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Say yes to Elegant stackable

bangles!

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Summer Road Trips WITH BEADS!

- How to create vacation keepsakes p.56
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- 7 must-see bead and jewelry exhibits across the U.S. p. 11 & 82

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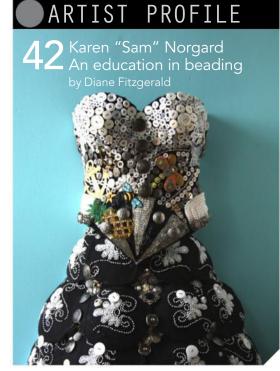
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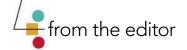
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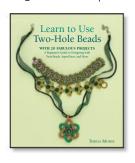






FIND THE BEAD STRAND

As always, I hope you'll play along with this issue's Find the Bead Strand challenge. Email me by September 3 with the page the hidden strand is on (put "Find the bead strand" in the subject line). We'll pick a name at random the following week to win a copy of Teresa Morse's book, Learn to Use Two-Hole Beads. Congratulations to Margarita Johnston of Grafton, Wisconsin, who won our April issue contest after finding the strand on p. 71.



Destination bead

Ah, summer vacation!

Countless days at the local park, swimming, playing, catching fireflies. As a kid I lived for it, of course, and the days seemed to stretch out endlessly before me. And what says summer vacation more than a road trip? Whether touring destinations near or far, this classic experience is a great way to create exciting adventures for yourself and your family. This year, don't let your beading projects languish when you hit the road (unless you're behind the wheel, natch). Though beading on the go can be a challenge, there are ways to corral the tools and supplies you need. Check out all the great suggestions from our contributors (p. 8) on ways you can take your beads along with you on your travels. At the very least, follow Irina Miech's suggestion so you can capture impressions from your vacation and work them into your jewelry designs. Good planning can help you get the most out of your road trip, and in Bead Soup (p. 11) and Anything Goes (p. 82), we suggest several bead (and button!) exhibits you can visit for inspiration. I hope your adventures this summer take you to at least one exciting beadrelated destination.

Though school is out, summer is still a great time to learn something new. If you just visited us in Milwaukee for the Bead&Button Show, you know that better than anyone! If you couldn't make it to the Show or are just itching to get started on another project, we've got lots to offer in this issue, including kumihimo, bead stitching, metal clay, chain mail, loomwork, and more. Plus, learn how one university professor teaches design principles through beading - with amazing results (p. 42). For even more learning options, be sure to check out the wonderful teachers listed on p. 47 — they may have classes going on in your neck of the woods, or perhaps you'll be in their area this summer and can stop in for some one-on-one advice and instruction. Regardless of where your summer plans take you, enjoy. Happy beading!

Editor, Bead&Button editor@beadandbutton.com



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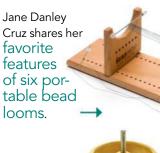
Photo Galleries

This month's featured artist Karen "Sam"
Norgard's beadwork ascends beyond traditional beading with her large-scale sculptural pieces. See more of her impressive work in our photo gallery.





See more necklaces by featured Your Work artist Jody Mitchell (p. 16) that utilize upcycled materials.





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Do you have a favorite tip or product



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When traveling by train, I get inspired by passing landscapes. I also imagine what jewelry other travelers might wear, and then test the ideas when I return



When traveling and beading, I usually put my supplies in a padded camera bag with the main compartment divided by movable padding so my beads, tools, and stringing materials arrive safe and sound.

- Debora Hodoyer



I don't usually travel with my chain mail. However, I do have a need to keep my hands busy, so I often carry a knit or crochet project with me. As a bonus, the change of focus often leads to new chain mail ideas.

– Karen Karon



Bring molding compound! (See page 56.) - Irina Miech



I like to work on freeform pieces when traveling. I mix my beads together in a bead cup, which I set on a linen napkin on my lap to catch spills. For the bead cup, I reuse a YoCrunch yogurt cap for the base and top it with a Pringles can lid.

– Patricia Parker





I now take only a simple project, or two, that are started and require only a few bead types or colors. Everything fits in my bead kit, which is a plastic pencil box with thread, needles, small scissors, lighter, tweezers, and a few other toys. I used to take almost a kilo of beads, but have found it's often difficult to bead on planes and in dim hotel rooms.

- Diane Fitzgerald



I almost never take a beading project with me when I travel. Instead, I stop by all the bead shops in the area I am kinds of wonderful items unique to that part of the country!

- Cindy Kinerson



Even though I plan to bead while traveling, it never works. I have a concept and sketch for a comfortable visiting and see all beading organizer designed for traveling, but I need somebody to make the model. Until then, I have given up beading while traveling.

– Isabella Lam



I love beading when I am on a flight. Since most airlines don't allow scissors, I pack a Clover rotary cutter for clipping threads and Fireline. Thread zappers are allowed, so I always keep one in my bead bag. Plus, I find window seats are the best place for beading on planes. - Jayashree Paramesh



When traveling, I pack an assortment of 3 and 4 mm Swarovski bicones, pearls, and firepolished beads into small Ziploc bags. I also bring a variety of metallic seed beads along with Fireline, needles, wax, and a small notebook. This is my time to draw, design, and relax. - Regina Payne

To prevent losing beads when traveling, I string them all onto one thread and work a bead crochet design. Plus, I always carry a notebook to jot down inspiring images, names,

and places that I encounter. - Cecil Rodriguez

see more from our contributors

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BEADING TRENDS, TIPS, NEWS, REVIEWS, PROJECTS, AND MORE!

WHAT'S HAPPENING



While on your summer road trip, plan to stop at one of our nation's many museums featuring beads and buttons.

Carmel Valley, CA Picard Trade Bead Museum picardbeads.com

Stroll through the museum dedicated to the history and beauty of African trade beads. Showcased are more than 50,000 beads and ornaments, including Nigerian coral powder-glass beads. Complementing the displays are African sculptures and textiles, as well as a gift shop complete with collector beads.



Get your kicks on Route 66: Stop by the Heard Museum to view Teri Greeves's "Beaded Sneakers."

2 Phoenix, AZ Heard Museum heard.org

Visit Heard to experience exquisite Native peoples' beaded artwork, emphasizing both aesthetic and cultural themes. The collection includes contemporary and historic American Indian artists' beading. If you can't make it to the preeminent museum, an online collection offers a sampling of the magnificent work.

New York, NY, and Washington, D.C. National Museum of The American Indian

The NMAI features collections of twoand three-dimensional beadwork from more than 12,000 years and 1,200 indigenous cultures throughout the Americas. To whet your appetite, view their online collection at nmai.si.edu/ explore/collections and search under materials: beads.



MUSCATINE PEARL BUTTON MUSEUM

Muscatine, IA muscatinehistory.org Pop in to hear the town's story of being the Pearl Button Capital of the World. Muscatine produces 1.5 billion buttons annually from freshwater mussels.

DALTON STEVEN'S BUTTON MUSEUM

Bishopville, SC scbuttonking.com
The self-proclaimed Button
King filled a hanger full
of buttons, which are sewn
on and glued to a myriad of
objects, including a hearse
and an outhouse.

WATERBURY BUTTON MUSEUM

Waterbury, CT mattmuseum.org/collections/ waterbury-button-museum Waterbury celebrates buttons as the miniature works of art that they are.

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FINDINGS >>



Strength & Beauty

Personalize your jewelry with this assortment of charms and small buttons by TieraCast, with images inspired by their "You" collection. The six symbols on the charms represent personal spirit, strength, and determination.

PLACE A DAZZLING SWAROVSKI FLATBACK (CRYSTAL HERE TO ADD SPARKLE!



The new 12 mm mini buttons feature four of their most popular designs plus three new styles, including one that can hold a Swarovski #2088 SS34 flatback crystal. Look for them at your local bead store.

Bead Reads

Flora: The Art of Jewelry By Patrick Mauriès and Évelyne Possésé This inspirational book is the first in a series

featuring French jewelry
that celebrates flowers and
nature. The pieces range
from the 17th century
to present day, and are
from the Musée des Arts
Decoratifs collection
in Paris. Accompanying the
112 magnificient photos are
details about the construction and the time period
in which they are from.
Meander through the intri-

cate works of art, and be inspired by designers from the past through the present.

Thames & Hudson

PEARL

ISBN: 978-0-500519-42-4 thamesandhudsonusa.com

Pearl Buying Guide By Renée Newman

In Renée's 6th edition of the *Pearls Buying Guide*, she clearly explains everything you need to know about pearls, illustrated by many beautiful and detailed photos. She explains the different types, shapes, and colors of pearls, how to evaluate them and tell the difference between real and fake pearls, what makes a good quality pearl, various pearl treatments, and how to care for your pearls. This is a must-have for anyone who creates jewelry with pearls or loves to wear them.

International Jewelry Publications ISBN 978-0-929975-52-8 reneenewman.com



Lyn's book features a variety of tatting projects and jewelry sets, including necklaces, pendants, earrings, and bracelets, and photos

that show the overall project and detailed close-ups. Since Lyn's book has no basics section, this book is for intermediate tatters who already have fundamental skills. Each pattern has illustrations, but a quick guide explaining how to read them may have been useful. Tatting

may be an old craft, but these up-to-date styles are fresh and new. (Psst: The author's favorite project is the Beaded Flower Necklace on p. 12.)

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GMC Publications ISBN: 978-1-784942-49-6 eeschenck.com/the-art-of-tatting-jewelry.html

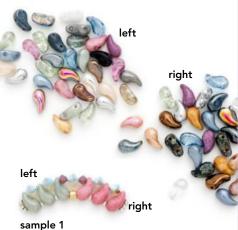
what's new

BEADS >>

ZoliDuo beads

What makes ZoliDuo beads different than other two-hole beads is that there is a left-hand and a right-hand bead. In sample 1, the pink beads are the right-hand beads with the convex edge on the right and the tip pointing to the left. The green beads are the left-hand beads with the convex edge on the left and the tip pointing to the right.

Each bead measures 5 x 8 mm and has a flat bottom. There is a hole through the tip of the bead and one through the wide part on the other end. Having a left-hand and a right-hand bead makes it easy to create symmetrical designs as in sample 2, and the flat bottom allows them to sit level when doing bead embroidery. Look for them at your local bead store.



2999

sample 2



Super-Kheops par Puca beads

The Super-Kheops bead is a threedimensional version of the popular Kheops par Puca beads. The 6 mm triangular base is similar to the original, with two holes that run from one side and exit on each of the other two sides, but the Super-Kheops has a pointed top, similar to a pyramid. Available at your local bead store.



PANIC BUTTON

I desire to go beyond bead weaving basics and working from kits or other beader's patterns, but how and where do I start?

You have taken the first step: you are motivated! The desire to express yourself in your own unique way can bring both great satisfaction and, occasionally, frustration. Here are five steps that will help you get started.

1 Commit to making something

Whether you decide to make a piece of jewelry or a decorative object, commitment is important because it will carry you through to completion instead of just creating another UFO Say no (unfinished object). to UFOs! Commitment will also help you overcome excuses and procrastination that we often tend toward. It may feel scary at first, so you may want to set a due date in order to accomplish your design goal.

2 Find inspiration

Many people talk about inspiration or having a "point of departure." One thing you can do is scan Pinterest, books that interest you, or attend an exhibit. When something leaps out and grabs you, this will be your inspiration, or jumping off point, so save an image of it in a sketch or photo. But don't stop with one image. Look for another image in the same vein and compare the two. Identify with specific words what you like about each one. Is it the color? The shapes? The pattern? Write these thoughts down. They will help you crystallize your thinking.

3 Sift through your stash

Your inspiration may also come from your materials. It may be a focal piece, a palette of beads, components, or any object you've found or purchased. Maybe it's a treasured heirloom, a piece of junk metal, or a single bead. Often materials will suggest a style such as geometric, floral,

ethnic, or other style. You may want to research this style for more ideas. Take the chosen style in your own words and make more sketches.

a few minutes to describe

4 Stop, sit, and listen

Take your materials, your saved images, your sketches, and your notes to an uncluttered space. Spend time scanning them, touching them, and getting familiar with them. Let them speak to you as you arrange them in different ways. Take photos of arrangements that you think will work or that please you so that you can come back to them later after you have rearranged your materials.

Along the way, don't be surprised if your ideas change as you find new inspiration from images, your research, or from your materials. You

have committed to making a necklace. bracelet or decorative object, not to a specific

Embrace happy accidents!

Let the

beads

lead you!

5 Test and assess

design yet.

You may wish to make a few samples to see how your colors and elements actually work together. The next step is to make an overall assessment of the direction you're going, determine whether you need additional materials, and then begin. If you can't begin immediately, set a start date.

This is a very condensed guide to working creatively, but if you want to work creatively, you can and you will.

This bracelet might call to you to be converted into earrings. Don't be afraid to try it with different beads or change gears mid-design. **Embrace your creative** urges, and see where they take you.

STEPPING UP

Beading patterns help us understand a process, but they are just the beginning of learning to bead. To start expanding your creative control, follow a pattern, but mix it up by . . .

- Picking your own palette
- Changing bead sizes
- Swapping bead types
- Using components intended for a different purpose



Diane Fitzgerald (dianefitzgerald.com) has authored 12 books and more than 100 magazine articles on beads and beading. If you have a question you'd like Diane to answer, send it to us at editor@ beadandbutton.com, and put "Panic button" in the subject line.

You may see your question in print!





CELTIC reader's choice winner •
"Tara Cloak Pin" • 18k gold with
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DESIGN CHALLENGE WINNERS



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We invite you to participate in our monthly design challenge! Create or share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on the Facet website.

JULY, 2017: BLING IT UP

A bit of sparkle can improve almost anything! Whether crystals, sequins, gem-



stones, or other shiny bits are glued on, sewn on, bezel-set, wire-wrapped, or embedded in clay, we love when a piece of jewelry truly glitters. It's time to bring out all the frills and fireworks this July: show us the way that you shine.

AUGUST, 2017: A DAY AT THE BEACH

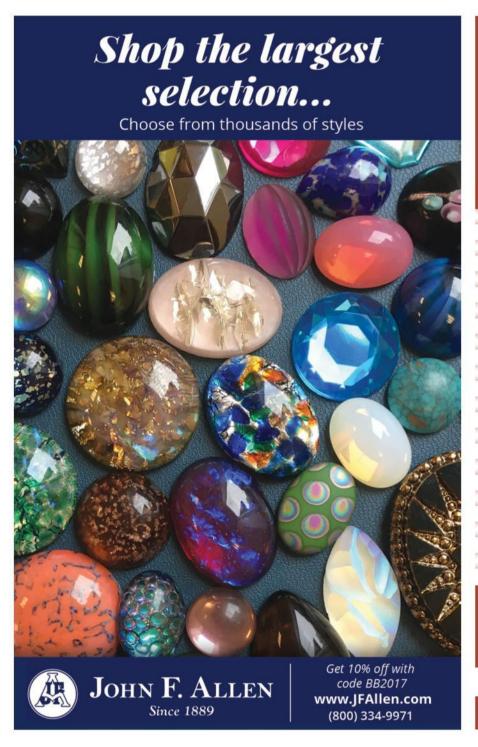
Love natural materials like beach glass, shells, or bits of driftwood?



Inspired by creatures from the ocean deep? Whether you paddle fresh water or breathe ocean air, climb the dunes or doze in the late afternoon sun, we know you get inspired by being near the water, and we want to see how. Kick off your sandals, and make something summery this August.









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APRIL 29 & 30	LIVERPOOL, NY (Syracuse)
MAY 12 & 13	MARLBOROUGH, MA
MAY 20 (1 Day)	ALBANY, NY
JUNE 3 (1 Day)	DOYLESTOWN, PA
JULY 8 & 9	FISHKILL, NY
JULY 15 & 16	CLARKSVILLE, MD
JULY 22 & 23	EDISON, NJ
JULY 29 & 30	CONCORD, NH
SEPTEMBER 15 & 16	MARLBOROUGH, MA
SEPTEMBER 23 (1 Day)	ALLENTOWN, PA
OCTOBER 7 & 8	LIVERPOOL, NY (Syracuse)
OCTOBER 14 & 15	ALBANY, NY
OCTOBER 28 & 29	CLARKSVILLE, MD
NOVEMBER 3 & 4	MARLBOROUGH, MA
NOVEMBER 11 & 12	NORTH HAVEN, CT
NOVEMBER 18 & 19	EDISON, NJ

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Poseidon's Gate

I love designing with gemstones and metal. This necklace, inspired by the Greek part of my heritage, features a gorgeous kyanite-and-sterling silver pendant set off by kyanite beads, decorative tube beads, as well as a handful of Bali sterling bead caps, beads, and other findings. Jen Kelly Oregon City, Oregon jkdkdesigns.etsy.com

Bead Stud II

I loved Maggie Roschyk's "Bead stud collar" in the April, 2015, issue. For my version, I used an antique button that was my grandpa's. He made buttons during the '20s and '30s in Muscatine, Iowa, and I take any opportunity to use and display buttons in my collection. This collar went together like a dream. I spend a lot of time cooking and prepping at family gatherings so one requirement is that all my jewelry be "kitchen sturdy." To increase the strength of this collar, I attached the chains to the stud beads with eye pins. This design was a big hit with my family.

Deborah Glasser

Deborah Glasser San Jacinto, California





Your Work submissions: We're always looking for new works of beaded art and jewelry from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to editor@beadandbutton.com. If your piece is selected, we will ask you to send it to us to photograph.

Evening at the Gala

This elegant necklace is perfect for an evening out. Draped segments of right-angle weave connect floral components made of crystal pearls and seed beads. An inner strand of crystals and pearls gives the design strength and stability.

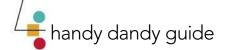
Kathleen Devine Morrisville, Pennsylvania kddesignsbykdevine.etsy.com

Repurposed Karma
This is just one in a series of 20 necklaces I created with unique hand-blown glass pieces I purchased at a flea market. My goal for this series (in which I succeeded) was to use only components I already had in my possession. That is, I did not allow my myself to buy or seek out any additional components once I started the process. The entire line was created within one month. To view more of the pieces in this series, go to FacetJewelry.com/JodyMitchell. Jody Mitchell

Huntington Woods, Michigan







Portable bead looms by Jane Danley Cruz



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THE RICKS BEADING LOOM

CLOVER BEADING LOOM







INVENTOR/ DISTRIBUTOI Paul Ricks/The BeadSmith

Also available: The Little Ricky

Clover Needlecraft, Inc.

Julianna Avelar/Beadalon

Also available: Baby Jewel Loom

OF WARF THREADS Two warp threads.

This loom allows for individual warping (you must finish off each warp thread) or continuous warping (only two warp threads to finish off).

All warp threads need to be tied off.

MAXIMUM LENGTH OF BEADWORK

12 in. (30 cm) (Ricks Loom) / 8½ in. (5–21.6 cm) (Little Ricky).

Unlimited due to winding beam, but plan ahead.

10½ in. (26.7 cm) (Jewel Loom) / 5 in. (13 cm) (Baby Jewel Loom).

WARP

Adjustable: 2–12 in. (5–30 cm) (Ricks) / 2–8½ in. (5–21.6 cm) (Little Ricky).

Adjustable: 2-81/2 in. (5-21.6 cm).

Not adjustable — same as maximum beadwork length.

- Loom is slanted for ergonomic beading.
- Warp peg for weft thread so you don't
- have to tie it to the first warp.Portable and free-standing, leaving
- both hands free to weave.
- Plenty of room to pass the needle under the warp threads.
- Two sizes of comb rollers accommodate two bead sizes: 11° cylinders and 11° rounds.
- Warp pins keep the threads in the grooves of the comb rollers.
- Clips keep the tension on your warp threads.
- Portable and free standing, leaving both hands free to weave.
- Plenty of room to pass the needle under the warp threads.
- Lightweight and inexpensive.
- Controlled tension by removing the tension rod once the loom is warped.
- Grooves at either end keep warp threads in place.

 Exact length of project must be predetermined before warping the loom since there are only two warp threads to finish off.

- Rows of beads need to be pushed close together, even to the point of buckling, so that when the piece is removed from the loop, you can simply smooth it out to take up the small gap of thread at either end.
- Since there are no teeth or combs holding the thread in place, this loom can easily accommodate almost any size bead.
- MSRP \$49.95 (Ricks Loom) / \$24.95 (Little Ricky)

- Considerable flexibility with this loom, since you will have to weave in the warp threads.
 There is more room to change course and make your project shorter even after you have warped the loom, if you use the individual warp method.
- Weaving in the warp threads at the end can create bulk and/or bead breakage.
- The continuous warp method is a bit risky, given the distance between the end rows of beads and the warp pegs. You may find yourself using the "pull and pray" method because, if you accidentally pierced the warp thread with the needle while weaving, you could end up unable to pull the threads through the beadwork and with warp threads too short to end.
- MSRP \$89.95

- Low profile can make this a bit awkward to get your beads in position under the warp for anything but a narrow project.
- This loom allows for flexibility in terms of length of project and size of beads used.
- MSRP \$13.99 (Original Jewel Loom)/
 \$6.99 (Baby Jewel Loom)

BEAD LOOMS have been used for hundreds of years, but recent developments have resulted in a wave of new portable looms with a range of features. If you have yet to try your hand at this wonderful art form, what are you waiting for? Our Handy Dandy Guide will give you a brief introduction to six products and a few things you should know to help you determine which loom best suits your needs. These smaller looms are perfect to throw in a bag and take on vacation.

ENDLESS LOOM	CLOVER MINI BEADING LOOM	WRAPIT LOOM
Deb Moffett-Hall/The BeadSmith	Clover Needlecraft, Inc.	Rainbow Loom
No warp threads — same thread used to warp the loom becomes the weft.	All threads need to be tied off.	Two warp threads.
9 in. (23 cm) in a closed loop; can be set up in continuous rounds for wrap-style bracelets of consideraly longer lengths.	3½ in. (8.9 cm).	10 in. (25 cm).
Adjustable: 7–9 in. (18–23 cm) in a closed loop; can be longer, if you make a wrap style bracelet.	3½ in. (8.9 cm) — not adjustable.	Adjustable up to 10 in. (25 cm).
 Tension rods ensure the perfect fit for any size beads. Small and compact — easy to assemble and disassemble when not in use. Rotate work over end bars so the area you're working on is always front and center. 	 Small and compact. Eliminates thread waste on very small projects. Threads can be warped vertically or horizontally. 	 Primarily designed for wrap bracelets using cord rather than thread. Handy bead tray. No needle required due to the thickness of the recommended cord. Adjustable "clip" creates tension for uniform wrapped bracelets.
 Start projects either with a clasp or two starter pieces of square stitch for the first few rows. Easy assembly. Sizing rods inserted between the end bars determine the length of your project. Easement rods are included along with a guide, indicating which rods to use for specific sizes of beads. Additional instructions are available on-line explaining how to use this loom to make wrap bracelets in very long lengths. MSRP \$27.95 	 Loom has a low profile and requires a darning needle to lift the warp threads. Takes some practice to get the beads in place under the warp threads. Good for small projects like earrings or brooches, but not suitable for bracelets due to the limited length of 3½ in. (8.9 cm). MSRP \$14.95 	 Start projects by attaching a clasp button to the center of a long cord, which becomes two warp threads. Create a loop closure for the button by tying knots in the warp threads on the other end. Anchor the button to the "clamp" and the loop to the "clip" and stretch the warp cords for easy weaving. MSRP \$14.99
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Ancient amber

Long misunderstood, this lightweight organic gem is treasured for its beauty, unexpected properties, and sacred uses.

by Kia Resnick

mber has been washing up on Baltic beaches for eons. It's one of the earliest substances known to have been traded by Upper Paleolithic era Europeans, dating back 20,000 years. Burned in rituals, used for healing, carried as a talisman, and drilled into beads and pendants, amber has captivated people since they were living in caves and hunting woolly mammoths. Fragments of carved amber may be as old as 40,000 years. Soft, warm, and lightweight, it was clearly not a stone, but its origin remained a mystery for millennia. Was it lumps of solidified honey, or sunlight? The golden tears of a mermaid queen who has lost her love? No one knew, but those were some of the more popular theories, and such tales persisted despite the fact that many pieces contained land-based life forms like insects and leaves. These encased objects indicated that, though it did float in on the sea, it must have formed elsewhere.

THE AMBER ROAD

Amber traders reached the Mediterranean as early as 5,000 years ago. It was such an important commodity that the caravan route from Northern to Southern Europe was known as the Amber Road. It was said to heal wounds and bring luck, happiness, and courage in battle. People were fascinated with its ability, when rubbed, to draw lightweight items like feathers or bits of thread to it, and even pick them up. The ancients didn't have much experience with electrostatic charges, and believed this magical-seeming property was unique to amber. In fact,

the word electricity comes from the Greek name for amber, elektron.

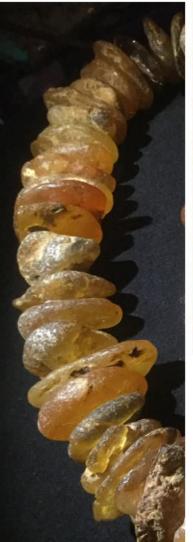
UNDERWATER ORIGINS

In 77 BCE, Roman naturalist and philosopher Pliny the Elder wrote extensively on amber, concluding that it must have been formed by a liquid seeping from the interior of a species of pine. Pliny noted the piney scent amber released when heated or burned, and the gnats, ants, bark and seeds, and even spiders, lizards and crickets that were sometimes trapped in it. Still, no one had any idea what had become of those dripping forests, where they were, or how long it had taken the sap to harden and stabilize. We now know that Baltic amber began forming in Scandinavian forests in the Eocene Epoch, about 37-42 million years ago, when much of Europe was under water. Sad to say, those amber trees have been extinct for a very long time.

So, yes, Pliny, technically amber is fossilized tree resin, and while the Baltic has been by far the world's biggest source, significant deposits have been discovered in many other regions. The Mexican state of Chiapas produces highquality material, as does the Dominican Republic, with its rare blue amber. Coal seams in Burma have produced good material, and new finds are coming from the Indonesian islands of Sumatra and Kalimantan. Some of these ambers are vastly older than the Baltic material, dating back as far as 265 million years.

AMBER QUALITIES

And age does matter; before the resin is fossilized it hardens into a substance called copal, which has been burned as sacred incense from Central America to remote Himalayan valleys, but is not stable enough to be used as a gem. Some copal can be drilled into fragile beads, but it costs much less than true amber and should always be correctly identified by a seller.



Large strand of African copal.

THE AMBER FAMILY

Soft, warm, and lightweight, amber is clearly not a stone, but its origin remained a mystery for millennia.



Beautiful refined Baltic amber beads, pictured with a typical Polish-style silver-and-amber brooch.

Reconstituted amber beads are made of small pieces of amber encased in manmade resin.

Not highly valuable, but very pretty!

There has been some controversy in the trade with Baltic amber dealers making the claim that material from other sources is not real amber, because it comes from a different extinct tree, and has a lower concentration of a compound called succinate. While it's true that succinic acid is made into various

medications, the other amber sources have not been studied extensively, and may well have some healing compounds of their own.

However, very young specimen pieces, many with big spiders in them, are coming out of Madagascar, and are best avoided, as they are unstable, may start to no telling how the critters really got into the resin! Definitely not amber. Bead buyers should know that the large, rough strands being sold inexpensively as amber are Colombian but is much less durable and less valuable than Baltic amber, and may tend to craze and crack after a few years. However, some studies do indicate that the material is several troversial topic with many dealers insisting that it's copal, and possibly only a few hundred years old. Rough discs of African copal can sometimes be found as inexpensively as \$50 for a big, chunky strand with beads measuring two to three inches

Polished rough Baltic amber

beads in various sizes.

soften in a matter of days, and there's material, which is still being studied, million years old; but it can be a conlong, while a necklace that size of European amber would cost thousands of dollars.

Beads and cabochons with a spangled look, like those pictured above, are often reconstituted material — small amber chips suspended in a man-made resin. If you can, iam a red hot needle into the drill hole of a bead. Baltic amber will smoke with a distinct pine odor. Other ambers can have a sweeter aromatic smell (as will copal), and imitation material will smell of plastic. As always, your best bet is a reputable, knowledgeable dealer, and some hands-on experience.

Amber beads have been used for centuries to soothe teething babies, and apparently it works on grown ups too — a strand of ancient tree resin, whether it floated in on the Baltic Sea or not, really does seem to bring the wearer a warm, happy feeling. B&B



Colombian amber or copal? Close-up shows crazing and bubbles typical of this low-cost material.

Various stones, including citrine, topaz, and some tourmalines, can resemble amber — but they feel heavy, cold, and hard. Amber feels light and warm and — if you know how to feel for it — soft.

Coal seam amber from a new Indonesian source in Kalimantan. The material has been hammer-broken and it really does look like captured honey, or sunlight.





Two-way ombre bracelet

Working with strands of seed beads, braid a quick-and-easy bracelet with two spiraling color gradations.

by Julia Gerlach

SET UP

1) Cut four cords to 8 ft. (2.4 m) each, and set up your marudai for eight-strand kongoh gumi.

TIP Beaded strands slip easily on the mirror. For better control of the beaded strands, cut a rug pad into a ring the shape of the mirror, or adhere pieces of rug tape at the N, S, E, and W positions.

- **2)** On one cord, string about 2 in. (5 cm) of color A 11° seed beads. String one B, two As, two Bs, and one A, and then string about 2 in. (5 cm) of Bs (**photo a**). Repeat this process three times to transition to colors C, D, and E for a total of 11 in. (28 cm) of 11°s (**photo b**).
- **3)** Pass the end of the cord through the last bead strung again to turn it into a stop bead.
- **4)** Position the stop bead about 6 in. (15 cm)

from the end of the cord, and slide all the beads toward the stop bead. Attach a tama to the cord, and wind the beads and cord onto the tama, leaving about 4–6 in. (10–15 cm) of bare cord between the mirror and the tama (photo c).

- **5)** Repeat steps 2–4 with three more cords so you have four cords with colors A–E. For a more organic look to the gradation, you can vary the placement of the transitions from color to color by as much as ½ in. (1.3 cm).
- **6)** Using colors F–J, repeat steps 2–5 to string four cords with your second color gradation.
- **7)** Separate the first set of four cords into two pairs, and place the pairs in the North and South positions. Separate the second set of four cords into two pairs, and place the pairs in the East and West positions.
- **8)** Attach your counterweight to the split ring, and remove the chopstick.



Exploration Beading!















FINISHING OPTION

If desired, use a magnetic clasp with a 10 mm opening instead of the end cap and clasp by simply gluing each end of the braid into one half of the clasp using two-part epoxy adhesive.

BRAIDING

- **1)** Work the repeating movements of kongoh gumi (figures 1–4) with cord only for about ½ in. (1.3 cm).
- 2) Replace your chopstick. Remove the tama from one cord, and slide all the beads including the stop bead up the cord as far as they will go. There should not be any gaps between the beads. On the other hand, the strand of beads should be nice and smooth and not kinked. If it is kinked, slide the stop bead away from the rest of the beads about 1 mm at a time to release some of the tension. When it is smooth, replace the tama.
- **3)** Repeat step 2 with all of the remaining cords.
- **4)** Once all the beads have been slid to the point of braiding, resume braiding as before. Monitor the tension in the beaded strands if they become kinked, release a bit of tension, but don't introduce gaps between the beads. When the beaded braid is established, cut a 6-in. (15 cm) strip of soft fabric, and tie the ends to form a circle. Wrap it around the braid just below the point of braiding, and pass one end through the opening to make a hanging loop. Hang your counterweight from this loop.
- **5)** Continue to braid until you reach the end of the beaded strands. There will likely be a

few beads on some of the strands that don't get incorporated into the braid – that's OK. Simply slide those extra beads away from the point of the braid.

- **6)** Continue braiding without beads for about ½ in. (1.3 cm).
- **7)** Grab the end of the unbeaded braid section at the point of braiding with a hemostat. Leave the hemostat attached to hold the braid tension while you remove the braid from the marudai. Using a cord burner, trim and seal the end the braid about ¹/₄ in. (6 mm) from the beaded portion. Remove the split ring from the other end of the braid, and trim and seal the other end.

FINISHING

- **1)** Cut 4 in. (10 cm) of wire, and make the first half of a large wrapped loop at one end. Slide the loop through one end of the braid so the braid is captured securely in the loop. Complete the wraps (**photo d**).
- **2)** Slide an end cap onto the wire, and make the first half of a wrapped loop.
- **3)** Slide half of the clasp into the loop, and complete the wraps (**photo e**).
- **4)** Repeat steps 1–3 to finish the other end of the bracelet.

DIFFICULTY ••000

materials

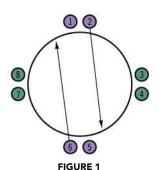
blue/teal bracelet 8½ in. (21.6 cm)

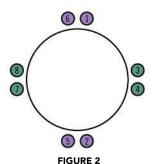
- 3 g 11⁹ seed beads in each of 10 colors
 - color A (Miyuki 4472, Duracoat opaque Catalina)
- color B (Miyuki 4483, Duracoat opaque azure)
- color C (Miyuki 92050, dyed bright turquoise)
- color D (Miyuki 4485, Duracoat opaque juniper berry)
- color E (Miyuki 4484, Duracoat opaque delphinium)
- color F (Toho 505, higher metallic dragonfly)
- color G (Toho 321, Gold luster Mediterranean)
- color H (Toho 377, Caribbean bluelined mint)
- color I (Miyuki 263, sea foam lined crystal AB)
- color J (Miyuki 271, pale mint green/ lined crystal AB)
- 2 end caps with 10 mm opening
- 1 6 mm magnetic clasp
- 8 in. (20 cm) 20-gauge wire
- S-Lon MicroCord, Tex 70
- Big-Eye beading needle
- marudai with 8 70 g tama, 225 g counterweight, chopstick, and 10 mm or larger split ring
- cord burner
- chainnose pliers
- roundnose pliers
- wire cutters

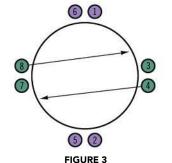
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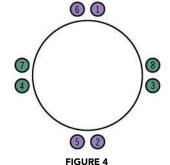
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- kumihimo: kongoh gumi on a marudai, binding or sealing the end of a braid
- wrapped loops











DESIGN OPTIONS

A gradation is great for using up small amounts of leftover beads but here are some other style options:

• Using five colors, string four of the cords as indicated (colors A–E). String the other four cords in the opposite order (colors E–A), as shown in green/purple bracelet, p. 23.

• Don't do a gradation at all. Instead, use a single color for all four cords in the North and South positions and another color for all the cords in the East and West positions, as shown in the lavender/sage bracelet, right.

• Use one color for all four cords in the North and South positions. Use two colors for the East and West positions, placing like colors diagonally opposite each other, to create stripes as in the gold/silver/aqua bracelet, above.





CUTTING THE CORD

• How long should I cut my cords in kumihimo?

Experimenting with cord lengths can be frustrating. Sometimes you make a piece and your cords end up too short and then the next time you over-compensate and make them way too long. Or maybe you've heard that you should cut cords three times the length of the braid, but that doesn't always work either.

When making a two-drop kongoh gumi (a.k.a. round braid) I have a simple formula that ensures you will always have enough cord. I do not use the rule of three times the length of the braid as I have found that this is not always correct. For example, if you're making a 3-in. (7.6 cm) key fob, this formula would suggest you cut your cords 9-in. (23 cm) long (3 in. braid x 3 = 9 in.), and there's no way that will be long enough. Likewise, for a 36-in. (.9 m) lariat, this formula (36 in. braid x 3 = 108 in.) would have you cut your cords to 9 ft. (2.7 m), which is way too long

With my formula, which varies depending upon whether you're working on a disk or a marudai, you will cut half as many cords. For an eight-strand braid, cut four cords. Fold the cords in half, and tie them at the center to a split ring or cord loop. This starting method ensures a neat beginning for the braid and provides a place to hang a counterweight. Alternatively, you can simply tie an overhand knot at the center of the cords.

Examples for a 16 in. (41 cm) braid:

DISK FORMULA

CORD LENGTH = $2 \times$ the desired finished braid length + 20 in. (51 cm). 2×16 in. = 32 in. + 20 in. = 52 in. (4 ft. 4 in.) [2×41 cm = 82 cm + 51 cm = 133 cm/1.3 m] Cut fours cords at 4 ft. 4 in. (1.3 m)

MARUDAI FORMULA

CORD LENGTH = 2 x the desired finished braid length + 60 in. (1.5 m). 2 x 16 in. = 32 in. + 60 in. = 92 in. (7 ft. 8 in.) [2 x 41 cm = 82 cm + 150 cm = 232 cm/2.3 m] Cut fours cords at 7 ft. 8 in. (2.3 m).





For the disk, 20 in. (51 cm) of extra cord is needed — 10 in. (25 cm) for each warp cord. For the marudai, 60 in. (150 cm) of extra cord is needed — 30 in. (76 cm) for each warp cord. The extra cord is needed while working the braid. The beads cause some 'take up' during braiding and each warp cord needs extra space without beads for attaching the bobbins or tama as well as to keep the beads off the top of the disk or marudai while braiding.

NOTE When using this formula it is not necessary for the cord length to be exact. You can cut cords a little longer (a couple of inches or centimeters) if it makes it easier for measuring and cutting. For example, if the cord length is 92 in. (7 ft. 8 in./2.3 m), it may be easier to measure and cut 8-ft. (2.4 m) lengths. BBB



Internationally acclaimed kumihimo instructor Adrienne Gaskell (adriennegaskell.com)

teaches throughout the U.S. and Japan, and is a founder of the American Kumihimo Society. If you have a question for Adrienne to answer, email us at editor@beadandbutton.com, and put "Intertwinings" in the subject line. You may see your question in print!





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Peyote diamonds form a base that supports a continuous pattern of crystal and pearl clusters.

BASE

1) On a comfortable length of thread, pick up a repeating pattern of five color A 11° cylinder beads and a color B 11° cylinder bead 26 times for a 3-in. (7.6 cm) diameter bangle.

TIP Test the fit to see if the strand will fit around the widest part of your hand. Adjust the number of repeats by an even number to adjust the size.

Center the beads on the thread, and wrap the tail on a thread bobbin or piece of cardboard. These beads will shift to form rows 1 and 2 as the next row is added. End and add thread throughout the beadwork as needed.

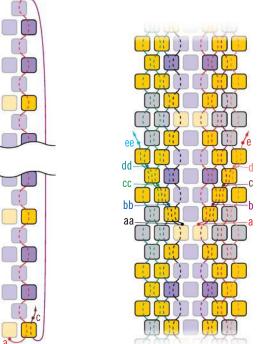
2) Work row 3 in flat even-count peyote stitch, following a repeating pattern of one stitch using a B and two stitches using As **(figure 1, a-b)**. Keep your tension even, and make sure the beadwork is not twisted.

- **3)** Join the ends together by sewing through the first B added in row 3 on the opposite end as shown (b-c), making sure the beadwork is not twisted. Unwind the tail, and attach a needle. With the tail thread, repeat the join, but sew through the B adjacent to the one your working thread is exiting.
- **4)** With each needle, work in tubular peyote stitch as follows, and step up at the end of each round:

Rounds 4 and 5: Work three stitches using a B, an A, and a B. Repeat these stitches to complete the round (figure 2, a-b and aa-bb).

Rounds 6 and 7: Work two stitches using one B per stitch and one using a color C 11^o cylinder bead. Repeat these stitches to complete the round **(b–c and bb–cc)**.

Rounds 8 and 9: Work one stitch using a B and two using Cs. Repeat these stitches to complete the round (c-d and cc-dd).





materials purple bangle 3-in. (7.6 cm) diameter

- **52** 4 mm crystal pearls (Swarovski, cream)
- **52** 4 mm crystal bicones (Swarovski, tanzanite)
- **13** 3 mm crystal bicones (Swarovski, purple velvet)
- 26 2 mm glass pearls (white)
- 11º cylinder beads
 - 2 g color A (Miyuki Delica DB0284, sparkle purple-lined aqua luster)
 - **3 g** color B (Miyuki Delica DB0042, silver-lined gold)
 - **2 g** color C (Miyuki Delica DB0221, gilt-lined white opal)
- **2 g** 15^o seed beads (Toho PF557, galvanized starlight)
- Fireline, 8 or 6 lb. test
- beading needles, #11 or #12
- thread bobbin or piece of cardboard

Find info for the alternate colorways at

FacetJewelry.com/ resourceguide

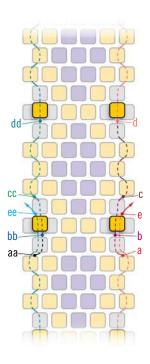
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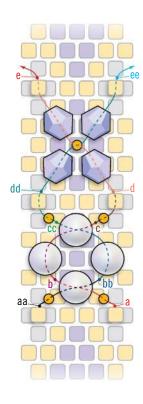
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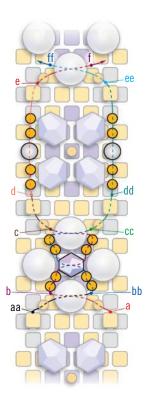
- peyote stitch: flat even count, forming a strip into a ring, tubular
- ending and adding thread

FIGURE 1

FIGURE 2







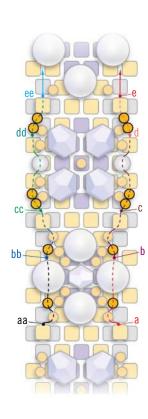


FIGURE 3 FIGURE 4 FIGURE 5 FIGURE 6

Rounds 10 and 11: Work three stitches using a B, a C, and a B. Repeat these stitches to complete the round (d-e and dd-ee), and sew through the next C (figure 3, a-b and aa-bb).

5) With each needle, pick up a B, skip the next C, and sew through the following C so the B sits on top of the base (b-c and bb-cc). Continue through the next four beads (c-d and cc-dd). Repeat these stitches to complete the round, and sew through the first raised B added in this round (d-e and dd-ee).

EMBELLISHMENT

1) With one needle, pick up a 15° seed bead and a 4 mm pearl (**figure 4**, **a–b**). With the other needle, pick up a 15°, and cross through the 4 mm pearl just added (**aa–bb**). With one needle, pick up two 4 mm pearls (**b–c**). With the other needle, pick up a 4 mm pearl, and cross through the last 4 mm pearl added (**bb–cc**). With each needle, pick up a 15°, and sew through the next raised B added on the base (**c–d and cc–dd**).

- **2)** With one needle, pick up a 4 mm bicone crystal, a 15°, and a 4 mm crystal, cross to the other side of the base, and sew through the next raised B (**d-e**). With the other needle, pick up 4 mm crystal, sew through the center 15° added in the previous stitch, pick up a 4 mm crystal, and sew through the following raised B on the opposite side of the base (**dd-ee**).
- **3)** Repeat steps 1–2 for the remainder of the base. With each thread, sew through the next 15°, and cross through the first 4 mm pearl (figure 5, a–b and aa–bb).
- **4)** With one needle, pick up two 15°s, a 3 mm bicone crystal, and two 15°s, cross the pearl embellishment diagonally, and sew through the opposite 4 mm pearl, going in the same direction (**b–c**). With the other needle, pick up two 15°s, sew through the 3 mm crystal, pick up two 15°s, and cross through the opposite 4 mm pearl, going in the same direction (**bb–cc**). With each needle, sew through the next 15° and raised B (**c–d and cc–dd**).
- **5)** With each needle, pick up two 15°s, a 2 mm pearl, and two 15°s, skip the next two 4 mm crystals, and sew through the following raised B (**d–e and dd–ee**). With each needle, sew through the next 15°, and cross through the 4 mm pearl (**e–f and ee–ff**).
- **6)** Repeat steps 4–5 for the remainder of the base, but after the last stitch, do not sew through the next 15° and pearl.



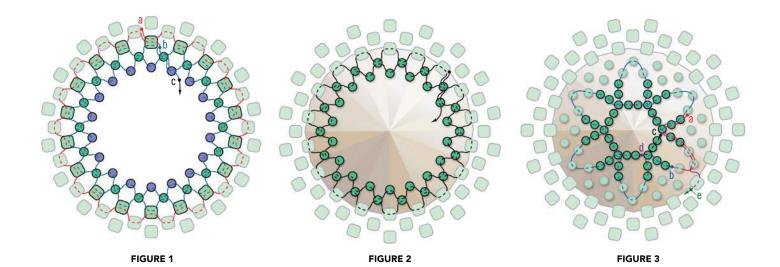


7) With each needle, sew through the adjacent 15°, pick up a 15°, and sew through the next edge 4 mm pearl (figure 6, a–b and aa–bb). Pick up a 15°, and sew through the following 15° and raised B (b–c and bb–cc).

ing B on the outside edge of the base, the 2 mm pearl in the embellishment, and the next B on the outside edge of the base (c-d and cc-dd). Pick up two 15°s, and sew through the following raised B (d-e and dd-ee).







materials green/blue earrings 2½ in. (5.7 cm)

- **2** 14 mm rivoli (Swarovski, light Colorado topaz)
- **5 g** 11^º seed beads (Toho PF567, permanent finish galvanized polaris)
- **1 g** cylinder beads (Miyuki DB168, opaque gray AB)
- 15º seed beads
 - **5 g** color A (Toho PF570, permanent finish galvanized mint green)
 - **1 g** color B (Toho PF567, permanent finish metallic polaris)
- 1 pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorway at FacetJewelry.com/

basics

FacetJewelry.com/basics

• square knot

resourceguide

- peyote stitch: tubular, flat odd-count
- stop bead
- ending and adding thread

These large and airy earrings are in full bloom and will be the highlight of your favorite summer outfit.

BEZEL

- 1) On 5 ft. (1.5 m) of thread, pick up 36 11° cylinder beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first few beads again. These beads will form the first two rounds as the next round is added.
 2) Work a round of peyote stitch
- using cylinders, and step up through the first cylinder added (figure 1, a–b).
- **3)** Work one round using color A 15° seed beads and another round using color B 15° seed beads, stepping up at the end of each round (**b–c**). Pull snug so the beadwork begins to cup.
- **4)** Sew through the beadwork to exit a cylinder in the first round. Place the rivoli facedown into the beadwork. Stepping up at the end of each round, work two rounds using As (figure 2).
- **5)** Pick up five As, skip the next A

- in the previous round, and sew through the following three As as shown to form a picot (figure 3, a-b). Repeat this stitch five times to complete the round, and step up through the first three As added (b-c).
- **6)** Pick up two As, and sew through the center A in the next picot (**c**–**d**). Repeat this stitch five times to complete the round, retrace the thread path to tighten (not shown in the figure for clarity), and sew through the following four As and the adjacent cylinder as shown (**d**–**e**). End the tail but not the working thread, and set the bezel aside.

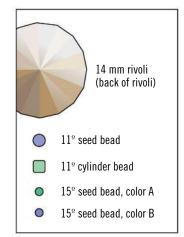
PETALS

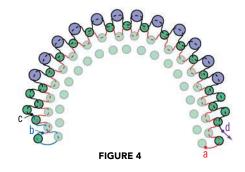
1) Attach a stop bead to 18 in. (46 cm) of thread, leaving a 6-in. (15 cm) tail. Pick up 37 As. These beads will form the first two rows as the next row is added.

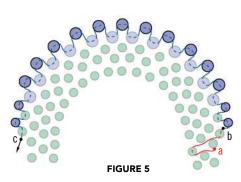
2) Work in odd-count peyote stitch as follows using a tight tension:

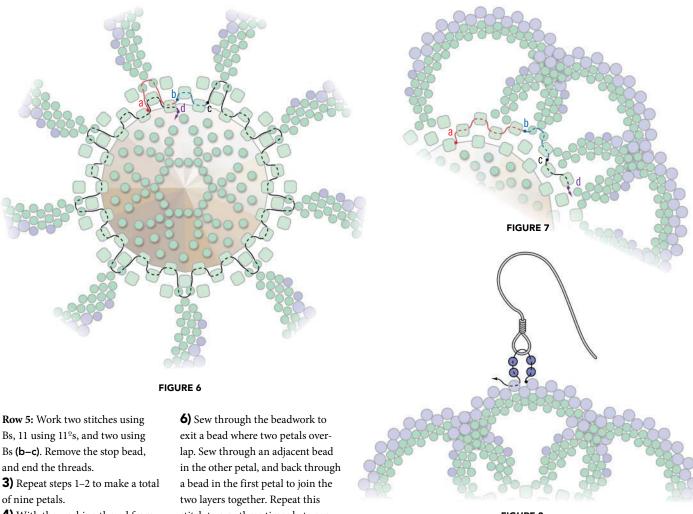
Row 3: Work 18 stitches with one
A per stitch (figure 4, a-b). Pick
up an A, and sew through the
next three As as shown to exit the
second-to-last A in row 3 (b-c).

Row 4: Work two stitches using
As, 12 stitches using 11° seed beads,
and two stitches using As (c-d).
The beadwork will begin to curve.
Sew through the beadwork as
shown to exit the last A added
(figure 5, a-b).









- **4)** With the working thread from the bezel and the back facing up, sew up through the end A on the left arm of a petal, down through the adjacent end A, and through the next cylinder in the same round of the bezel (figure 6, a-b). Sew through the beadwork to exit the following cylinder in the same round (b-c). Repeat these stitches eight times to attach the left arms of the remaining petals (c-d). Sew through the beadwork as shown to exit the cylinder in the outer round of the bezel between the second and third petals (figure 7, a-b).
- **5)** Attach the right arm of the first petal added as before, positioning this arm of the petal behind the left arm of the next petal (b-c). Sew through the beadwork to exit the following cylinder in the same round (c-d). Work as before to connect the remaining right arms of the petals, making sure each petal is positioned behind the next.

- stitch two or three times between the two petals. Sew through the outer edge to reach the intersection of the next set of petals, and join them as before. Repeat to join the remaining petals.
- **7)** After joining the last two petals, sew through the nearest petal to exit an outer edge 11º near the center of the petal. Pick up two Bs, the loop of an earring finding, and two Bs, and sew through the following 11º in the outer row (figure 8). Retrace the thread path several times, and end the thread.
- **8)** Make a second earring but when attaching the petals, work in a counter-clockwise direction, and attach the right arms first instead of the left arms. When attaching the other arm of each petal, position the left arm behind the next petal going in a counterclockwise direction, and attach as before. This makes a mirror image of the first earring. B&B





materials

blue and ecru cuff 6½ x 1½ in. (16.5 cm x 2.9 cm)

- 11º seed beads
 - **3 g** color A (Toho 618, mudbrick)
 - **1 g** color B (Toho 8DF, transparent frosted cobalt)
 - **4 g** color C (Toho 2110, silver-lined milky light topaz)
 - **3 g** color D (Toho 332, gold luster raspberry)
 - **3 g** color E (Toho 2606F, semi-glazed soft blue)
- 1 g 11º hex-cut cylinder beads, color F (Miyuki Delica DB12, metallic dark raspberry)
- 11º Demi seed beads
 - 2 g color G (Toho 711, nickel)
 - **2 g** color H (Toho 82, metallic nebula)
- 1 g 15^o seed beads color I (Miyuki 190F, matte nickel plated)
- 3% in. (10 mm) button with shank
- 3½ ft. (1.1 m) 1.5 mm round leather (metallic bronze) [small looms use less leather]
- Fireline, 6 lb. test
- KO thread (dark purple)
- beading needles, #12
- beeswax
- chainnose pliers
- hypo cement
- bead loom and masking tape

All materials are available at renobeadshop.com

basics

FacetJewelry.com/basics

- conditioning thread
- loomwork: warping the loom, weaving the pattern
- overhand knot
- half-hitch knot

Demi beads provide twice the design possibilities in this updated Southwestern bracelet, while metallic leather provides a modern touch.

WARPING THE LOOM

- 1) To warp the loom, tie Fireline to one end of the loom (front end) and wind it around a peg. Guide the Fireline back and forth across the loom, going through five adjacent grooves on the loom bars. Skip the next five grooves on the loom bars, and then string the Fireline through the next five adjacent grooves.
- **2)** Tie off your Fireline on the same end of the loom where you started

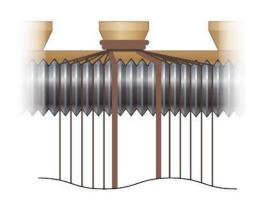
(the front end), leaving a 2-ft. (61 cm) tail. Wrap the tail around your loom or tape it to the side.

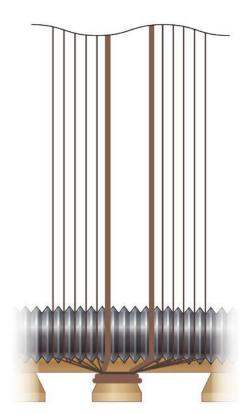
- **3)** Fold the leather in half, slide the button shank to the center, and then tie an overhand knot to secure the button. Position the button at the front end of the loom, with the two leather cords straddling a screw or peg, if applicable to your loom, or tape it to the loom.
- **4)** Place the two strands of leather

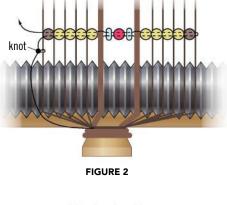
down the middle of the loom in grooves six and 10. Tie or tape the ends of the leather to the other end of your loom, similar to the button end. You now have a total of 12 warp threads, including the leather strands (figure 1).

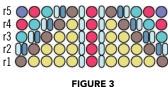
WEAVE THE PATTERN

1) For the "weft," condition 1 yd. (.9 m) of KO thread, and tie an overhand knot near the loom's front









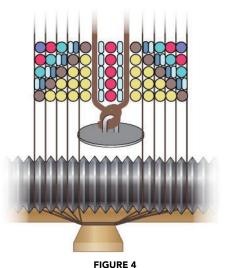




FIGURE 5

FIGURE 1

end on Warp 1. (If left-handed, tie to Warp 12.) Leave an 8-in. (20 cm) tail, and tape it near your Fireline knots. Slide the knot towards the front of the loom.

2) Pick up beads in the following pattern: 1A, 4C, 1G, 1D, 1G, 4C, 1A (for a total of 13 beads). Pass the beading weft thread under the warp threads. With the index finger of your non dominant hand, gently push the beads up between the warp threads. The three center beads (1G, 1D, 1G) will lie between the leather warp strands. While holding the beads in place, sew back through the beads, making sure your needle passes over the

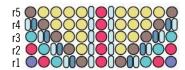


FIGURE 6

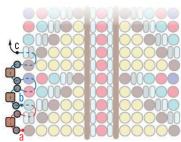


FIGURE 7

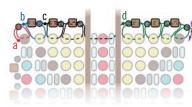


FIGURE 8

- 11º seed bead, color A
- 11° seed bead, color B
- 11° seed bead, color C
- 11º seed bead, color D
- 11° seed bead, color E
- 11° hex-cut cylinder bead, color F
- 11º Demi bead, color G
- 11° Demi bead, color H
- 15° seed bead, color I

warp threads (figure 2). If you are left-handed, sew through the beads left to right.

3) Complete the first half of the cuff pattern (**figure 3**) as follows: **Row 2:** 1G, 1H, 1A, 3C, 1G, 1D, 1G, 3C, 1A, 1H, 1G

Row 3: 1E, 1G, 1H, 1A, 2C, 1G, 1D, 1G, 2C, 1A, 1H, 1G, 1E

Row 4: 1D, 1E, 1G, 1H, 1A, 1C, 1G, 1D, 1G, 1C, 1A, 1H, 1G, 1E, 1D **Row 5:** 1B, 1D, 1E, 1G, 1H, 1A, 1G, 1D, 1G, 1A, 1H, 1G, 1E, 1D, 1B.

NOTE Every time there are two Demi beads together (Gs and Hs), they will share one warp space.

- **4)** After weaving five rows of the pattern, detach the knotted leather at both ends of the loom. Gently slide the leather until the button sits at the end of the beadwork (figure 4). Re-tie the two loose leather ends to the back of the loom.
- **5)** Repeat the pattern in rows 1–5 until you have a total of 35 rows.

NOTE The five-row pattern is about 3/8 in. (1 cm) long. To adjust the bracelet length, work more or fewer repeats, making sure you weave the same number of rows on the second half of the bracelet. Seven repeats (35 rows) makes a 61/2-in. (16.5 cm) bracelet. For a 71/4 in. (18.4 cm) bracelet, work the pattern eight times.

6) Work the center three rows: **Row 1:** 4B, 1C, 1G, 1D, 1G, 1C, 4B **Row 2:** 3A, 1C, 1B, 1G, 1D, 1G, 1B, 1C, 3A

Row 3: 4B, 1C, 1G, 1D, 1G, 1C, 4B (figure 5).

7) The second half of the cuff pattern is the reverse of the first half:
Row 1: 1B, 1D, 1E, 1G, 1H, 1A, 1G, 1D, 1G, 1A, 1H, 1G, 1E, 1D, 1B
Row 2: 1D, 1E, 1G, 1H, 1A, 1C, 1G, 1D, 1G, 1C, 1A, 1H, 1G, 1E, 1D
Row 3: 1E, 1G, 1H, 1A, 2C, 1G, 1D, 1G, 2C, 1A, 1H, 1G, 1E
Row 4: 1G, 1H, 1A, 3C, 1G, 1D, 1G,

Row 4: 1G, 1H, 1A, 3C, 1G, 1D, 1G 3C, 1A, 1H, 1G

Row 5: 1A, 4C, 1G, 1D, 1G, 4C, 1A (figure 6).

ENDING AND ADDING WEFT THREAD

To tie off your thread, pass your needle under an adjacent weft thread. Bring your needle around the weft thread, make a half-hitch knot, and then pull to tighten. Sew through the rest of the row, and trim your thread. To start thread, use the same process, but tie a half-hitch knot over a weft thread, and then sew to your starting place.

8) Repeat the five-row sequence in step 7 six times. End and add thread as needed.

FINISHING

- **1)** Remove your beadwork from the loom, leaving your warp threads as long as possible. End all Fireline within the beadwork, except for the last 2-ft. (61 cm) tail. Avoid knotting along the edges since edging will be added. Leave the leather ends long until completion.
- **2)** With the 2-ft. (61 cm) tail exiting the edge bead in row 1, pick up an I, an F, and an I, and sew through the next two Demis and 11° (figure 7, a–b), treating the Demis the same as a single 11° seed bead. Repeat this stitch along the entire edge (b–c), sewing through each single 11° or pair or Demis along the edge.
- **3)** At the end of the band, pick up an I, and sew through the A you just exited and the new I (**figure 8**, **a–b**). Pick up an F and an I, sew through the next C in the row below, and continue through the new F and I (**b–c**). Repeat, picking up Fs and Is until you reach the leather warps. Sew under the

leather, through the middle three beads, and under the second leather warp (c-d). Continue adding Is and Fs along the edge to mirror the other side (d-e). Work as before to add the edging along the remaining side. When you reach the other end, add Fs and Is as you did on the first end.

4) With one leather strand, make a loop just big enough to fit over the button. With the other leather strand, tie an overhand knot around the base of the loop to secure the loop. Check the loop size by hooking it over the button. Adjust if needed, and then make a second overhand knot. Tighten the knot with your pliers, and glue the knot with hypo cement. When dry, trim the leather ends. **B**§B



TIPS >>

- This project requires Japanese seed beads. Do not substitute Czech beads since the width will not match the Demi beads.
- To help you get started, go to FacetJewelry.com and search "loomwork." Plus, most manufacturers offer basic videos specific to their looms.
- If you don't like working with KO thread and beeswax, use Fireline for the entire project. I like the hint of color on the leather warp threads that the KO provides.
- If you have a hard time separating the warp threads for the first few rows, take a piece of yarn and go through the warp threads, over and under, and slide it to the bottom of the loom. This will keep them separated until your weaving establishes the spacing. Discard when finished.

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materials pendant 2 x $2^{1}/4$ in. (5-5.7 cm)

- **34** 12 x 7.6 mm aluminum scales (frost, theringlord.com)
- 1 ¾ in. (large), 16-gauge SWG jump ring (aluminum, candtdesigns.com)
- **104** %4 in. (small), 20-gauge jump rings (black ice, theringlord.com)
- 2 pairs of chainnose, flatnose, and/or bentnose pliers
- tape

basics

FacetJewelry.com/basics

 opening and closing jump rings Suggesting dragons, fish, or birds, this light-as-air pendant is a great introduction to chain mail built on a micro scale.

You will start making this pendant at the bottom point and work your way up.

NOTE In the step-by-step photos, the jump rings being added are shown in several colors for visibility. In the project the rings are all the same color.

- **1)** Open all the jump rings.
- **2)** Use two small jump rings to connect three scales together, making sure the concave side of each scale is facing up (**photo a**).
- **3)** Use tape to position the three scales and jump rings as shown in **photo b**. You have just created the first two rows. The first row consists of one scale and the second row consists of two scales. As you add rows, each new row will have one more scale than the previous row, expanding the width of the piece.

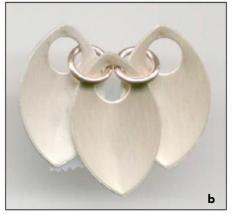
4) Weave rows as follows: Row 3: Use two jump rings to attach a scale above and between the scales in the previous row (photo c, red rings). Be sure the new scale is positioned underneath rows 1 and 2. Use two more jump rings to attach a scale on the right and a scale on the left (photo d, turquoise rings).

Row 4: Using two jump rings each, attach two scales to the previous row (photo e, red rings). Complete the row by adding a jump ring and scale on each end of the row (photo f, turquoise rings).

- **5)** Continue adding rows as in step 4 until you have seven rows (this last row has seven scales).
- 6) Begin to work one more row, but add only six scales instead of eight omit the end scales.

- 7) One at a time, add one small jump ring to the outer edge of the left scale in the second row from the top, and one small jump ring to the outer edge of the right scale in the second row from the top (photo g, red rings). These two jump rings become the first and last jump ring of the top row of jump rings (14 jump rings in total).
- **8)** One at a time, weave a small open jump ring through each pair of jump rings in the previous row to add a total of seven rings (photo h, orange rings).
- **9)** One at a time, weave two small jump rings through each of the small jump rings added in step 4, connecting them to the scales in the top row (photo i, green rings). The outer jump rings added keep the outer edges of the pendant even. Make sure you add a total of 14 jump rings in this step.





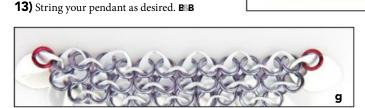












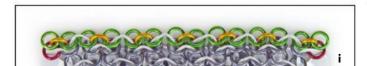
in photo I, weave the large open jump

ring through each of the small rings added in the previous row (**photo m**).

Close the large jump ring.



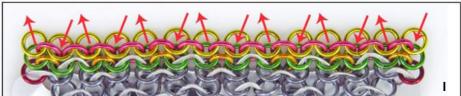
Exclusive Jewelry Kits: beadaholique.com/loom-bracelets













- The jump rings used in this project are tiny. It's helpful to use magnification while making this.
- Always have more jump rings handy, in case a ring gets bent or is otherwise unusable for a project.
- Keep in mind that scales have a front and back. Unless otherwise told in directions, the front is convex, and the back is concave.
- Have an awl or toothpick on hand for positioning the scales and jump rings as you work.
- Choose pliers with small, thin jaws.
- When making your own jump rings, always smooth and polish the rings with a file to eliminate sharp edges.





The Largest

Beads & Findings Kingdom









education IN BEADING



A design professor at the Savannah College of Art and Design, Karen "Sam" Norgard takes a bead-centric approach to teaching the next generation of artists.

by Diane Fitzgerald

Early in her professional life, "I did anything to stay in the world of art and design," said Sam Norgard, professor at the prestigious Savannah College of Art and Design in Georgia. "I worked as a sculptor for Kenner toys, did window displays and set work, and worked in fashion in New York City," all of which demonstrate her commitment to the field of design. Like many of us, Sam can trace her passion for creating to childhood days spent with her smart, stylish, funny, and brave grandmother, who started the family flower shop. Later, Sam completed a BFA in Painting and Print Making and an MFA in Ceramic Sculpture. Her passion has now evolved into teaching and in particular, teaching beadwork with a conceptual and design approach.

ELEMENTAL APPROACH

"I often refer to myself as a 'Designologist,'" said Sam. "I love teaching design. Most typically, designers agree that the formal elements of design include: line, shape, value, texture, color, and sometimes space. I often tell my students that 'point' is the poor neglected element and I want them to add point to that list. In teaching design through beading, we start with that single and deceptively simple

element — point — as we can think of the form of each bead as a three-dimensional form of point. From here, we can easily step through the formal elements: we arrange several beads/points in a row to make lines, group the points to create shapes, vary the beads for physical texture, and, finally, color is our cherry on the top of the cake."

"A huge advantage to teaching design through beadwork is that beading takes a lot of time. What I believe happens during this time is that the head, the hand, and the heart come together to problem solve. By holding the work in your hand, you hold your mind there as well. If you ask a student where their mind is, they usually point to their head, but I'm just not so sure about that. Problems are solved through the beading process in a very organic manner. I often tell my students 'trust the process.' If you have a problem in a piece, perhaps engage in another area of the work. By bringing your attention to the beads through time, we solve the design problem."

FUELING CREATIVITY

My curiosity about Sam and her teaching strategy prompted me to write this article so that beaders can gain a new perspective on beading and creating their own designs. "In many beading classes, students learn to recreate a piece of beadwork following the design and instructions of a professional beader," said Sam. "This is a tried-and-true method of teaching, similar to painters learning to paint from old masters." In contrast, Sam provides students with "problems to solve, which marry concepts, design content, creativity, and of course, technique." Each term, Sam teaches two ten-week classes: one in the Fibers Department, "Beaded Surfaces and Structures," and another in the Jewelry Department, "Bead Technique for Jewelry," which includes the use of metal with beads. "When I began teaching beading with metal work, I divided the metal component into formal elements of planes, lines, and mass in order to match up bead techniques that work best with these basic elements of design. In other words, how best to attach beadwork to a metal surface or form. Each project





Sam Norgard's classes go way beyond beading basics. Shown are (left to right): "Artificial life" by Kaitlyn Taylor, "Broad collar" by Becky Donne, "Hoku-Sigh" by Allison Teague, and "Sunflower" by Olivia Miller. Sunflower photo by Justin Chan.

Right: Sam's class poses for a photo during a visit from the New York design duo, William and Steven Ladd.



has criteria that challenge students to create a work that interacts with a specific body part. Instead of telling students to make a ring, I want to leave the student's mind more open. I would say: 'What might interact with a hand? Maybe a fan? A deck of cards? A fan made out of a deck of cards?' This epitomizes my way of phrasing a problem. As educators, if our intention is to fuel thinking and creativity, I think we need to phrase things very carefully. Students come to these classes with a solid foundation in color and both 2D and 3D design. With this background, students have developed an understanding of not only how to design, but knowing which elements of design make their hearts sing."

LEARNING BY DOING

Sam's typical class is a carefully thought-out process: It begins with an assignment to create a particular type of body adornment. "I like to change the focus each time," said Sam. "For example, I might select a broad collar, an arm piece, or a face garment for them to create." Students keep a digital diary or journal in order to document each step for a final PowerPoint presentation, which is delivered on the due date of the assignment.

"We begin with research of our theme," said Sam. "This research provides inspiration for design as well as meaning. It puts the piece in a historical context and enriches students' understanding of the materials used, how and why this type of jewelry was worn — such as ceremonial, symbolic, or romantic — and perhaps its social and status aspects." Students identify elements and principles of design to guide their overall creations and are asked to collect three images and to record notes that students found compelling. From here, they create a number of preliminary sketches or collages. Students analyze the design aspects of their piece and why colors were chosen and how they contribute to the design. After some experimenting, materials — including beads, findings, fabric, glue, and thread — are chosen and the tools needed are gathered. Through presentations and in-process critique, students receive feedback as they move toward their final project. A final drawing may serve as a pattern by tracing or copying it. With the pattern cut out, students try it on to ensure a good fit. All this happens in about three weeks.

Students learn several beading techniques which may include a variety of embroidery stitches, loom and off-loom woven stitches such as stacking, bookending bugles (single-needle ladder), edging, fringe, beaded bezels, peyote, spiral rope, herringbone, and others. With these techniques and their chosen materials, students make samples related

IN BEADING, the head, the hand, and the heart come together to problem solve.

to their design and decide on three that would be used in their project, continuing to document these with text and images for their final presentation.

"I have worked to develop skills in teaching foundation or core ideas in design and in helping students uncover and understand their personal visual voice in design and in content. Throughout this process," Sam said, "I emphasize the importance of vocabulary. With a rich array of words to draw upon, ideas crystallize and become specific. Words give structure to ideas and make them concrete in our minds and enable us to communicate our designs to others."

"I love the energy I see in my students," Sam recalls, "and love the new perspective they bring to beading. I couldn't imagine a more rewarding career than teaching." **B&B**

HONEYCOMB DELIGHT BRACELET

designed by Isabella Lam

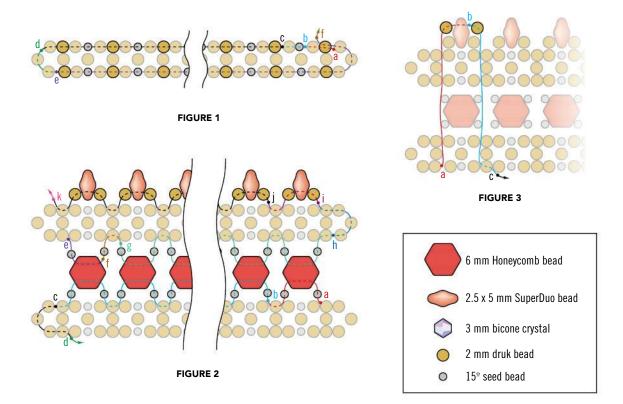
DIFFICULTY ••••

cubic right-angle weave



HIDDEN SUPERDUOS

Because the SuperDuos will be on the bottom of the base and do not show very much when the bracelet is complete, the color can vary slightly from the color listed without changing the overall look.



Everybody will be buzzing when they see this Honeycomb-bead bracelet with an embellished cubic right-angle weave base.

BASE

- **1)** On a comfortable length of thread, and leaving a 6-in. (15 cm) tail, use 2 mm druk beads to work a cubic right-angle weave (CRAW) strip to the desired length, ending with an even number of units that is divisible by four. Allow ½ in. (1.3 cm) for the clasp, and end and add thread as needed. A 71/2-in. (19.1 cm) bracelet has 44 units. Sew through the beadwork to exit an end edge 2 mm with your needle pointing toward the other end. End the tail but not the working thread. Make another strip of the same length.
- **2)** Pick up a 2 mm, and sew through the next edge 2 mm (figure 1, a–b). For clarity, only one side of the CRAW strip is shown in the figures. Pick up a 15° seed bead, and sew through the following edge 2 mm (b–c). Repeat these steps for the remainder of the strip, ending with a 2 mm (c–d). Do not use tight tension or the beadwork will curve. Sew through the next

two 2 mms in the end unit to exit the opposite edge 2 mm (d-e). Repeat these stitches for this edge of the strip, and continue through the first 2 mm added in this step (e-f). Repeat this step on the other strip. End and add thread throughout the beadwork as needed.

3) With the working thread from either strip, pick up a 15°, a Honeycomb bead, and a 15°, skip the next three edge beads, and sew through the following 2 mm added in the last round (**figure 2**, **a–b**).

NOTE If your Honeycombs have different colors on each side, pick up so the side you do not want to show on the front of the bracelet faces up. The side facing downward right now will be the side that faces the top of the bracelet when it is complete.

Repeat this stitch for the remainder of this edge of the strip (b-c). You

- should end with an odd number of Honeycombs. Sew through the next four end beads (c-d), and set this thread aside.
- **4)** Position the other strip next to the first one as shown, with the embellished face upward, and the working thread exiting the 2 mm at figure 2, point e. With this working thread, pick up a 15°, and sew through the open hole of the next Honeycomb (e–f). Pick up a 15°, skip the next three edge beads, and sew through the following 2 mm (f–g). Repeat this stitch for the remainder of this strip (g–h). Sew through the next four end beads as shown (h–i).
- **5)** Pick up a 2 mm, a SuperDuo bead, and a 2 mm, skip the next three edge beads, and sew through the following 2 mm (i–j). Repeat this stitch for the remainder of the edge (j–k), and set this thread aside. **6)** With the working thread from the first strip, pick up a 2 mm, and sew through the open hole of the

adjacent SuperDuo in the opposite

materials red-and-gold bracelet 7½ in. (19.1 cm)

- **21** 6 mm Honeycomb beads (red lumi)
- **21** 2.5 x 5 mm SuperDuo beads (halo razzmatazz)
- **44** 3 mm bicone crystals (Swarovski, scarabaeus green)
- **1000** (approximately) 2 mm True2 round druk beads (Czech, 24k gold plated)
- **2 g** 15⁹ seed beads (Miyuki 961, bright sterling plated)
- 1 17 x 13 mm box clasp (Elegant Elements serpentine design, gold; naturecoastsupplies.etsy.com)
- Fireline, 6 lb. test
- beading needles, #11 or #12

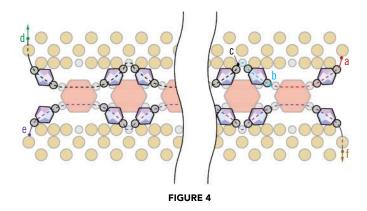
Find info for the alternate colorway at

FacetJewelry.com/ resourceguide

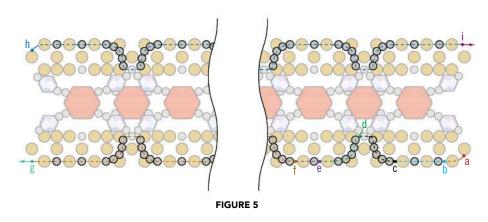
basics

FacetJewelry.com/basics

- cubic right-angle weave
- ending and adding thread



Check out the excerpt from Isabella's hot new book for another one of her stunning designs!



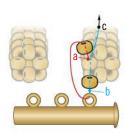


FIGURE 6

strip (figure 3, a-b). Pick up a 2 mm, skip the next three edge beads on the first strip, and sew through the following 2 mm (**b–c**) to bring the two outside edges together. Repeat this stitch for the remainder of the base. Flip the beadwork over so the Honeycombs are facing up, and sew through the beadwork so your thread is exiting the end 2 mm on the top surface of the CRAW strip, exiting toward the inside edge (figure 4, point a). For clarity, only the top surface of the CRAW strip and the Honeycomb embellishment is shown in the figure.

EMBELLISHMENT

1) Pick up a 15°, a 3 mm bicone crystal, and a 15°, and sew through the next 15°, Honeycomb, and 15° (**a–b**). Pick up a 15°, bicone, and 15°, and sew through the following top-edge 15° adjacent to the next Honeycomb (**b–c**). Repeat the last two stitches for the remainder of the base, except for the last stitch,

sew through the end 2 mm on the top surface (**c**–**d**).

- **2)** With the working thread from the other strip, sew through the beadwork to exit the top end 2 mm on this strip (**point e**), and work as in step 1 to embellish this side of the beadwork (**e–f**).
- **3)** With the same working thread, sew through the next end edge 2 mm (figure 5, a-b).
- **4)** Pick up a 15°, and sew through the next 2 mm. Repeat this stitch once more (b-c).
- **5)** Pick up five 15°s, and sew through the next 15° on the inside edge (**c**–**d**). Pick up five 15°s, skip two edge 2 mms, and sew through the following 2 mm (**d**–**e**). Pick up a 15°, and sew through the next 2 mm (**e**–**f**). Repeat these stitches for the remainder of the base, ending with two single stitches using 15°s as in step 4 (**f**–**g**). End this thread.
- **6)** With the working thread from the other strip, work as in steps 3–5

to embellish this side of the base (h–i). End this thread.

CLASP

- 1) Add 12-in. (30 cm) of thread to the end of the beadwork with your thread exiting the end inside-edge 2 mm as shown (figure 6, point a). Only the end of the strips are shown in the figure for clarity. Pick up a 2 mm, and sew down through the end loop of the clasp (a-b). Pick up a 2 mm, and sew up through the 2 mm your thread exited at the start of this step (b-c). Retrace the thread path to reinforce the connection.
- **2)** Pick up five 15°s, and sew down through the center loop of the clasp. Pick up five 15°s, and sew up through the 2 mm your thread exited at the start of this step (**figure 7**, **a-b**) (the 2 mms added in step 1 are not shown in the figure for clarity). Retrace the thread path (not shown in the figure for clarity), and continue

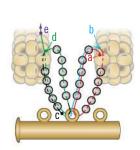


FIGURE 7

through the first five 15°s picked up and the center loop **(b-c)**.

- **3)** Pick up five 15°s, and sew up through the end inside-edge 2 mm on the other strip (**c-d**). Pick up five 15°s, and sew down through the center loop of the clasp, the first five 15°s added, and the same inside-edge 2 mm (**d-e**).
- **4)** Work as in step 1 to attach the remaining clasp loop, and end the thread.
- **5)** Repeat steps 1–4 to attach the other end of the clasp. **BB**

Classes and Kits

Take a class, learn a skill! Buy a kit, create a project!



















FLORAL BOUQUET EARRINGS

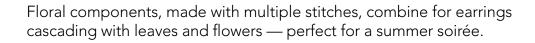
designed by Patricia Parker

DIFFICULTY ••••

stitches: brick, peyote, tubular herringbone

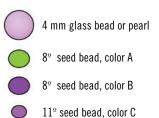






Overview

- Stitch all components (four flowers and six leaves).
- Make cluster pairs.
- Combine clusters.
- Attach ear wires.



11° seed bead, color C

11° seed bead, color E

11º Delica seed bead, color F

→ 15° seed bead, color G

15° seed bead, color H



HERRINGBONE BELL FLOWERS

1) On 20 in. (51 cm) of thread, pick up 10 color H 15° seed beads. Sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail, and continue through the next three Hs (**figure 1**).

2) Pick up two Hs, skip the next H, and sew through the following H. Repeat this stitch four times to complete the round, and step up through the first H added (figure 2).

3) Pick up two Hs, sew down through the adjacent H and up through the next H in the previous round (**figure 3**, **a-b**). Repeat this stitch four times to complete the round,

FIGURE 2

and step up through the first H added (b-c). Repeat this step once more (c-d).

4) Pick up two Hs, sew down through the next H (d-e). Pick up an H, and sew up through the following H (e-f). Repeat these stitches four times to complete the round, and step up through the first H added (f-g). Tighten your thread to cup the beads. Retrace the thread path of the last round to tighten the tension, and end the threads.

5) Repeat steps 1–4 to make a second bell flower.

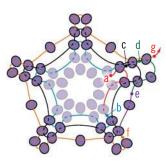


FIGURE 3







BRIGHT EYES FLOWERS

- 1) On 20 in. (51 cm) of thread, pick up five color D 11° seed beads. Sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail, and continue through the next two Ds.
- **2)** Pick up three color C 11^o seed beads, and sew through the bead your thread is exiting, going in the same direction. Continue through the next two Cs (figure 4, a-b). Repeat this step once more (b-c).
- **3)** Pick up three Cs, and sew through the C your thread is exiting and the three Cs just added (figure 5, a-b).
- **4)** Pick up a C, and sew through the next C (b-c). Repeat this stitch once more (c-d).

- **5)** Sew through the next D and C (d-e), work a stitch with a C, and then pick up a C (e-f). Sew though the next seven Cs and two Ds (f-g). This completes the first petal.
- **6)** Repeat steps 2–5 four times for a total of five petals.
- **7)** Turn the beadwork over, pick up a color B 8º seed bead, skip the next D, and sew through the following D in the base ring (figure 6, a-b). Sew back through the B and the D next to the one your thread exited at the start of this step (b-c). End the threads.
- **8)** Repeat steps 1–7 to make a second flower.

materials

purple color earrings 21/8 in. (5.4 cm)

- 6 4 mm glass beads or pearls (Swarovski pearl, lavender)
- 8º seed beads
 - 26 color A (Toho 167, transparent light green AB)
- 2 color B (Toho 943, light purple-lined crystal)
- 11º seed beads
 - 1 g color C (Toho 2224, silver-lined purple)
 - **1 g** color D (Toho 967, crystal/neon rosaline-lined)
 - 1 g color E (Toho 7B, transparent grass green)
- 2 g 11º cylinder beads, color F (Myuki Delica DB0152, transparent green AB)
- 15º seed beads
- **1 g** color G (Toho 7B, transparent green)
- **1 g** color H (Toho 2219, silver-lined light grape)
- 1 pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorways at FacetJewelry.com/ resourceguide

basics

FacetJewelry.com/basics

- ending and adding thread
- peyote stitch, diagonal
- brick stitch
- tubular herringbone
- opening and closing loops



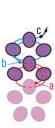
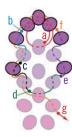


FIGURE 4



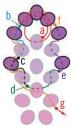


FIGURE 5

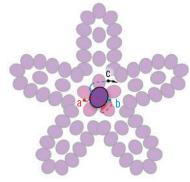


FIGURE 6



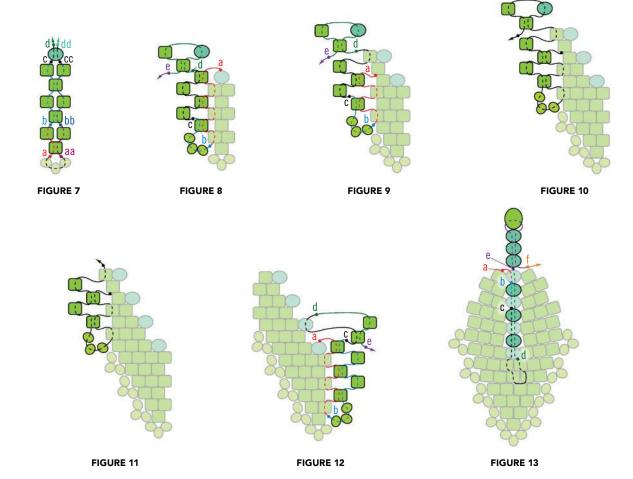
NOTE Steps 1-2 are worked using two needles at the same time. Steps 3-10 are worked with one needle at a time, but both needles are needed to complete the leaf.

DIAGONAL PEYOTE CUPPED LEAF

- **1)** Thread a needle on each end of 30 in. (76 cm) of thread. With one needle, pick up three color G 15° seed beads, and center them on the thread.
- **2)** With one needle, pick up two color F 11° cylinder beads. With the other needle, sew through the first F, and pick up an F (figure 7, a–b and aa–bb). Repeat this step twice (b–c and bb–cc). With both needles together, pick up a color E 11° seed bead (c–d and cc–dd).
- **3)** With one needle, work in diagonal peyote stitch: Pick up an F, and sew through the next F in the previous row. Repeat this stitch twice (figure 8, a-b).
- **4)** Turn by picking up three Gs, and sewing back through the last F picked up (b-c). Work two stitches with Fs (c-d). Pick up an F, an E, and an F, and sew back through the first F picked up in this stitch (d-e).

- **5)** Work two stitches with Fs (**figure 9**, **a–b**). Work a turn with three Gs (**b–c**). Work two stitches with Fs (**c–d**). Pick up an F, an E, and an F, and sew back through the first F picked up in this stitch (**d–e**).
- **6)** Repeat step 5 once (figure 10).
- **7)** Repeat step 5 again, but do not pick up the last F, E, and F (**figure 11**). This completes one half of the leaf. Do not end the thread.
- **8)** With the other needle exiting the first E, work three stitches with Fs on the other side of the original row (figure 12, a–b). Work a turn with three Gs, and then work two stitches with Fs (b–c). Pick up a F, and sew through the next E on the other side of the leaf (c–d). Pinch the beadwork between your forefinger and thumb to keep stitching tight. Pick up a F, and sew back through the F you picked up in the previous stitch (d–e).

- **9)** Stitch the second half of the leaf as a mirror image of the first, but connect the inside edges by sewing through the existing Es instead of adding new ones.
- **10)** Using the first needle, sew through the end E (**figure 13**, **a–b**). Pick up an E, and sew through the next E (**b–c**). Repeat this last stitch twice, and sew through four Fs in the base as shown (**c–d**). Sew back through all the Es in the leaf (**d–e**). Pick up three Es and a color A 8° seed bead, skip the A, and sew back through the three Es just added (**e–f**). End both threads.
- **11)** Repeat steps 1–10 to make a second cupped leaf.





BRICK STITCH SMALL LEAVES

1) On 18 in. (46 cm) of thread, pick up four Gs. Sew through the beads again to form two rows, leaving a 6-in. (15 cm) tail (figure 14, a-b). This is rows 1 and 2.

2) Work the rows as follows:

Row 3: Work in brick stitch using three Gs, increasing at each end of the row (b-c). Rows 4-5: Work in brick stitch using pairs of Gs, increasing at the start and end of the rows for a total of four pairs of Gs (c-d). Row 6: Work a row in brick stitch with three Gs (figure 15, a-b).

Row 7: Work a stitch with two Gs (b-c).

Row 8: Pick up a G, and sew through the adjacent G (**c–d**).

- **3)** Sew through the beads along the exterior of the leaf (figure 16, a–b).
- **4)** Pick up two Gs and an E. Skip the E, and sew back through the Gs (**b–c**). Reinforce the beadwork by sewing through all the edge beads (**c–d**), and end the working thread. Use the tail thread to sew through the edge beads in the opposite direction, and end the tail.
- **5)** Repeat steps 1–4 to make three more small leaves.



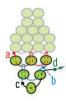


FIGURE 14

FIGURE 15

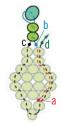


FIGURE 16

BERRY CLUSTERS

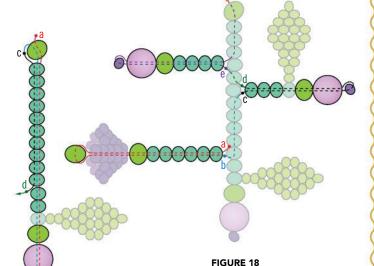
- **1)** On 24 in. (61 cm) of thread, pick up an A, 12 Es, the 11° at the base of a small leaf, an A, a 4 mm bead, and a H (**figure 17, a–b**), leaving 6-in. (15 cm) tail. This row will be the main stem.
- 2) Skip the H, and sew back through the rest of the beads just added (b-c). Skip the A, and sew through the first 10 Es (c-d).
 3) Pick up six Es, an A, a bell
- flower, and an A. Sew back through the bell flower, the A, and the six Es (figure 18, a–b). Sew through the stem E below the E

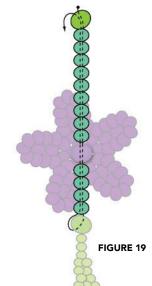
FIGURE 17

your thread exited at the start of this step and the next four Es (b-c). Pick up three Es, the 11° at the base of a small leaf, an A, a 4 mm, and a H. Skip the H, and sew back through the beads just added (c-d). Skip the next stem E and sew through the following stem E (d-e). Pick up four Es, an A, a 4 mm, and a H. Skip the H, sew back through the beads just added, and continue through the end three stem Es and the following A (e-f). End the both threads.

4) Repeat steps 1-3 to make a sec-

ond berry cluster.





FLOWER/LEAF CLUSTER

- **1)** On 24 in. (61 cm) of thread and leaving a 12-in. (30 cm) tail, pick up an A, nine Es, the 8° at the base of a bright-eye flower, four Es, and the 8° at the base of a cupped leaf. Sew back through all the beads just added (**figure 19**). End the working thread, but not the tail.
- **2)** Repeat to assemble a second flower/leaf cluster.

ASSEMBLY

- 1) Using the tail from a flower/leaf cluster, sew through the A at the end of a berry cluster (figure 20, a-b) and continue through the A at the end of the flower/leaf cluster (b-c). Pick up two As and eight Gs, and sew back through the two As you just picked up (c-d). Retrace the thread path several times to reinforce the connection, and then end the thread.
- **2)** Open the loop of an ear wire, and attach it to the loop of Gs. Repeat to complete the second earring. **BBB**

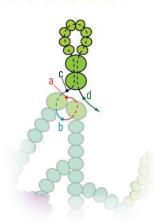


FIGURE 20





materials canyon red necklace 13½ in. (34.3 cm)

- 1 14 mm crystal rivoli (Swarovski, light topaz)
- 1 12 x 14 mm gemstone nugget (white coral, white turquoise, or howlite; etsy.com)
- 10 4 x 8 mm Trinity beads (gold luster)
- 6 8 mm Dobble beads (matte metallic red)
- **43** 3 mm fire-polished beads (champagne opaque luster)
- 10 3 mm round pearls (Swarovski, dark brown)
- **5 g** 8º seed (Miyuki 4452, Duracoat opaque banana)
- 11 g 11^o seed beads (Toho PF2113, permanent ruby opal silver-lined)
- 1 toggle clasp
- 2 6 mm jump rings
- beading needles, #12
- Fireline, 6 lb. test
- thread burner (optional)
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at

FacetJewelry.com/ resourceguide

basics

FacetJewelry.com/basics

- ending and adding thread
- ladder stitch
- tubular herringbone
- opening and closing loops and jump rings

Talise derives from an Iroquoian expression meaning "beautiful water." Spectacular sunken pools in the Grand Canyon inspired the creation of this pendant, which nestles a sparkling rivoli within walls of Trinity, Dobble, and seed beads.

BEZEL

How to pick up the Trinity and Dobble beads: Place the Trinity beads on your bead mat with one hole pointing toward you. Pick up each bead through the left hole (LH), right hole (RH), or bottom hole (BH), per the instructions. Pick up Dobble beads through the left hole (LH) or right hole (RH). When using two- and three-hole beads, check first to ensure that all holes are open.

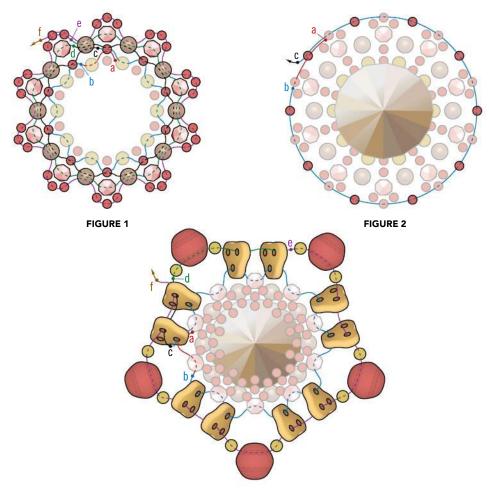
1) On a comfortable length of thread, pick up a repeating pattern of a size 11° seed bead and a size 8°

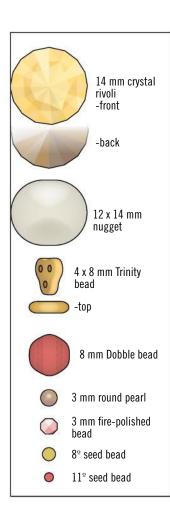
seed bead 10 times. Leaving a 6-in. (15 cm) tail, sew through the beads again to form a ring, and continue through the first 11° and 8° picked up. Pick up an 11°, and sew through the next 8° (figure 1, a–b). Repeat this stitch nine times to complete the round, and step up through the first 11° added (b–c).

- **2)** Pick up a 3 mm pearl, and sew through the next 11^o. Repeat this stitch nine times to complete the round, and step up through the first pearl added (**c-d**).
- **3)** Pick up a 3 mm fire-polished bead, and sew through the next

pearl. Repeat this stitch nine times to complete the round, but do not step up (d-e).

- **4)** Pick up three 11°s, and sew through the next pearl to form a picot. Repeat this stitch nine times to complete the round, and step up through the first two 11°s added (e–f).
- **5)** Insert the rivoli face down into the beadwork. Pick up one 11°, and sew through the center 11° in the next picot (**figure 2**, **a–b**). Using tight tension, repeat this stitch nine times to complete the round, sewing through the first 11° added (**b–c**). Work another round using 11°s to secure the rivoli, and sew through the beadwork to exit a firepolished bead.
- **6)** Pick up a Trinity bead (BH), and sew through next fire-polished bead (**figure 3**, **a-b**). Repeat this stitch nine times to complete the





round, and step up through the first Trinity (BH) added (b-c). Sew through the (RH) of same Trinity just exited, and continue through the next Trinity (RH) (c-d). **7)** Pick up an 8º, a Dobble bead,

and an 8º, and sew through the next two Trinities (RH) (d-e). Repeat this stitch four times to complete the round (e-f).

NOTE Make sure the Trinity beads' holes are aligned, since it is easy to twist them. When you flip the beadwork, the thread that once went through a (RH) will now appears to go through a (LH).

8) Flip the beadwork over so the rivoli is face up. Sew through the open hole (RH) of the Trinity just exited, and sew through the open hole of the next Trinity. Pick up an 11º and an 8º, and sew through the open hole of the next Dobble. Pick

up an 8º and an 11º (figure 4, a-b). Repeat this stitch four times to complete the round (b-c). Retrace the thread path through the last round (c-d), and then continue through one Trinity (RH) and the adjacent fire-polished bead (d-e). **9)** Pick up two 11°s and sew through the next fire-polished bead

(e-f). Repeat this stitch nine times to complete the round, and step up through the next Trinity's inner hole (RH) (f-g).

10) Pick up two 11°s, and sew through the adjacent outer hole of the same Trinity (RH) and the corresponding hole of the next Trinity (figure 5, a-b). Pick up two 11°s, and sew through the adjacent hole of the same Trinity (RH) and the corresponding hole of the previous Trinity (b-c). Continue through the first two 11°s added in this step (c-d).

11) Pick up an 11º, a fire-polished bead, and an 11º, and sew through the next two 11°s (figure 6, a-b). Pick up an 11º, a fire-polished bead, and an 11°, and then sew through the next two 11°s (b-c), ending where you started. Sew through the next 11º, fire-polished bead, and four 11° s, exiting the front side of pendant (c-d).

12) Pick up an 11°, a Dobble, an 11º, the nugget bead, and three 11°s, and sew back through the nugget (d-e). Pick up an 11°, and sew through the open hole of the Dobble (e-f). Pick up an 11º, and sew through the next three 11°s (f-g). Pull the thread and tighten the beads. Retrace the thread path, and end both threads.

HERRINGBONE NECK STRAP

1) On 5 ft. (1.5 m) of thread, pick up four 11°s, leaving a 10-in. (25 cm) tail. Sew through all four beads again (figure 7) so you have two stacks of two beads,

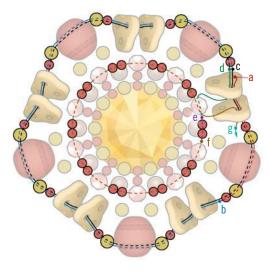


FIGURE 4

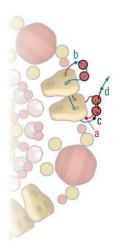


FIGURE 5

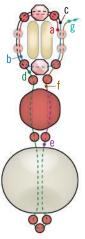


FIGURE 6



The turquoise necklace is made with Fireline, 6 lb. test, while the red necklace is made with One-G thread in a matching color. Fireline gives a firm feel and the pendant appears slightly smaller. The thread makes the red rope softer and the pendant slightly larger.



FIGURE 7



FIGURE 8



FIGURE 9



FIGURE 10

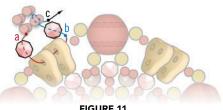


FIGURE 11

and tighten. Working in ladder stitch, pick up two beads per stitch to make a strip of four two-bead stacks of 11°s. Form a ring by sewing through the first stack and then the last stack again (figure 8). These two-bead stacks will form the first two rounds of your rope.

2) Working in tubular herringbone stitch, work in rounds as follows: **Round 3:** Pick up two 11°s, and sew through the next two top end 11°s in the ring (**figure 9**). Repeat once, and step up through the first bead added in this round.

Rounds 4–15: Continue using 11°s until you have a total of 15 rounds. **Rounds 16–17:** Work two rounds using 8°s.

Round 18: Work one round with two fire-polished beads per stitch. **Rounds 19–20:** Work two rounds using 8° s.

Rounds 21–50: Work 30 rounds with 11° s

3) Repeat rounds 16–50 three times.

4) To form a beaded loop at the end of the rope, pick up eight 11°s, and sew through the opposite 11° in the end round (**figure 10**). Sew through the adjacent end 11°, and the sew back through the loop and the 11° next to the one you exited at the start of this step. Retrace the thread path several times to reinforce the loop. End the working thread but not the tail.

5) Repeat steps 1–4 to make another neck strap.

ASSEMBLY

1) Attach a needle to the tail of a neck strap. Pick up a firepolished bead, and sew through two Trinities (RH) at the top of the pendant (**figure 11**, **a–b**). Pick up a fire-polished bead, and sew through the end two 11°s in the adjacent stack at the end on the neck strap (**b–c**). Sew through the end two 11°s on the next stack at the end of the strap.

NOTE As you attach the ropes to the pendant, make sure they are not twisted.

- **2)** Pick up a fire-polished bead, and sew through the other outer holes of the two Trinities this rope is attached to. Pick up a fire-polished bead, and sew through the end two 11° s in the remaining open stack in the neck strap.
- **3)** Retrace the thread path several times to reinforce the connection, and end the thread.
- **4)** Repeat steps 1–3 to attach the other neck strap to the adjacent set of Trinities at the top of the pendant. **5)** Open a jump ring, and attach it to the loop of a toggle clasp and
- b) Open a jump ring, and attach it to the loop of a toggle clasp and the beaded loop at the end of a neck strap. Repeat at the end of the other neck strap. **B**®**B**









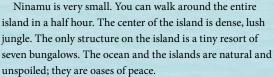
Revolutionize how you collect vacation keepsakes by making molds from inspiring settings.

When you travel, you never know what you're going to find — that's the magic of it. Each time you leave your everyday life, you enter into a new space of potential wonder, creativity, and transformation.

In the summer of 2016, I traveled to Tahiti with my family and stayed on a small island called Ninamu. It is one of the most magical places I've ever been. The ocean is a perfect cerulean blue dotted with tiny coral islands. Fresh, salty ocean breezes swirl through the palm trees. Coconut crabs and hermit crabs overrun the island. And the rhythmic lap of waves against the beach is now my favorite musical memory.







Even though I usually do not create art while I am traveling, my artist's eye is always open and watching for new inspiration. I never know what to expect, so I always travel with molding compound to create casts of unusual leaves and plants. Since there are many things that can't be taken home, this offers a wonderful way to preserve the unusual textures that I encounter.

In Tahiti, one of my favorite things to do is to explore the islands and the ocean while kayaking. Some isles hold palm trees while others are so small that there is nothing but solid coral that disappears under the sea during high tide. Because these coral islets have never been tumbled by the waves, the coral is pristine with some of the most amazing natural textures I've ever seen.

Equipped with reef shoes, I ventured out during low tide to many small coral atolls. I used my mold compound to capture parts of the coral that were the most striking, careful not to disturb the living creatures.

I treasure these molds because they can be used over and over again to create gorgeous mementos of my sun-soaked days of exploring the ocean.



STEP LIGHTLY

Coral reefs are invaluable to the ecosystem and should never be disturbed. According to the U.S. Fish and Wildlife Service, "Coral species may be protected under international, domestic, or even state environmental laws." It is important to educate yourself on local species acts before interacting with any wild flora and fauna and never remove items from protected locations. Please note that no coral was harmed in the making of this project.



materials silver clay component 1/2–21/3 in. (1.3–5.9 cm); your size may vary

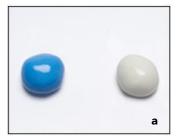
- molding compound, two-part silicone (Mega-Sil)
- 16 g PMC III clay
- artifact for impression (dead coral shown)
- **10 g** PMC III one-tip syringe, pre-filled with silver clay
- kiln (Paragon SC-2, or other PMC jewelry-making kiln)
- flexible sanding pad and round metal file
- craft scalpel
- water brush
- metal stylus or awl
- metal clay roller, optional
- Pro-polishing Pad or jewelry polishing cloth
- 3 mm cubic zirconia (CZ) stone (spinel blue), optional
- fine tweezers, optional but needed for CZ
- liver of sulfur, optional

All materials available at eclecticabeads.com.

basics FacetJewelry.com/basics

• patinating with liver of sulfur















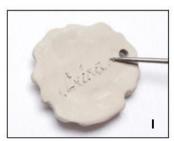












MOLD

- 1) Starting with equal parts of the molding compounds (photo a), knead the blue and white compound together until the color is uniform. (Estimate the amount of compound needed by determining the size of your desired finish project and doubling.)
- **2)** Flatten the top of the compound with your fingers or roll it out with the roller (**photo b**), making it deep enough to accommodate your artifact.
- **3)** Press your artifact into the compound (**photo c**). If you are using a deep artifact, you may need to press the compound around it with your fingers.
- **4)** You can reposition the artifact while the compound is soft. When

pleased with the look, let the artifact and compound dry together, about five minutes. When dry, remove the artifact (photo d).

COMPONENT

- **1)** Estimate the amount of PMCIII clay needed to fill the mold (this will be the size of your finished project). Shape the clay with your fingers to resemble the mold's opening (photo e).
- **2)** Press the clay into the mold (photo f). Let the clay dry. You can expedite the drying process by using a hair dryer or food dehydrator.
- **3)** Remove the clay from the mold (photo g).
- **4)** Use a flexible sanding pad and metal files to define and sand the edges of the piece (photo h).

- **5)** Gently, use a scalpel to make a connector hole (**photo i**), and then use a round metal file to smooth out the hole (**photo j**).
- **6)** Dip a paint brush in water, and swipe the back to wet a section (photo k). Use a stylus or awl to sign your component (photo l). Let dry five minutes.
- **7)** With a sanding pad, smooth the back of the component. Turn the sanding pad over to the smooth side, and wipe the component's back once more to remove any remaining debris (**photo m**).
- **8)** Optional: If you choose to set a cubic zirconia stone (CZ), do so using the "blob method": To make a blob, wet the component where the CZ will sit, using a wet brush. With the PMCIII syringe, extract









a blob of clay that is 1½ times the size of the CZ (photo n). Use the brush to reshape and flatten the bob slightly. Use tweezers to place the CZ on the blob, and then push down, keeping the stone centered. Reshape the blob's side with the brush, if needed (photo o).

9) Dry the component, then fire for

two hours at 1650 degrees F. When cool enough to handle, polish the components with a polishing cloth.

10) If desired, add a patina to the component by dipping in liver of sulfur (photo p). Polish again, and integrate into a finished piece of jewelry as desired. B&B

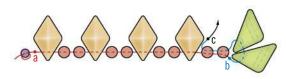
MIYUKI endless loom











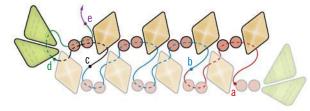
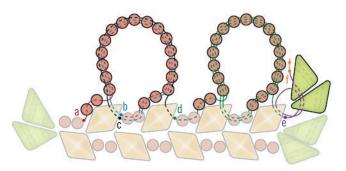


FIGURE 1

FIGURE 2

FIGURE 3



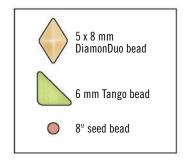


FIGURE 4

materials butter pecan cuff 7 x 2 in. (18 x 5 cm)

- 160 (23 g) 5 x 8 mm DiamonDuo beads (butter pecan)
- **82 (14 g)** 6 mm Tango beads (lumi green)
- 6 g 8º Czech seed beads (Preciosa 10140, smoky topaz)
- 2 16 mm buttons with shank
- Fireline, 6 lb. test
- beading needle, #12

Find info for the alternate colorway at FacetJewelry.com/ resourceguide

basics

FacetJewelry.com/basics

- stop bead
- ending and adding thread

Tango beads dance along the edges of this cuff as seed beads follow DiamonDuos across the woven base.

Each Tango bead has two parallel holes — a long hole and a short hole that run from a shorter base edge to a longer diagonal edge (figure 1). In this project, you will always sew through the short hole, picking up the beads from the base edge.

The DiamonDuos have a beveled side (top) and a flat side (bottom). Pick up each DiamonDuo through the bottom hole from either the right side (BR) or left side (BL), per the instructions.

For all two-hole beads, check to ensure that all holes are open.

LINE 'EM UP

To avoid picking up the Tangos the wrong way, before starting the base, line up two rows of 40 Tangos each, with the short holes pointing inward so the rows mirror each other. To ensure you have the DiamonDuos all facing the same way, arrange each one so the beveled surface faces up and there is a top hole and a bottom hole.

BASE

- **1)** Attach a stop bead to a comfortable length of thread, leaving a 17-in. (43 cm) tail.
- **2)** Pick up a repeating pattern of a DiamonDuo (BL) and two 8° seed beads four times (**figure 2**, **a–b**). Pick up two Tango beads, and sew back through the last two 8°s just added (**b–c**). Pull the beads to tighten.

EVEN TENSION

When tightening your beads, do not pull too taut or the base may curve.

3) Pick up a DiamonDuo (BR) and two 8°s, and sew through the open hole of the next DiamonDuo and the following two 8°s (figure 3, a–b). Repeat this stitch two times (b–c). Pick up a DiamonDuo (BR) and two 8°s and sew through the open hole of the next DiamonDuo (c–d). Pick up two Tangos, and sew back through the last two 8°s just added (d–e). Tighten the beads to straighten the row.

4) Repeat step 3 38 times (a total of 40 rows) for a 7-in. (18 cm) bracelet, but when working rows from the left, pick up the Diamon-Duo from the left side. To maintain even tension and straight lines, push down on the beads as you build the rows. End and add thread as needed. To alter the length, add or omit rows as desired, allowing approximately ½ in. (1.3 cm) for the clasp.

CLASP

1) With the working thread, pick up 19 8°s, and sew back through the next two 8°s in the last row (figure 4, a-b). Sew through the adjacent Diamon-Duo, skip the first two 8°s just picked up, and then continue through the next 19 8°s (**b–c**). Continue through the DiamonDuo, 158°s, and the open hole of the next DiamonDuo to reinforce the loop (c-d). Sew through two 8°s, and then repeat this step to make the next clasp loop (d-e). Pick up two Tangos, and sew through the adjacent DiamonDuo and the two new Tangos (e-f). End the working thread.

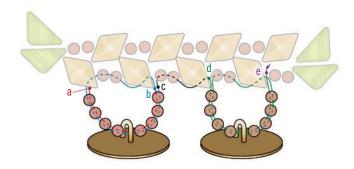


FIGURE 5

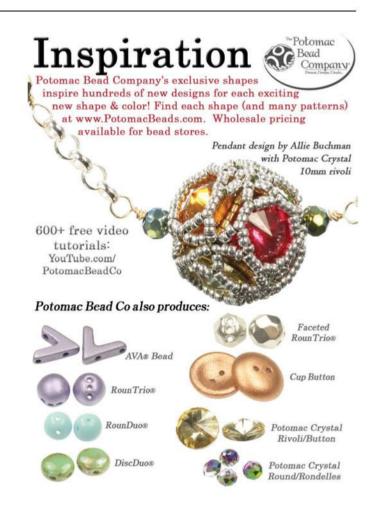
2) Remove the stop bead from the tail thread, and attach a needle. Pick up four 8°s, a button shank, and four 8°s (**figure 5**, **a–b**). Sew through the adjacent DiamonDuo, two 8°s, DiamonDuo, and the beads just added (**b–c**). Reinforce

the loop a few times (not shown in the figure for clarity). Sew through the next two 8°s and DiamonDuo (c-d), and then attach another button as shown (d-e). Reinforce the loop a few times, and end the working thread. B®B

REFRISE

Make a narrower cuff by building rows with two groups of one DiamonDuo and two 8° seed beads, plus only one button clasp. End by adding one 8° seed bead instead of two Tangos. You'll need only half the beads, except for the Tangos. The result produces a more casual composition.









materials three-strand necklace 19 in. (48 cm)

- 8º Demi beads
 - **16 g** color A (Toho 1F, crystal transparent matte)
 - **15 g** color B (Toho PF21, crystal silver-lined, permanent finish)
- 1 three-strand box clasp (Claspgarten, 14155/03)
- Fireline, 6 lb. test
- beading needle, #10
- disposable lighter or thread burner
- microcrystalline wax

three-ring earrings 1½ in. (3.8 cm)

- 8º Demi beads
 - **1 g** color A (Toho 1F, crystal transparent matte)
 - **1 g** color B (Toho PF21, crystal silver-lined, permanent finish)
- 2 4 mm soldered jump rings
- 1 pair of ear wires
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

triple dangle earrings 13/4 in. (4.4 cm)

- 8º Demi beads
 - **16 g** color A (Toho 1F, crystal transparent matte)
 - **15 g** color B (Toho PF21, crystal silver-lined, permanent finish)
- 11º hex-cut cylinder beads (Miyuka Delica DBC0035, galvanized silver)
- 2 4 mm soldered jump rings
- 1 pair of ear wires
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

basics

FacetJewelry.com/basics

- peyote stitch: circular
- ending and adding thread
- opening and closing jump rings

This frothy concoction combines matte- and silverlined Demi beads for a delicate and versatile project.

NECKLACE

- **1)** Center a needle on 1 yd. (.9 m) of conditioned thread. Align the ends, and tie an overhand knot. Trim the tails 1 mm from the knot, and melt slightly with a lighter or thread burner to form a finished end.
- **2)** Pick up 12 color A Demi beads. Push the beads to within 1 in. (2.5 cm) of the knot. Separate the strands between the beads and the knot. Pass the needle between the strands and then back through the last bead added. Pull tight to form a ring (figure 1).
- **3)** Working in circular peyote stitch, pick up a color B Demi bead, and sew through the following A. Repeat this stitch 11 times to

complete the round, and step up through the first B added (figure 2, a-b).

- **4)** Pick up an A, and sew through the center clasp loop (**b–c**). Sew back through the A and the B just exited, going in the same direction (**c–d**). End your thread.
- **5)** Repeat steps 1–4 33 times, but in step 4, attach the new ring to the B opposite the previous connection (**figure 3**). After completing 34 rings, attach the last ring to the center loop on the other clasp half as in step 4.
- **6)** Repeat steps 1–5 twice, but make one strand with a total of 33 components and one strand with a total of 35 components, attaching each strand to an open clasp loop. **B&B**

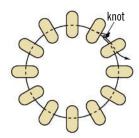


FIGURE 1

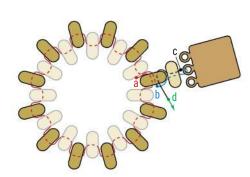


FIGURE 2

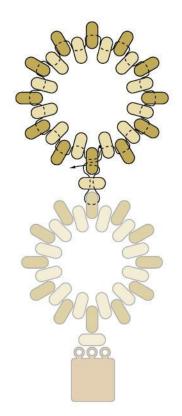


FIGURE 3

OPTION Convert this project from a three-strand necklace into one long strand without a clasp. This super-long necklace could be looped two or three times around your neck to suit your style.

8º Demi bead, color A $8^{\rm o}$ Demi bead, color B 11º hex-cut cylinder bead FIGURE 4 FIGURE 5

EARRING OPTIONS



THREE-RING EARRINGS



- **1)** Attach a soldered jump ring to an ear wire.
- **2)** Work as in steps 1–4 of "Necklace" to make three connected rings, attaching an end ring to the soldered ring instead of a clasp (**figure 4**).
- **3)** Repeat to make a second earring.



TRIPLE DANGLE EARRINGS



- **1)** Attach a soldered jump ring to an ear wire.
- **2)** Work as in steps 1–3 of "Necklace."
- **3)** Pick up an A, 21 11° hex-cut cylinder beads, and the soldered ring on the ear wire. Sew back through all the cylinders, and end the thread.
- **4)** Work as in steps 1–3 of "Necklace," pick up an A and 15 cylinders, and sew through the last cylinder in the first strand and the soldered ring. Sew back through all the cylinders again, and end the thread.
- **5)** Work as in step 4, but pick up 10 cylinders (figure 5).
- **6)** Repeat to make a second earring.





materials

pink bracelet 71/4 x 13/8 in. (18.4 x 3.5 cm)

- **16** 5 x 10 mm Arcos par Puca beads (light rose ceramic look)
- **7 g** 2.5 x 5 mm SuperDuo beads (chalk lilac luster)
- **14** 4 mm fire-polished beads (matte metallic Aztec gold)
- 17 4 mm round glass beads (opaque topaz pink luster)
- **6 g** 3.8 mm O-beads (matte metallic brass gold)
- **30** 2.5 x 3 mm Minos par Puca beads (light rose ceramic look)
- **1 g** 11^o seed beads (Toho PF565, permanent finish galvanized blue slate)
- 1 g 15° seed beads (Toho 617, matte dark olive)
- 6 6 mm jump rings (gold)
- 1 30 x 20 mm flower toggle clasp (beadcorp.com)
- beading thread, size D, or Fireline,
 6 lb. test
- beading needles, #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

basics

FacetJewelry.com/basics

- right-angle weave: flat strip
- ending and adding thread
- opening and closing loops and jump rings

Use Arcos beads to create a fresh and playful edging on this stylish bracelet.

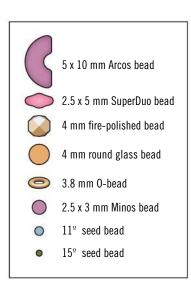
How to pick up the Arcos beads: Place the Arcos on your bead mat with the tips facing you, and sew through the right or left side hole as indicated, entering from the inside edge or the outside edge. The center holes will not be used for this pattern.

BRACELET

- **1)** On a comfortable length of thread, pick up a repeating pattern of two O-beads, two SuperDuo beads, two O-beads, and a 4 mm round bead twice. Leaving a 6-in. (15 cm) tail, sew through all the beads again (not shown in the figure for clarity) to form a ring, and continue through the first seven beads to exit a 4 mm round (figure 1, a-b). End and add thread throughout the project as needed.
- **2)** Working in right-angle weave, pick up two O-beads, two SuperDuos, two O-beads, a 4 mm round, two O-beads, two SuperDuos, and two O-beads, and sew through the 4 mm round your thread exited at the start of this step (**b-c**). Continue through the next seven beads to exit the newly added 4 mm round (**c-d**). Repeat this stitch 14 times using tight tension for a total of 17 4 mm round beads. This will make a 7¼-in. (18.4 cm) bracelet, including about 2 in. (5 cm) for the clasp and jump rings. Do

not sew through the end 4 mm bead in the last stitch (figure 2, point a).

- NOTE If using a smaller toggle clasp, you may need to add more right-angle weave (RAW) units to achieve the same length bracelet but always make sure you end with an odd number of 4 mm round beads in the initial row. Each RAW unit adds 3/8 in. (1 cm) to the length.
- **3)** Pick up an 11° seed bead, eight 15° seed beads, and an 11°, skip the next 4 mm round, and sew through the following two O-beads to add a clasp loop (a–b). Retrace the thread path through the last unit and the clasp loop, and sew through the next two O-beads and the open hole of the following SuperDuo (b–c).
- **4)** Pick up an O-bead, a SuperDuo, and an O-bead, and sew through the open hole of the next SuperDuo (**c**–**d**). Pick up an 11^o, and sew through the open hole of the following SuperDuo (**d**–**e**). Repeat these stitches for the remainder of the row, and work one more stitch to add a final O-bead, SuperDuo, and O-bead. Continue through the next two O-beads.
- **5)** Repeat step 3 to add a clasp loop on this end, and then repeat step 4 on the other edge.







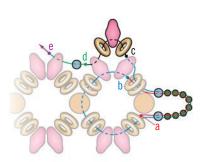


FIGURE 2

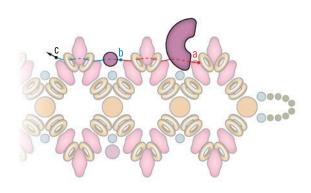
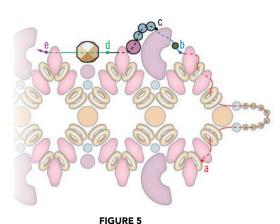


FIGURE 3

FIGURE 4



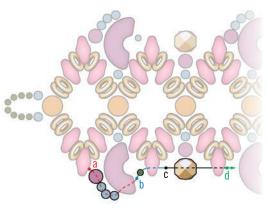


FIGURE 5

FIGURE 6

Sew through the clasp connection on the first end, and continue through the beadwork to exit the second O-bead added on the first edge (figure 3, point a).

6) Pick up an Arcos bead (left side, inside edge), and sew through the next O-bead, SuperDuo, and O-bead (**figure 3**, **a–b**). Pick up a Minos bead, and sew through the following O-bead, SuperDuo, and O-bead (**b–c**). Repeat these stitches to add a total of eight Arcos and seven Minos on this edge, and sew through the beadwork and clasp loop to exit the second O-bead on the opposite outside edge (**figure 4**, **point a**).

NOTE If the beads in the clasp loop are getting too filled with thread to sew through, skip them and sew through the 4 mm round instead.

7) Work as in step 6 to add Arcos and Minos along this edge, but pick up the Arcos through the right side, outside edge so they are a mirror image of the first row of Arcos (figure 4). Continue through the beadwork and clasp loop as shown to exit the open hole of the first SuperDuo on the opposite edge (figure 5, a-b). **8)** Pick up a 15°, and sew through the open hole of the next Arcos (b-c). Pick up three 11°s and a Minos, and sew through the open hole of the following SuperDuo (c-d). Pick up a 4 mm firepolished bead, and sew through the open hole of the next SuperDuo (d-e). Repeat these stitches for the remainder of this edge, ending after adding the 11°s and Minos on the last repeat. Sew through the beadwork to exit the end SuperDuo on the opposite edge (figure 6, point a). 9) Pick up a Minos and three 11°s, and sew

through the open hole of the next Arcos (a-b).

Pick up a 15°, and sew through the open hole of the following SuperDuo (**b–c**). Pick up a 4 mm fire-polished bead, and sew through the open hole of the next SuperDuo (**c–d**). Repeat these stitches for the remainder of this edge, ending after adding the final 15°. End the threads. **10)** Open two 6 mm jump rings, and attach them to an end clasp loop. Open one jump ring, and attach half of the clasp to the two jump rings. Repeat for the other clasp loop. **B**®**B**





BOOK EXCERPT

designed by Isabella Lam



bead weaving

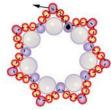


Isabella shares her love of beading with 25 gorgeous jewelry designs in her new book, *Beautiful Beadweaving*. Enjoy making her component-based Fan Necklace, ther check out the other designs in this stunning new volume. Available at JewelryandBeadingStore.com.





1 Thread a needle on 1½ yd. (1.4m) of beading thread. Pick up a 3mm pearl and an 11º seed bead seven times. Close the beads into a circle by sewing through all the beads again, and exit an 11º. Knot both threads.



2 Pick up two 15º seed beads, an 11º, and two 15ºs. Sew through the next 11° . Repeat this step around the circle. At the end, step up through the next two 15°s and 11°.



21 10mm round rivolis

89 15º seed beads 8g 11º seed beads **151** 3mm pearls

148 3mm bicone crystals

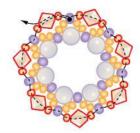
147 Rulla beads



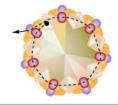
SUPPLIES

1 13mm crystal briolette

Hook-and-eye clasp Beading needle, size 12 Beading thread Scissors



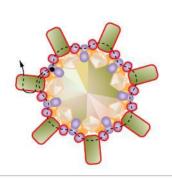
3 Pick up a 15°, a 3mm crystal, and a 15 $^{\circ}$. Sew through the next 11 $^{\circ}$. Repeat this step around the circle. Finish by exiting a 3mm crystal.

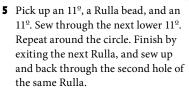


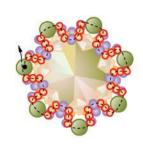
4 Place a 10mm rivoli in the beadwork, face up. Pick up an 11° . Sew through the next 3mm crystal. Repeat around the circle. Sew through all the beads again to reinforce the thread. Finish by exiting a lower 11º.

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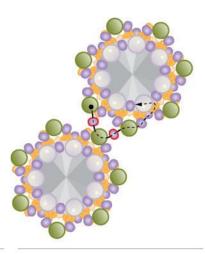
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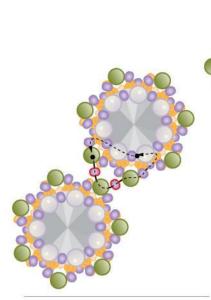




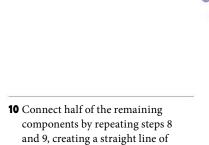
- **6** Pick up three 15°s. Sew through the adjacent 11° added in step 4. Pick up three more 15°s and sew through the second hole of the next Rulla. Repeat around the circle.
- 7 Repeat steps 1–6 to make a total of 21 components (or enough to reach your desired finished length).



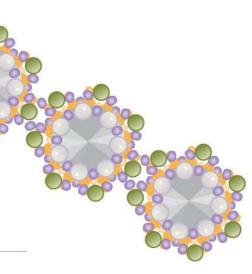
- **8** Connect the components: Exit the first hole of a Rulla.
 - **A.** Pick up an 11^o. Sew through the first hole of the Rulla on the next component.
 - **B.** Pick up another 11° and sew through the first hole of the next Rulla on the component where you began the connection step. Pass through the next marked beads. Finish by exiting the 3mm pearl.

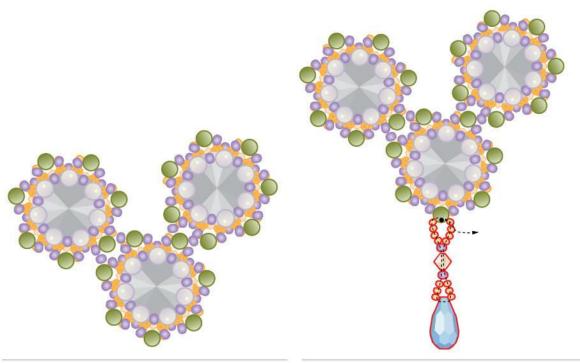


9 Sew through the marked beads again to reinforce the thread. Finish the thread in the second component.



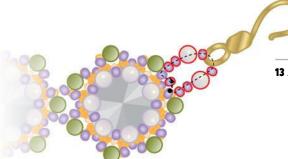
components.





- 11 Exiting the next Rulla on an end component, connect the center of the necklace as in steps 8 and 9, as shown.

 Leave the remaining thread of the center connected motif. Continue to connect the second half of the components, creating a second straight line.
- **12** Connect the briolette: Exit the first hole of the center Rulla. Pick up four 15°s, an 11°, a 3mm crystal, an 11°, three 15°s, a briolette, and three 15°s. Sew back through the 11°, 3mm crystal, and 11° you just added. Pick up four more 15°s. Sew back through the Rulla. Sew through all the beads one more time to reinforce the connection, and finish the thread.



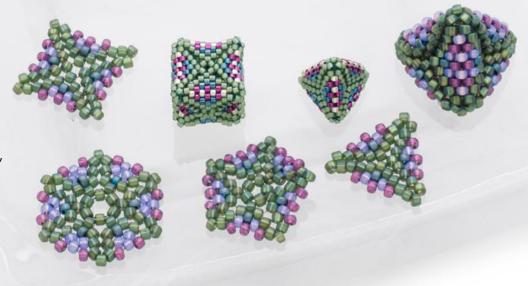
- **13** Attach a new thread about 10 in. (25cm) long to your work and exit the last marked 11° .
 - **A.** Pick up an 11° . Sew through the next 11° in front of the next Rulla.
 - **B.** Pick up two 11° s, a 3mm pearl, an 11° , half of the clasp, an 11° , a 3mm pearl, and two 11° s. Close the beads into a circle on the 11° s between the Rullas. Sew through all the beads to reinforce the connection. Finish the thread and repeat on the other side of the necklace.



Making peyote shapes

Use a simple technique to make triangles, squares, pentagons, and hexagons in peyote stitch.

by Julia Gerlach



asic geometric shapes are fun and easy to make with beads. Get started with a peyote triangle and then use the same principle to make squares, pentagons, and hexagons. After you learn to make these basic flat shapes, combine them for three-dimensional effects.

FLAT TRIANGLE

- 1) The basic concept behind this technique is that you will always start each shape with a ring of beads that is equal to the number of sides the shape will have. A triangle obviously has three sides, so start by picking up three beads on about 18 in. (46 cm) of thread. Leaving a 6-in. (15 cm) tail, sew through all the beads again to form a ring, and then sew through the first bead once more. The working thread and tail will be exiting opposite sides of the same bead. This is round 1.
- **2)** Work in rounds as follows. The diagrams show each round in a different color for clarity. **Round 2:** Pick up two seed beads, and sew through the next bead in the ring (**figure 1, a–b**). Repeat

this stitch twice, and step up through the first bead added in this round (b-c).

Round 3: Pick up two beads, and sew down through the next bead in the previous round (c-d). The two new beads will stack on top of the previous pair. Work one peyote stitch by picking up a bead, and sewing up through the first bead in the next pair (d-e). Repeat these two stitches twice to complete the round, and step up (e-f).

The two-bead columns are worked in herringbone and will form the corners. The single-bead peyote stitches will form the sides. Rounds 4 and beyond: Work as in round 2, but for each round, work one more peyote stitch on each side than in the previous round (f-g). Final round: When your triangle is the desired size, work a final round, picking up three beads instead of two at each corner (g-h). End the tail but not the working thread.

3D TRIANGLE

If you want to go 3D, you'll need to make a total of four triangles and then zip them together at the edges. Because the edges of the triangles need to interlock, they can't be identical, so you'll need to work a joining round on just one edge of each join.

- **1)** To begin, work another round on one triangle, but don't add any beads at the corners (figure 2).
- 2) Align the other triangles so the edge up-beads nestle together, and then zip up the edges, sewing through the existing corner beads on the center triangle (figure 3, a-b). These are the first three edge joins. You will need to do three more joins to complete the triangle.
- **3)** Sew through the three adjacent corner beads (**b–c**).
- **4)** Add another round on the remaining two edges on one of the outer triangles (**c**-**d**), and then sew through the nearest three corner beads to bring them together. The triangle shape will be apparent now but three edges remain unjoined.
- **5)** Zip up the two edges on the adjacent side (labeled **Edge join 4** in **figure 3**), sew through the corner beads, and then zip up the other edge that already has the joining beads added (**Edge join 5**).
- **6)** Sew through the beadwork to the remaining unjoined edge.

Add joining beads to one side, and then zip up the edge and sew through the remaining unjoined corner beads to complete the triangle (Edge join 6). End any remaining threads.

PENTAGON

- **1)** On 18 in. (46 cm) of thread, begin with a ring of five seed beads (figure 4, a–b).
- 2) Work in rounds as follows:
 Round 2: Work a round of peyote
 with one bead per stitch (b-c).
 Round 3: Work five corner stitches
 with two beads per stitch (c-d).
 Round 4: Work a round that
 alternates between a two-bead
 corner stitch and a one-bead side
 stitch (d-e).

Round 5: Work an alternating pattern of a corner stitch and two side stitches five times (e-f).
Round 6: Work an alternating

Round 6: Work an alternating pattern of a corner stitch and three side stitches, but pick up only one bead at each corner (f-g).

You can make a 3D pentagon, known as a dodecahedron, but you'll need 12 flat pentagons and you may need to fill your shape to give it support.

materials basic geometric shapes

- **1 g** 8^o or 11^o cylinder or seed beads
- beading needle, #11
- WildFire or Fireline, 6 lb. test, or nylon beading thread, size D

basics

FacetJewelry.com/basics

- peyote stitch: flat, evencount; flat, odd-count; zipping up or joining
- herringbone stitch
- ending and adding thread

SQUARE

To make a square start with a ring of four beads, and work in rounds: **Round 2:** Work a round of peyote with one bead per stitch.

Round 3: Work four corner stitches with two beads per stitch.

Rounds 4 and beyond: Alternate between corners and sides for the desired number of rounds.

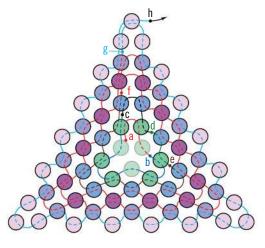
To make a cube, make six flat squares, and join them together at the edges, as in the 3D triangle.

HEXAGON

- **1)** Work as in rounds 1–4 of the pentagon, but begin with six beads instead of five (figure 5 a–b).
- **2)** Work in rounds as follows: **Round 5:** Alternate a corner stitch and a three-bead side stitch, skipping the side bead in the previous round (b-c).

Round 6: Alternate a one-bead corner stitch and two side stitches, sewing through the center bead of each three-bead stitch in the previous round (**c–d**).

You can't make a 3D shape with just hexagons. However, if you're up for a challenge, you can use a combination of shapes like hexagons and squares to make a make a 3D form, such as a truncated octahedron. **B**®B



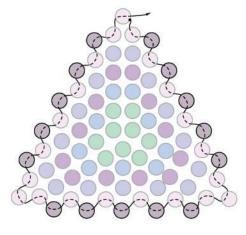
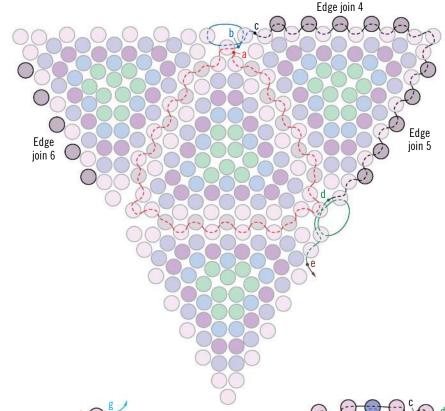


FIGURE 1

FIGURE 2



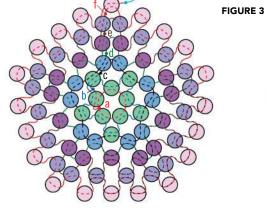


FIGURE 4

FIGURE 5









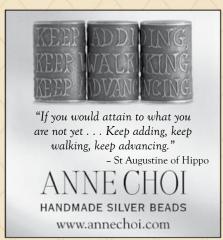
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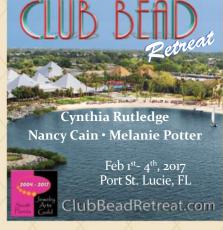


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Our beading forebears









Beads have a rich and varied history in North America. Experience the beauty of Native American beadwork on display at the Robbins Museum of Archaeology, Middleboro, MA.

by James B. Goldsmith

eaded moccasins, beaded deerskin shirts and dresses, quilled armbands, belts, and dolls—these are just some examples of Native American beadwork on display at The Robbins Museum of Archaeology in Middleborough, Massachusetts. According to appraiser Andrew Bullock, the collection of 19th and 20th century Native American artifacts "is a small collection, but the small size allows people to become immersed in the culture and beauty of native art." Remarking on the array of tribes and time frames represented in the collection, Bullock continues, "It's important for people to realize that Native Americans are not one tribe. There are hundreds of tribes that continue to have their own artistic and cultural traditions."

Linda Coombs, program director for the Aquinnah Cultural Center in Massachusetts, is a member of the Aquinnah tribe from Martha's Vineyard, and her lineage goes back centuries. When asked about the importance of The Robbins Museum of Archaeology, she replies, "Any collection is important. We have to have an understanding of the past . . . If we don't reach out and see what other people have done, we lose that connection and we don't understand it."

Examining their beautiful beaded artifacts, you'll find bead embroidery, including raised techniques, as well as loomwork, peyote stitch, a variety of edging stitches, and more. Their striking beaded art was worn with pride, and wampum — a tubular shell bead — was used to ratify treaties, solidify relationships, adorn ceremonial deerskin shirts and dresses, and express condolence. They made use of land and sea animals and fashioned beadwork into an important part of their lives. BBB

Clockwise from left: Blackfoot knife case, circa 1870. Note the wire that prevents the knife from poking through the case; Cree pouch made circa 1870; Fully beaded Zuni doll with butterfly motif. Southwest USA, circa 1950s; Patch made by Dene people, Saskatchewan, Canada, circa 1996; Moccasin made by Iroquois/Mohawk Indians, circa 1880. Photos by James B. Goldsmith.



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