot
- wrapped loop

Julia Gerlach is the editor of Bead&Button magazine. Contact her at jgerlach@ beadandbutton.com.



N Print all the materials for the projects in this issue at www.BeadAndButton.com/ resources.



- **8** Pick up an 11°, and sew through the next 8°. Repeat this stitch three times, exiting the first 8° (figure 9).
- **9** Sew through the adjacent A, pick up a B, and sew through the next A **(figure 10)**.
- 10 Sew back through the B and the adjacent A (figure 11).
- 11 Sew through the B and the adjacent end 11°, and sew back through the B (figure 12).
- 12 Pick up three 11°s, sew through the opposite B and the adjacent end 11° (figure 13, a-b), and then sew back through the same B (b-c). Sew back through the third and first 11°s added in this step, and continue through the opposite B and the next 8° in the ring (figure 14).
- **13** Repeat steps 9–12 three times.
- 14 Sewing through the end 8°s, work a round of tubular peyote stitch using 11°s, and step up through the first 11° added in this step (figure 15).

- 15 Sewing through the beads added in the previous round, work another round of peyote using 11°s (figure 16). Retrace the thread path through the new beads added in this round.
- 16 Sew through the beadwork to exit an 8° on the other end of the beadwork, and repeat steps 14-15. End the threads.
- **17** Repeat steps 1–16 to make a second diamond.

Assembly

- 1 On a head pin, string an 11° and one end hole of a diamond. String two bugles on the head pin, and then guide the head pin through the other end hole of the diamond. String an 11°, and make a wrapped loop.

 2 Open the loop of an ear wire attach the dangle and
- wire, attach the dangle, and close the loop.
- **3** Repeat steps 1–2 to complete the second earring. ●



what else?

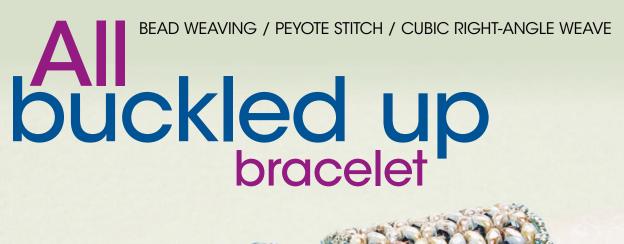
After you're done with the earrings, make more projects with the leftover beads. Make another pair of earrings with different bead colors, or see what else you can come up with. I made this pendant with my leftovers (plus a few extras from my stash). You can get the instructions at www.BeadAndButton.com/freeprojects.













Craft an enticing bracelet featuring SuperDuos and sparkling crystals fastened with a clever beaded buckle.

designed by Donna Sutton

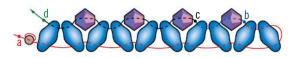


FIGURE 1

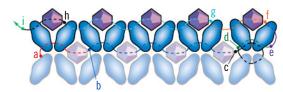


FIGURE 2

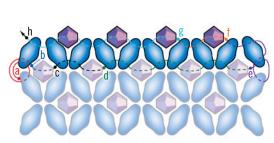
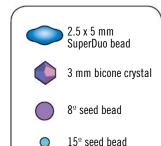


FIGURE 3



Base

1 On a comfortable length of doubled thread, attach a stop bead leaving a 6-in. (15 cm) tail. Pick up 10 SuperDuo beads. Sew through the open holes of the last two SuperDuos just added (figure 1, a-b).

2 Using an even tension, pick up a 3 mm bicone crystal, and sew through the open holes of the following two SuperDuos (b-c). Repeat this stitch three times to form the first row (c-d). **3** To start the next row, pick up two SuperDuos, and sew through the next crystal in the previous row (figure 2, **a-b)**. Repeat this stitch three times (b-c). Pick up two SuperDuos, and make a turn: With the needle pointing toward the beadwork, sew through the closest holes of the two adjacent SuperDuos in the previous row (c-d), continue through the two SuperDuos just added (d-e), and sew through the open hole of the last SuperDuo

4 Pick up a crystal, and sew through the open holes of the next two SuperDuos **(f-g)**. Repeat this stitch three times **(g-h)**. To complete the row, pick up a crystal,

added (e-f).

and sew through the open hole of the following SuperDuo **(h-i)**.

5 To start the next row, make a starting turn: Pick up a SuperDuo, sew through the hole of the SuperDuo your thread exited at the start of this step, and continue through the inner hole of the SuperDuo just added (figure 3, a-b).

6 Sew through the next crystal in the previous row (**b-c**). Pick up two SuperDuos, and sew through the following crystal in the previous row (**c-d**). Repeat this stitch three times (**d-e**).

7 Make an ending turn: Pick up a SuperDuo, sew through the closest hole of the adjacent SuperDuo in the previous row, and continue through the inner hole of the SuperDuo just added. Sew through the open hole of the same SuperDuo, and the open hole of the next SuperDuo (**e-f**).

8 Pick up a crystal, and sew through the open holes of the following two SuperDuos **(f-g)**. Repeat this stitch three times to complete the row **(g-h)**.

9 Work as in steps 3-8 for the desired bracelet length, less 1% in. (3.5 cm) for the buckle clasp, ending after completing step 3.

Difficulty rating











Materials

blue bracelet $7\frac{1}{2}$ x $1\frac{5}{16}$ in. (19.1 x 3.3 cm)

- 19 g 2.5 x 5 mm SuperDuos (pastel petrol)
- 130 3 mm bicone crystals (Swarovski, crystal metallic blue 2X)
- 10 g 8º seed beads (Miyuki 454, metallic dark plum iris)
- 3 g 11º seed beads (Miyuki 319P, berry breeze)
- 6 g 15° seed beads (Miyuki 319P, berry breeze)
- 1 ¾ in. (1.9 cm) hook-and-eye closure
- · Fireline, 6 lb. test
- beading needles, #11 or #12

green/bronze bracelet colors

- SuperDuos (opaque green luster)
- 3 mm bicone crystals (Swarovski, crystal iridescent green)
- 8º seed beads (Miyuki F457P, matte bronze metallic)
- 11º seed beads (Miyuki F460, matte green gold iris)
- 15º seed beads (Toho 378A, bronze-lined aqua)

burgundy/green bracelet colors

- SuperDuos (red Picasso)
- 3 mm bicone crystals (Swarovski, light gray opal AB2X)
- 8º seed beads (Miyuki 460, metallic dark raspberry)
- 11º seed beads (Miyuki 356F, topaz sage-lined)
- 15º seed beads (Miyuki 374A, topaz aqua-lined)

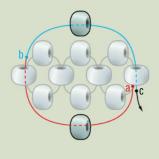
Kits are available at www.dragonflydreamdesign.etsy.com.

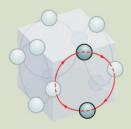
Basics, p. 68

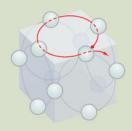
- peyote stitch: flat odd-count, zipping up or joining
- · ending and adding thread
- attaching a stop bead

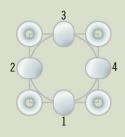
Donna Sutton was introduced to the world of beads in 2010 and found it to be the perfect medium for expressing her creativity and imagination. Contact Donna at dragonflydreamdesign@hotmail.com.

Cubic RAW how-to









CRAW 1

CRAW 2

CRAW 3

CRAW 4

Each cubic right-angle weave (or CRAW) unit has six surfaces — four sides, a top, and a bottom. Each surface is made up of four beads, but since the beads are shared, 12 beads are used to make the first unit, and only eight beads are used for each subsequent CRAW unit. For clarity, we used two colors of beads in the how-to photos.

Working the first CRAW unit

1 On the specified length of thread, pick up four beads. Tie the beads into a ring with a square knot (Basics, p. 68), leaving the specified length tail, and continue through the first two beads in the ring. This ring of beads will count as the first stitch of the unit.

2 Work two right-angle weave stitches off of the bead your thread is exiting to create a flat strip of right-angle weave (Basics).

3 To join the first and last stitches: Pick up a bead, sew through the end bead in the first stitch (CRAW 1, a-b), pick up a bead, and sew through the end bead in the last stitch (b-c). CRAW 2 shows a three-dimensional view of the resulting cube-shaped unit.

4 To stabilize the unit, sew through the four beads at the top of the unit (**CRAW 3**). Sew through the beadwork to the bottom of the unit, and sew through the four remaining beads. This completes the first CRAW unit.

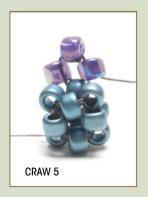
Working more CRAW units

1 Each new CRAW unit is worked off of the top four beads of the previous unit. These beads are identified in **CRAW 4**. Sew through the beadwork to exit one of these top beads.

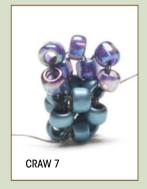
2 For the first stitch of the new unit: Pick

up three beads, and sew through the top bead your thread exited at the start of this step. Continue through the three beads just picked up **(CRAW 5)**. Sew through the next top bead in the previous unit.

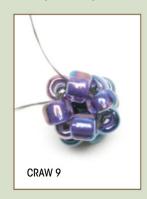
- **3** For the second stitch of the new unit: Pick up two beads, and sew through the side bead in the previous stitch, the top bead your thread exited at the start of this stitch (CRAW 6), and the next top bead in the previous unit.
- **4** For the third stitch of the new unit: Repeat step 3 (CRAW 7), and continue through the side bead in the first stitch of the new unit.
- **5** For the fourth stitch of the new unit: Pick up a bead, and sew through the side bead in the previous stitch and the top bead in the previous unit (CRAW 8).

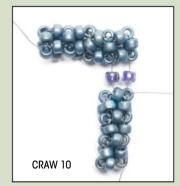


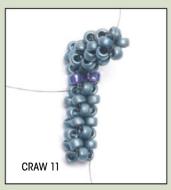




















6 To make the unit more stable, sew through the beadwork to exit a top bead in the new unit, and sew through all four top beads **(CRAW 9)**. This completes the new CRAW unit.

7 Repeat steps 2–6 for the desired number of CRAW units.

Working a joining unit

A joining unit is used to connect two completed CRAW units to each other. Units may be joined end to end or perpendicular to one another (as shown here).

- **1** Sew through the beadwork to exit a top bead in one unit.
- **2** For the first stitch of the joining unit: Pick up a bead, sew through the corresponding bead in the other unit, pick up a bead, and sew through the bead your thread exited at the start of this step (CRAW 10). Sew through the first bead added and the adjacent bead in the next side. If you are joining pieces at an angle, try to do the stitches on the inside of the angle first.
- **3** For the second stitch of the joining unit: Pick up a bead, and sew through the corresponding bead in the other unit, the previous joining bead, the bead your thread exited at the start of this stitch (CRAW 11), and the bead just added. Sew through the adjacent bead in the next side.
- 4 For the third stitch of the joining unit: Pick up a bead, and sew through the corresponding bead in the other unit, the previous joining bead, the bead your thread exited at the start of this stitch (CRAW 12), and the bead just added. Sew through the adjacent bead in the next side.
- **5** For the fourth stitch of the joining unit: All beads are already in place. Simply sew through the four beads that remain unconnected **(CRAW 13)**.

Buckle clasp

Tabs

1 With the working thread, pick up an 8° seed bead, and sew through the open holes of the next two SuperDuos (figure 4, a-b). Repeat this stitch three times (b-c). Pick up an 8°, and sew through the open hole of the following SuperDuo (c-d) to complete the row. Sew through the other hole of the same SuperDuo, and continue through the last 8° added (d-e).

- **2** Work in odd-count peyote stitch: Pick up two 8°s, and sew through the following 8° **(e-f)**. Repeat this stitch three times to complete the row **(f-g)**.
- **3** Pick up an 8°, and sew through the next two 8°s (**g-h**). Repeat this stitch three times (**h-i**).
- **4** To complete the row, make a figure-8 turn: Sew through the end 8° in the previous row (i-j), pick up an 8°, and sew through the beadwork as shown (j-k).
- **5** Work as in steps 2-4 to work a total of 20 rows, ending after step 2.
- **6** Make a decrease stitch: Sew around the nearest edge thread bridge, and continue back through the 8° your thread exited at the start of this step and the next two 8°s in the end row (figure 5, a-b). Pick up an 8°, and sew through the following two 8°s (b-c). Repeat this stitch twice (c-d).
- **7** Make a decrease stitch: Sew around the nearest edge thread bridge, and continue back through the two 8°s your thread is exiting at the start of this step and the next 8° in the last row added **(d-e)**. Pick up two 8°s, and sew through the following 8°. Repeat this stitch once **(e-f)**.
- **8** Make a decrease stitch: Sew around the nearest thread bridge, and continue back through the 8° your thread exited at the start of this stitch and the next two 8°s in the row just added **(f-g)**. Pick up an 8°, and sew through the following two 8°s **(g-h)**. End the working thread and tail.

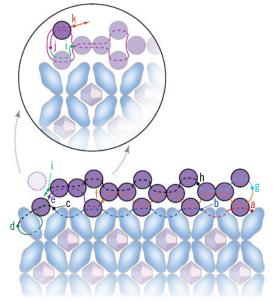


FIGURE 4

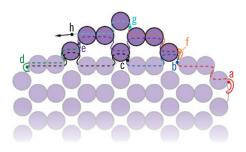


FIGURE 5

9 Add 1 yd. (.9 m) of thread to the other end of the base, exiting the outer hole of an edge SuperDuo with the needle facing toward the beadwork. Work as in steps 1–5 to form an unfinished tab on this end of the base. End the tail, but not the working thread.

Buckle

1 On a comfortable length of thread, work a CRAW unit (see "Cubic RAW how-to," p. 32) using 11° seed beads and leaving a 6-in. (15 cm) tail.

2 Work five more CRAW units off the first one (photo a). This completes the first lea of the buckle catch. Sew through the beadwork to exit a side bead in the last unit so that vour thread is exitina perpendicular to the last unit.



3 Work 10 CRAW units in the new direction.

This completes the second leg of the buckle catch (photo b). Sew through the beadwork to exit a top bead in the last unit so that your thread is exiting perpendicular to the previous leg.

- **4** Repeat step 2 to complete the third leg of the buckle catch (photo c).
- **5** Work eight CRAW units, and then work a joining unit ("Cubic RAW how-to") to connect the fourth leg to the first (photo d).
- 6 To stabilize the buckle catch, exit an edge 11°, and stitch in the ditch: Pick up a 15° seed bead, and sew through the next edge 11° in the adjacent CRAW unit (photo e). Repeat this stitch around the inner and outer edges on all four sides of the buckle catch. End the threads.
- **7** To attach the buckle catch to the base: Slide the catch onto the unfinished tab (the one that isn't tapered). Fold the tab over, and align the ends of the peyote rows. Using the working thread on the base, zip up the ends remembering to treat the pairs of "up" beads as a single bead (photo f). Retrace the thread path, and end the thread.

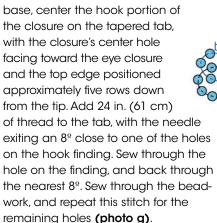
Clasp

1 Add 24 in. (61 cm) of thread to the base (the end opposite the catch), with the needle exiting at figure 6, point a. **2** With the eye portion of the closure centered on the base, sew up through the bottom hole of the closure and down through the adjacent hole. Continue through the beadwork as shown, and secure the other end of the eye closure as before. Sew through the beadwork to retrace the connection a few times, and end the thread.







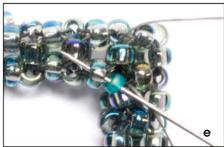


Edge embellishment

1 Place the bracelet vertically on your bead mat. Add a comfortable length of thread in the beadwork, and exit the top hole of an end SuperDuo on the edge (figure 6, point b).

2 Pick up four 15° seed beads, sew through the top hole of the next edge SuperDuo, and continue through the bottom hole of the SuperDuo your thread exited at the start of this step (b-c).







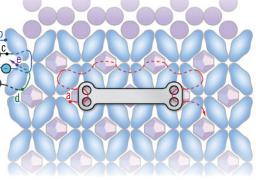


FIGURE 6

3 Pick up four 15°s, cross over the loop just added, and continue through the bottom hole of the adjacent SuperDuo (c-d) and the top hole of the same SuperDuo (d-e).

4 Work as in steps 2–3 for the remainder of this edge, sewing over two loops as each new loop is added. End and add thread as needed. Sew through the beadwork on the other end, and work as in steps 2–3 to add embellishment edging to the other side of the base. End the thread.

3 Working on the same surface of the





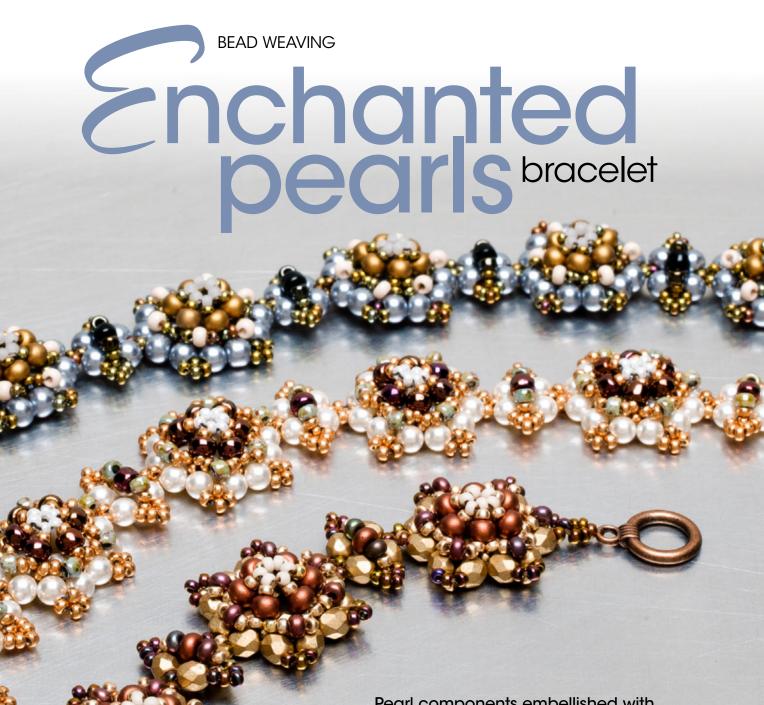
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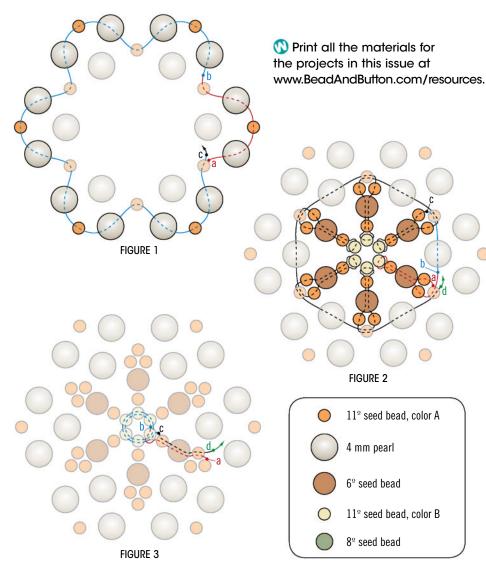


www.craftsy.com/feb16



Pearl components embellished with different sizes of seed beads make up this feminine bracelet that's sure to win you over.

designed by Sylvie Camps



First component

1 On 4 ft. (1.2 m) of thread, pick up a repeating pattern of a color A 11° seed bead and a 4 mm pearl six times, leaving a 6-in. (15 cm) tail. Sew through the beads again to form a ring, tie a square knot with the working thread and tail, and continue through the next A.

2 Pick up a pearl, an A, and a pearl, and sew through the next A (figure 1, a-b). Repeat this stitch five times to complete the round (b-c).

3 Pick up an A, a 6° seed bead, an A,

change the look

and a color B 11º seed bead, sew

Czech fire-polished beads can be substituted for pearls as shown in the gold bracelet. back through the second A and 6° just added, and snug up the beads. Pick up an A, and sew through the A your thread exited at start of this step, going in the same direction (figure 2, a-b). Continue through the next pearl and A in the inside ring **(b-c)**. Repeat these stitches five times to complete the round (c-d). **4** Sew through the next A, 6°, A, and B (figure 3, a-b), and continue through the remaining five center Bs to form a ring. Retrace the thread path through the ring to tighten, exiting the first B your thread exited in the ring **(b-c)**. Continue back through the same A, 6º, and A (c-d).

5 Pick up an A, an 8° seed bead, and an A, and sew through the first A in the next pair of As with the needle pointing toward the center of the component. Continue through the adjacent A in the same pair with the needle pointing

Difficulty rating











Materials

cream bracelet 81/2 in. (21.6 cm)

- 128 4 mm pearls (Swarovski, cream rose)
- **3 g** 6º seed beads (Toho 502, higher metallic amethyst)
- **2 g** 8º seed beads (Toho Y182, mossy green hybrid opaque gold luster)
- 11º seed beads
 - **5 g** color A (Miyuki 4206, Duracoat muscat)
 - 1 g color B (Miyuki 591, ivory pearl Ceylon)
- 1 toggle clasp
- · Fireline, 6 lb. test
- beading needles, #11 or #12

gray bracelet colors

- 4 mm pearls (Preciosa 608, dark gray)
- 6º seed beads (Preciosa 954-ME, silk dark gold, and Miyuki 401, black)
- 8º seed beads (Preciosa 150, opaque bone, and Miyuki 458, metallic brown iris)
- 11° seed beads
 - color A (Miyuki 485, metallic brown iris)
 - color B (Miyuki 131F, matte transparent crystal)

gold bracelet colors

- 4 mm fire-polished beads (Czech, matte metallic gold)
- 6° seed beads (Miyuki 4212, Duracoat dark berry)
- 8º seed beads (Miyuki 460, metallic dark raspberry)
- 11º seed beads
 - color A (Miyuki 1052, galvanized dark gold and Miyuki 462, metallic gold iris)
- color B (Miyuki 2022, matte opaque antique beige)

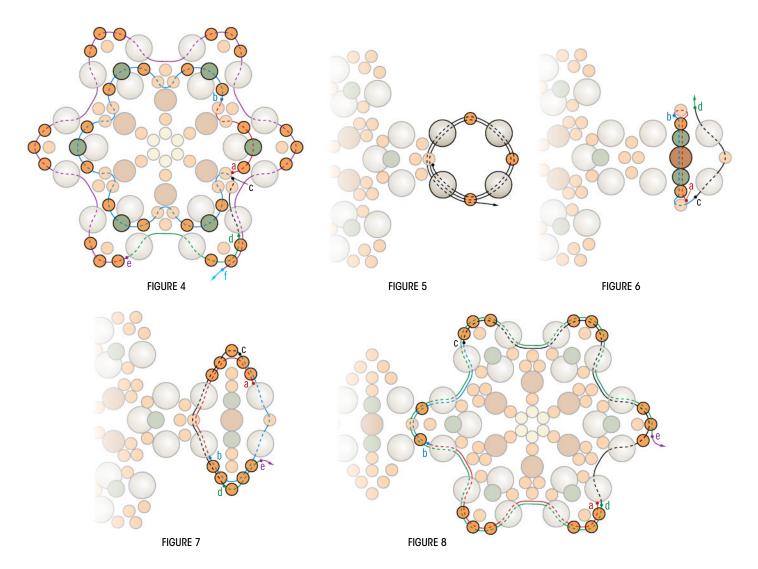
Basics, p.68

- · ending and adding thread
- · square knot

Sylvie Camps uses her traditional French background, life experiences, and love of nature and color to create her bead-



work. She has had her work published in numerous books and magazines. Contact her at sylvie@peyotebeadart.com or visit www.peyotebeadart.etsy.com.



toward the outside of the component (figure 4, a-b). Using a tight tension, repeat these stitches five times to complete the round (b-c). Sew through the A directly adjacent to the last pair and the following pearl as shown (c-d).

6 Pick up three As, and sew through the next two pearls (d-e) to form a picot. Repeat this stitch five times to complete the round, and continue through the first two As added in this round (e-f). End the tail.

Connector

1 Pick up a repeating pattern of a pearl and an A three times, and then pick up a pearl. Sew through the A your thread exited at the start of this step to form a ring, and retrace the thread path. Continue through the first pearl and A added (figure 5).

2 Pick up an A, an 8°, a 6°, an 8°, and an A, skip the next pearl, A, and pearl, and sew through following A (figure 6, a-b). Sew back through the five beads just added and the A your thread exited at the start of this step, going in the same direction (b-c). Continue through the next three beads (c-d).

3 Pick up four As, and sew through the adjacent pearl, A, and pearl (figure 7, a-b). Pick up four As, and sew through the following pearl, A, pearl, and two As (b-c).

4 Pick up an A, and sew through the next seven beads **(c-d)**. Pick up an A, and sew through the following two As **(d-e)**. End the working thread.

Remaining components

1 Repeat steps 1–5 of "First component."
2 Work as in step 6 of "First component"
to add two picots (figure 8 a–b). Work
the next picot as follows: Pick up an A,
and sew through the side A of a connector. Pick up an A, and sew through
the next two pearls (b–c). Continue
to add three more picots as before
to complete the round (c–d). Retrace
the thread path, exiting the center A

in the picot across from the connection point (d-e).

3 Repeat steps 1-4 of "Connector."

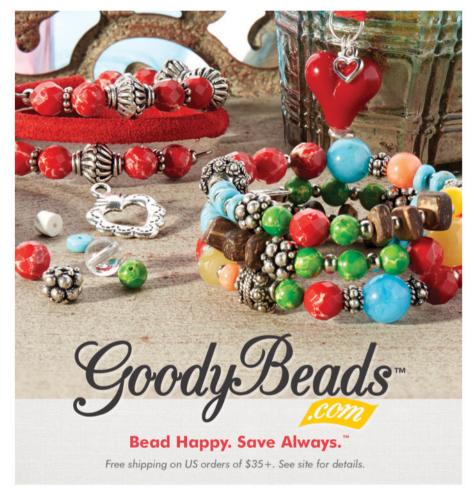
4 Continue to work components and connectors for the desired length, ending with a component. Do not end the working thread on the last component. Our 8½-in. (21.6 cm) bracelet has six components and five connectors.

Clasp

1 With the working thread from the last component, exit a center A in the picot across from the connection point. Pick up three As, the loop of a clasp, and three As, and sew through the A your thread exited at the start of this step. Retrace the thread path several times, and end the working thread and tail.

2 Add 12 in. (30 cm) of thread to the component on the other end of the bracelet, and repeat step 1 to add the other half of the clasp.







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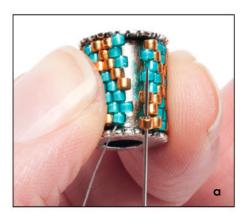


PEYOTE STITCH

Charming channel earrings

Stitch a lively peyote band around a metal channel bead to create a pair of snappy earrings.

designed by Marla Salezze



Earring band

- 1 On 1 yd. (.9 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Starting at the lower-left corner of the **pattern**, pick up 11° cylinder beads for rows 1 and 2: one color A, four color Bs, and three As.
- **2** Following the **pattern**, work in flat even-count peyote stitch using the appropriate color cylinders. End the tail, but not the working thread.
- 3 Make a second earring band.



Assembly

- **1** Wrap an earring band around the center of a channel bead, and zip up the ends **(photo a)**. End the working thread.
- **2** On a head pin, string a 6 mm pearl, the beaded channel bead, and a pearl. Make a plain loop: Trim the headpin ¼ in. (6 mm) from the top pearl, and using chainnose pliers, make a right-angle bend in the wire directly above the pearl (photo b).



- **3** Grip the end of the wire with roundnose pliers so that the wire is flush with the jaws of the pliers where they meet. Rotate the wire toward the bend until the tip of the wire touches the bend, creating a loop **(photo c)**.
- **4** Slide the loop of the dangle onto a kidney ear wire.
- **5** Repeat steps 1-4 to complete the second earring. ●

11° cylinder beads color A color B

PATTERN

Marla Salezze is a jewelry designer and teacher of bead weaving. She is on the Nunn Design Innovations Team and a member of the Bead Society of Eastern Pennsylvania. Contact her and purchase kits at www.beadedbymarla.com.

No you prefer a word chart to a graphed pattern? Go to www.BeadAndButton.com/ resources to get a peyote word chart for the earring band.

Difficulty rating









Materials

black earrings 11/16 in. (2.7 cm)

- 4 6 mm glass pearls (Swarovski, light gray)
- 11º Miyuki Delica cylinder beads
 - 1 g color A (DB310, matte black)
 - 1 g color B (DB1486, transparent luster squirrel gray)
- 2 13 x 11 mm channel beads (silver, Nunn Design; www.fusionbeads.com)
- 2 22-gauge 1½-in. (3.8 cm) head pins (silver)
- 1 pair of earring findings (silver)
- chainnose pliers
- · roundnose pliers
- wire cutters

blue earring colors

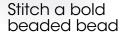
- 6 mm glass pearls (Swarovski, bright gold)
- 11º Miyuki Delica cylinder beads
 - color A (DB1833, Duracoat galvanized bright gold)
 - color B (DB1782, white-lined rainbow gem turquoise)

Basics, p. 68

- peyote stitch: flat even-count, zipping up
- ending thread







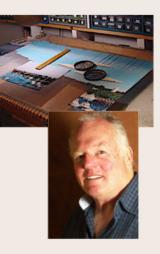


Make a reversible bracelet



And more!

Douglas W. Johnson depicts life, nature, and whimsy on his beaded loomwork canvases.



Above: Working in his bead bunker, Doug creates a port scene on a handmade loom.

Below: "Spite House," 13 x 35½ in., 94,770 beads

Call it an obsession or a calling if you wish, but Douglas W. Johnson prefers the word "passion." After 45 years of creating loomwork tapestries, Doug's enthusiasm for his craft keeps him excited about every project he starts. "Before I'm even done with one, I'm anxious to finish so I can start the next one."

In 1970, Doug was a guitarist and songwriter in a Boston-area folk band called Sweet Potato Pie. Bandmate Lana Pettey introduced him to beads, and he took to stringing colorful necklaces — "hippie stuff," as he puts it. Lana eventually introduced Doug to beaded loomwork. "And that was it — I was hooked," he says. "First thing I did was build a long loom so I could make a guitar strap. It was 25 beads wide and about 3 feet long, and I mounted it onto leather. I still have that strap, though I don't use it anymore." While he worked on the strap, Doug had visions of working on something wider. "I made another loom, so I could make a scene," he says, referring to his first beaded tapestry, a folk-art style rural landscape in bright colors. "Back then, beads were hard to come by.

by **Julia Gerlach**

I got my beads at a Tandy Leather store, and they had something like eight colors of seed beads." He used what he could find and for the next 15 years or so, dabbled with beading, making a handful of pieces.

Expanded horizons

In the late '80s, Doug discovered Garden of Beadin' in California. "They had probably 100 colors of seed beads, and I think I bought them all," he says. As he added to his palette, he was able to add more depth and dimension to his work. His pieces got bigger and bigger over the next decade and he refined his techniques and style, making ever-larger looms to accommodate his pieces. "I also made extensions for my looms so I could make different shapes, like circles and triangles."

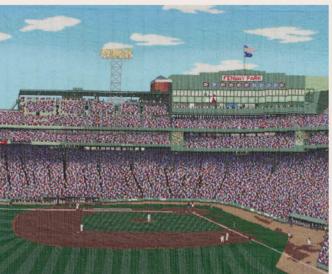
Eventually confining his work to rectangles and squares ("shapes that are easy to frame"), Doug has created more than 330 works of beaded art, each containing anywhere from 20,000 to more than 300,000 11° seed beads, the only size he uses. His iconic scene of Fenway Park, "View from



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Doug has created more than 330 works of beaded art, each containing anywhere from 20,000 to more than 300,000 11° seed beads . . .

the Green Monster," is 30 x 35 in. (76 x 89 cm) and includes about 212,000 seed beads. His largest work to date, "Mouth of the Merrimack," is 22 ½ x 74 ½ in. (57.2 cm x 1.9 m) and contains more than 340,000 beads. Depending on the size and complexity, each piece takes him up to four months to complete. Now retired from his work as bartender and music manager, Doug spends most of his time working in his "bead bunker," as he refers to his basement beading studio. And his bead stash has grown considerably — it now includes about 1000 shades of seed beads and over the course of the years, he has used more than 15 million of these glittering jewels in his work. But who's counting?

Handcrafted looms, unique methods

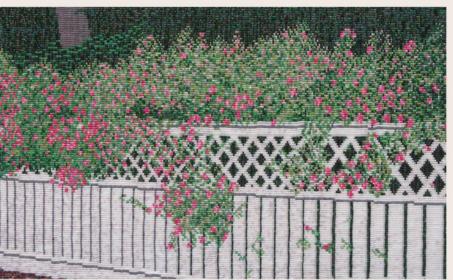
With each project he undertakes, Doug strings up one of his many handmade looms, and goes to work. "I usually have an idea of what I want to portray, though I don't always know how I'm going to get there. Sometimes I'll take some snapshots of a landscape and use them as a guide, but other times I just bead what I see in my head."

For many years, Doug continued to work his pieces in strips that were 25 beads wide, joining them together upon completion. "It took me 15–20 years to figure out that I didn't have to do it that way," he laughs, noting that he is completely self-taught and learned everything he knows through trial and error. Though he no longer makes



Middle, right: "Concerto," 18½ x 25 in., 96,050 beads Above: "Corner of Washington & Green," 17½ x 14 in., 47,600 beads







Top: "Fireworks," 19.4 x 26 in., 106.662 beads

Above left: "Pink Flowers Devouring White Fence," 11½ x 17 in., 42,300 beads

Above right: "Seasonal Trees," 24½ x 24½ in., 118,500 beads separate strips and sews them together, he still works his pieces 25 beads at a time because it means picking up just a needle's worth of beads at once, eliminating the need to count beads. Approaching his canvases somewhat like a painter would, he works each tapestry in sections, rather than working row-by-row all the way across the piece.

Many of Doug's works are held in private collections, including eight that are owned by Fidelity Investments. His works are predominantly landscapes and cityscapes, though he has delved into abstracts and thematic pieces as well, such as "Cocktail, anyone?," which depicts party-goers all speaking on cell

phones instead of talking to each other. His most recent piece, a collage inspired by famous blues musicians, is simply called "Blues."

With pieces ranging from folksy to realistic, Doug's style is hard to pin down. But regardless of the subject matter, he approaches every design with the fervor of a new devotee. Day after day, he captures tiny slices of life in each beaded canvas, creating one scene after another.

To see more of Doug's work, visit his website, www.douglaswjohnson.com.













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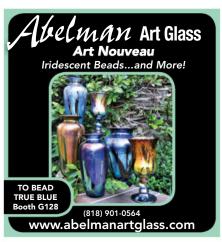
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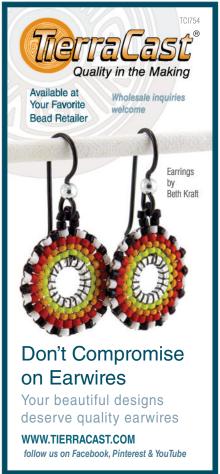
















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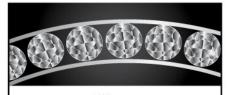
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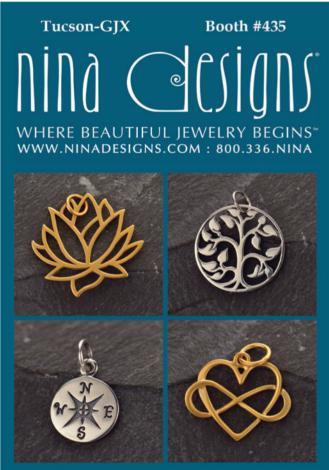














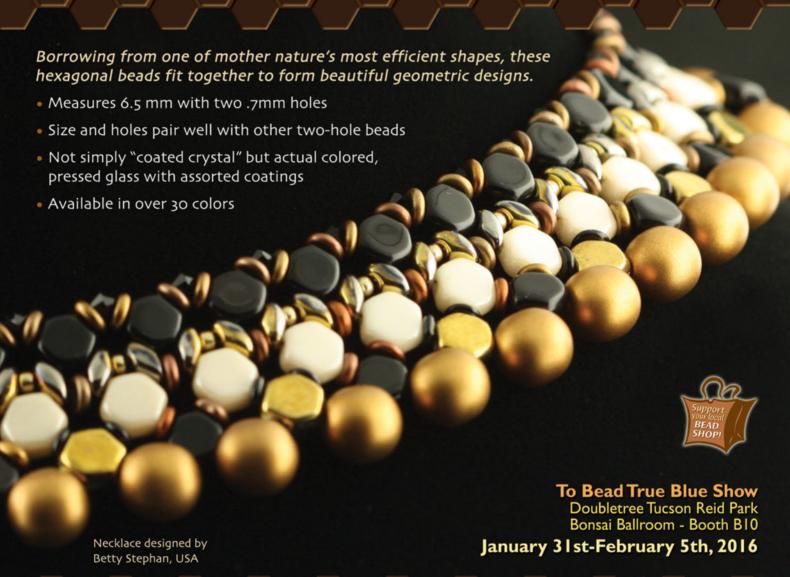






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PLAYFUL PINWH

Pendant

1 Cut a 2-in (5 cm) square of beading foundation and two 2-in (5 cm) squares of Ultrasuede. Apply a thin coat of E6000 around the perimeter of the beading foundation, and center a piece of Ultrasuede on top. Allow the glue to dry, and set the other piece of Ultrasuede aside for later.

2 Tie an overhand knot at the end of 1 yd. (.9 m) of conditioned thread. Center the enamel cabochon on the piece of glued Ultrasuede and foundation, and hold it in place. Sew up through the back of the foundation and Ultrasuede, exiting the center of an oval-shaped hole on the outer edge of the cab. Pick up a 3 mm crystal and a 15° seed bead (photo a), and sew back through the crystal, Ultrasuede, and foundation. Pull the thread tight, and repeat this stitch seven times to add a crystal in each remaining hole. End the thread.



3 Tie an overhand knot at the end of 1 yd. (.9 m) thread. Sew up through the back of the foundation and Ultrasuede, exiting near the outer edge of the cab. Work in beaded backstitch around the cab (photo b): Pick up two 11° seed beads for each stitch, line them up next to the cab, and sew back down through the Ultrasuede and foundation. Sew up between the two beads and through the second bead just added. End with an even number of beads, and sew through the first 11° added in the round, the Ultrasuede, and the foundation. End the thread.

4 Carefully trim the foundation and Ultrasuede close to the 11°s, being careful not to cut any threads. Apply a thin coat of E6000 to the back of the foundation, and center the other piece of Ultrasuede on it. Allow the glue to dry, and carefully trim the Ultrasuede around the perimeter of the beadwork using the edge of the foundation as a guide.



designed by Meg Mullen



1 Tie an overhand knot at the end of 1 yd. (.9 m) of conditioned thread, and sew up between the foundation layers with the needle exiting an 8° edge bead. Pick up a 15° seed bead, sew down through the adjacent 8°, and sew back up through the next 8°. Pick up a crystal and a 15°, and sew back through the crystal and the 8° your thread exited at the start of this step. Continue up through the next

 8° (photo d). Repeat these two stitches eleven times to add a total of 12 crystals, and then add another 15° in the same manner. **2** To determine the number of loops needed to make the bail, count the number of unembellished 8°s. This number might vary, depending on how many 8°s were used in the edging. An odd number of 8°s will need three loops for the bail, and an even number of 8°s will need two loops for the bail. Pick up 14 11°s, sew back through the 8° your thread exited at the start of this step (photo e), and continue up through the adjacent 8°. Repeat this stitch to make a total of two or three loops, and end the thread. **3** String the bail on a strand of silk

5 Tie an overhand knot at the end of 1 yd. (.9 m) of conditioned thread, and trim the tail. Sew between the cab's foundation and Ultrasuede, hiding the knot between the two layers and exiting the back of the Ultrasuede about 1 mm from the edge.

ribbon. •

6 Work a brick stitch edging: Pick up two 8° seed beads, sew up through the foundation layers one bead's width away from where the thread is exiting, and continue back through the second bead just added. For each subsequent stitch, pick up one 8°, sew up through the three layers

> one bead's width away from where the thread is exiting, and continue up through the new bead just added. Repeat this stitch around

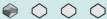
the perimeter (photo c). After adding the final bead, sew down through the first bead in the edging, through the foundation layers, and back through the first bead again. End the working thread in the edging beads.

Difficulty rating









Materials

seafoam/tan pendant 2 in. (5 cm)

- 1 11/4 in. (3.2 cm) enamel cabochon (seafoam, www.gardannebeads.etsy.com)
- 20 4 mm bicone crystals (Swarovski, Pacific opal)
- 1 **g** 8º seed beads (Miyuki 536, turquoise
- 1 g 11^o seed beads (Miyuki 351, peachlined aqua)
- 1 g 15° seed beads (Miyuki 412, opaque turquoise green)
- 1 42 in. (1.4 m) silk ribbon
- nylon beading thread, size D
- beading needles, #10
- 1 2-in. (5 cm) piece of beading foundation
- 2 2-in. (5 cm) pieces of Ultrasuede (tan)
- E6000 adhesive
- scissors

green/blue pendant colors (in how-to photos)

- 11/4 in. (3.2 cm) enamel cabochon (bitter green, www.gardannebeads.etsy.com)
- 4 mm bicone crystals (Swarovski, crystal satin AB)
- 8º seed beads (Toho 995, gold-lined rainbow aqua)
- 11º seed beads (Toho 513F, higher metallic frosted carnival)
- 15º seed beads (Toho 999, gold-lined rainbow black diamond)
- Ultrasuede (teal blue)

Kits are available at www.beadmylove.com.

Basics, p. 68

- conditioning thread
- · ending and adding thread

Meg Mullen fell in love with bead embroidery over 20 years ago because the design possibilities are endless! Visit her website at www.beadmvlove.com for beads, kits, and embroidery supplies. When she is not traveling, she hosts Beautiful Bead Embroidery retreats in Rehoboth Beach, Delaware. Contact Meg at beadmylove@aol.com.

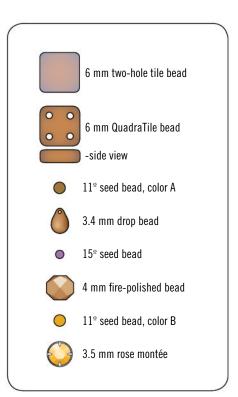
LADDER STITCH

Right IN LINE bracelet



The supple drape of this elegant bracelet makes it very comfortable to wear, and the embellished QuadraTiles give it depth and bling.

designed by Eileen Barker



Base

For the purposes of these instructions, and the QuadraTile in the position shown (figure 1), the holes will be referred to as top left hole (TL), top right hole (TR), bottom left hole (BL), and bottom right hole (BR).

1 On a comfortable length of thread, pick up a tile bead, and sew through the open hole of the same tile, leaving a 6-in. (15 cm) tail. Tie the working thread and tail together with a square knot, and retrace the thread path (figure 2, point a).

2 Pick up a QuadraTile (BR), a tile, a QuadraTile (BR), a color A 11° seed bead, a drop bead, and an A (**a-b**). Sew back through the last QuadraTile added (BL), the open hole of the next tile, the following QuadraTile (BL), and the adjacent hole of the tile your thread exited at the start of this step (**b-c**).

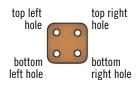


FIGURE 1

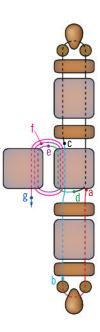


FIGURE 2

3 Pick up a QuadraTile (BL), a tile, a QuadraTile (BL), an A, a drop, and an A. Sew back through the last QuadraTile added (BR), the open hole of the next tile, the following QuadraTile (BR), and the adjacent hole of the tile your thread exited at the start of this step (c-d). Tighten the beadwork, and sew through the other hole of the same tile (d-e).

- 4 Pick up a tile, and sew through the hole in the previous tile your thread exited at the start of this step (e-f). Retrace the thread path using a tight tension, and continue through the same hole of the new tile (f-g).
- **5** Repeat steps 2-4 for the desired length of bracelet (less ½ in./1.3 cm for the clasp), ending with step 3. End and add thread as needed, and end the threads when the base is complete. The base will be floppy until the top embellishment is added.

Difficulty rating











Materials

bracelet $6^{3}/_{4}$ x $1^{1}/_{4}$ in. (17.1 x 3.2 cm)

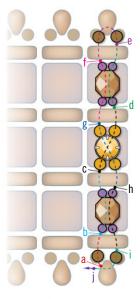
- **75** 6 x 6 mm CzechMates two-hole tile beads (dark bronze)
- 100 6 mm CzechMates four-hole QuadraTile beads (dark bronze)
- **50** 4 mm fire-polished beads (metallic bronze)
- **25** 3.5 mm rose montées (Preciosa topaz AB)
- 50 3.4 mm drop beads (Miyuki DP-374E, matte bronze)
- 11º seed beads
 - **2** g color A (Miyuki F457N, matte dark chocolate brown)
 - 2 g color B (Miyuki 457G, metallic brass)
- 2 g 15° seed beads (Japanese 916E, topaz raspberry luster)
- 1 3-strand clasp
- · Fireline, 6 lb. test
- beading needles #11 or #12

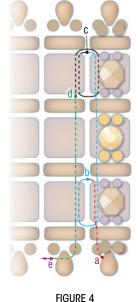
Materials are available at www.beadstreetonline.com.

Basics, p.68

- · ladder stitch
- · ending and adding thread
- square knot

Eileen Barker was taught how to bead by her grandmother in the 1950s. In 1986 she opened her own store called Bead Street, providing a venue for teaching a variety of classes. Contact her at beadstreetonline@gmail.com or visit www.beadstreetonline.com.





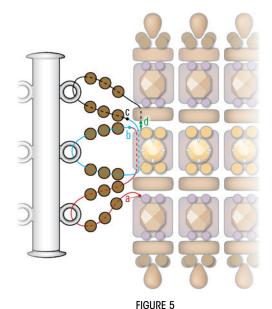


FIGURE 3

Top embellishment

1 Add a comfortable length of thread to the base, exiting an end drop with the needle pointing toward the other end of the beadwork (figure 3, point a). The top embellishment will be added to the top holes of the QuadraTiles in steps 2-7.

2 Pick up an A, and sew through the open hole of the adjacent QuadraTile (TL) (a-b). Pick up a 15° seed bead, a 4 mm fire-polished bead, and a 15°, and sew through the next QuadraTile (TL) (b-c).

3 Pick up a color B 11º seed bead, a 3.5 mm rose montée, and a B, and cross over to the other hole in the next QuadraTile (TR) (c-d).

4 Pick up a 15°, a 4 mm fire-polished bead, and a 15°, and sew through the next QuadraTile (TR) **(d-e)**. Pick up an A, and sew through the adjacent drop. Pick up an A, and sew through

the open hole of the same QuadraTile

(TL) **(e-f)**.

5 Pick up a 15°, sew through the next fire-polished bead, pick up a 15°, and sew through the following QuadraTile (TL)(f-g).

6 Pick up a B, sew through the open channel of the next rose montée, pick up a B, and cross over to the other hole in the next QuadraTile (TR) (g-h).

7 Pick up a 15°, sew through the next fire-polished bead, pick up an 15°, and sew through the following QuadraTile (TR) (h-i). Pick up an A, and sew through next drop (i-j).

8 Step 8 will be worked in the base using the bottom holes of the QuadraTiles: Sew through the following bottom A, QuadraTile (BL), and tile (figure 4, a-b). Continue through the nearest hole of the adjacent tile, the previous tile, the next QuadraTile (BL), tile, QuadraTile (BL), and tile (b-c).

NOTE If you are having trouble sewing through the beads, flip the beadwork over so you can easily see and access the base layer.

Sew through the nearest hole of the adjacent tile, the previous tile, and the adjacent tile again (c-d). Continue through the next QuadraTile (BR), tile,

QuadraTile (BR), tile, QuadraTile (BR), A, and drop (d-e).

9 Repeat steps 2–8 for the remainder of the base, ending with step 7. End and add thread as needed, and end the threads when the embellishment is complete.

Clasp

1 Add 12-in. (30 cm) of thread to the beadwork, exiting an end tile in an outer row with the needle pointing toward the center of the beadwork (figure 5, point a). Pick up three Bs, sew through the first loop of the clasp, pick up three Bs, and continue through the next tile in the center row (a-b).

2 Pick up three Bs, sew through the center loop of the clasp, pick up three Bs, and continue through the same tile, going in the same direction (b-c).

3 Pick up three Bs, sew through the remaining loop of the clasp, pick up three Bs, and continue through the next QuadraTile (BL) with the needle pointing toward the center of the beadwork (**c-d**). Retrace the thread path of the connection, and end the thread.

4 Repeat steps 1–3 to attach the other half of the clasp. ●

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.

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Outside-county mail subscriptions In-county subscriptions Soles through dealers and carriers, street vendors, counter sales, and	33,472 0	31,038 0
other non-USPS paid distribution	16,899	14,895
4. Other classes mailed through USPS	0	0
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D. Free distribution		
Outside-county free distribution	0	0
2. In-county free distribution	0	0
Free distribution through USPS	102	93
Other non-USPS free distribution	67	0
E. Total free distribution	169	93
F. Total distribution	50,539	46,026
G. Copies not distributed	53,806	49,421
H. Total (Sum of 15F and G)	104,346	94,447
I. Percent paid	99.67%	99.80%
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A. Paid electronic copies	10,271	10,126
B. Total paid print copies +	60,641	56,059
paid electronic copies		
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paid electronic copies		
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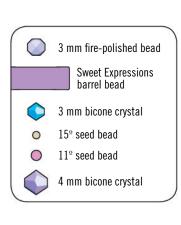
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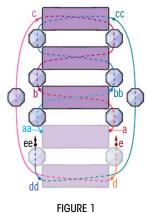


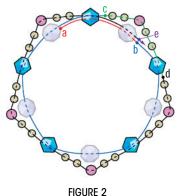
1 Thread a needle on each end of 2 yd. (1.8 m) of thread. With one needle, pick up a 3 mm fire-polished bead, a barrel bead, a fire-polished bead, and a barrel, Cross the other needle through the last barrel added, and center

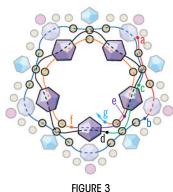
the beads on the thread. With both needles, retrace the thread path, exiting at figure 1, points a and aa. 2 With each needle, pick up a fire-polished bead. With one needle, pick up a barrel, and cross the other

needle through it (a-b and aa-bb). With each needle, retrace the thread path (not shown in the figure for clarity). Repeat this step twice (b-c and bb-cc). 3 With each needle, pick up a fire-polished bead, and sew through the first barrel added to form a ring (c-d and cc-dd). With each needle, retrace the thread path (not shown in the figure for clarity), and continue through the next fire-polished bead (d-e and dd-ee).









4 With one needle, pick up a 3 mm bicone crystal, and sew through the next fire-

- polished bead (figure 2, a-b). Repeat this stitch four times to complete the round, and sew through the first 3 mm crystal added (b-c). Repeat this step with the other thread. 5 With one needle, pick up two 15° seed beads, an 11° seed bead, and two 15°s, and sew through the next 3 mm crystal to form a picot (c-d). Position these beads to the outside edge of the fire-polished beads. Repeat this stitch four times to complete the round, and sew through the next fire-polished bead (d-e). Repeat this step with the other thread. The next five rounds will be positioned to the inside of the previous rounds of beads.
- **6** With one needle, pick up three 15°s, and sew through the next fire-polished bead to form a picot (figure 3, a-b). Repeat this stitch four times to complete the round, and sew the through first two 15°s added (b-c). Repeat this step with the other thread.
- 7 With one needle, pick up a 4 mm bicone crystal, and sew through the center 15° in the next picot in the previous round (c-d). Repeat this stitch four times to complete

the round, and sew through the first 4 mm added (d-e). Repeat this step with the other thread.

- 8 With one needle, pick up a 15°, and sew through the next 4 mm **(e-f)**. Repeat this stitch four times to complete the round, and sew the through first 15° added (f-g). Repeat this step with the other thread.
- **9** With one needle, pick up two 15°s, an 11°, and two 15°s, and sew through the next 15° in the previous round (figure 4, a-b). Repeat this stitch four times to complete the round, and sew through the first two 15°s and 11° added in this step (b-c). Repeat this step with the other thread.
- **10** With one needle, pick up a 15°, and sew through the next 11º (c-d). Repeat this stitch four times to complete the round (d-e), and retrace the thread path to tighten the beadwork. Sew through the beadwork to exit the 11º in a picot added in step 5 that sits on the outside edge of the beaded bead nearest the barrel beads (figure 5, point a). Repeat this step with the other thread, making sure to exit the corresponding 11° on the other end, and

exiting in the same direction (point aa).

11 With one needle, pick up 10 15°s, and sew through the corresponding 11°. With the other needle, cross through the 15°s just added, and sew through the 11° from the start of the step (a-b and aa-bb).

NOTE Because 15°s may vary slightly in size, you may need to adjust the number of 15°s so they fit snugly between the 11°s on each end.

Repeat these stitches to add 15°s on the other side of the same 11°s (b-c and bb-cc). With each needle, sew through the next two 15°s, 3 mm crystal, two 15°s, and 11º (c-d and cc-dd). Repeat this step four times to complete the round, and end the threads. •

Carv Bruner teaches at Bead Haven Las Vegas. She feels she owes her creative ability to her grandmother because of the many craft projects they did together when she was young. Email her at creationsbycary@aol.com or visit www.creationsbycary.etsy.com

Difficulty rating









Materials

purple beaded bead 1¼ x 5/8 in. (3.2 x 1.6 cm)

- **5** Sweet Expressions paper barrel beads (purple mosaic; www.creationsbycary.etsy.com)
- · bicone crystals
 - 10 4 mm (Preciosa, matte violet)
 - 10 3 mm (Swarovski, turquoise AB2X)
- 10 3 mm round fire-polished beads (orchid aqua polychrome)
- 20 11º seed beads (Miyuki 4218, Duracoat dusty orchid)
- 2 g 15º seed beads (Miyuki 4201, Duracoat galvanized silver)
- · Fireline, 6 lb. test
- beading needles, #11 or #12

green beaded bead

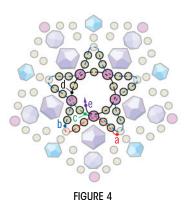
- Sweet Expressions paper barrel beads (peridot green; www.creationsbycary.etsy.com)
- · bicone crystals
 - 4 mm (olivine AB2X)
 - 3 mm (Jonquil satin)
- 3 mm round fire-polished beads (green brown)
- 11º seed beads (Toho PF470, permanent galvanized matte silver)
- 15º seed beads (Miyuki 318J, light olive gold luster)

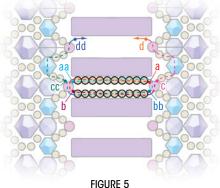
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Basics, p.68

· ending and adding thread

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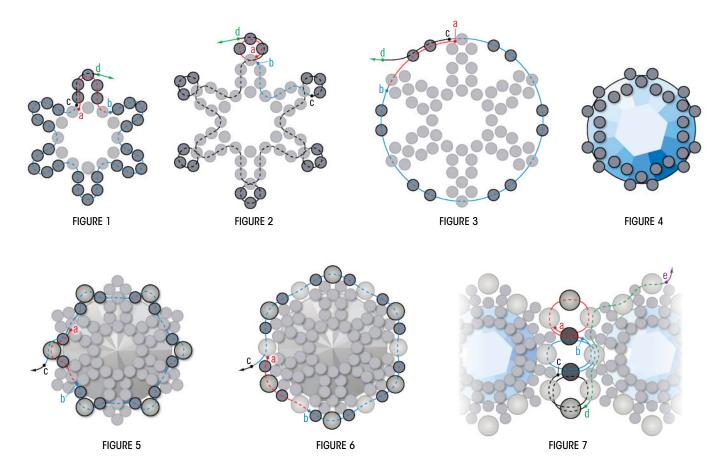
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Capture glittering chatons in a pendant inspired by what was once a window at Tintern Abbey in Wales, England.

designed by Liz Thompson



This pendant can be made with either SS40 or SS45 round rhinestone chatons. (The purple/bronze pendant features SS40, and the blue/silver pendant uses SS45.) Tips are provided below for adjusting bead counts based on your chaton size. The illustrations are shown using SS40 chatons.

Outer chatons

- 1 On 30 in. (76 cm) of thread, pick up 12 15° seed beads. Tie the beads into a ring with a square knot, leaving a 6-in. (15 cm) tail. Sew through the first 15° in the ring.
- **2** Pick up five 15°s. Skip a 15° in the ring, and sew through the following 15° to form a loop (figure 1, a-b). Repeat this stitch five times to complete the round, making a total of six loops (b-c). Sew through the first three 15°s in the first loop to exit the center 15° (c-d).

3 Pick up three 15°s. Sew through the 15° your thread exited at the start of this step, sewing in the same direction, to form a picot (figure 2, a-b). Sew through the following 15°s as shown to exit the center 15° in the next loop **(b-c)**. Repeat these stitches five times to add a picot to each loop, and sew through the beadwork to exit the center 15° in the first picot (c-d). 4 If you are using SS40 chatons, pick up two 15°s, and sew through the center 15° in the next picot (figure 3, **a-b)**. (If you are using SS45 chatons, pick up three 15°s between the picots.) Repeat this stitch five times to complete the round (b-c), pulling gently on the thread to begin forming a cup shape, but do not tighten. Sew through the first two 15°s added in this step (c-d).

Note Make sure you are always sewing through the

center 15° of each picot, as the picots may be tipped to one side.

5 Place a chaton face up in your beadwork, so that the point of the chaton exits the starting ring of 12 15°s. Pull the thread tight to cinch the last round to the face of the chaton (figure 4).

NOTE If you are using SS45 chatons and have thread showing between the 15°s in the last round, return to step 4, and try adding four 15°s between the picots instead of three, or alternate three and four 15°s between picots.

Retrace the thread path of the last round, tying a few half-hitch knots as you go. Turn your work over, and sew through the beadwork to exit the center 15° in one of the loops made in step 2 (figure 5, point a).

6 Pick up a 15°, a 2 mm round bead, and a 15°, and sew through the center 15° in the next loop (a-b). Repeat this stitch five times to complete the round, and sew through the first 15° and 2 mm added in this step (b-c). **7** If using SS40 chatons, pick up a 15° , a 2 mm, and a 15° , and sew through the next 2 mm (figure 6, a-b). Repeat this stitch five times to complete the round (b-c), and retrace the thread path. Your bezeled chaton should now resemble a hexagon with six sides and a 2 mm at each corner. End the working thread and tail.

If using SS45 chatons, work as above for a few stitches. If you have a lot of thread showing, try picking up two 15°s, a 2 mm, and two 15°s for each stitch.

8 Make a total of six outer chatons.

Center chaton

Work as in steps 1–6 of "Outer chatons," and end the working thread and tail. The center chaton will be slightly smaller than the others.

Connections

- 1 Add a comfortable length of thread to an outer chaton, exiting a corner 2 mm in a clockwise direction. Place another outer chaton next to this one, aligning the corner 2 mms.
- 2 Work a join with three right-angle weave (RAW) stitches:
 Pick up an 11º seed bead, and sew up through the corresponding corner 2 mm of the new outer chaton. Pick

up a 2 mm, and sew down

through the corner 2 mm

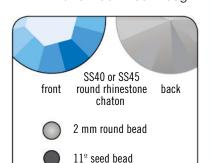
- of the first outer chaton. Continue through the first 11º added (figure 7, a-b).
- Sew through the 2 mm between the corner 2 mms of the new outer chaton, pick up an 11°, and sew through the corresponding 2 mm of the first outer chaton. Continue through the 11° added in the previous stitch, the 2 mm of the new outer chaton, and the 11° just added **(b-c)**.
- Sew through the next corner 2 mm of the first outer chaton, pick up a 2 mm, and sew through the corresponding corner 2 mm of the new outer chaton. Continue through the 11° added in the previous stitch, the corner 2 mm of the first outer

- chaton, and the 2 mm just added (c-d). Sew clockwise through the beadwork to exit the next corner 2 mm of the new outer chaton (d-e).
- **3** Work as in step 2 to join all six outer chatons into a ring, ending and adding thread as needed. Be sure to join the last chaton to the first. Exit a connecting 2 mm that is, one of the 2 mms added in the connecting RAW stitches on the inside of the ring.
- **4** Place the center chaton inside the ring so that its 2 mms fall between the connecting 2 mms. Pick up a 15°, sew through the next 2 mm of the center chaton. pick up a 15°, and sew through the following connecting 2 mm (figure 8, **a-b)**. Repeat these stitches five times around the center chaton (b-c), and retrace the thread path of the entire connection. Sew through the beadwork to exit a connecting 2 mm on the outside of the ring as shown (figure 9, point a).

Bail

The instructions are for the bail shown on the purple/bronze pendant.

- 1 Using 11°s, work a row of three right-angle weave (RAW) stitches as follows:
- Pick up three 11^os and sew through the 2 mm to form a RAW stitch. Continue through



15º seed bead



FIGURE 8

0 0000

Difficulty rating:











Materials purple/bronze pendant 21/2 in. (6.4 cm)

- 7 SS40 (8.412–8.672 mm) round rhinestone chatons (Swarovski #1028, amethyst; www.dreamtimecreations.com)
- 100–110 2 mm round beads (antiqued copper)
- 1 g 11º seed beads (Miyuki 462, metallic gold iris)
- 3 g 15° seed beads (Toho 459, gold lustered dark topaz)
- Fireline, 6 lb. test
- beading needles, #12 or #13

blue/silver pendant colors

- SS45 (9.852-10.187 mm) round rhinestone chatons
 - **6** (Swarovski #1088, light sapphire)
 - 1 (Swarovski #1088, crystal)
- 2 mm round beads (silver plated)
- 11º seed beads (Toho 711, nickel-plated silver)
- 15º seed beads (Toho 711, nickel-plated silver)

Basics, p.68

- · right-angle weave: adding rows
- · square knot
- half-hitch knot
- ending and adding thread

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Heights, Michigan,
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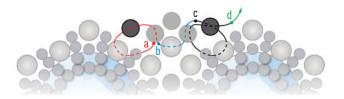
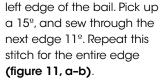


FIGURE 10

the three 11° s just added (a-b).

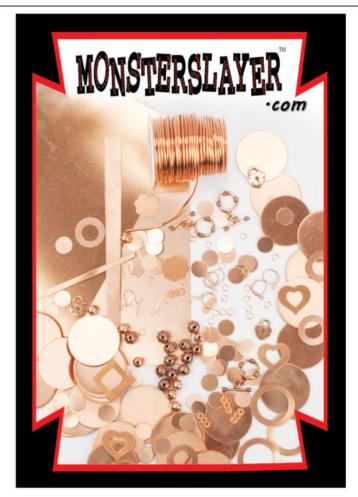
- Work a modified RAW stitch: Sew through the nearest 15° and 2 mm. Pick up an 11°, and sew through the last 11° added in the previous stitch (figure 10, a-b). Retrace the thread path of the stitch (not shown in illustration for clarity), and sew through the next 2 mm and 11° (b-c).
- Pick up an 11°, and sew through the nearest 2 mm and 15°. Retrace the thread path of the stitch (not shown for clarity), and continue through the next 11° (c-d).
- **2** Using 11°s and working off the three RAW stitches completed in step 1, work a strip of RAW that is three stitches wide and long enough to wrap around the necklace of your choice. End and add thread as needed. Fold the strip to the back of the pendant, and stitch the last row of RAW to the first row to form the bail.
- **3** Embellish the bail as follows, working from the back of the bail to the front for the first column of embellishment, from the front to the back for the second column, and so on:
- Exit the last 11° along the





- Sew through the adjacent 11° (b-c). Pick up a 15°, and sew through the next 11° in the column. Repeat this stitch for the entire column (c-d).
- Using 2 mms instead of 15°s, embellish the center column as you did the previous column (e-f).
 - Using 15°s, embellish the next column as you did the center column (g-h).
 - Using 15°s, embellish the right edge as you did the left edge (i-j).

End the working thread. •









THREAD AND KNOTS

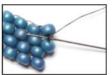
Conditioning thread

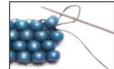
Use wax (beeswax or microcrystalline wax) or a thread conditioner (like Thread Heaven or Thread Magic), to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Conditioners add a static charge that causes the thread to repel itself, so don't use it with doubled thread. All conditioners help thread resist wear. To condition, stretch nylon thread to remove the curl (you don't need to stretch Fireline). Place the thread or Fireline on top of the conditioner, hold it in place with your thumb or finger, and pull the thread through the conditioner.

Ending and adding thread

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.





Half-hitch knot

Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Sew through the loop, and pull aently to draw the knot into the beadwork.

Square knot

1 Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.

2 Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.

Overhand knot

Make a loop with the thread. Pull the tail through the loop, and tighten.



Attaching a stop bead

Use a stop bead to secure beads temporarily when you begin stitching: Pick up



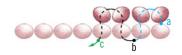
the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

STITCHES

HERRINGBONE STITCH

Flat strip

- 1 Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads, and exit the top of the last bead added.
- **2** Pick up two beads, and sew down through the next bead in the previous row (a-b) and up through the following bead in the previous row. Repeat (b-c) across the first row.



3 To turn to start the next row, sew back through the last bead of the pair just added (a-b).

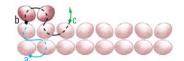


4 To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead (b-c). Continue adding pairs of beads across the row.

To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added, or work the "Concealed turn" below.

Concealed turn

To hide the thread on the edge without adding a turn bead, sew up through the second-to-last bead in the previous row, and continue through the last bead added (a-b). Continue in herringbone across the row (b-c). This turn changes the angle of the edge beads, making the edge stacks look a bit different than the others.



Tubular

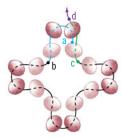
1 Work a row of ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads. Form it into a ring to create the first round (see "Ladder stitch: Forming a ring"). Your thread should exit the top of a bead.

2 Pick up two beads, and sew down through the next bead in the previous round (a-b). Sew up through the following bead. Repeat to complete the round (b-c), and step up through the next bead

in the previous round and the first bead

added in the new round (c-d).

3 Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.



LADDER STITCH

Making a ladder

1 Pick up two beads, and sew through them both again, positioning the beads side by side so that their holes are parallel (a-b).



2 Add subsequent

beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead (b-c). Continue for the desired length ladder. This technique produces

uneven tension, which you can correct by zigzagging back through



the beads in the opposite direction.

Forming a ring

With your thread exiting the last bead in the ladder, sew through the first bead of the ladder, and then sew through the last bead again.

PEYOTE STITCH

Flat even-count

1 Pick up an even number of beads, leaving the desired length tail (a-b). These beads will

shift to form the first two rows as the third row is added.



2 To begin row 3, pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail **(b-c)**. For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until

you reach the first bead picked up in step 1 (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."

3 For each stitch in subsequent rows, pick up a bead, and sew through the next upbead in the previous row (**d-e**). To count peyote stitch rows, add the total number of beads along both straight edges.

Two-drop

Work two-drop peyote stitch the same way as basic flat peyote, but treat pairs of beads as if they were single beads.

- 1 To work in even-count two-drop peyote, pick up an even number of beads that is divisible by four. For odd-count two-drop peyote, pick up an even number of beads that is divisible by two and an odd number.
- **2** To begin row 3, pick up two beads, skip the last two beads added in step 1, and sew back through the next two beads. Repeat this stitch across the row.
- **3** For subsequent rows, pick up and sew through two beads per stitch. Work each turn the same as in regular flat peyote, using the odd-count turn if you are working an odd-count pattern.

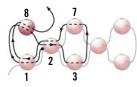
Flat odd-count

Odd-count peyote is the same as evencount peyote, except for the turn on oddnumbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

1 Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.

2 Work a figure-8 turn at the end of row 3: Sew

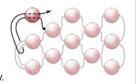
through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're work-



ing on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.

You can work the figure-8 turn at the end of each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, sew under the thread bridge

between the last two edge beads, and sew back through the last bead added to begin the next row.



Meet Creative Claire

Saturday: Downloaded an "easy" 6-step project.

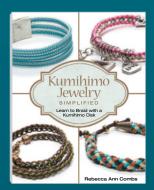
Thursday: Still on Step 2.



Claire, sometimes the internet fibs.

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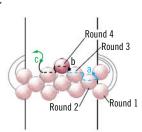
Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

- **1** Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.
- **2** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.



- **3** To step up to start the next round, sew through the first bead added in this round (**a-b**).
- 4 Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat this stitch to complete the round.
- **5** Repeat steps 3 and 4 for the desired length tube.

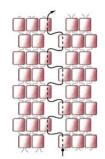


Circular

Circular peyote is also worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increases or using larger beads. If the rounds do not increase, the edges will curve upward.

Zipping up or joining

To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



RIGHT-ANGLE WEAVE Flat strip

1 Pick up four beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired



length tail. Sew through the first three beads again. This is the first stitch of the strip.

2 Pick up three beads. Sew through the last bead in the previ-

ous stitch (a-b), and con-tinue through the first two beads picked up in this stitch (b-c).



3 Continue working as in step 2, adding three beads per stitch (alternate the direction of the thread path for each one), until the first row is the desired length.

Forming a strip into a ring

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch.



Adding rows

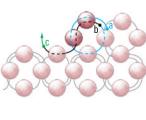
1 After you've made a strip of right-angle weave (which will be row 1), sew through the last stitch of row 1, exiting an edge bead along one side.



2 Pick up three beads, and sew through the edge bead your thread exited in the previous step

(a-b) and the first new bead (b-c).

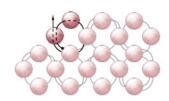
3 Pick up two beads, and sew back through the next edge bead in the previous row and the bead your thread



exited at the start of this step (a-b).

Continue through the two new beads and the following edge bead in the previous row (b-c).

- **4** Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead.
- **5** Work as in steps 3 and 4 for the rest of the row. Add more rows as desired.



Tubular

- 1 Work a flat strip of right-angle weave that is one stitch shorter than needed for the desired circumference of the tube. Form the strip into a ring, exiting an edge bead in the connecting stitch.
- **2** Add rounds as you would rows, picking up three beads in the first stitch, two beads in the subsequent stitches, and one bead in the final stitch to join the first and last stitches in the round.



Beaded backstitch

1 To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.

2 Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, and sew through the third bead again.

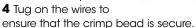
3 Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.

STRINGING AND WIREWORKCrimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose

pliers to flatten it. Or, for a more finished look, use crimping pliers:

- 1 Position the crimp bead in the hole that is closest to the handle of the crimping pliers.
- 2 Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.
- **3** Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.





Opening and closing loops and jump rings

- 1 Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.
- 2 To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.



3 Reverse step 2 to close the open loop or jump ring.

Wrapped loop

- 1 Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 1½ in.

 (3.2 cm) from the end of a piece of wire.
- 2 Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.
- **3** Curve the short end of the wire over the top jaw of the roundnose pliers.
- 4 Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.
- **5** To complete the wraps, grasp the top of the loop with one pair of pliers.
- 6 With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. ●













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2015 Bead&Button Show commemorative bead, project, Feb., ONF

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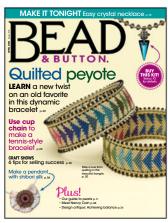
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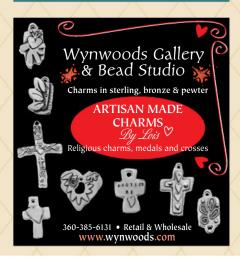
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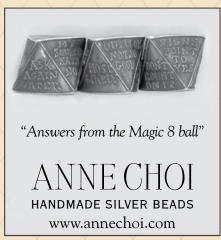
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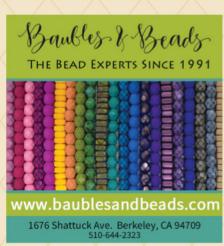














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Let's get Funky

The owner of a bead store, glass studio, and popular bead camps, Amanda Cosgrove Paffrath is an enterprising, talented artist that approaches everything with an infectious sense of fun.

by Connie Whittaker

Q: Your bead store, Funky Hannah's, has been open for more than 18 years. What made you want to get into the bead business?

I opened Funky Hannah's mostly because I couldn't find a local source for beads and supplies, and figured I couldn't be the only person who liked to bead. This was confirmed when I was asked by a friend to teach a beading class for kids.

Eighteen kids signed up to make daisy chains with me.

I didn't even have 18 beading needles! That's when I knew studio in I had to explore opening a retail store.

Q: How did you come up with the name Funky Hannah's?

I named the store after my mom, Hannah, and four generations of other creative Hannahs in the family. I have their pictures hanging in the store, the oldest of which dates back to the 1850s! Our logo comes from a piece of china my grandmother painted in 1926.









Q: You are also co-owner of the Hot Shop Glass
Studio and Gallery. How did you get started
with that?

I began working with hot glass when I was in high school and continued through college. Funky Hannah's had been open for 8 years when I heard about a local glass artist, Doug Chaussee, who wanted to open a glass studio.

Together, we opened our state-of-the-art glass blowing studio in a restored 1880s building.

Q: You created a glass bowl that was awarded to Andrea Guarino-Slemmons when she won the Excellence in Jewelry Artistry award at the 2015 Bead&Button Show. What was your inspiration behind the piece?

Well I have to say, the pressure was on. Andrea is a phenomenal glass artist, so to create a glass piece for her, I knew it had to be special. This woman knows glass! I hadn't met Andrea before so I just created something that I loved and that showed the beauty and fluidity of glass.

Q: In addition to running your two businesses, I understand you also host three bead camp retreats a year?

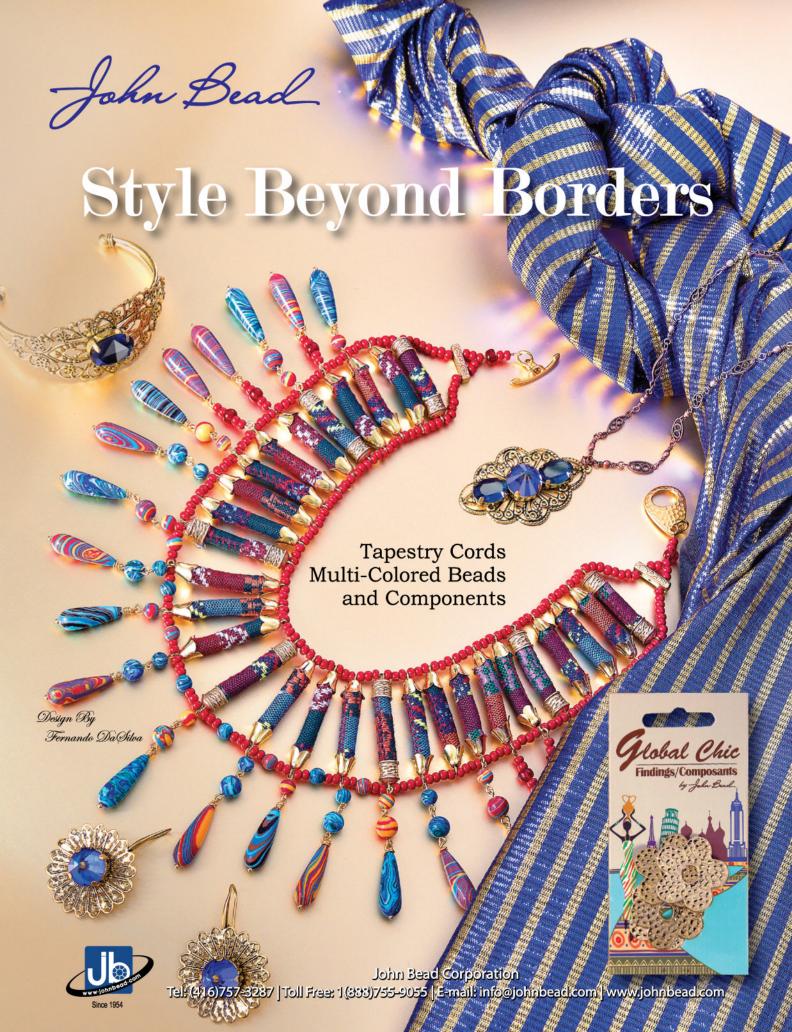
Our camps are held at a historic former college dating back to 1867 called The DeKoven Center, and is on the shore of beautiful Lake Michigan in Racine, Wisconsin. People come back every year to help carry on our camp traditions. We have an event secretary who records all the funny things that people say and stuff that happens so we can remember and then laugh all over again! We have classes, a massage therapist,

a movie night, a late-night pajama run to Funky Hannah's, and a Sunday morning make-and-take. Most people eventually go to bed, but sometimes not until the wee hours of the morning. And we have a Bead Camp Pledge of Allegiance, but you have to come to find out what it is!

Q: Any new adventures in your future?

Every day is a new adventure. I try and enjoy each moment and am grateful for the ride! ●

To find out what Amanda is up to, visit www.funkyhannahs.com and www.hotshopglass.com





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