

Bead & Button

KUMIHIMO BASICS:
DISK VS. MARUDAI

MIX & MATCH
5 MANDALAS

**HOT
TRENDS!**

from the Tucson
Gem & Mineral
Shows p.12

Kick back and CREATE!

Pretty in pearls

Regal pearl bracelet p.50

Pearl-and-crystal cuff ▶

Bead-capped pearl
earrings p.48

**Stitch knockout
nautilus peyote
earrings** p.54

PLUS

- Ceramic, porcelain, and raku —
what's the difference? p.20
- Discover the crazy cool clasps
of Carl Clasmeyer p.42



p.45



Make a lush multi-stitch
lotus pendant p.29

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**BONUS ONLINE
CONTENT P. 4**



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- Fire Mountain Gems & Beads
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- Goody Beads
- Kabela Designs
- Kellie DeFries/Crystal Ninja
- My Bead Gallery
- Out On A Whim
- Sew On Crystals
- Shipwreck Beads
- TierraCast
- Too Cute Beads

Join us in our Make & Take area and learn how to incorporate Swarovski crystals using various techniques, meet with friends, enter to win Swarovski crystal & support a great cause!

Everyone that brings a toiletry item to donate to the Waukesha Women's Shelter will receive a raffle ticket to win a prize pack of Swarovski crystals. There will be one drawing each day, one hour before the show closes. You must be present to win.

Stop by to see Swarovski's newest innovations for Fall/Winter 2017/2018 and Spring/Summer 2018!

*A complete schedule of make & takes will be posted in our booth# 433. We are accepting a \$10.00 voluntary donation per person/per make & take; 100% of the proceeds will be donated to Waukesha Women's Center.

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projects

22 Kumihimo color block necklace
by Deborah Shipp

29 Lotus blossom pendant
by Lisa Kan

34 Petite fringe bracelet
by Sandie Bachand

37 Lush statement pendant
by Margherita Fusco

40 Double V bracelet
by Joanie Jenniges

45 **ON THE COVER**
Crystalline cuff
by Dana Rudolph

48 Bead-capped pearl earrings
by Gianna Zimmerman

50 Pearl passion bracelet
by Natalija Bekic

54 Nautilus earrings
by Graziella Malara

66 Go Fish! bracelet
by Kristy Zgoda

68 Pinwheel pendant
by Debora Hodoyer

72 Design Workshop: **Mandala magic** ▶
by Francesca Walton



22



29



34



37



40



45



48



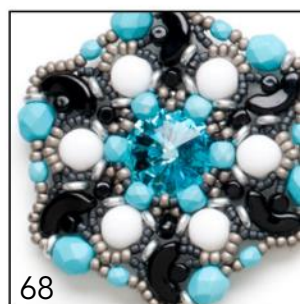
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54



66



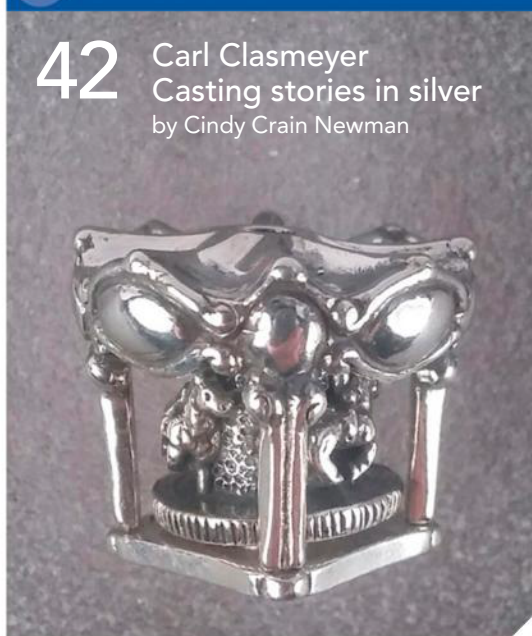
68

IN EVERY ISSUE

- 6 Editorial
- 8 Contributors
- 11 Bead Soup
Jewelry trends and tips, books,
shows, events, and promotions
from the world of beading
- 18 Your Work
- 20 Handy Dandy Guide
- 24 Intertwinings: Kumi Q&A
- 26 Gemstone Savvy
- 62 **SPECIAL FEATURE**
Tahitian black pearls
- 82 Anything Goes

ARTIST PROFILE

42 Carl Clasmeyer
Casting stories in silver
by Cindy Crain Newman



Editor Julia Gerlach
Senior Art Director Lisa A. Bergman

Associate Editors Diane Jolie, Connie Whittaker
Facet Content Editor Kathryn Keil
Facet Web Editor Heather Gergen
Contributing Editor Cindy Crain Newman
Editorial Assistant Lora Groszkiewicz
Graphic Designer Lisa M. Schroeder
Photographer Bill Zuback
Illustrator Kellie Jaeger
Production Coordinator Jodi Jeranek

Editorial Director Diane M. Bacha

EDITORIAL

Call (262) 796-8776 or write to:
Editor, Bead&Button
P.O. Box 1612
Waukesha, WI 53187-1612

Customer sales & service

(800) 533-6644 to subscribe
Outside the U.S. and Canada:
(813) 910-3616

Customer Service:

BeadandButton@customersvc.com

Digital:

BeadandButton.Digital@customersvc.com

Back Issues:

BeadandButton.SingleCopy@customersvc.com

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(888) 558-1544 x 648
Corporate Advertising Director Ann E. Smith
Advertising Sales Lori Schneider
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Senior V.P. Sales & Marketing Daniel R. Lance
Vice President, Content Stephen C. George
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Lady Tudor
suite by
Nicole Vogt



Morning aster earrings
by Debora Hodoyer



Brilliant overlay
earrings by
Monica Corsaro



Shooting arrows bracelet
by Hortense E. Thompson





Time to create

I've been thinking a lot lately about how much time and effort goes into beadwork. Depending upon the complexity of the piece, the size of the beads, whether or not you're starting from an existing design or are creating from square one, a beaded creation can take hours, days, or even weeks to complete. No one knows this better, of course, than our BeadDreams competitors, who will have their amazing works on display at the Bead&Button Show in Milwaukee this June. I know not everyone can come for the Show and for some it is an eternal "bucket list" item, but if you are planning to join us, I know you'll have a blast. With classes, exhibits, a fabulous marketplace, a lively party, and much more, it is a cornerstone event in the beading industry, and one that many people look forward to attending year after year. If you can't make it, see the Bead&Button Show ads on pp. 57–61 for a small taste of some of the vendors who will be there.

Of course, even when we're designing something from scratch, we bead makers generally start with materials that are already in existence. Imagine if we had to make all our own beads! The bead manufacturers and artists in the world help us along with their wonderful creations. Carl Clasmeyer, who is profiled on p. 42 of this issue, is a great example. His whimsical clasps, beads, and components are all hand-made and it takes him, on average, about a month to get from concept to finished product. The details in his work are incredible and his story inspiring.

On an entirely unrelated note, I want to express a sincere apology to anyone who was offended by the title of my "Handy Dandy Guide" column in the April issue. While I meant it as a light-hearted play on words, I have come to understand that it was an affront to some and I regret the stress it created.

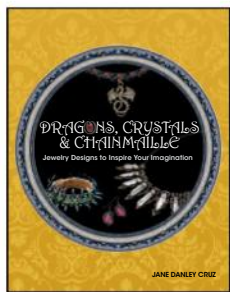
Best wishes to you all for a wonderful and relaxing summer of beading!

Julia Gerlach

Editor, *Bead&Button*
editor@beadandbutton.com

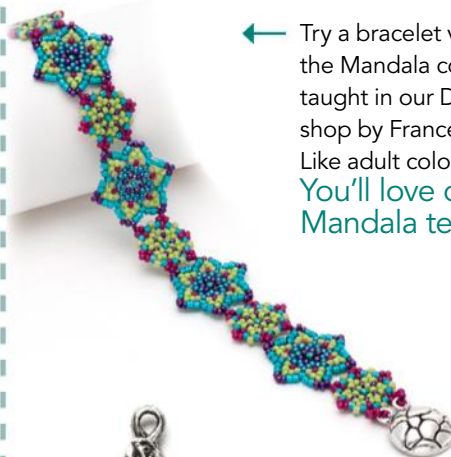
FIND THE BEAD STRAND

As always, I hope you'll play along with this issue's Find the Bead Strand challenge. Email me by July 2 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 Jane Danley Cruz's new book, *Dragons, Crystals & Chainmaille*. Congratulations to Mary Ann Danko of St. Bruno, Quebec, Canada, who won our February issue contest after finding the strand on p. 30!



Love making jewelry inspired by your favorite fictional characters?

Find two free projects inspired by popular film and television franchises. Can you guess which ones?



Try a bracelet variation on the Mandala components taught in our Design Workshop by Francesca Walton. Like adult coloring books? You'll love our blank Mandala templates.



Visit our online gallery to see more creative clasps, beads, and pendants made by Carl Clasmeyer, who is featured in our artist profile this month on p. 42.

Visit our "Down by the Seaside" reader galleries. As you browse this eclectic mix, you'll be reminded that the beach isn't just for vacations — it's also an endless source of design ideas.



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Numbers

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What is your favorite time saving tip?

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I cull (and count out if needed) all beads being used, especially making sure that both holes are open in two-hole beads and that broken beads, or those with sharp edges, are discarded.

– Joanie Jenniges



Be organized. Keep supplies in order and put daily, monthly, and yearly tasks on a schedule.

– Dana Rudolph



Use tight thread tension so your 3-D projects are done right the first time.

– Graziella Malara



I cut one long piece of thread and start working from the middle. When the first half ends, I move the needle to the other half, and continue my work.

– Margherita Fusco



Maintain meticulous storage of beads and tools in order of size, color, and typology.

– Debora Hodoyer



I store supplies for each individual project in a clear plastic case. This makes it easy to work on multiple projects at the same time.

– Sandie Bachand



I have made my own "Beaders' Help" wall on Pinterest and if I need information about beading, I can find it in seconds!

– Natalija Bekic
(La Perla Benatta)



When beading a complicated pattern, make sure to stretch your fingers periodically to avoid cramping. Getting up to do stretches also helps your back. You'll bead more efficiently and complete the project much faster.

– Lisa Kan



When making earrings, always make both at once, switching between them every few steps. This way, you don't have to "re-learn" how to make it the second time around and you can catch any mistakes early in the process.

– Francesca Walton



If you've made a mistake, take the needle off your thread and pick out your stitches (instead of sticking your needle back through the beads). This will prevent damage to your thread. Be sure to re-wax the thread before you resume stitching.

– Gianna Zimmerman



When working a kumihimo project, I rub dryer sheets over the cords multiple times before adding beads. This helps to coat the cords and makes it easier for beads to slide down.

– Deborah Shipp



I use KO thread and put thread protector on it many times while beading a bracelet. That way the thread doesn't break down and I don't have to spend extra time cutting it off and adding new thread.

– Kristy Zgoda

see more from our contributors

Joanie Jenniges | beadworkdesigns.com | joanie@beadworkdesigns.com
Dana Rudolph | mybeadgallery.com | mybeadgallery@gmail.com
Graziella Malara | graziellagioidellidiluce.com | maegra@alice.it
Margherita Fusco | 75marghe75.etsy.com | fusco_margherita@yahoo.it
Debora Hodoyer | crownofstones.etsy.com | crownofstones@outlook.it
Sandie Bachand | chezbead@comcast.net

Natalija Bekic (La Perla Benatta) | benatta.blogspot.ch | laperlabenatta65@gmail.com
Lisa Kan | ariadesignstudio.com | lisakandesigns@yahoo.com
Francesca Walton | onenxxx@aol.com
Gianna Zimmerman | b4pbakup.etsy.com | youtube.com/user/b4pbakup
Deborah Shipp | dmkartisanjewelry.etsy.com | dmkjewelry1@gmail.com
Kristy Zgoda | kristyz.etsy.com | kristyzgoda@gmail.com

INNOVATIONS



Spin the Beaded World

DESIGN BY MARTINA STROUHALOVÁ

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'Time Has Wings' by Cath Thomas



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*Free samples of new beads and
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Candice Sexton
Diane Fitzgerald
Emi Yamada
Hannah Rosner
Hiroe Takagi
Hiroko Toda

Laura Andrews
Leslee Frumin
Marsha Wiest-Hines
Masako Kato
Megumi Saso
Miyuki Oitate
Nichole Starman

bead soup

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

WHAT'S HAPPENING >>

BUTTONS GALORE



If you love buttons, be sure to head to Appleton, Wisconsin, this August for the National Button Society's annual conference. Running August 6–12 at the Radisson Paper Valley Hotel, this year's gathering will include membership meetings, button competitions, and a marketplace featuring literally millions of buttons, including rare antiques, artisan buttons, and much more. Learn more at nationalbuttonssociety.org.



©Melody McKiver

Rise Up for the Fallen

A traveling exhibit of international bead work is currently on tour at locations throughout North America. "Walk With Our Sisters" is a Commemorative Art Installation for the Missing and Murdered Indigenous Women of Canada and the USA. The artwork showcases intricately-detailed moccasin tops, which are intentionally not sewn into shoes to symbolize the unfinished lives of murdered and missing women. More than 200 individuals from around the world contributed to the project. This large collaborative art piece started its journey in Alberta, Canada, in 2013, and continues to make an appearance at select venues. To find gallery showings near you, visit walkingwithoursisters.ca. Don't miss your opportunity to view this inspiring beaded work and its sorrowful message.



Bead&Button Show

Ready, Set, Show

Get ready to stretch your skills and forge new connections at the 2017 Bead&Button Show, running June 4–11. With this year's theme of "Connect, Create, and Celebrate," the show offers more than 600 amazing classes taught by renowned instructors. Along with the hands-on, jewelry-related classroom experience, the 2017 Bead&Button Show hosts opportunities to rub elbows with teachers and fellow bead enthusiasts. Of course, there will be shopping with approximately 220 vendors expected and special preview opportunities for registered attendees. Ogle this year's BeadDreams winning works from the international competition of exceptional jewelry artists. Meet old friends and new at the Big Bead& Jewelry Bash on Saturday, June 10, complete with games and prizes. Find more details at BeadandButtonShow.com.

Calling all silversmiths

Once again, it is time for emerging silversmiths who intend to pursue a full-time career in jewelry design to vie for the prestigious Halstead Grant. The winner will receive \$7,500 in cash for their business start-up, \$1,000 in jewelry supplies, and industry recognition. In addition, the top five finalists will each receive \$500 cash and the next five will receive \$250. Applications must be received by August 1st, so head to grant.halsteadbead.com/application to get started. Congratulations to ENJI Studio Jewelry owner Niki Grandics who won the 2016 Halstead Grant.





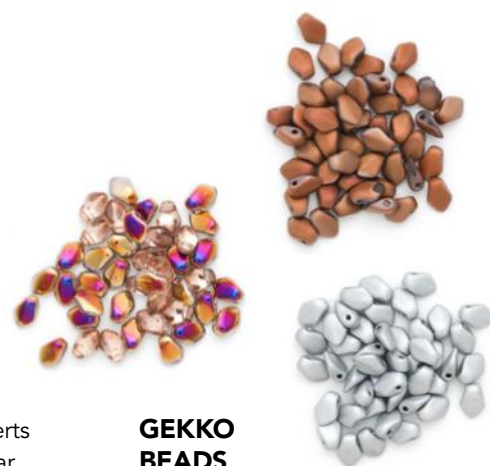
FINDINGS >>

SPIN-N-BEAD QUICK CHANGE TRAYS

Developed by kumihimo guru Adrienne Gaskell, these plastic inserts fit perfectly into both models of the Beadalon Spin-n-Bead (regular size and junior) bead spinner. Available in packs of two, these inserts are brilliant because they cut down on how many beads you need to dump into the bowl of the bead spinner and they allow you to quickly and easily switch beads in your spinner. Definitely one for the "I wish I had thought of that" category. Find a retailer at beadalon.com.

HYBRIDAI

No, it's not traditional, but this new concept kumihimo stand gives you all sorts of braiding options. The mirror is reversible, so you can use notches (like slots) or have a smooth braiding surface. Or, if you prefer, you can snap your foam disk into a special adaptor, which allows the disk to rotate smoothly (and lets you braid with both hands). The mirror sits on a tabletop braiding stand that can be used by itself or rested on leg extensions that bring it up to the usual western marudai height. An adjustable angling device allows you to set the Hybridai at an angle if that is a more comfortable braiding position for you. Constructed of high-quality engineered wood and crafted with an appealing design, this braiding system isn't cheap but it is attractive and highly functional. Find it at sweetbeadsLV.etsy.com.



GEKKO BEADS

Sabine Lippert has come up with another new bead called the Gekko bead. It measures 3 x 5 mm, and has a hole on one end and a point on the other.

what's new?

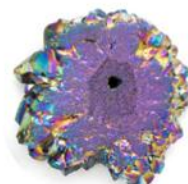
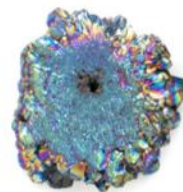
TUCSON TREND REPORT >>



Quartz crystal points, like these center-drilled double-terminated beads, were widely available in Tucson this February.



Titanium-coated stalactite slices reflect this year's trends perfectly.



Every February, bead-ers, jewelry-makers, and stone-lovers of all stripes descend upon Tucson, Arizona, for the Tucson Gem, Mineral, & Fossil Showcase, a citywide festival of rocks, minerals, and much, much more. Actually an assortment of more than 40 shows in dozens of locations, this is the place to go early every

year to see new products and learn about upcoming trends. Which of these trends will you incorporate into your beading this year?

Gemstones

Rough-cut stones have been gaining in popularity for the past few years and this year the trend continues. Single- and double-terminated

quartz points, both un-drilled and drilled, were especially prominent. Many gemstones were electroplated, usually in gold, for extra panache. Druzes also continue to be popular, both in beads and in cabochon-style cuts. And while natural cuts were dominant, a heavy focus on coatings, like titanium and pyrite, was also evident,

giving many stones an iridescent and/or metallic shimmer. Finally, arrowheads were a popular theme, whether plain, electroplated, or wire-wrapped.

Glass/crystal

The big trend in glass beads this year seems to be saturated, vibrant color (but not neon, like we saw



MULTIPLIERS

If you get tired of setting down and picking up different sets of pliers while making loops, try the new MultiPliers combination roundnose and chainnose pliers by Beadalon. You'll need to adjust your usual grip, but having both plier heads on a single tool will likely save you quite a bit of time if you tend to make a lot of loops or do wirework that requires frequent tool changes. Find a retailer at beadalon.com.

NEW FROM SWAROVSKI

Swarovski has two new watery pearl colors called crystal iridescent light blue and crystal iridescent dark blue that complement each other beautifully.

To give your designs an edgy look, try crystal skull flat-backs that are available in three sizes and eight colors. Great for bead embroidery, and also offered in Hotfix.



NIB-BIT BEADS

Nib-Bits have a rounded triangular shape, with two holes going through the side of the bead, and measure 6 x 5 mm. Find them at your local bead store.

BEAD STRINGER'S TOOL KIT

A new tool kit from Xuron features the three most-used tools for bead stringers. It includes TweezerNose pliers for grasping, bending, and forming wire; Micro-Shear flush cutters for cutting wire up to 18 gauge (AWG, 1 mm); and 4-in-1 crimping pliers that have a chainnose plier tip and works with 1, 2, and 3 mm crimp tubes. Keep your tools organized and protected with the handy tri-fold pouch. Find this kit at xuron.com.



Vibrant colors like those seen in Swarovski's new Lacquer Pro effect stones allow you to make a splash this year.

a few years ago) and metallics, again achieved with coatings. Examples include the Metalust SuperDuos, Miyuki's new saturated Delicas, and Swarovski's Lacquer Pro effect. A different slant on the emphasis on color: The Beadsmith's two-tone Duets (in SuperDuos and Rullas) opens up a whole new world of design options.



Two-tone SuperDuo Duets offer intriguing design potential.

Design

In the past few years, chevrons, arrows, and other basic geometric shapes have been hot. This year, those shapes are getting just a bit wilder, with distorted geometrics growing in popularity. But 2017 won't be just a year of rough edges, as floral and botanical themes are coming back. And you don't have to

Swarovski's new tilted shapes by Chris Bangle are angular and emotional.



choose one or the other — mixed patterns continue to be all the rage, so go ahead and combine botanicals and geometrics. And while Greenery is Pantone's 2017 Color of the Year, pink is emerging as the color to use to express girl (or woman) pride.



Dolce Vida, a new line of floral links, charms, and findings by TierraCast perfectly captures the soft, botanical themes that are prevalent in fashion.

PANIC BUTTON

Q I absolutely detest ending and adding thread while working on a project so I tend to use really long threads. Problem is, they get tangled and knotted easily. Do you have any advice?

A Most beaders share your lack of enthusiasm for adding new thread. But, pulling an extra long thread through beads requires more time than it does to add new thread. At the same time, as thread passes through the beads it may be slightly abraded and therefore weakened.

So, how do I add thread? I use the following methods for Fireline, Nymo, and most threads. First, when I have about three to four inches of thread left on the needle, I stop to add more thread. I leave the existing thread on the needle so that it marks the place to begin a new thread and so that it can be woven in as soon as the new thread is in place. I tie an overhand knot near the end of my new thread, clip the tail about 1 mm from the knot, and melt the tail with a disposable lighter. Just place the end of the thread NEAR the flame, not in it. Some people prefer to use a thread burner, but it doesn't seem to make as tiny and neat of a ball on the end of your thread as a lighter does. Next, I pass my new thread through five or six beads so that it ends up exiting the same bead in the same direction as the old thread (**figure 1**). The knot usually stays inside a bead, so be sure you won't have to pass through these beads again later. At this point, you can tie the old thread and new thread together with a square knot or simply weave the old thread through several beads and then trim it. Here is how it looks in peyote stitch but I use pretty much the same method in most of my beadwork and I find it very secure.

I often work with a double thread because I feel it will last longer but I find the knot made in a double thread is too big to hide inside a bead. To fix this, thread your needle and place an overhand knot in only one end of the thread. Pass the thread through two beads toward the bead where your old thread is exiting. Allow the knot to catch inside a bead. Pull the unknotted end through. Knot, clip and melt the second tail. Draw the second thread through the next two beads then draw both threads through the beads until it exits the same bead as the old thread (**figure 2**). I don't knot the old thread and new thread together but instead, I do a stitch, then knot the old thread between the beads, weave in and clip.

Another method I use when working with a double thread, particularly if I am working with size 8° or larger beads, is anchoring the new thread with a sales tag or lark's head knot. As in the methods above, I leave the existing thread on the needle. Prepare the new thread with both ends knotted together, clipped and melted into a tiny, neat ball. Pass the new thread around a thread between two beads that are about four to five beads away from where the old thread exits, then separate the strands between the beads and the knot, and pass the needle between the strands (**figure 3**). Sew through beads to the location of the old thread, then weave in the old thread and clip.

Finally, in regard to tangling, I use microcrystalline wax — the kind in a cup — and rewrap as often as needed. Some people give their thread a slight tug to straighten it, but several jerks on the thread may weaken the fibers. Happy beading!



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!

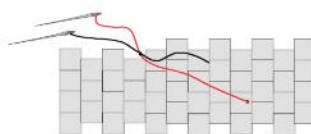


FIGURE 1

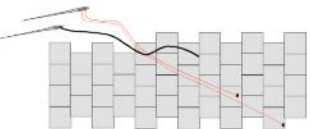


FIGURE 2

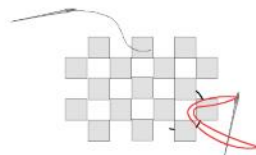


FIGURE 3

Bead Reads

Dragons, Crystals, &
Chainmaille
By Jane Danley Cruz

Explore the world of medieval style jewelry designed for any skill level. Jane uses a wide variety of techniques including stitching, stringing, wirework, kumihimo, and chainmaille, and utilizes many products like leather, chain, cord, beads, and stones to create more

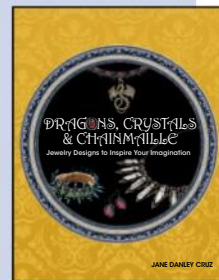
than 30 one-of-a-kind projects. The book is divided into sections that include brooches and accessories, necklaces, bracelets, and earrings, with plenty of photos and detailed instructions to guide you through each project. Jane's book is sure to spark your imagination and take you on a journey with medieval inspired jewelry.

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By Isabella Lam

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JOIN US >>

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.



MAY, 2017: HEROES AND VILLAINS

In the midst of the battle between good and evil, we still need to look fabulous. Spin a stunning web of wire, or fashion cuffs befitting an Amazon princess. Bead all in black, or channel positive energy from a crystal. Have fun and support your favorite franchise with your jewelry designs during May!



JUNE, 2017: UPCYCLED

Make something beautiful out of something discarded. Reinvent a broken piece of vintage jewelry, or turn a piece of scrap metal into a fabulous brooch. Work with bottle caps, keys, paper, plastic, or computer components. Go green and reinvent this June!



Soli Rojas

KALEIDOSCOPE metals winner • "Fabiola" • Stamped silver ring with fire opal cabochon.



Sarah Toussaint

KALEIDOSCOPE stitching winner • "Rainbow Kaleidocycle Bangle" • Miyuki Delica cylinder beads form 40 peyote stitch triangles that are joined together to form a bangle with changing patterns.

DESIGN CHALLENGE WINNERS



Robin Gower

SOLSTICE beading winner • "Northern Dawn" • Bead embroidery featuring a labradorite cabochon, seed beads, pearls, and crystals.



Susan Cologne

SOLSTICE reader's choice winner • "Under the Solstice Moon" • Cellini spiral neckpiece made of seed beads in multiple sizes with a wirework setting cradling a rabbit focal bead.



WATCH FOR IT!
Coming in the next issue

Stackable peyote bracelets with crystals and pearls by Regina Payne



Fun, floral earrings by Patricia Parker

Canyon pools necklace by Jayashree Paramesh



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Beads in

Spring waltz

A beautiful palette of soft purples, greens, and yellows is the perfect way to express the emergence of the spring flora. This flourishing necklace started with a netted base to which I attached a bevy of both stitched and glass flowers and a profusion of gemstone chips and beads.

Albina Polyanskaya
Kharkiv, Ukraine
beads.com.ua

Crazy component statement necklace

The lively focal piece of this necklace is actually seven separate components connected together. I used a wide range of bead types, including daggers, pyramids, tiles, SuperDuos, rivolis, dentelles, Luna Soft cabs, fire-polished beads, druks, pearls, seed beads, and cylinder beads. A unifying color palette of fuchsia, silver, and turquoise pulls the design together.

Melissa Grakowsky Shippee
Mansfield Center, Connecticut
store.mgsdesigns.net



bloom

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.

Petal pearl paradise

About two years ago, I became fascinated with petal pearls and their utility in creating beautiful flowers. Each flower starts with a circular base of peyote stitch to which the pearls are attached, starting with the outer ring of petals. Then I add the inner rings and a center. I use a little E-6000 to stabilize the pearls as they have a tendency to shift because they are not uniform. Little peyote "bridges" attach the circular bases together to finish the arrangement.

Libby Ungar, Bead Slave Designs

Hastings, Minnesota
deadlylob@yahoo.com



Ceramic beads 101

by Julia Gerlach

Ceramics, porcelain, and raku all belong to a family of clay-based wares. Learn how to tell the difference between the various styles so you know what you're looking at next time you go bead shopping.



Porcelain beads are characterized by a fine, smooth surface and a high level of detail. The smooth texture is ideal for using decals, like in the top two designs.

The term “ceramic” refers to the entire family of items made from clay or clay-like substances that are then fired in a kiln, and includes porcelain and raku, two types of pottery you’ll encounter frequently in the bead world. Clay and other ceramics have been used to make beads for thousands of years, beginning with faience, a non-clay ceramic used in Mesopotamia approximately 5000 years ago. Ceramics are durable, can range in style from earthy to refined and sophisticated, and work well in all sorts of jewelry.

TERMINOLOGY

Earthenware is the most porous and most common type of clay available. It contains iron oxide, so it usually appears brown, red, gray, or greenish in its raw state. When fired, it can be red, tan, brown, or black. The surface of an earthenware bead made will be somewhat rough.

Stoneware is less porous than earthenware. It exhibits stone-like characteristics when fired and is usually buff to dark gray or light to dark brown. The surface of a finished piece will be fairly smooth.

Porcelain clay is a combination of quartz, clay, and feldspar, with the addition of kaolin, a silicate mineral produced by the weathering of certain rocks. It is usually white and produces a very strong ceramic product with a dense texture, which allows artists to produce fine, intricate details in their designs. Porcelain is the least porous of the ceramic clays and the finished surface will be very smooth and fine.

Raku refers to a style of Japanese pottery that is made in a somewhat unconventional way. Raku pottery, unlike other ceramics, is generally brought up to firing temperature very quickly — in a matter of minutes rather than hours — and removed from the kiln while still hot. Raku can be made with any clay that can withstand the thermal shock that is experienced in this firing environment.

Furthermore, raku often goes through an unconventional post-firing procedure: The fired piece is placed into a container filled with combustible material, which catches fire from the heat of the piece. The flow of oxygen is reduced, usually by the placement of a lid on the container, which causes the flame to take oxygen from the glaze or the clay itself, creating unpredictable color reactions on the surface of the piece. Unglazed areas take on a characteristically black or sooty appearance.

Slip-casting refers to the process of making beads or components with clay that has been thinned to a viscous consistency, a state called slip. The slip is injected into a plaster-of-Paris mold where it is allowed to harden for awhile before excess slip is dumped out and the form is removed from the mold to dry completely prior to firing. Slip-casting allows the artist to precisely re-create specific shapes over and over. If you see, for example, a string of lentil-shaped beads that are all exactly the same, there is a good chance they were slip-casted. ■■



Ceramic artists often use molds so they can recreate pieces exactly over and over. Ceramics shaped by hand will each look unique.

GETTING FIRED UP

To make a ceramic bead, damp clay is shaped, usually by hand, though sometimes with the aid of a mold, and then allowed to dry. Once dry, it is refined and bisque-fired to harden it. After bisque-firing, glazes are painted onto the surface and the piece is fired again, sometimes more than once. For firing, traditional ceramics are placed into a cold kiln, the heat is ramped up slowly (usually over eight to 24 hours) to firing temperature and then gradually allowed to cool (usually over 12 to 24 hours) before the piece is removed.



Raku often features metallic glazes set off by a black background. The unpredictable nature of raku firing produces one-of-a-kind creations.

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Color block necklace

Make a classic color block necklace with large seed beads, long magatamas, and fire-polished beads. It's quick to make and offers endless color options.

by Deborah Shipp



For those familiar with kumihimo, this project is made as an eight-cord beaded kongoh gumi braid. If you're new to kumihimo, this braid is actually one of the simplest to make! You can work on either a marudai or a foam kumihimo disk. The instructions below are for the disk.

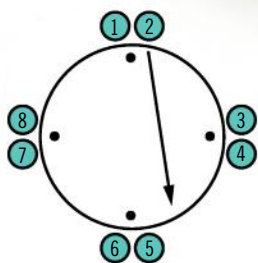


FIGURE 1

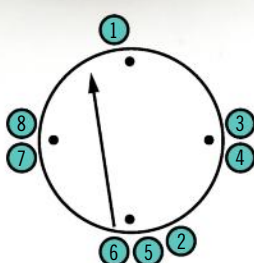


FIGURE 2

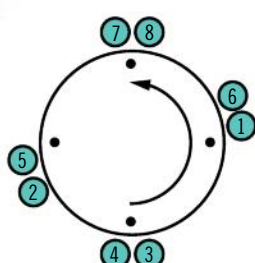


FIGURE 3

SETUP

1) Cut four cords to 100 in. (2.8 m) each. Center them on a 10 mm or larger split ring, and tie an overhand knot to secure the cords to the ring. This creates the eight cords you need for the kongoh gumi braid.

2) Align the kumihimo disk so you have a dot at the top, the bottom, and each side.



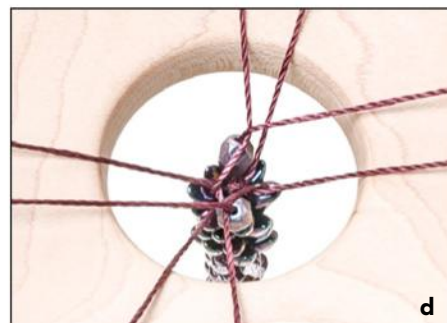
a



b



c



d



3) Feed the ring through the center hole in the disk from front to back. Arrange the cords around the disk, placing two at the top, two at the bottom, and two on each side so you have two cords flanking each dot. Slide the cords into the appropriate slots.

4) Trim the ends of the cords at an angle, dot the ends with Fray Check, and allow to dry.

TIP Stiffening and trimming the cord will help with stringing the beads. Alternatively, use a Big Eye needle to string them.

String each cord with the following beads:

- 19 color A 6° seed beads
- 3 color B 6° seed beads
- 5 color C 6° seed beads
- 3 long magatamas (strung through the side where the hole exits near the end of the bead — see **photo a**)
- 16 6 mm fire-polished beads
- 3 long magatamas (strung through the side where the hole exits near the center of the bead — see **photo b**)
- 5 Cs
- 3 Bs
- 19 As

Each cord should end with a total of 76 beads for a 20-in. (51 cm) necklace. To adjust the length, add or omit five As on each end for every inch that you want to lengthen or shorten the necklace.

After stringing each cord, attach a stop bead, and wind the end of the cord around a bobbin. Label the bobbins 1 through 8.

5) Attach a counterweight to the split ring.

BRAIDING

1) Work a braid with no beads using the following two movements:

Movement 1: Bring the top-right cord down, and place it next to the bottom-right cord (**figure 1**). Bring the bottom-left cord up, and place it next to the top-left cord (**figure 2**). Rotate the disk 90 degrees counter-clockwise (**figure 3**).

Movement 2: Repeat “Movement 1” with the two cords that are now in the top-right and bottom-left positions.

Repeat these two movements to create a braid that is about ½ in. (1.3 cm) long.

2) Continue braiding as before, but add beads as you work: With each cord movement, slide a bead up to the braid before you move the cord. Tuck the bead under the cord that crosses the cord you are working with, and then cross the cord as usual (**photo c**).

TIP As you add the fire-polished beads, you’ll see that they will rest against cords rather than being tucked under them (**photo d**).

Release more thread and beads from the bobbins as needed. As the braid progresses, move the counterweight up the braid to maintain even tension.

3) When you run out of beads, work as in step 1 to end with ½ in. (1.3 cm) of unbeaded braid.

ENDING THE BRAID

Remove the braid from the disk, and tie the loose ends with an overhand knot. Grasp the

continued on the next page



DIFFICULTY ●●○○○

materials

gunmetal necklace 20 in. (51 cm)

- 6° seed beads
 - **304 (38 g)** color A (Toho 81, metallic hematite)
 - **48 (6 g)** color B (Toho PF558, permanent finish galvanized aluminum)
 - **80 (10 g)** color C (Toho 90, metallic amethyst gunmetal)
- **48 (6 g)** 4 x 7 mm long magatamas (Miyuki 4201, Duracoat galvanized silver)
- **128** 6 mm round Czech fire-polished beads (crystal marea)
- **1** 19 x 12 mm magnetic clasp with 10 mm opening (bamboo column)
- S-Lon/C-Lon nylon cord, Tex 400 (silver)
- marudai or foam kumihimo disk
- **8** plastic bobbins (if using disk) or **8** 70 g tama (if using marudai)
- 40 g counterweight (for disk) or 168 g counterweight (for marudai)
- **1** 10 mm or larger split ring
- Big Eye needle (optional)
- Fray Check or Super Glue
- crimping pliers
- cord burner (optional)
- 5-minute two-part epoxy adhesive
- aluminum foil
- toothpicks
- paper towel

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

basics

FacetJewelry.com/basics

- kongoh gumi braid on a disk or marudai



unbeaded end of the braid, just beyond the beaded portion, with crimping pliers.

TIP You can use any kind of pliers, or even a hemostat if you have one, but crimping pliers help you keep the end of your braid round.

Allow the cord burner to heat up, and then apply the tip where you want to end the braid. Make sure you leave enough unbeaded braid to fit inside your magnetic clasp. Once the braid is separated from the working cords, take a moment to continue applying the thread burner to the end of the braid to melt and seal the cords.

NOTE Don't have a cord burner? You can also bind and glue the ends of the braid. Cut a 6in. (15 cm) piece of thread or cord, wrap it tightly around the unbeaded braid end, and tie it with a square knot. Place a drop or two of Fray Check or super glue onto the binding cord, letting it seep into the unbeaded braid. Allow the braid to dry and then cut the braid to the desired length. Trim the tails of the binding cord.

CLASP

1) On a small piece of aluminum foil, dispense equal portions of two-part epoxy. Mix together the two elements with a toothpick until the epoxy has a milky appearance.

2) Using the toothpick, apply epoxy to the inside of half of the clasp, making sure all surfaces are well coated. Now fill the clasp two-thirds of the way full of epoxy. Spread additional epoxy on one of the unbeaded ends of the braid, being careful not to get any epoxy on the beads.

3) Insert the braid into the clasp, centering it, and push down into the clasp for several minutes.

4) Allow the necklace to sit for at least one hour before repeating steps 1–3 with the other half of the clasp. Let the entire piece cure for 24 hours before wearing.

Kumi
Q&A

TOOLS OF THE TRADE

Q What is the difference between using a disk and a marudai?

A Most kumihimo braids can be made either using a foam disk or a Japanese style marudai. There are, however, some major differences between these two pieces of equipment.

COST

For students just learning kumihimo the disk is usually the best introduction since the investment is a few dollars compared to \$125 or more for a marudai and the related equipment, like tama and counterweights.

LEARNING

Most people can master a disk simply by reading the instructions, using one of the many free online courses or by taking a short class at a local store. The marudai, on the other hand, will require a more comprehensive course of study. There are several DVDs for purchase but not much free information is available online and most local stores do not teach kumihimo on the marudai. To learn from a qualified instructor, you may also incur the added cost of travel expenses.

SPEED OF BRAIDING

The major advantage of the marudai compared to the disk is the speed of braiding. Braiding on the marudai is at least twice as fast as the disk. On a disk, the cords are moved one at a time, while on the marudai both hands move simultaneously. Also, the disk requires that you lock the cords into a slot after each movement. This is not necessary on the marudai.

BRAID TENSION

On the marudai, the tension is controlled by the combination of the weight of the tama (weighted wooden bobbins) and the counterweight. On the disk, the tension is controlled by the cords being held tightly in the slots of the disk. Sometimes weighted plastic bobbins and counterweights are used with a disk, however, the slots still play the biggest role. For this reason it is recommended to use different disks for each of the different types



of cords you use for your projects. For instance, don't use the same disk for rattail that you use for C-Lon and S-Lon cord. Why? Rattail will stretch or enlarge the slots, making them too loose to grip thinner cords like C-Lon and S-Lon.

PORTABILITY

This is one clear advantage the disk has over the marudai. A disk with a project in progress can be easily packed in a purse or bag. You can access it and braid whenever you have some free time. It can be used while riding in a car and is safe and easy to pack to take on an airplane. Obviously, this is not possible with a marudai.

THE PROCESS OF BRAIDING

For me, the art of braiding on a marudai gives me as much pleasure as seeing the finished product. I love the simple mechanics of the marudai, the rhythm of the hand movements, and the gentle clinking of the tama. I feel that the Zen of kumihimo can only be realized on the marudai. **B&B**



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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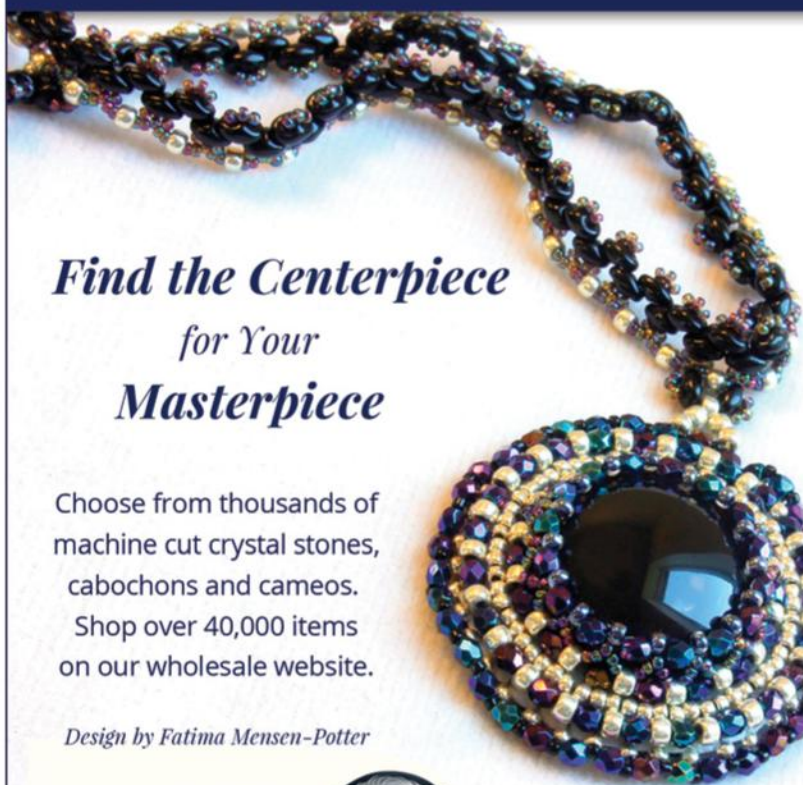
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Beyond beauty

by Kia Resnick

diamonds and rubies for love. Black tourmaline crystals or jade for protection. Pearls for purity. Throughout history, people have ascribed mystical powers to jeweled adornments, and many of these beliefs persist, at least in some circles, in modern times. Is it possible there's

something more than their beauty that causes us to lust after stone beads? Could they be whispering a subtler message than 'wear me — I'm gorgeous'?

Let's take a look at the basis for the idea that stones, in addition to their physical properties, also have metaphysical properties that can heal,

Gemstones have been said to protect, purify, and otherwise enhance life for the wearer. Is there any truth to this, or are these claims little more than hot air?

soothe, and protect. Can a pendant or a chunk of rock cleanse your aura (if you have an aura)? Do quartz crystals really amplify energy, or is that a bunch of new-age malarkey? Did cultures all over the planet make up baseless yet similar stories about stones that were so good some of them are still told to this day?



THE SCIENCE OF ENERGY

Gemstones are uniquely stable arrangements of molecules that have formed in the earth over millions of years, durable enough to last millions more years. Why wouldn't they have special properties? Rather than debunking the myths, cutting-edge research shows that stones do emit various measurable energetic fields, including piezoelectricity and pyroelectricity — and that everything, when you get right down to it, is energy. Quartz, for instance, vibrates at such precise frequencies, it is used in watches, electronics, and to transmit radio and television signals.

Of course, no bead, stone, or piece of jewelry is going to solve all of our problems, however fabulous it may make us feel. But there are things they may actually be able to do. If we accept the quantum physics concept that not only are we surrounded by an energetic field, we, in our essence, are an energetic field, and we constantly create and alter that field with our every thought, our every feeling — wait, what? You don't accept that? You fear I've gone too far this time, and am about to tell you to go find a guru to meditate with in a cave somewhere? Well, my dears, all I can say is, the gurus thought of it first, but it was good enough for Einstein, too. (And if you don't think his brain emitted a huge energetic force-field, then please explain that hair.)

SORTING FACT FROM FICTION

So let's go with the idea that anything less than radiant health and happiness is a disturbance in our energetic field, and that stones, due to their molecular structure, emit deeply harmonious vibrations that help restore our energy to its optimal pattern. Again: this is real science. But it doesn't mean all those ancient/new age things said about stone healing are true. Energetic healing is not only subtle, it's interactive. Rather than a stone having a predictable effect on a certain mood, or body part, its energy interacts with our energy depending on the subtle flow of infinitesimally small particles. Science. I swear.

This understanding allows us to separate out folk beliefs based on things like a stone's color — aquamarine is said to prevent drowning, because it looks like water. Hmm. I'd still go with a life preserver. But it's also said to calm fears, promote courage, aid with self-expression, and



many other good things. Fear greatly hampers our ability to do just about everything, including react quickly and calmly during an emergency, so if the stone does have a soothing vibration, it really could help with a huge range of situations, even reducing the likelihood of drowning. A number of stones, including amethyst, black tourmaline, and labradorite, are said to protect the aura from negativity. And what is an aura if not that energetic field we mentioned earlier? Funny how many ancient beliefs are actually supported by new discoveries. The oldest concept in human spirituality is the sacredness of nature, and stones are the oldest, most unchanging things in the natural world.

Some of the what is said about jewels — the whole 'birthstone' thing, for example, or that a diamond is a necessity for engagement — are clearly marketing ploys, and some of the old folk beliefs — like amethyst prevents drunkenness or that jade conferred high morals on those wealthy enough to wear it — will not hold up to scrutiny. But aura protection? Increased energy? Freedom from fear? Perhaps these are neither outdated superstitions or new-age nonsense, but subtle, yet real, benefits that stones can confer upon those of us who choose to wear, and surround ourselves with, natural gems and crystals. **B B**

Kia Resnick has been sourcing gems in India for her custom-made jewelry since 1985. Contact her at kia_jewels@hotmail.com.





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LOTUS BLOSSOM PENDANT

designed by Lisa Kan

DIFFICULTY ●●●●○

tubular peyote / CRAW /
square stitch





materials

turquoise pendant 3 in.
(7.6 cm)

- 1 14 mm crystal rivoli (Swarovski, crystal purple haze)
- 27 3 x 6 mm CzechMates two-hole crescent beads (matte metallic bronze iris)
- 9 2 mm fire-polished beads (transparent pink topaz luster)
- 11° seed beads
 - 15 g color A (Toho 2634F, semi-glazed rainbow turquoise)
 - 1 g color D (Toho 221, bronze)
 - 1 g color E (Toho 85, purple iris)
- 15° seed beads
 - 1 g color B (Toho 221, bronze)
 - 1 g color C (Toho 85, purple iris)
 - 1 g color F (Toho 2634F, semi-glazed rainbow turquoise)
- 1 g 15° Charlotte beads (24k gold AB)
- Fireline, 6 lb. test
- beading needles, #12

Kits for all colors available at ariadesignstudio.com

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basics

FacetJewelry.com/basics

- cubic right-angle weave
- peyote stitch: tubular
- ending and adding thread
- square stitch

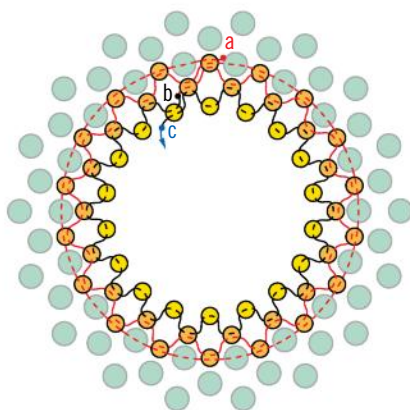


FIGURE 1

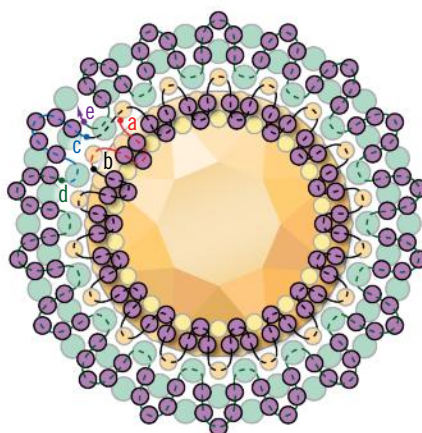


FIGURE 2

Embrace summer with this stunning flower pendant with cupped seed bead petals.

BEZEL

How to pick up the crescent beads: With the tips of the crescent pointing toward you on your bead mat, pick up the crescent through the left hole (LH) or the right hole (RH).

1) On comfortable length of thread, work a cubic right-angle weave unit using 12 color A 11° seed beads, and leaving a 6-in. (15 cm) tail. Continue to work CRAW units to form a tube of 17 units. End and add thread throughout the beadwork as needed.

2) Using As, connect the ends of the CRAW tube to form a ring with a total of 18 CRAW units, making sure the tube is not twisted.

3) Sew through the beadwork to exit an inside-edge A with the needle pointing in a counter-clockwise

direction (figure 1, point a).

For clarity, only one side of the CRAW base is shown in the following figures.

4) Work in tubular peyote stitch as follows, stepping up at the end of each round:

Round 1–2: Work two rounds using color B 15° seed beads, (a–b).

Round 3: Work a round using 15° Charlottes (b–c).

5) Sew through the beadwork to exit the corresponding A on the opposite inside edge of the CRAW base. Flip the beadwork over so the rows of peyote you just completed are on the bottom, and insert the rivoli faceup into the beadwork. Repeat step 4 to work the front of the bezel, and continue through the beadwork to exit a B in round 1 on

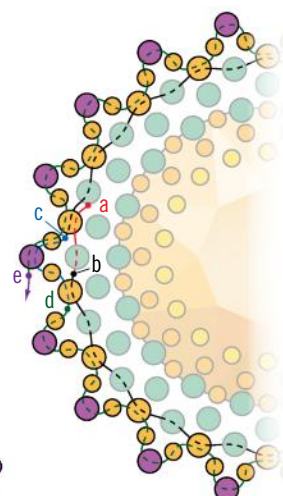


FIGURE 3

the front of the bezel (figure 2, point a). End the tail thread.

6) Pick up three Cs, skip the next inside edge A, and sew through the next B in the same round (a–b). Repeat this stitch 17 times to complete the round, and sew through the following A on the top inside edge of the CRAW bezel (b–c).

7) Pick up five Cs, and sew through the next A on the same inside edge (c–d). Repeat this stitch 17 times to complete the round (d–e). Sew through the beadwork to exit an A on the top outside edge of the CRAW bezel (figure 3, point a). For clarity, the top bezel embellishment is not shown in the figure.

8) Pick up a color D 11° seed bead, and sew through the next A on the top outside edge (a–b). Repeat this stitch 17 times to complete the round, and step up through the first D added (b–c).

9) Pick up a B, a color E 11° seed

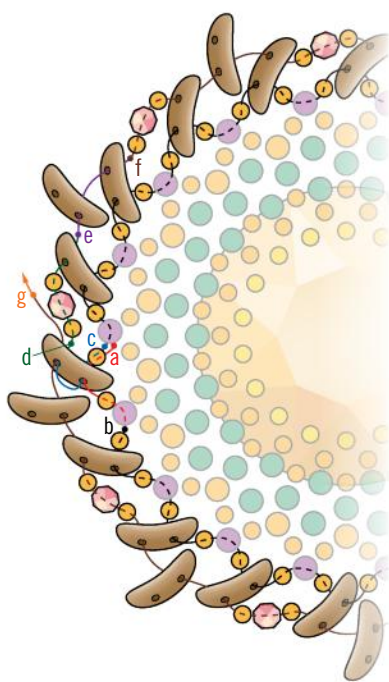


FIGURE 4

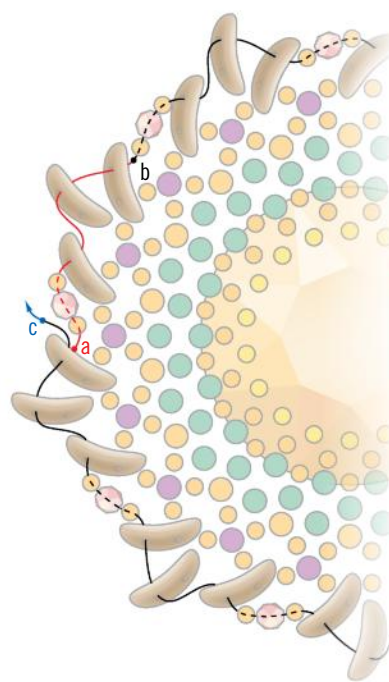


FIGURE 5

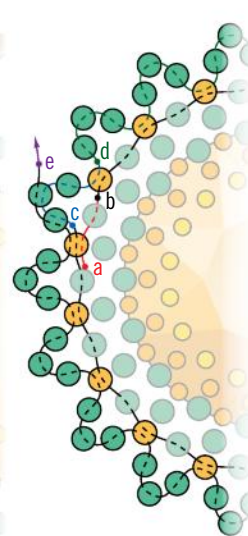
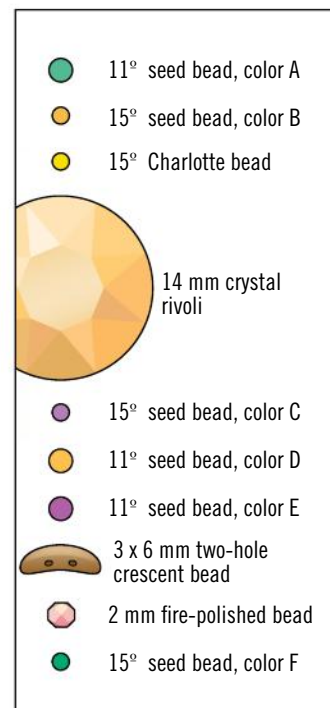


FIGURE 6



bead, and a B, and sew through the next D to form a picot (c–d). Repeat this stitch 17 times to complete the round, and step up through the first B and E added (d–e).

10) Pick up B, a crescent bead (RH), and a B, and sew through the center E in the next picot (figure 4, a–b). Repeat this stitch 17 times to complete the round (b–c), retrace the thread path (not shown in the figure for clarity), sew through the first B and crescent added, and continue through the open hole of the same crescent (c–d). The crescents should curve inward toward the bezel with the open hole on top.

11) Pick up B, a 2 mm fire-polished bead, and a B, and sew through the open hole of the next crescent (d–e). Pick up a crescent (LH), and sew through the open hole of the following crescent (e–f). Repeat these stitches eight times to complete the round (f–g). The tips of the crescents just added should face up and the open hole should be on the outside.

12) Sew through the next B, 2 mm, B, adjacent top hole of the next crescent, open outside hole of the following crescent, and adjacent top hole of the next crescent (figure 5, a–b). Repeat this stitch eight times

to complete the round (b–c), and end the thread.

SMALL PETAL

1) Flip the beadwork over so the bottom of the bezel is facing up, and add a comfortable length of thread, exiting an A in the bottom outer edge of the CRAW bezel going clockwise (figure 6, point a).

2) Pick up a D, and sew through the next A on the bottom outside edge (a–b). Repeat this stitch 17 times to complete the round, and step up through the first D added (b–c).

3) Pick up three As, and sew through the next D to form a bezel picot (c–d). Repeat this stitch 17 times to complete the round, and sew through the first two As added (d–e).

4) Pick up 11 As, skip the last three beads added to form a picot, and sew back through the next A (figure 7, a–b). Working in peyote stitch, work four stitches using As, sewing through the center A in the bezel picot for the last stitch (b–c). Step up through the first A added in this step (c–d).

5) Work four peyote stitches with As (d–e). Pick up an A, and sew

through the center A of the end picot (e–f). Work five more stitches using As, sewing through the center A in the bezel picot after the last stitch, and step up through the first A added in this step (f–g).

6) Work four peyote stitches with As (figure 8, a–b). Pick up three color F 15° seed beads, skip the next end A, and sew through the following end A (b–c). Work four more stitches using As (c–d), and sew through the next five beads as shown to step up through the first A added (d–e).

7) Work three stitches using As, sew under the thread bridge between the next two As, and sew back through the A your thread just exited and the last A added (e–f). Tighten the thread slightly so the beadwork begins to cup toward the front of the bezel.

TIP When stitching the small and large petals, use an even tension so beadwork only cups slightly and the edges are not over-curved.

8) Work two stitches using As, sew under the thread bridge between the next two As, and sew back

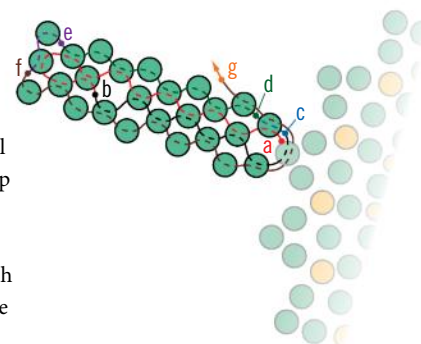


FIGURE 7

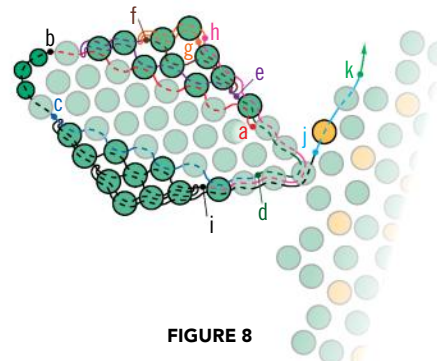


FIGURE 8



Back of pendant

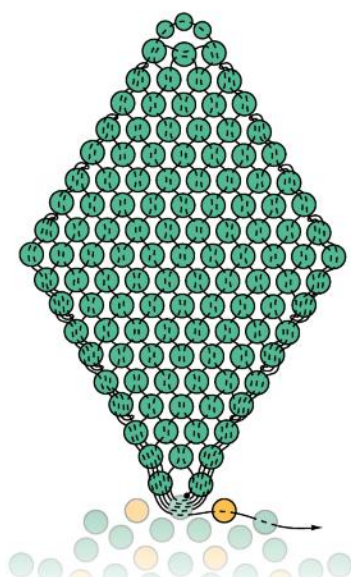


FIGURE 9

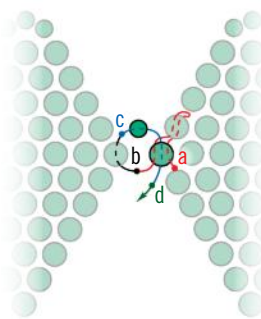


FIGURE 10

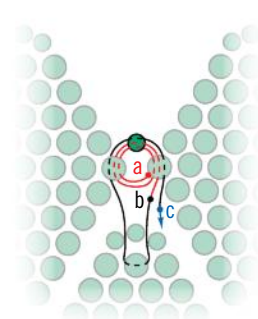


FIGURE 11

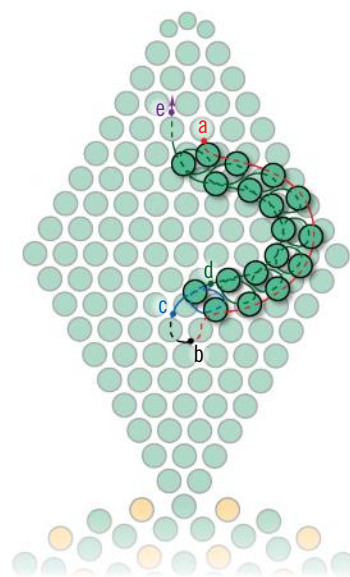


FIGURE 12

through the A your thread just exited and the last A added (f–g).

9) Work one stitch using an A, sew under the thread bridge between the next two As, and sew back through the A your thread just exited and the last A added (g–h). Continue through the next nine beads as shown to exit the corresponding A on other side of the petal (h–i).

10) Work as in steps 7–9 to complete this side of the petal, and sew through the beadwork to exit the A in the bezel picot at the base of this petal (i–j). Pick up a D, and sew through the center A in the next bezel picot (j–k).

LARGE PETAL

Work as in “Small petal,” but start with 19 As instead of 11 and work

additional rows on each side to complete the decreases (figure 9). For clarity, the small petal is not shown in the figure.

ADDITIONAL PETALS

1) Work another small petal, but in step 9 on the second side, exit the last A added (edge point) after securing it (figure 10, a–b). Position the small petals in front of the large petal. The large petal is not shown in the figure for clarity. **2)** Sew through the corresponding edge point on the previous small petal (b–c), pick up an F, and sew through the A your thread exited at the start of this step, going in the same direction (c–d). Retrace the thread path several times, sew through the beadwork to exit the center A in the bezel picot, add the

D as before, and continue through the next bezel picot.

3) Work another large petal, but exit the last A added (edge point) on the second side after securing it. Make sure the large petals are positioned behind the small petals, and connect the two large petals in the same way as the small petals, retracing the thread path twice (figure 11, a–b). Sew through the end center A on the adjacent small petal, and continue through the side A on the first large petal, the new F, and the side A on the second large petal (b–c). Retrace this connection. **4)** Sew through the beadwork to exit the center A in this bezel picot, pick up a D, and sew through the center A in the next bezel picot. **5)** Continue adding and joining petals as before to complete the

round, and connect the last small and large petals to the first small and large petals as before.

BAIL

1) Sew through the beadwork to exit at figure 12, point a on a large petal. **2)** Pick up nine As, skip the next three As in the peyote row, and sew down through the next A (a–b). Sew up through the adjacent bead (b–c). **3)** Working in square stitch, pick up an A, sew through the last A added in the loop, and continue through the new A (c–d). Add eight more beads in square stitch, then sew through the A adjacent to the one the first loop of the bail is attached to (d–e). Retrace the thread path of the bail, and end the thread. **B**



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PETITE FRINGE BRACELET

designed by Sandie Bachand

DIFFICULTY ●●○○○

right-angle weave



SuperUno beads form a delicate fringe along the edge of this single- or double-row bracelet.



SINGLE-ROW BRACELET

1) On a comfortable length of thread, pick up a 3 x 4 mm rondelle, an 11° seed bead, an O-bead, a SuperUno bead, an O-bead, and an 11° twice. Sew through the beads again to form a ring, leaving an 8-in. (20 cm) tail, and continue through the first rondelle (**figure 1**).

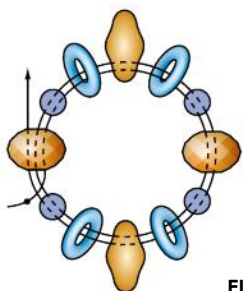


FIGURE 1

2) Pick up a 15° seed bead, a 3 mm pearl, and a 15°, cross the opening diagonally, and sew through the opposite rondelle, going in the same direction (**figure 2, a–b**). Pick up a 15°, and sew back through the pearl (**b–c**). Pick up a 15°, and sew through the rondelle your thread exited at the start of this step (**c–d**). Continue through the next six beads to exit the opposite rondelle (**d–e**).

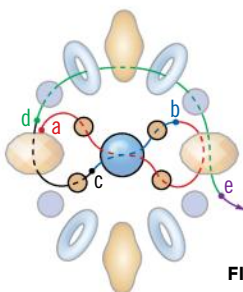


FIGURE 2

3) Working in modified right-angle weave, pick up an 11°, an O-bead, a SuperUno, an O-bead, an 11°, a rondelle, an 11°, an O-bead, a SuperUno, an O-bead, and an 11°, and sew through the rondelle your thread exited at the start of this step (**figure 3**). Retrace the thread path (not shown in the figure for clarity).

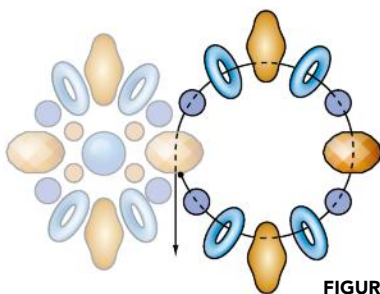


FIGURE 3

4) Repeat steps 2–3 20 times and step 2 once more for a 7-in. (18 cm) bracelet, ending and adding thread as needed. To alter the length, add or omit units as desired, allowing approximately ¼ in. (1.9 cm) for the clasp.

5) With your thread exiting the end rondelle, pick up two 11°s, the loop of a clasp, and two 11°s, and sew through the rondelle your thread exited at the start of this step, going in the same direction (**figure 4, a–b**). Pick up a 15°, sew through the next two 11°s, clasp loop, and two 11°s. Pick up a 15°, and sew through the same rondelle (**b–c**). Retrace the thread path, and end the working thread.

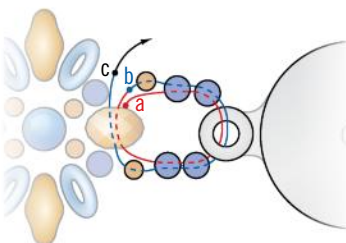


FIGURE 4

6) Using the tail thread, repeat step 5 to attach the other half of the clasp, and end the tail.

materials

blue single-row bracelet 7 in. (18 cm)

- **3 g** 2.5 x 5 mm SuperUno beads (gold luster)
- **3 g** 3.8 mm O-beads (opaque Montana blue alabaster pastel)
- **23** 3 x 4 mm crystal rondelles (metallic gold)
- **22** 3 mm pearls (Swarovski, night blue)
- **2 g** 11° seed beads (Miyuki 2014, matte metallic midnight blue iris)
- **1 g** 15° seed beads (Miyuki 1053, galvanized gold)
- **1** box clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

purple double-row bracelet

- **3 g** 2.5 x 5 mm SuperUno beads (gold luster)
- **3 g** 2.5 x 5 mm SuperDuo beads (pastel burgundy)
- **6 g** 3.8 mm O-beads (crystal yellow rainbow)
- **67** 3 x 4 mm crystal rondelles (metallic purple iris)
- **44** 3 mm pearls (Swarovski, light cream)
- seed beads (Miyuki 4218, Duracoat galvanized dusty orchid)
 - **3 g** 11°
 - **1 g** 15°
- **1** three-strand box clasp

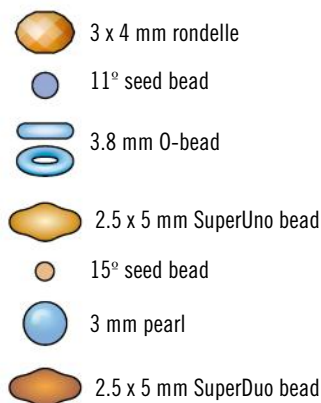
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basics

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- right-angle weave
- ending and adding thread





DOUBLE-ROW BRACELET

1) Work as in steps 1–4 of “Single-row bracelet,” but replace every other SuperUno bead with a SuperDuo bead so that the SuperDuos are all on one edge of the beadwork and the SuperUnos are on the opposite edge. Set this row aside.

2) Make another identical row, and position the two rows vertically next to each other with the SuperUnos on the outside edges and the pearls facing up.

3) Attach a needle to each end of a comfortable length of thread. With one needle, pick up a SuperDuo, an 11°, the center loop of the clasp, and an 11°, and sew through the open hole of the SuperDuo. Retrace the thread path, and center the thread so there is an equal length exiting each hole of the SuperDuo (**figure 5**). Use an even tension so the SuperDuo lays flat.

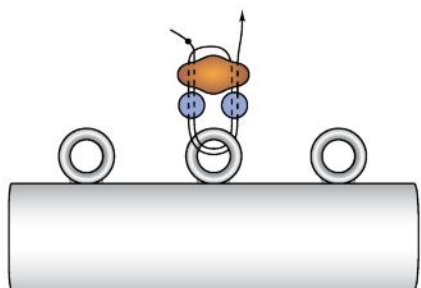


FIGURE 5

4) With each needle, sew through the open hole of the adjacent end SuperDuo (**figure 6, a–b and aa–bb**).

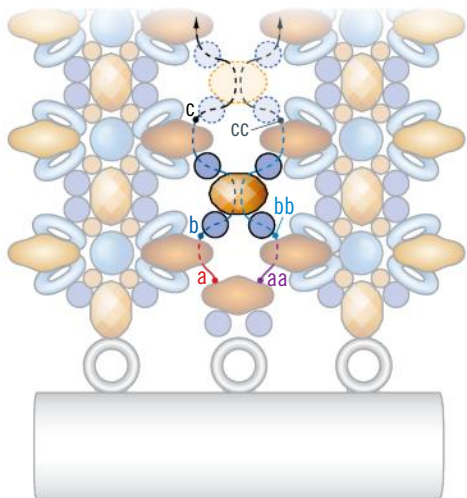


FIGURE 6

5) With the left-hand needle, pick up an 11°, a rondelle, and an 11°, and sew through the open hole of the next SuperDuo on this edge (**b–c**). With the right-hand needle, pick up an 11°, sew through the rondelle just added, pick up an 11°, and sew through the following SuperDuo on this edge (**bb–cc**). Repeat these stitches for the length of the beadwork using an even tension.

6) With the left-hand needle, pick up a SuperDuo, an 11°, the center loop of the other half of the clasp, and an 11°, and sew through the open hole of the same SuperDuo (**figure 7, a–b**). Sew through the other hole of the same SuperDuo, and retrace the center clasp connection (not shown in the figure for clarity). Sew through the beadwork to exit an end rondelle (**b–c**).

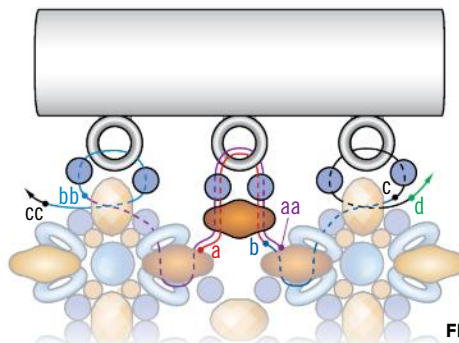


FIGURE 7

7) Pick up an 11°, the end loop of the clasp, and an 11°, and sew through the rondelle your thread exited at the start of this step, going in the same direction (**c–d**). Retrace the thread path of this loop several times, and end this thread. With the other thread, sew through the center clasp connection and the next four beads to exit the other end rondelle (**aa–bb**). Work as before to attach this clasp loop (**bb–cc**), and end this thread.

8) With the tail thread on the other end of the bracelet, pick up an 11°, the adjacent end loop of the clasp, and an 11°, and sew through the rondelle your thread is exiting, going in the same direction (**figure 8, a–b**). Retrace this thread path several times (not shown in the figure for clarity), and sew through the beadwork and center loop clasp connection to exit the remaining end rondelle (**b–c**). Work as before to attach this clasp loop (**c–d**), and end the remaining threads. ■■■

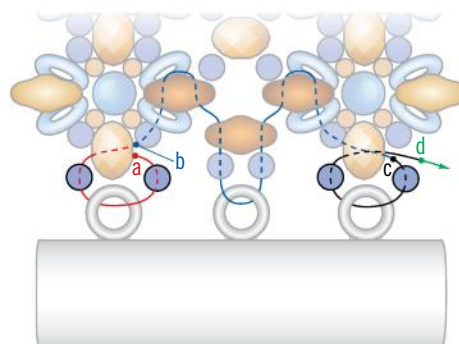


FIGURE 8

LUSH STATEMENT PENDANT

designed by
Margherita Fusco

DIFFICULTY ●●○○○

bead weaving





materials

green pendant 2¼ in. (5.7 cm)

- 1 27 mm crystal stone (Swarovski 1201, crystal AB)
- 15 6 mm two-hole lenticular beads (CzechMates, matte metallic flax)
- 15 4 mm fire-polished beads (milky aqua)
- 2.5 x 5 mm SuperDuos
 - 75 color A (green metallic matte)
 - 15 color B (matte apollo gold)
- 2 g 8° seed beads (Toho PF562F, permanent finish galvanized saffron)
- 3 g 11° seed bead (Miyuki 4204, duracoat galvanized champagne)
- 1 g 15° seed beads (Miyuki 0457L, metallic opaque bronze)
- 1 6 mm jump ring or split ring
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

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basics

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- square knot
- ending thread
- opening and closing loops

Circles of SuperDuos, seeds, and fire-polished beads encase the substantial crystal stone for a lavish accent piece.

FRONT BEZEL

- 1) On 7 ft. (2.1 m) of thread, pick up a repeating pattern of two color A SuperDuos and one 11° seed bead 15 times. Tie a square knot to form a ring, and sew through the open hole of the first A (figure 1, a–b).
- 2) Pick up an 8° seed bead, and sew through the open hole of the next two As (b–c). Repeat this stitch 14 times to complete the round, and sew through the first 8° added (c–d).
- 3) Pick up an A and three 11°s, sew through the open hole of the same A, and continue through the next 8° (d–e). Repeat this stitch 14 times to complete the round, and sew through the first SuperDuo and two 11°s added (e–f).
- 4) Place the crystal facedown in the center of your work. Pick up two 8°s, and sew through the center

11° in the next picot (figure 2, a–b). Repeat this stitch 14 times to complete the round, and sew through the first two 8°s added (b–c). Push down on the crystal as you pull the thread tight so the beadwork cups.

BACK BEZEL

- 1) Pick up an 11°, and sew through the next two 8°s (figure 3, a–b). Repeat this stitch 14 times to complete the round, and step up through the first 11° added (b–c).
- 2) Pick up two 11°s, and sew through the next 11° (c–d). Repeat this stitch 14 times to complete the round, and step up through the first two 11°s added (d–e).
- 3) Pick up one 11°, and sew through the next two 11°s (figure 4, a–b). Repeat this stitch 14 times

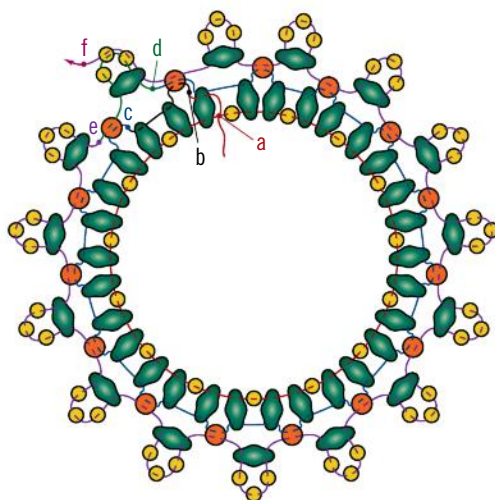


FIGURE 1

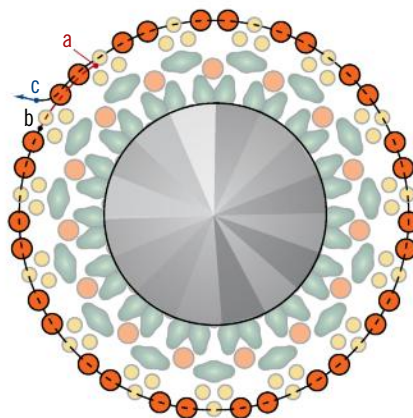


FIGURE 2

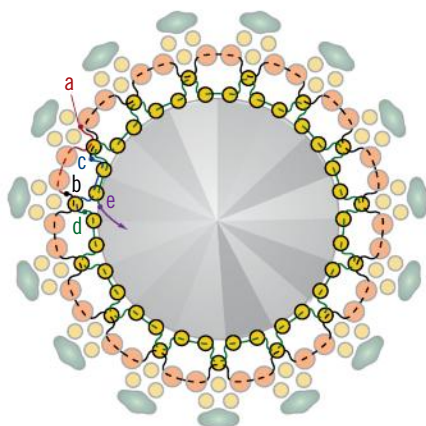


FIGURE 3

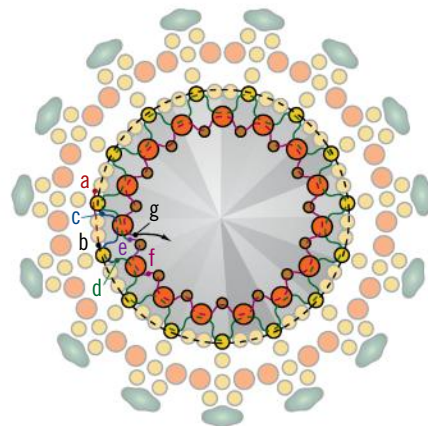


FIGURE 4

to complete the round, and sew through the first 11° added (b–c).

4) Pick up an 8° and sew through the next 11° in the previous round (c–d). Repeat this stitch 14 times to complete the round, and sew through first 8° added (d–e).

5) Pick up a 15° seed bead, and sew through the next 8° (e–f). Repeat this stitch 14 times to complete the round (f–g), and retrace the thread path of the 15°s and 8°s again using tight tension.

EMBELLISHMENTS

1) Sew through the beadwork to exit an 8° in the outer edge (figure 5, point a), and flip over the beadwork so the rivoli faces upward.

2) Pick up an 11°, two As, and an 11°, and sew through the next 8° (a–b). Repeat this stitch 14 times to complete the round, and sew through the first 11° and the open hole of the adjacent A (b–c).

3) Pick up a lentil bead, an 11°, a color B SuperDuo,

and three 15°s, and sew through the open hole of the same B (c–d). Pick up an 11°, and sew through the open hole of the adjacent lentil and the open hole of the next A (d–e). Pick up an 8°, and sew through the open hole of the following A (e–f). Repeat these stitches 14 times to complete the round, and sew through the adjacent hole of the first lentil, 11°, B, three 15°s, other hole of the same B, and next 11° (f–g).

4) Pick up a 4 mm fire-polished bead, and sew through the next 11°, B, three 15°s, other hole of the same B, and next 11° (figure 6, a–b). Repeat this stitch 14 times to complete the round, but after the last stitch sew through only the next 11°, B, and two 15°s (b–c). Pick up five 15°s and a jump ring or split ring, and sew through the 15° your thread is exiting, going in the same direction to form a loop (c–d). Retrace the thread path of the loop, and end the working thread and tail. **B:B**

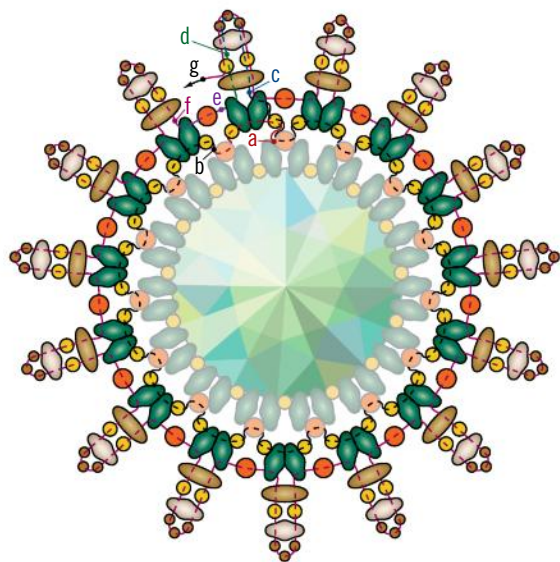
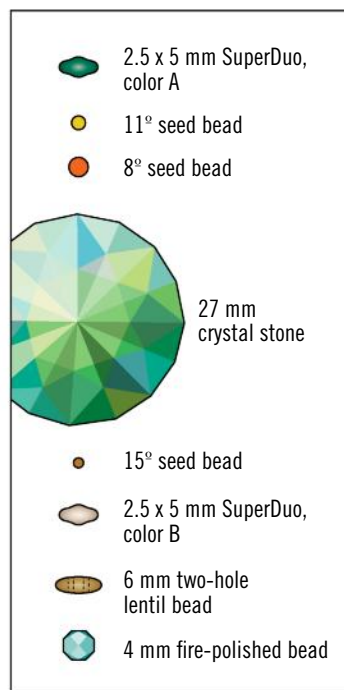


FIGURE 5



TIP The key to this bezel is using tight thread tension throughout the project. This will keep your rows in place and provide a cohesive look throughout the work.



Earring options

To make mini-pendant earrings, work as in steps 1–4 of “Front Bezel,” but repeat patterns only seven times and use a 12 mm rivoli. Embellish with 15°s, add a dangle, and attach an earring finding. Repeat to make a pair.



For rivoli-free earrings, work as in steps 1–3 of “Front Bezel,” but repeat patterns six times. Embellish as desired.



DOUBLE V BRACELET

designed by
Joanie Jenniges

DIFFICULTY ●●○○○

bead weaving

New Ava beads form a path of diamond shapes in this quick but elegant bracelet.

BRACELET

How to pick up the Ava beads:
Sew through the hole on the point of the bead (PH), the hole on a tip entering from the outside edge (TO), or the hole on a tip entering from the inside edge (TI), per the instructions.

materials

silver bracelet 7 in. (18 cm)

- 14 10 x 4 mm Ava beads (crystal Labrador full)
- bicone crystals (Swarovski)
 - 21 4 mm (crystal light chrome 2X)
 - 12 3 mm (crystal comet argent light)
- 2 g 11° seed beads (Toho P470, permanent galvanized silver)
- 1 g 15° seed beads (Toho 711, nickel plated silver)
- 1 toggle clasp
- 2 5 mm jump rings
- Fireline, 6 lb. test
- beading needles, #11 or #12

earrings 1 in. (2.5 cm)

- 4 10 x 4 mm Ava beads (crystal Labrador full)
- bicone crystals
 - 2 4 mm (Swarovski, Montana AB)
 - 4 3 mm (Swarovski, black diamond AB)
- 26 11° seed beads (Toho 705, matte metallic blue iris)
- 52 15° seed beads (Miyuki 360, lined light amethyst AB)
- 1 pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorways at

[FacetJewelry.com/
resourceguide](http://FacetJewelry.com/resourceguide)

basics

FacetJewelry.com/basics

- ending and adding thread
- square knot
- opening and closing jump rings

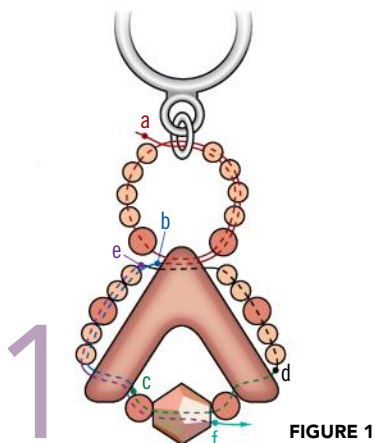


FIGURE 1

- 1) Attach a 5 mm jump ring to the loop of a toggle ring.
- 2) On 2 yd. (1.8 m) of thread, pick up the jump ring with the attached clasp, four 15° seed beads, an 11° seed bead, an Ava bead (PH), an 11°, and four 15°s, and tie the working thread and tail together with a square knot, leaving a 6-in. (15 cm) tail. Continue through the jump ring, first four 15°s, 11°, and Ava (PH) (figure 1, a–b).
- 3) Pick up two 15°s, an 11°, and two 15°s, and sew through the Ava (TO) (b–c). Pick up an 11°, a 4 mm bicone crystal, and an 11°, and sew through the open hole of the Ava (TI) (c–d). Pick up two 15°s, an 11°, and two 15°s, and sew through the Ava (PH) (d–e). Continue through the next eight beads to exit the 4 mm (e–f).

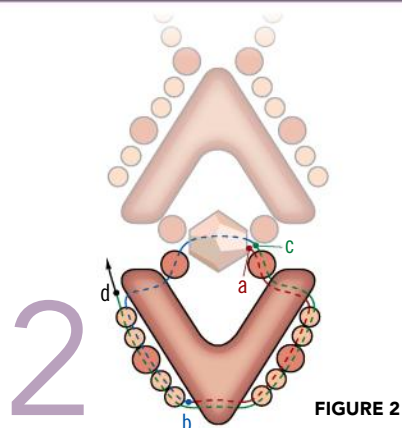


FIGURE 2

- 4) Pick up an 11°, an Ava (TI), two 15°s, an 11°, and two 15°s, and sew through the Ava (PH) (figure 2, a–b). Pick up two 15°s, an 11°, and two 15°s, and sew through the open hole of the Ava (TO). Pick up an 11°, and sew through the 4 mm your thread exited at the start of this step (b–c). Continue through the beadwork to exit the second set of five beads added in this step as shown (c–d).

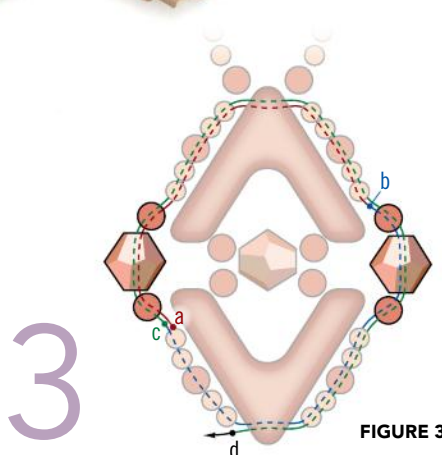


FIGURE 3

- 5) Pick up an 11°, a 4 mm, and an 11°, and sew the next five beads, the Ava (PH), and the following five beads (figure 3, a–b). Repeat this stitch once more (b–c), and continue through the beadwork to exit the point of the last Ava added (c–d).

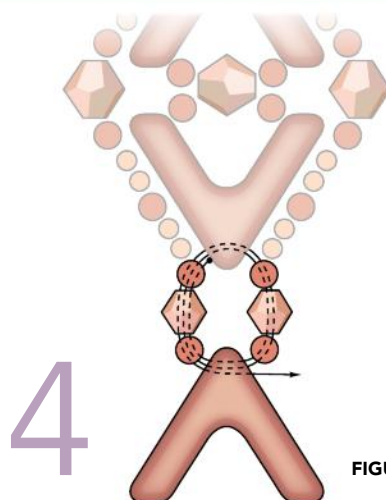


FIGURE 4

- 6) Pick up an 11°, a 3 mm bicone crystal, an 11°, an Ava (PH), an 11°, a 3 mm, and an 11°, and sew through the Ava (PH) your thread exited at the start of this step. Retrace the thread path, and continue through the first 11°, 3 mm, 11°, and Ava (PH) added (figure 4).

- 7) Work as in steps 3–6 five times, then work as in steps 3–5 once more. End and add thread as needed.

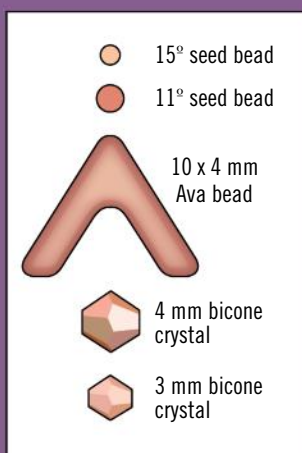
- 8) Attach a jump ring to the toggle bar, and stitch the toggle bar to this end of the beadwork using the same bead counts as in step 2. Test the toggle to make sure it works properly, and add additional 15°s if necessary. Retrace the clasp connection several times, and end the working thread.

- 9) With the tail, retrace the clasp connection several times, and end the thread. ■■■

Make matching earrings



For each earring, work as in steps 1–5 of “Bracelet” using 2 ft. (61 cm) of thread and sewing through the loop of an ear wire instead of a jump ring with an attached clasp. Then pick up an 11°, a 3 mm, a 15°, an 11°, a 15°, a 3 mm, and an 11°, and sew through the Ava (PH). End the threads.



TIP Always check to make sure that all holes of multi-hole beads are unplugged before using them. Sometimes, you can clear a plugged hole with a beading needle or a head pin.

CASTI

S T O R I E S I N



Customers browsing at the bead show booth of goldsmith and jeweler Carl Clasmeyer are immediately drawn into a whimsical, puzzling, and playful world of miniature clasps, toggles, and pendants. They are also quickly captivated by this self-described “talker” and story teller from Santa Fe, New Mexico.



“When I was maybe two-and-a-half years old, we lived in the Monterey Bay [California] area, and we used to go to the beach. My Mom says that I would draw pictures of people in the sand. And one day, an older lady came to watch. She said she was a retired art teacher and that kids my age don’t perceive details like ears and noses. She told my Mom: ‘I think you have an artist in the family.’”

Clasmeyer loves to share stories about the pivotal times in his life which led to him becoming an artist. As a child, he was always fascinated with miniatures. He made a tiny miniature golf course where the club was a toothpick and the ball was a BB from his BB gun.

Another story dates back to when he was “stuck in a transport squadron” in the Air Force. “One Sunday, I was playing pool, and the first sergeant said that he wanted to see my room,” Clasmeyer says. “And I think, ‘Boy, am I in trouble!’ I had drawings all over my room. And he said, ‘I heard we had an artist here. You’ve got a real talent, son.’ And later, he arranged for me to be an illustrator/draftsman in the Air Force. There are people like that who prop us up and set us on our path.”

After the Air Force, Clasmeyer travelled a mostly self-taught, 40-year artistic path honing his skills as an engineer and draftsman, illustrator, painter, commercial artist, iron and metal worker, sculptor, carver, silversmith, and gold-



NG

by Cindy Crain Newman

SILVER



smith. He's painted and restored vintage cars, painted murals on buildings, created company logos, illustrated government manuals, run a jewelry store, and designed countless engagement and wedding rings.

"If it weren't for the art, I wouldn't have gotten into the jewelry," Clasmeyer says. "And if it weren't for the jewelry, I wouldn't have gotten into the clasps."

CLEVER CLASPS

It's the clasps that have drawn curious crowds around his trade show booths, as this 6-foot, 6-inch tall man with huge hands deftly demonstrates to customers how clasps smaller than his pinkie finger open and close. Many are so puzzle-like that they almost should come with an instruction sheet to describe their clever operating mechanisms! But don't get the wrong idea — once you understand how they operate, the clasps are easy to open and close yet totally secure.

The bibliophile will be delighted by Clasmeyer's latest miniature antique book clasp which, when opened, reveals a smaller diary. When the diary is opened, an even smaller phone book is inside. Why? "Just for the sheer fun of it!" Clasmeyer says with his trademark humor. The book clasp measures just $\frac{5}{8}$ in. (1.6 cm) overall.

His flying macaw clasp has spring-actuated

wings which compress to the body when the circular perch/branch is slid over the body past them. Then the wings spring out, and one pulls the branch up to the bird's feet — right next to its microscopic food bowl. This clever clasp is so attractive that you will be tempted to wear it in front as a pendant on a chain. In sterling silver, it is $1\frac{1}{2}$ in. (3.8 cm) tall.

When the 1-in. (2.5 cm) long doghouse clasp is opened, a pooch is revealed. It is raising its paw to shake hands and is only $\frac{1}{4}$ in. (5 mm) long. To open the turtle clasp, one unsnaps the tail by pulling it downward. Then by squeezing the back legs together and pulling, out pops an unexpected frog.

"That's the one that gets the most laughs and kinkiest comments that have shocked even me," Clasmeyer laughs. "People at shows start laughing and telling their friends to go see the guy with the big elephant backdrop who has the turtle/frog clasp. It's more than just functional. It's a conversation piece. It's a mind puzzle. It's a sculpture. It's humor. It's a triple treat! People love that."

A VAST INVENTORY

In Clasmeyer's diverse inventory of 120 items (clasps, pendants, and beads), one can find dolphins, doghouses, elephants, horses, frogs, dragons, lobsters, mermaids, seahorses, hummingbirds, butterflies, turtles, frogs, parrots,



Carl's artistic talents extend beyond metal work. This carved amber bead is encased in an 18k gold frame, which opens to reveal an 18k rose gold hummingbird and flower within.



"PEOPLE TELL ME MY CLASPS ARE
UNIQUE
IN THE WORLD. THEY SAY THEY
KEEP THEM IN A CURIO BOX OR
ON THE MANTEL AND SHOW THEM
OFF TO FRIENDS. I'VE CREATED
ADULT TOYS!"

— Carl Clasmeyer



Because he just can't help himself, Carl often goes the extra mile for his customers. To house a commissioned ring, Carl created this stunning ring box from a real walnut shell. The legs, lips, clasp, hinges, and squirrel decoration are all sterling silver, and the walnut shell is lined with satin.

Carl's creations — such as this carousel bead with 5 mm horses that rotate around the central axis — are available on his website, clasmeyer.com.



cats, and more. On the more eclectic side, he has crafted tire and jack, wrench and nut, glass torch, boxcar, and mask and snorkel clasps.

As well as being a compelling storyteller, Clasmeyer is a great listener — of his customers. When he was selling at bead shows from 1999–2007, he had lots of sterling silver beads and a handful of clasps. He learned that the demand for innovative clasps overshadowed the desire for beads. So he went back to his workshop and changed his focus. Many of his subjects for future clasps come from customers. They'll ask for a hummingbird, and he'll add it to his list. His toggle of a diver captured within a shark's jaws was an idea suggested by a customer.

"All of my clasps are idea-driven and hand-made by me — from design, to prototype, to molds, to production, and to assembly. It's a one-man operation, and they're all made in the U.S. of A.," Clasmeyer says proudly. For the clasps, he usually works in sterling silver, but he will do gold on request.

TELLING A STORY

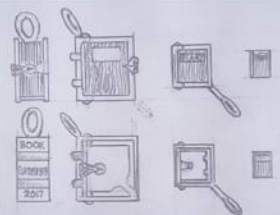
Clasmeyer has been absent from the bead show circuit for the past decade as he spent more time focused on family and creating commissioned jewelry. One example is a ring he created for a "real car guy." It depicts a 1969 Chevy El Camino with bumpers in white gold, diamonds for headlights, and rubies for tail lights. "I love doing unique work that speaks about peoples' lives, their passions, their marriage, or their business. I really like making things that tell a story," he says.

On the bead show circuit this coming year (including at the Bead&Button Show in June), Clasmeyer's customers will experience new designs, as well as his expected stories, humor, and eternal optimism.

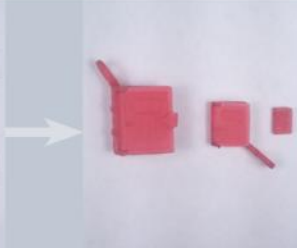
"People say I have the optimistic energy of a 20-something," Clasmeyer says. "I truly believe that when you are pumped up by an inspiring vision and the happiness of creating something, that helps you stay young." **B&B**

Cindy Crain Newman is a freelance writer who specializes in profiling people who create and innovate. Contact her by email at cindycrainnewman@gmail.com.

To produce his book clasp, Clasmeyer begins by drawing each design actual size. He then sculpts the piece in wax and makes a cold mold from the wax sculpture, a process that takes about a month.



Illustration



Wax mold



Cold mold



Finished clasp

COVER STORY

CRYSTALLINE CUFF

designed by Dana Rudolph

DIFFICULTY ●●●○○○

right-angle weave



materials

golden bracelet 7¼ in. (18.4 cm)

- 6 cups SS29 Swarovski Tiffany cup chain (white patina, mybeadgallery.com)
- 6 SS16 (4 mm) rose montées (Swarovski 53102, blue shade)
- 32 SS12 (3 mm) rose montées (Swarovski 53100, crystal AB)
- 3 mm Swarovski crystal pearls
- 64 color A (bronze)
- 36 color B (gold)
- 268 6° Baroque seed beads (Miyuki 3953, gold)
- 1 g 11° seed beads (Toho 279, color-lined antique gold/crystal)
- 1 g 15° seed beads (Toho 989, gold-lined crystal)
- 1 5-strand box clasp (Elegant Elements)
- Fireline, 10 lb. test
- beeswax or thread conditioner
- beading needle, #11
- flexible twisted wire needle – medium

Kits are available at mybeadgallery.com

Find info for the alternate colorway at

FacetJewelry.com/resourceguide

basics

FacetJewelry.com/basics

- conditioning thread
- square knot
- right-angle weave: flat strip, adding rows
- ending and adding thread

6° Baroque seed bead

3 mm pearl, color A

3 mm pearl, color B

SS12 rose montée

SS16 rose montée

7 x 5 mm cup chain

cup chain side view

15° seed bead

11° seed bead

Rose montées and pearls add shine and interest to this right-angle weave base made with Baroque seed beads. Top the cuff with Tiffany cups for an elegant focal piece.

BASE

1) On a comfortable length of conditioned thread, pick up four 6° Baroque seed beads. Tie a square knot, and sew through the first three beads again to form a ring (**figure 1, a–b**).

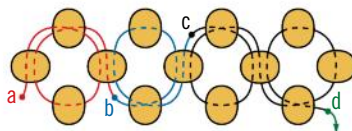


FIGURE 1

2) Working in right-angle weave (RAW), pick up three 6°s, and sew through the 6° your thread exited at the start of this step. Continue through the first two 6°s just added (**b–c**). Continue working in RAW to add two more stitches using a tight tension, but sew through only one bead instead of two for the last stitch (**c–d**).

3) To add more rows, pick up three 6°s, and sew through the 6° your thread is exiting in the previous row. Sew through the three 6°s just added and next edge 6° (**figure 2, a–b**). Working in a figure-eight pattern pick up two 6°s per stitch to complete the second row (**b–c**). Continue working in RAW for a total of 28 rows, or to your desired length, ending and adding thread as needed.

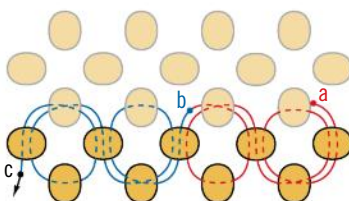


FIGURE 2

EMBELLISHMENT

1) Sew through the beadwork to exit the end 6° on the edge as shown (**figure 3, point a**). Pick up a color A pearl, and sew through the next edge 6° (**a–b**). Repeat this stitch for the remainder of the base (**b–c**). Sew through the next two 6°s as shown to start the next row (**c–d**).

2) Pick up a color B pearl, and sew through the next 6° in the row (**d–e**). Repeat this stitch eight times (**e–f**).

3) Pick up a SS12 rose montée, and sew through the next 6° (**f–g**). Repeat this stitch eight times (**g–h**).

4) Work as before to add nine B pearls (**h–i**). Sew through the next two 6°s as shown to start the next row (**i–j**).

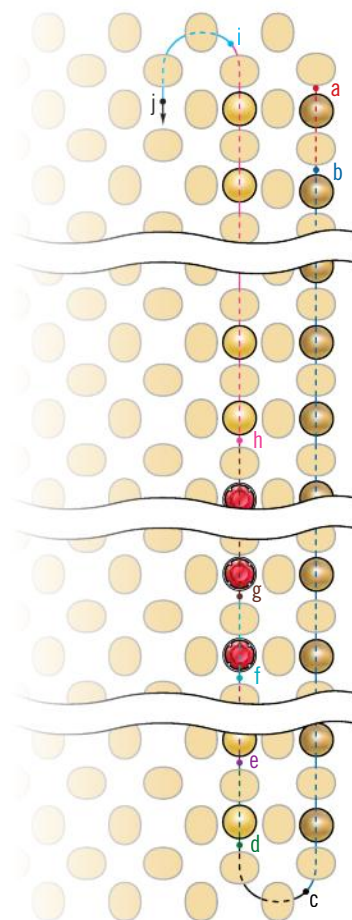


FIGURE 3

AIN'T BAROQUE

Baroque seed beads have a special coating, resembling a pearl. The crepey ruggedness adds texture and reflects light.



5) Work as before to add seven SS12 rose montées, and then add three SS16 rose montées. Remove the beading needle, and attach the flexible needle.

6) Pick up the end cup of the cup chain, and carefully sew under the chaton. Continue through the remaining cups, skipping the next six 6°s below, and sew through the following 6° (figure 4). Remove the flexible needle, and attach the beading needle to the working thread.

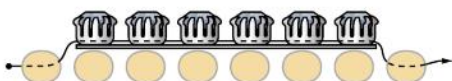


FIGURE 4

7) Work as before to add three SS16 rose montées and seven SS12 rose montées. Sew through the next two 6°s to start the next row.

8) Repeat steps 2–4 to complete the fourth row.

9) Work as in step 1 to add As along this edge.

CLASP AND FINISHING

1) Pick up an A pearl and a 15° seed bead, and sew through the end loop of the clasp. Pick up a 15°, and sew back through the pearl and the 6° your thread exited at the start of this step (figure 5, a–b). Sew through the next two 6°s as shown (b–c). Repeat these stitches four times to attach each clasp loop, but exit the second edge 6° (c–d).

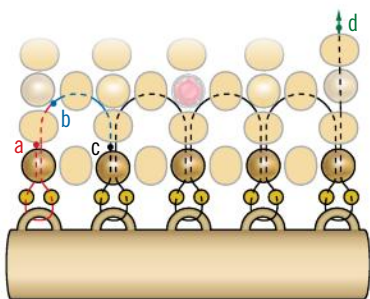


FIGURE 5

2) Reinforce the 10 rose montées on this end by sewing through the beadwork in a zigzag (figure 6, a–b). When reaching the cup chain (point b), pick up an 11° seed bead, three 15°s, and an 11°, sew over the cup chain tab, and continue through the corresponding 6° (b–c). Continue through the next rose montée, three 6°s, rose montée, and 6° as shown (c–d). Repeat these stitches to secure all the remaining cups and rose montées.

3) Repeat step 1 to attach the other half of the clasp, and end the thread. B&B

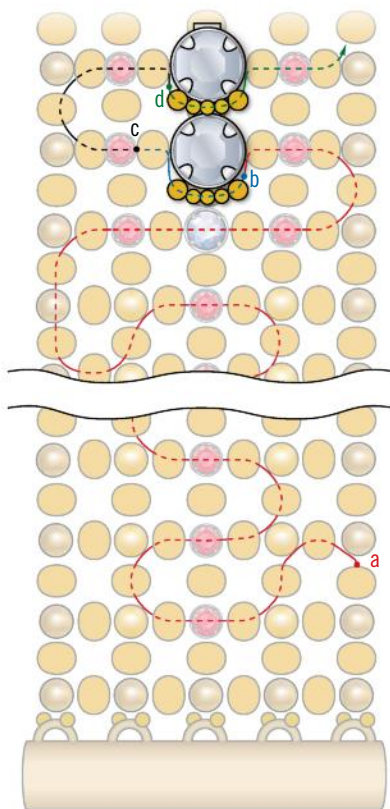


FIGURE 6

TIP This bracelet is designed for a 6¼ in. (15.9 cm) wrist. Each row adds ⅜ in. (1 cm) to the length of the cuff. Add or omit rows as needed for the desired length.



Size Matters

This project calls for SS29 cup chain along with SS12 and SS16 rose montées. If you're new to using cup chain and montées in your work, you might wonder what these codes mean. Montées and cups have two sizing systems: PP and SS. The abbreviation PP stands for pearl plate and refers to the size of a metal base with a hole. These plates were used for sorting, sizing, and pricing the pearls. Distributors passed the pearls through metal holes and categorized them by the hole that fit. The SS reference stands for stone size and overlaps with the PP system of measurement. To help you, this chart offers a comparison.

PP	SS	size range	
		inch	mm
PP24	SS12	.12–.13	3–3.2
PP31	SS16	.15–.16	3.8–4
n/a	SS29	.24–.25	6.14–6.32



BEAD-CAPPED PEARL EARRINGS

designed by
Gianna Zimmerman

DIFFICULTY ●●●○○

bead weaving

materials

turquoise / red earrings
1½ in. (3.8 cm)

- 2 8 x 11 mm crystal pearl drops (Swarovski 5821, white) or 2 8 mm round crystal pearls and 2 each of size 6° and 8° seed beads
- 18 3 mm crystal pearls (Swarovski, gold)
- 8 11° seed beads (Miyuki 2029, sea foam blue)
- 15° seed beads (Miyuki)
 - 1 g color A (2428, silver-lined dark topaz)
 - 1 g color B (182, galvanized gold)
 - 1 g color C (1464, dyed opaque maroon)
 - 1 g color D (413, opaque light blue)
- 2 2-in. (5 cm) head pins
- 1 pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers
- roundnose pliers
- wire cutters

Find info for the alternate colorway at

FacetJewelry.com/resourceguide

basics

FacetJewelry.com/basics

- square knot
- ending thread
- plain loops
- opening and closing loops and jump rings



- 3 mm pearl
- 15° seed bead, color A
- 15° seed bead, color B
- 15° seed bead, color C
- 15° seed bead, color D
- 11° seed bead

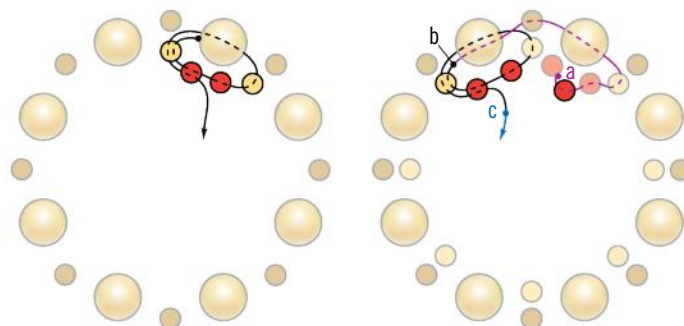


FIGURE 1

FIGURE 2

Turn plain pearls into a stunning pair of earrings with sweet beaded bead caps made of tiny seed beads and more pearls.

BEADED BEAD CAP

1) For each earring, work as follows: On 1 yd. (.9 m) of thread, pick up a repeating pattern of a 4 mm pearl and a color A 15° seed bead eight times. Tie the beads into a ring with a square knot, and sew through the first pearl again. This is round 1.

2) Pick up a color B 15° seed bead, two color C 15° seed beads, and a B,

and sew through the same pearl and the first B and C just added (**figure 1**) to form a loop around the pearl.

3) Pick up a C, sew through the next C and B, and continue through the same pearl and the following A and pearl (**figure 2, a-b**).

4) Pick up a B and two Cs, sew through the adjacent B in the previous loop, and continue through the same pearl and the first B and C added in this step (**b-c**).

5) Pick up a C, sew through the next C and B, and continue through the same pearl and the following A and pearl (**figure 3**).

6) Repeat steps 4–5 five times. Sew through the adjacent B in the first loop, and then work as in step 4 but pick up only two Cs, and sew through the adjacent B in the previous stitch (**figure 4**). Repeat step 5 to add a C between the previous two Cs, and then sew through the beadwork to exit a center C (**figure 5, point a**).

7) Continue working in rounds:

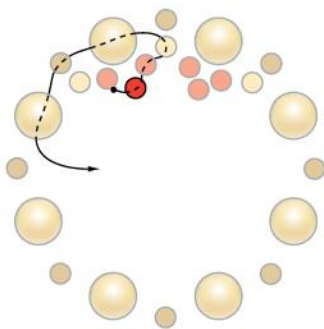


FIGURE 3

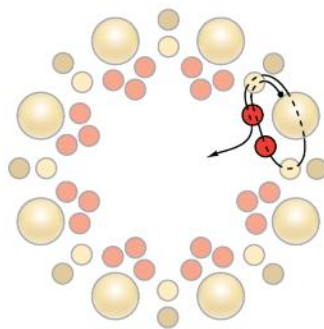


FIGURE 4

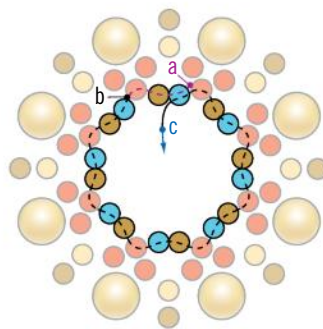


FIGURE 5

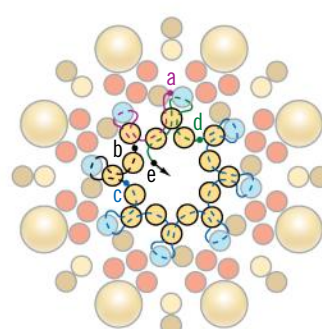


FIGURE 6

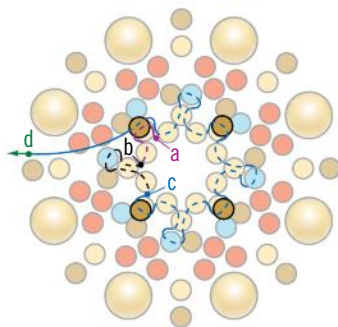


FIGURE 7

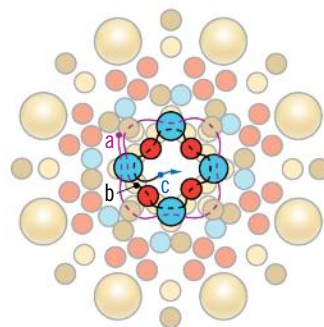


FIGURE 8

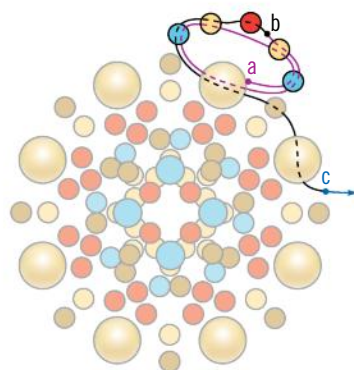


FIGURE 9

TIP With all the thread passes through the 3 mm pearls in round 1, you may find it difficult to get your needle through them in the final steps. If this is the case, either switch to a thinner needle or sew through the adjacent beads to avoid sewing through the pearls again.

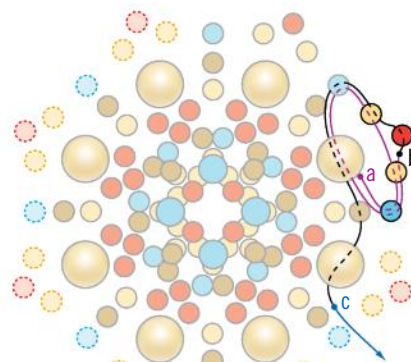


FIGURE 10

Round 3: Pick up a color D 15° and an A, and sew through the center C in the next stitch of the previous round (a–b). Repeat this stitch seven times to complete the round, retrace the thread path (not shown in the figure for clarity), and sew through the first D added in this step (b–c).

Round 4: Pick up three Bs, sew through the next D in the previous round, and sew back through the third B just picked up (figure 6, a–b). Pick up two Bs, sew through the next D in the previous round, and sew back through the last B just added (b–c). Repeat this last stitch five times (c–d). For the final stitch in the round, pick up a B, sew down through the first B added in this round, sew through the D below it, and sew back through the same B and the next B (d–e).

Round 5: Pick up an A, and sew through the center B in the next stitch of the previous round (figure 7, a–b). Without adding a bead, retrace the thread path of the next stitch in the previous round (b–c). Repeat these two stitches

three times, and step up through the first A added in this step (c–d).

Round 6: Sewing through the As in the previous round, work four stitches with one 11° seed bead per stitch. Retrace the thread path through this round twice (not shown in the figure for clarity), and step up through the first 11° added (figure 8, a–b).

Round 7: Sewing through the 11°s in the previous round, work four stitches with one C per stitch (b–c), and then sew through the bead-work to exit a pearl in round 1.

8) End the tail but not the working thread.

FINISHING

1) On a head pin, string an 8 x 11 mm pearl drop and an 8° seed bead. Alternatively, string an 8 mm round pearl, a 6° seed bead, and an 8°.

2) String the bead cap over the pearl. Add or remove beads under the bead cap as desired to achieve the desired fit. String a 3 mm pearl and a 15° after the bead cap.

3) Make a plain loop above the beads just strung.

4) With the working thread, pick up a D, two Bs, and a D, and sew through the same pearl and the first D and B added in this step (figure 9, a–b). Pick up a C, and sew through the next B and D, the same pearl, and the next A and pearl in round 1 (b–c).

5) Pick up a D and two Bs, and sew through the adjacent D in the previous step, the same pearl, and the first D and B added in this step (figure 10, a–b). Pick up a C, and

sew through the next B and D, the same pearl, and the next A and pearl in round 1 (b–c).

6) Repeat step 5 five times. For the final stitch, sew through the adjacent D. Pick up two Bs, and sew down through the D in the previous stitch, the pearl below, and the first D and B. Pick up a C, and sew through the next B and D, the same pearl, and the next A and pearl in round 1. End the working thread.

7) Open the loop of an ear wire, and attach the dangle. **B:B**

PEARL PASSION BRACELET

designed by Natalija Bekic

DIFFICULTY ●●●○○○

herringbone stitch /
bead weaving

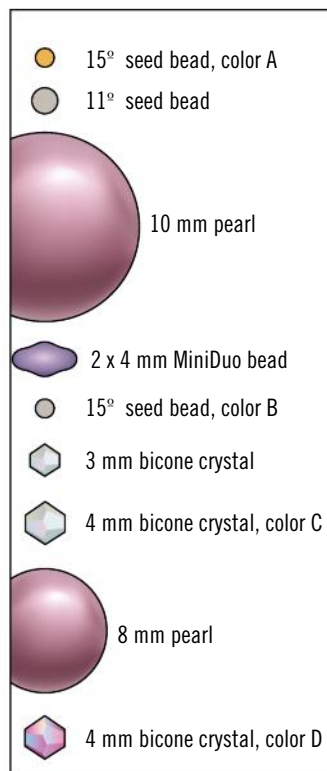


Revel in your passion for pearls with this classically-styled bracelet that has a sprinkling of crystals for added sparkle.

END COMPONENTS

- 1)** On 1½ yd. (1.4 m) of thread, pick up 12 color A 15° seed beads, and tie the beads into a ring with a square knot, leaving a 6-in. (15 cm) tail. Sew through the first A.
- 2)** Pick up two 11° seed beads, and sew through the next three As in the ring (**figure 1, a–b**). Repeat this stitch three times to complete the round, and step up through the first 11° added (**b–c**).
- 3)** Working in herringbone stitch, pick up two 11°s, and sew down through the adjacent 11° in the same stack (**c–d**). Pick up an A, and sew up through the following 11° in the next stack (**d–e**). Repeat these stitches three times to complete the round, and step up through the first 11° added in the first stack (**e–f**).
- 4)** Working in herringbone stitch, pick up an 11°, an A, and an 11°, and sew through the next two 11°s

- in the same stack, the following A, and the next two 11°s in the following stack (**figure 2, a–b**). Repeat this stitch three times to complete the round, and step up through the first 11° and A added (**b–c**).
- 5)** Pick up a 10 mm pearl, and sew through the A at the tip of the opposite stack (**figure 3, a–b**). Sew back through the pearl and A your thread exited at the start of this step, going in the same direction (**b–c**).
- 6)** Pick up two 11°s, two MiniDuo beads, and two 11°s, and sew through the A at the tip of the next stack (**c–d**). Repeat this stitch three times to complete the round (**d–e**).
- 7)** Pick three color B 15° seed beads, an A, and three Bs, and sew through the A at the tip of the next stack (**figure 4, a–b**). Position these beads on top of the previous round of beads and



- close to the pearl. Repeat this stitch three times to complete the round (**b–c**), and sew through the first three Bs, A, and two Bs added in this round (**c–d**).
- 8)** Pick up a 3 mm bicone crystal, skip the next B, A, and B, and sew through the following two Bs, A, and two Bs (**d–e**). Repeat this stitch

materials

purple bracelet 7½ in. (19.1 cm)

- crystal pearls (Swarovski, burgundy)
 - **6** 10 mm
 - **7** 8 mm
- bicone crystals
 - **24** 4 mm color C (Preciosa, crystal AB)
 - **12** 4 mm color D (Swarovski, light peach)
 - **50** 3 mm (Preciosa, crystal AB)
- **3 g** 2 x 4 mm MiniDuo beads (metallic pink suede)
- **2 g** 11° seed beads (Miyuki 4202, Duracoat galvanized gold)
- 15° seed beads
 - **2 g** color A (Toho PF551, permanent finish galvanized rose gold)
 - **1 g** color B (Toho PF558, permanent finish galvanized aluminum)
- **1** box clasp
- **2** 4 mm jump rings
- Fireline, 6 lb. test
- beading needles, #12

Find info for the alternate colorway at

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basics

FacetJewelry.com/basics

- herringbone stitch: tubular
- ending and adding thread
- square knot

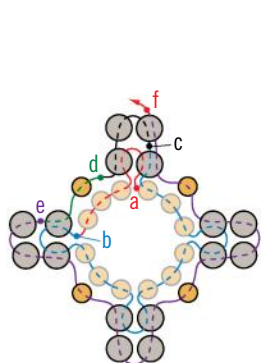


FIGURE 1

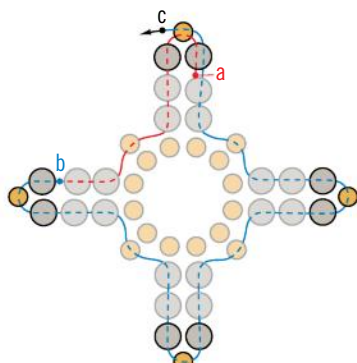


FIGURE 2

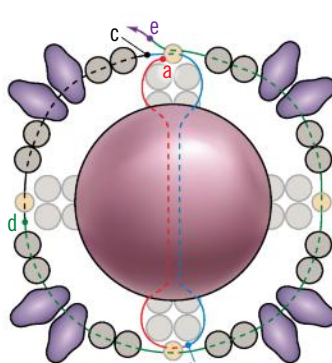


FIGURE 3

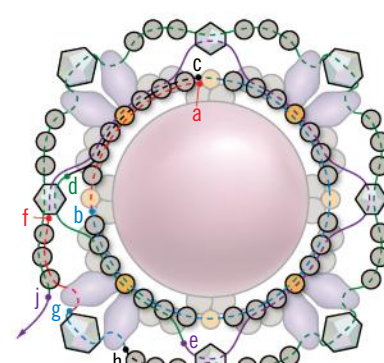


FIGURE 4

three times to complete the round, and sew through the first 3 mm added (e–f).

9) Pick up three Bs, and sew through the open hole of the next MiniDuo (f–g). Pick up a color C 4 mm bicone crystal, and sew through the open hole of the following MiniDuo (g–h). Pick up three Bs, and sew through next 3 mm (h–i). Repeat these stitches three times to complete the round, and continue through the first three Bs added (i–j).

10) Pick up three As, an 8 mm pearl, and three As, and sew through the previous three Bs, 3 mm, and three Bs your thread exited at the start of this step so the pearl sits next to the 3 mm (figure 5, a–b). Continue through

the following MiniDuo, C 4 mm, and MiniDuo (b–c).

11) Pick up a 3 mm, a color D 4 mm bicone, and a 3 mm, and sew through the next MiniDuo, C 4 mm, MiniDuo, three Bs, 3 mm, and three Bs (c–d).

12) Pick up three As, an 8 mm, and three As, and sew through the three Bs, 3 mm, and three Bs your thread just exited and the first three As just added (d–e).

13) Pick up three As, three Bs, a 3 mm, three Bs, and three As, and sew through the 8 mm to form a loop (e–f). Continue through the next three As, MiniDuo, C 4 mm, and MiniDuo (f–g).

14) Pick up a 3 mm, a D 4 mm, and a 3 mm, and sew through the next MiniDuo and C 4 mm (g–h).

15) Pick up two As, and sew through the next three Bs, 3 mm, and three Bs (figure 6, a–b). Pick up two As, and sew through the following C 4 mm (b–c).

16) Pick up two As, and sew through the next 3 mm, D 4 mm, and 3 mm (c–d). Pick up two As, and sew through the following C 4 mm (d–e).

17) Pick up two As, and sew through the next three As (e–f). Pick up an 11°, and sew through the following 13 beads (f–g). Pick up an 11°, and sew through the next 21 beads as shown to exit the end 3 mm (g–h).

18) Attach a 4 mm jump ring to the clasp loop. Pick up two 11°s, the jump ring with the loop attached, and two 11°s, and sew through the

3 mm your thread exited at the start of this step (h–i). Retrace the thread path (not shown in the figure for clarity), and sew through the next seven beads (i–j).

19) Pick up three Bs, and sew through the 11° your thread is exiting, going in the same direction (figure 7, a–b). Sew through the next 14 beads as shown to exit the 11° on the opposite side of the 8 mm (b–c). Add three Bs as before, and sew through the beadwork as shown to exit the third A after the 11° on the opposite side (c–d).

20) Pick up two As, and sew through the next C 4 mm (d–e). Pick up two As, and sew through the following 3 mm, D 4 mm, and 3 mm (e–f). Pick up two As, and sew through the next C 4 mm,

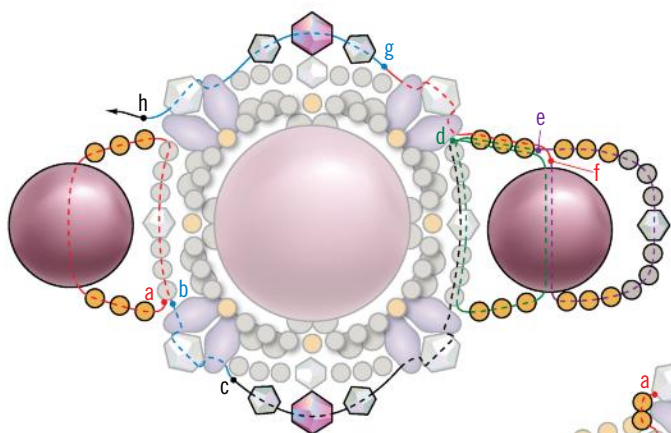


FIGURE 5

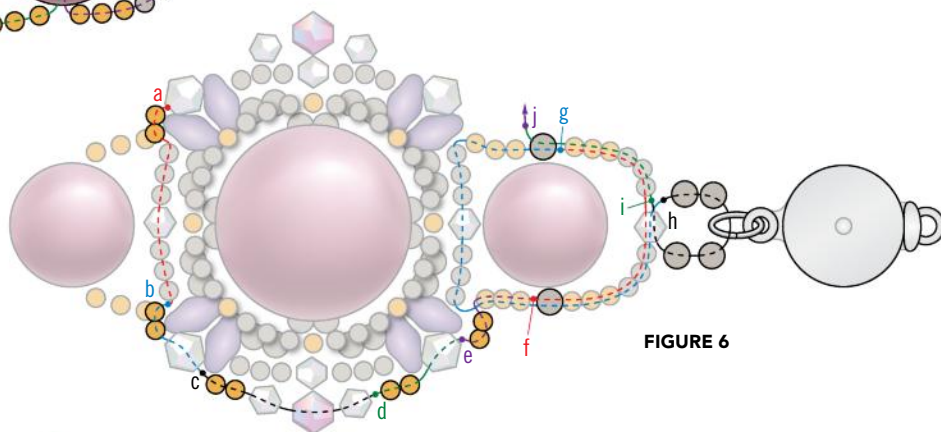


FIGURE 6

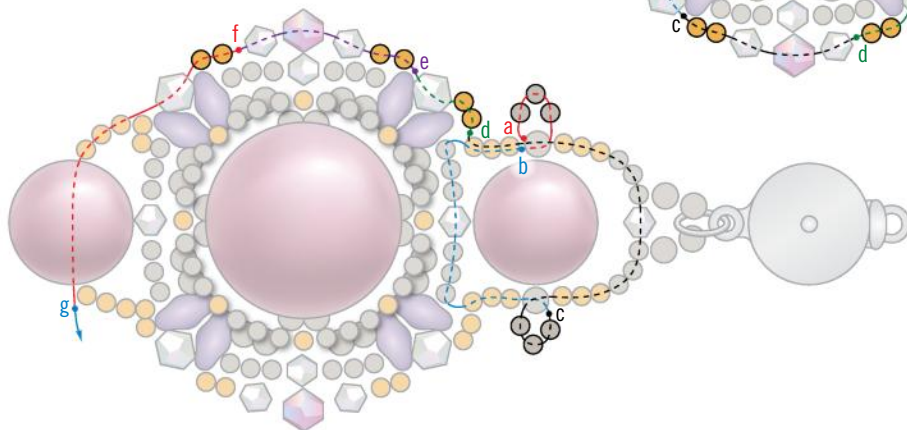


FIGURE 7

three As, and 8 mm (f–g). End the tail but not the working thread, and set the component aside.

21) Repeat steps 1–20 to make another end component, attaching the other half of the clasp.

CENTER COMPONENTS WITH A SIDE PEARL

1) Repeat steps 1–10 of “End components.”

2) Repeat step 11 of “End components” (figure 8, a–b), and then continue through the next MiniDuo, C 4 mm, and MiniDuo (b–c). Pick up 3 mm, D 4 mm, and 3 mm, and sew through next MiniDuo and C 4 mm (c–d).

3) Repeat steps 15–16 of “End components” twice (d–e), and then sew through the next three As and

8 mm (e–f). End the tail but not the working thread, and set this component aside.

4) Repeats steps 1–3 to make two more components.

CENTER COMPONENTS WITHOUT A SIDE PEARL

1) Repeat steps 1–9 of “End components,” and continue through the next MiniDuo, C 4 mm, and MiniDuo.

2) Repeat step 11 of “End components,” and then continue through the next MiniDuo, C 4 mm, and MiniDuo. Pick up 3 mm, D 4 mm, and 3 mm, and sew through next MiniDuo and C 4 mm to complete a component without a side 8 mm pearl.

3) Repeat steps 15–16 of “End com-

ponents” twice, then sew through the next two As, three Bs, 3 mm, and three Bs. End the tail but not the working thread, and set the component aside.

JOINING COMPONENTS

1) Position an end component on your bead mat with the clasp on the right side and a center component with a side pearl to the left of it with the pearl on the left side.

2) With the working thread from the end component, pick up an 11° and three As, and sew through the end three Bs, 3 mm, and three Bs on the other component (figure 9, a–b). Pick up three As and an 11°, and sew through the pearl your thread exited at the start of this step and the adjacent 11° (b–c).

3) Pick up three Bs, and sew through the 11° your thread is exiting to add a picot (figure 10, a–b). Sew back through the 8 mm and the adjacent 11° (b–c). Work a picot off of this 11° (c–d). Retrace the thread path through the join as shown using a tight tension (d–e) and end this working thread.

4) Work as in steps 2–3 to add the remaining center components with the attached side pearls.

5) Work as before to add the remaining center component (without the side pearl) between the last center component added and the remaining end component. End the remaining threads. **B&B**

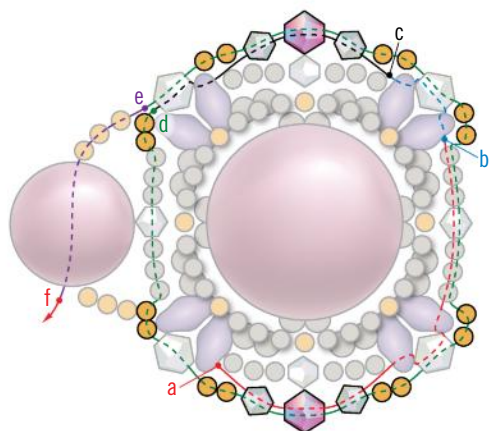


FIGURE 8

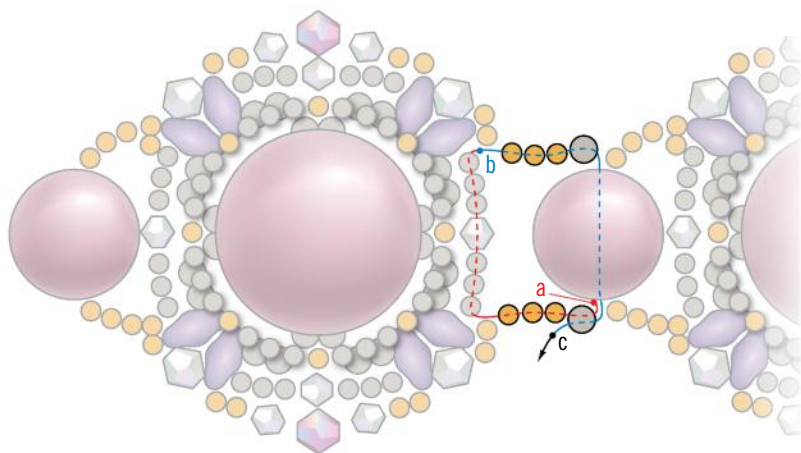


FIGURE 9

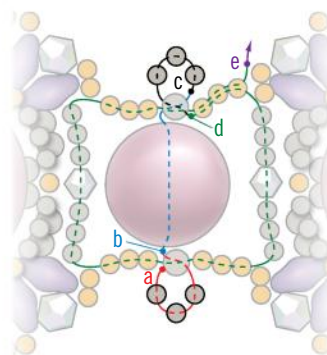


FIGURE 10

NAUTILUS EARRINGS

designed by
Graziella Malara

DIFFICULTY ●●●○○○

peyote stitch



materials

blue earrings 1½ in. (3.8 cm)

- 40 4 mm bicone crystals (Swarovski 5328, Caribbean blue opal)
- 15° seed beads
 - 3 g color A (Toho PF558, permanent finish galvanized aluminum)
 - 3 g color B (Miyuki 25, silver-lined capri blue)
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 1 pair of earring findings
- 2 pairs of chainnose, bent-nose, and/or flatnose pliers

Find info for the alternate colorway at

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basics

FacetJewelry.com/basics

- peyote stitch: flat odd-count
- ending and adding thread
- opening and closing jump rings

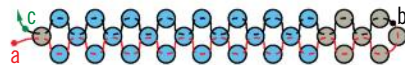
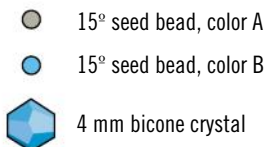


FIGURE 1

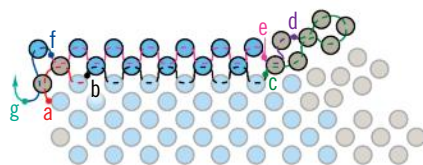


FIGURE 3

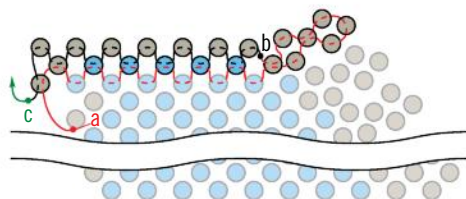


FIGURE 5

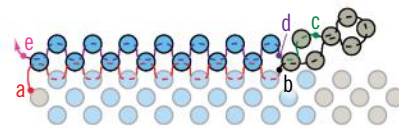


FIGURE 2

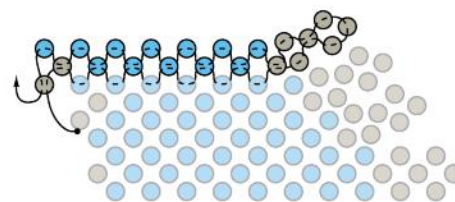


FIGURE 4

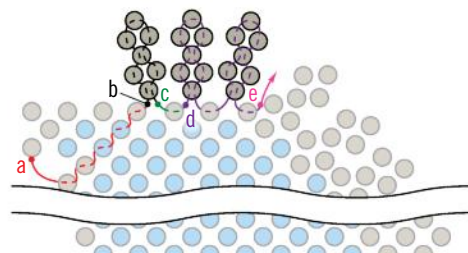


FIGURE 6

Aquatic-inspired spirals of seed beads coil to create exotic earrings ready for beachwear.

NAUTILUS EARRING

1) On a comfortable length of thread, leave an 18-in. (46 cm) tail, and pick up one color A 15° seed bead, 15 color B 15° seed beads, and five As (**figure 1, a–b**). These 21 beads will shift to form rows 1 and 2 as the next row is added. End and add thread as needed.

2) Work in flat odd-count peyote stitch as follows:

Row 3: Work 10 peyote stitches using two As and eight Bs (**b–c**).

Row 4: Work seven peyote stitches using one B per stitch (**figure 2, a–b**).

Tendrill 2: Pick up six As, skip the last three As, and sew back

through the next A (**b–c**). Work one peyote stitch using an A (**c–d**).

NOTE The first “tendrill” is the color A portion of the first row. The tendrills will be used to hold the edging crystals in place.

Row 5: Work seven peyote stitches using one B per stitch (**d–e**).

Row 6: Pick up two As, and sew through the last B added in the previous row (**figure 3, a–b**). Work five peyote stitches using one B per stitch (**b–c**).

Tendrill 3: Pick up six As, skip the last three As, and sew back through the next A (**c–d**). Work

one peyote stitch using an A (**d–e**).

Row 7: Work six peyote stitches using one B per stitch, sewing through an A after the last stitch (**e–f**). Pick up one B, and sew through the next A (**f–g**).

3) Repeat row 6, tendrill 3, and row 7 (**figure 4**) 13 times for a total of 16 tendrills.

4) Repeat row 6 and tendrill 3 once more (**figure 5, a–b**). To finish the edge, work seven stitches with one A per stitch (**b–c**).

5) Sew through the beadwork to exit the fourth bead added in the last row (**figure 6, a–b**). Work a tendrill as before (**b–c**), and sew through the next edge A (**c–d**). Repeat twice to add two more tendrills (**d–e**). Set the working thread aside.

6) With the tail, work nine peyote stitches with one A per stitch off of

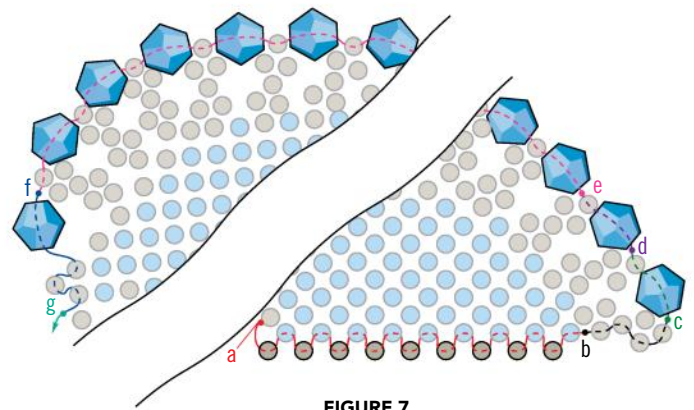


FIGURE 7

TIP Because this project works a non-traditional peyote stitch along the edges, be sure to pay close attention as you turn to start a new row.

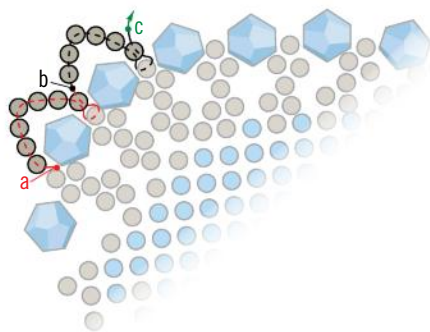


FIGURE 8

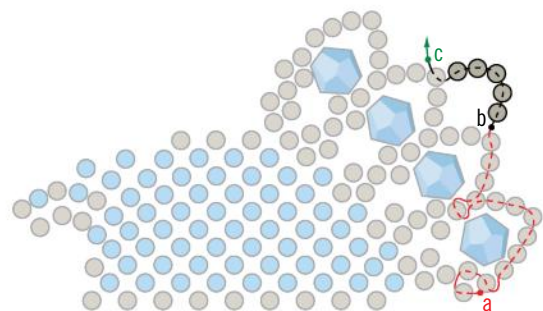


FIGURE 9

row 1 (**figure 7, a–b**), and then sew through the first tendrill to exit the tip bead (**b–c**). Pick up a 4 mm bicone crystal, and sew through the tip bead of the next tendrill (**c–d**). Repeat (**d–e**) until you have a total of 19 crystals (**e–f**). Pick up one more crystal, skip the next edge A, and sew through the following three As (**f–g**).

7) Sew through the beadwork to exit the tip bead of the nearest tendrill (**figure 8, point a**). Pick up seven As, sew through the tip bead of the next tendrill, and sew back through the seventh bead just added (**a–b**).

8) Pick up six As, sew through the tip bead of the next tendrill, and sew back through the last bead added (**b–c**). Repeat this step

to add a loop of As around the outer edge of each of the remaining crystals.

9) To add a hanging loop, sew through the beadwork to exit the center A in the loop above the second-to-last crystal (**figure 9, a–b**). Pick up five As, and sew through the center A on the next loop (**b–c**). Sew through several more beads, and end the thread.

10) With the remaining thread, sew through the beadwork to exit an A on one end of the flat bottom edge, opposite the crystals. Zigzag through the bottom edge beads to cinch the edge beads together. The beadwork should curve. When you reach the other end, form the beadwork into a spiral, with the end with the hanging loop on the outside and the end with the unembellished crystal near the center. Overlap the three beads on each end, and tack into this position, sewing through beads as needed. Gently fan the outer-edge beads outward. End the thread.

11) Open the loop of an ear wire, and attach it to the hanging loop.

12) Repeat steps 1–11 to make another earring. When forming the spiral, curve the beadwork in the opposite direction so the earrings are mirror images of each other. **B:B**



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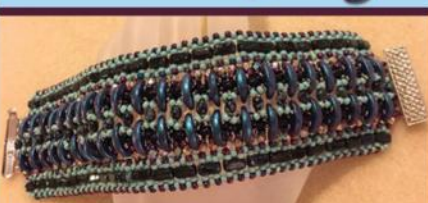


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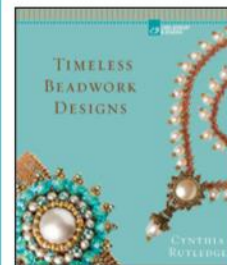
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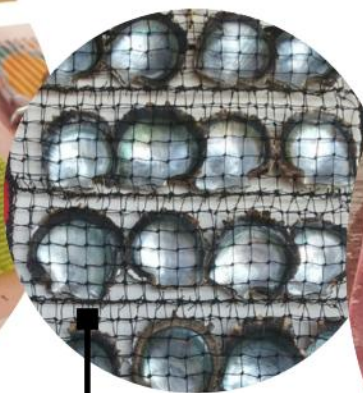
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Lore and legend of TAHITIAN BLACK PEARLS

by Leah Nelson



Pinctada margaritifera is the hearty oyster that produces the Tahitian pearl.



Oysters are farmed in cages to ensure easy access.



A batch of oysters awaiting insemination.



Once endangered, *Pinctada margaritifera* is now farmed extensively to create the lustrous jewel known as the Tahitian pearl.

Generations of Polynesians have passed down legends of the Tahitian black pearl, also known as the Queen of Pearls. One story describes how the moon washes its light over the ocean and calls out to the oysters. Each time one comes to the surface, a drop of dew is placed inside it. As time goes by, the dewdrop grows into a precious pearl. Another story says that Oro, the Polynesian god of peace and fertility, came to earth on a rainbow. He gave a special oyster, called the Te Ufi, to man. That oyster produced a stunning black pearl, which Oro gave to a beautiful woman before making her his wife. Naturally, the truth about how a black pearl forms is far less romantic.

THE PERFECT ENVIRONMENT

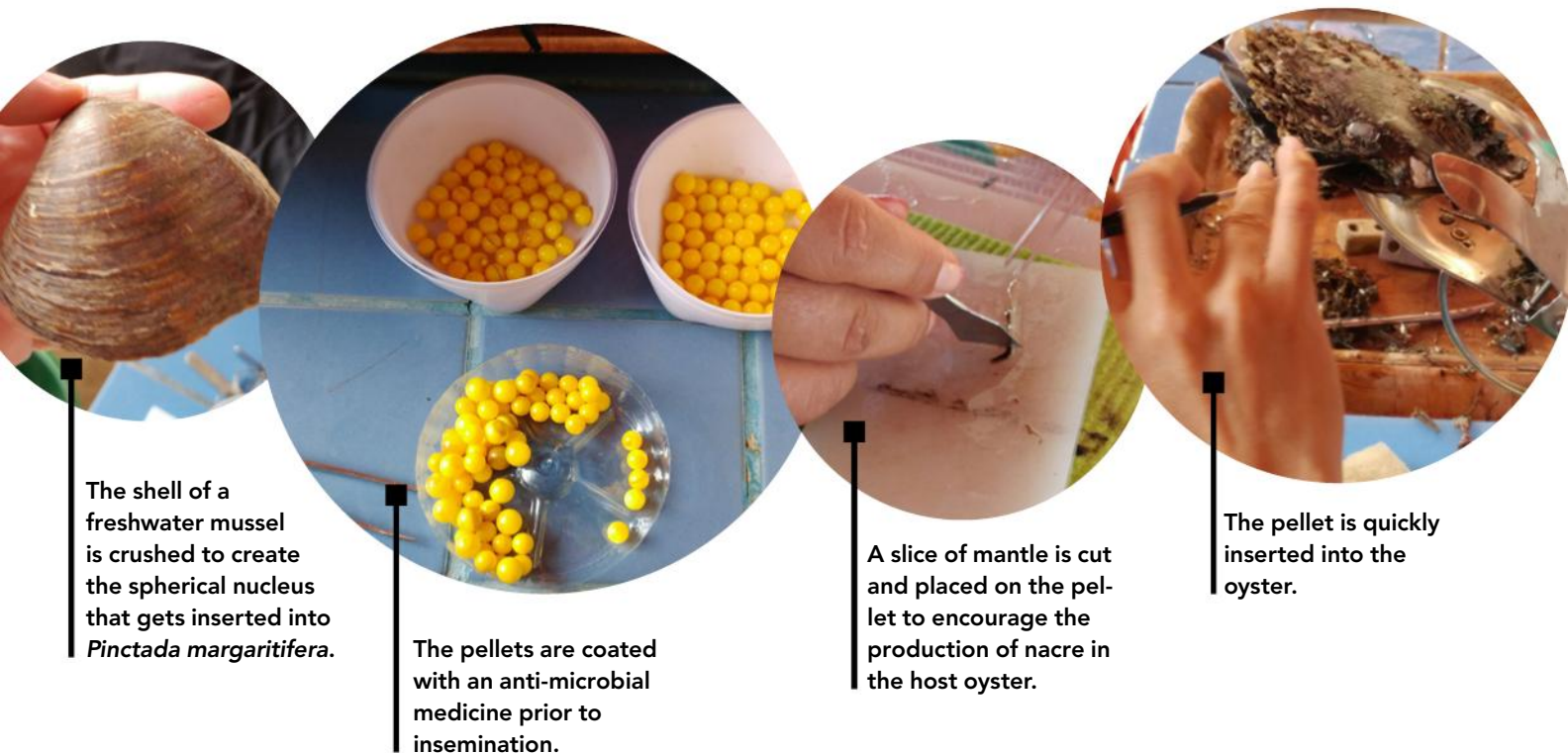
Ribbons of blue, teal, and aqua hues make the waters of the south Pacific alluring and Tahitian pearls distinctive. Polynesian waters have a different environment from other areas of the Pacific. The temperature, oxygen level, food, and salt are perfect for the *Pinctada margaritifera*, the oyster that creates the treasured black pearls. All of these conditions need to be in perfect harmony for the oyster to produce a suitable pearl. These oysters prefer rocky and gravelly environments with a moving current. The currents are necessary to keep the water fresh, moving in food and moving out waste.

Although the pearls are commonly known as Tahitian pearls, they are not from the island of Tahiti. Instead, Tahitian pearls are farmed throughout French Polynesia, including the Cook and Micronesian islands. Even Japan, Thailand, and the Philippines farm the *Pinctada margaritifera* oyster. But only pearls from French Polynesia can be called Tahitian pearls.

FISHING AND FARMING

More than 200 years ago, the first Europeans who travelled to Polynesia saw the pearls' value. They fished the oyster to near extinction. Luckily, Polynesian fishermen realized this and fishing for the exotic oyster was banned. Japanese businessman Mikimoto Kōkichi is credited with developing new techniques to culture pearls. Jean-Marie Domard, a veterinarian, brought this technique to French Polynesia in 1961 to culture the first pearls there. The cultures took and the first pearls were harvested in 1964.

Pearl farming became a significant industry in French Polynesia during the 1980s. Farmers use the *Pinctada margaritifera* for several reasons. One is because the oyster survives the grafting process.



The shell of a freshwater mussel is crushed to create the spherical nucleus that gets inserted into *Pinctada margaritifera*.

The pellets are coated with an anti-microbial medicine prior to insemination.

A slice of mantle is cut and placed on the pellet to encourage the production of nacre in the host oyster.

The pellet is quickly inserted into the oyster.

Another reason is that their shells have a wide variety of colors, from light gray to dark green, and the shells give the pearl its color, which is how we get the term “mother of pearl.”

Oysters must be two years old before they can begin creating pearls. Once they reach this age, they begin the cycle of being grafted and harvested. In the beginning of the grafting process, one worker will open the oyster and insert a slender piece of wood. The shells don't open very wide, so the grafter must work quickly since the oyster cannot survive out of the water for too long. Next, the grafter inserts a nucleus into the oyster's pearl sac, or gonad. This nucleus is made from a freshwater mussel shell, usually one from the Mississippi River. The shell is crushed into a spherical pellet and covered with an anti-microbial medicine. A slice of a donor-oyster's mantle is cut and placed on the pellet. This mantle will give the pearl its color and provide the base for nacre to be secreted around the nucleus. The pellet is then implanted into the pearl sac of the oyster. All of this is done within a matter of minutes, so the oysters can be moved back into the water. They're first placed in shallow water for 30 to 40 days. After that time, the oysters are then lowered to 60–90 feet of water.

Unlike other oysters, the *Pinctada margaritifera* is relatively hardy. It's one of the few types of oysters that will survive the process of pearl removal. The first surgery provides the smallest pearl and each subsequent grafting process yields a larger pearl. Each pearl takes two to three years to develop.

BEYOND BLACK

Tahitian pearls come in a wide variety of sizes, shapes, and colors. The black pearls of Tahiti are one of the largest varieties of pearls in the world. They average between 8 mm and 18 mm, but some are as large as 24 mm.

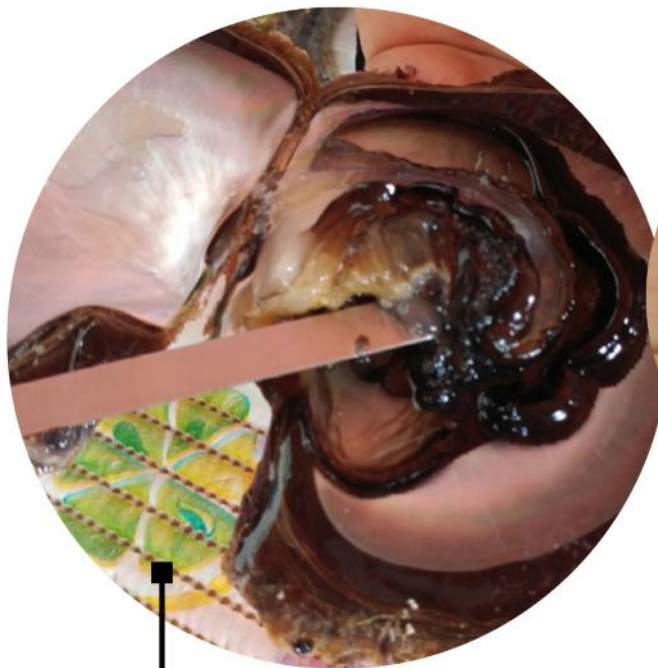
Popular shapes include round, baroque, and ringed. Round pearls are the most desirable, but to be considered round, pearls must have less than a two-percent grade variance. Fewer than five percent are truly round, making them the most expensive. Baroque and semi-baroque pearls include shapes such as oval, drop, and button. They usually have one axis of rotation, which allows designers to use them for specific purposes, such as earrings or focal pendants. Ringed pearls have grooves or streaks in them and are the most numerous; thus, they are the least expensive.

Although other pearls around the world are white, Tahitian cultured pearls exhibit a wide variety of colors. Pearls can be almost black, gray, silver, green, blue, or pink. They can also have a luster that looks like an oil slick, called peacock. Most jewelry designers prefer using the peacock pearls because of how the pearls reflect different colors.

Like diamonds and other precious gems, pearls are judged on physical characteristics, including quality, color, size, and luster. Inspectors examine each pearl and its imperfections, which could include grooves, blisters, spots, or pricks. Depending on the surface quality, the pearls are then classified, starting with AAA+ and going down to A. Only five to 10 percent will be high-quality pearls. Pearls labeled below an A will not leave French Polynesia, as the government forbids them to be sold or taken out of the country.

An old Polynesian saying is that you cannot leave the islands without a tiki (a sign of good luck) and a pearl. If you are lucky enough to visit French Polynesia, bring back a black pearl as a souvenir. If you buy one elsewhere, remember that a little bit of Polynesia is in each one. ■■

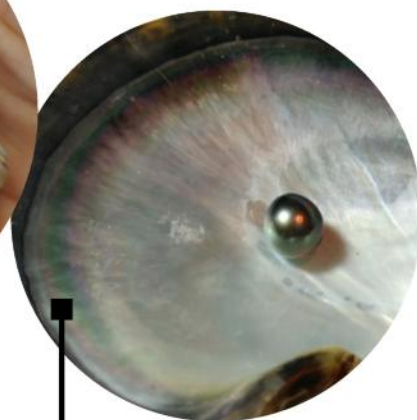
Leah Nelson enjoys discovering exceptional beads and findings whenever she travels. She regularly posts tips, tricks, and tutorials for jewelry makers at facebook.com/silverkingbeads.



Pinctada margaritifera is one of the few oysters that can survive the pearl harvesting process.



Pearls get grades, too, and those that don't meet expectations are not allowed to leave French Polynesia.



A single Tahitian pearl shimmers in the shell of a *Pinctada margaritifera* oyster.

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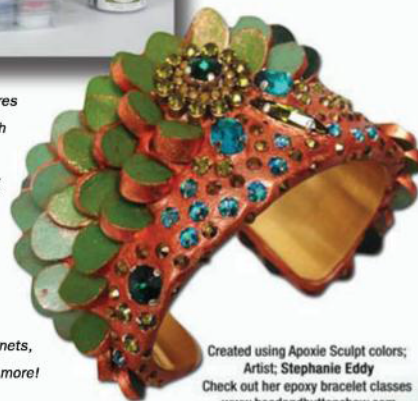


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GO FISH! BRACELET

designed by Kristy Zgoda

DIFFICULTY ●●○○○

peyote stitch



materials

bracelet 7 in. (18 cm)

- 8 4 mm fire-polished beads (lime opal, gr8beads.com)
- 11° Miyuki Delica cylinder beads
 - 1 g color A (DB0733, opaque chartreuse)
 - 1 g color B (DB0010, opaque black)
 - 2 g color C (DB1345, silver-lined bright violet)
 - 5 g color D (DB0310, matte black)
 - 1 g color E (DB0724, opaque pea green)
 - 1 g color F (DB1379, opaque red-violet)
 - 1 g color G (DB1840F, galvanized baby pink)
 - 1 g color H (DB0651, opaque squash)
 - 1 g color I (DB0727, opaque light Siam)
 - 1 g color J (DB0164, opaque light blue AB)
 - 1 g color K (DB0760, matte opaque light sapphire)
 - 1 g color L (DB0721, opaque yellow)
 - 1 g color M (DB0681, semi-matte silver-lined squash)
 - 1 g color N (DB0150, silver-lined bronze)
 - 1 g color O (DB1340, silver-lined bright fuchsia)
 - 1 g color P (DB1511, matte opaque pale yellow)
 - 1 g color Q (DB1523, matte opaque light salmon AB)
 - 1 g color R (DB1517, matte opaque light sky blue)
 - 1 g color S (DB1363, opaque peach)
 - 1 g color T (DB0200, opaque chalk white)
- 1 four-strand slide clasp (purple, metaldesinz.com)
- beading needles, #10
- Fireline, 6 lb. test, or nylon beading thread, size D

Get a Word chart for this pattern at FacetJewelry.com/resourceguide

basics

FacetJewelry.com/basics

- peyote stitch: flat, even-count
- attaching a stop bead
- ending and adding thread

Just in time for summer vacation! Stitch up this bracelet featuring a lively school of fish in a bright array of colors.

PEYOTE BAND

1) On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Starting at the upper-right corner of the pattern, pick up 11° cylinder beads for rows 1 and 2: one A, one C, 18 Ds, one C, and one A.

2) Following the **pattern** or the Word chart (get it at FacetJewelry.com/resourceguide), work in flat even-count peyote stitch using the appropriate color cylinders. End and add thread as needed while you stitch, and end the working thread and tail when you complete the band.

CLASP

Add a new 1-ft. (30 cm) thread to one end of the beadwork, and exit the third up-bead from the edge that ends with an up-bead (**figure 1, point a**). Pick up a 4 mm fire-polished bead and the end loop of a slide clasp. Sew back through the 4 mm, and continue through the next three end beads in the band (**a-b**). Repeat this stitch three times to attach each clasp loop to the band (**b-c**). Retrace the thread path through the clasp connections at least once, and end the thread. Repeat at the other end to attach the other clasp half. **B&B**

11° cylinder beads

- color A
- color B
- color C
- color D
- color E
- color F
- color G
- color H
- color I
- color J
- color K
- color L
- color M
- color N
- color O
- color P
- color Q
- color R
- color S
- color T

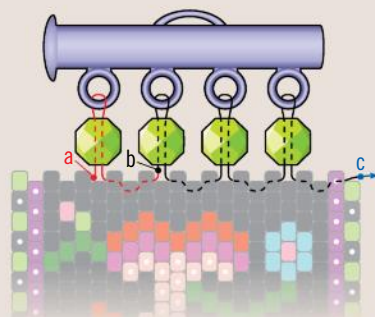
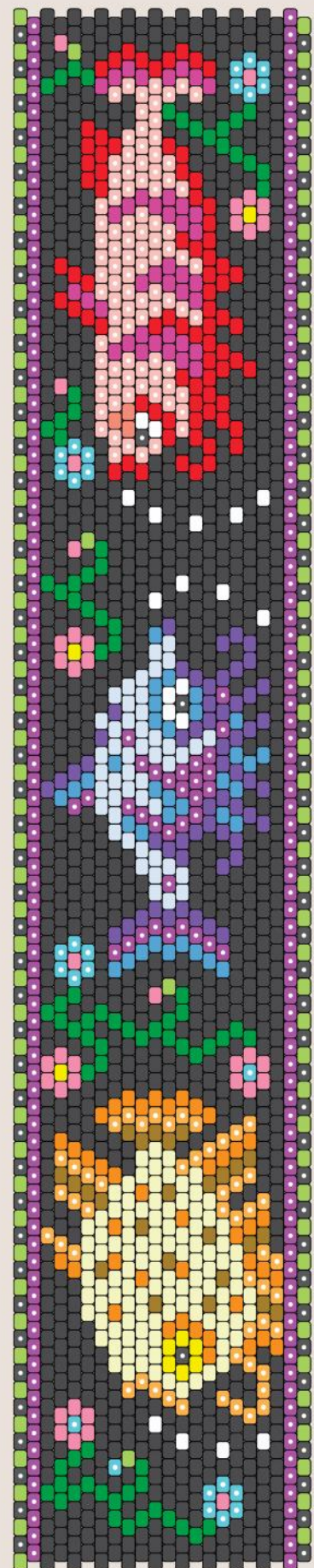


FIGURE 1



PATTERN

PINWHEEL PENDANT

designed by
Debora Hodoyer

DIFFICULTY ●●●○○○

bead weaving





materials

purple/grey pendant
2 in. (5 cm)

- 1 14 mm rivoli (Swarovski, light rose)
- 6 5 x 10 mm Arcos par Puca bead (opaque blue ceramic look)
- 6 6 mm two-hole cabochon beads (jet hematite)
- fire-polished beads (saturated lavender)
 - 6 6 mm
 - 6 4 mm
 - 6 3 mm
- 18 2 x 4 mm MiniDuo beads (chalk lilac luster)
- 1 g 3.8 mm O-bead (chalk white lila vega luster)
- 12 2.5 x 3 mm Minos par Puca beads (opaque blue ceramic look)
- 6 8° seed beads (Toho 611, matte opaque gray)
- 1 g 11° seed beads (Toho 611, matte opaque gray)
- 1 g 15° seed beads (Toho 52, opaque lavender)
- 2 6 mm jump rings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 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
- opening and closing jump rings

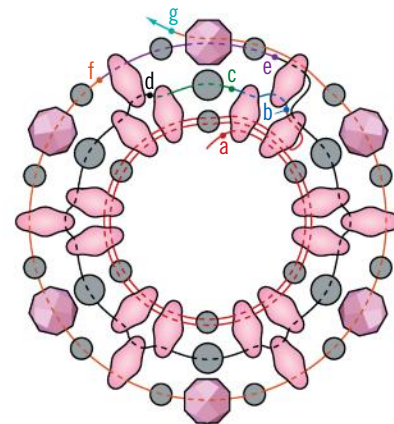
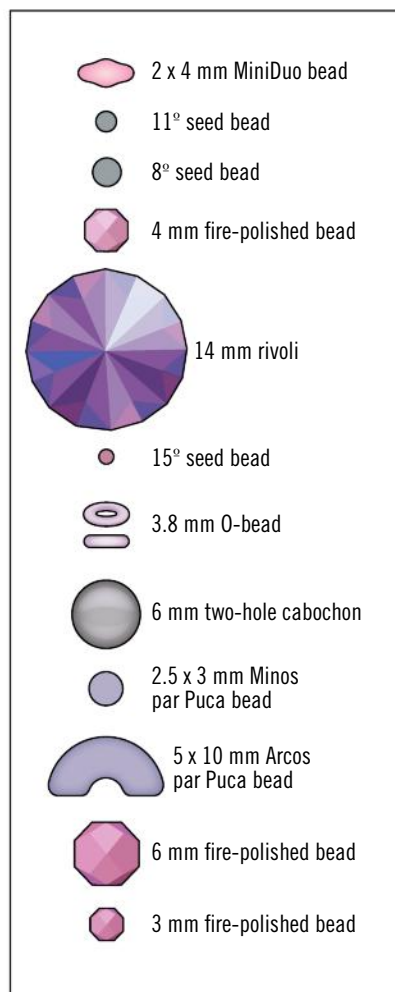


FIGURE 1

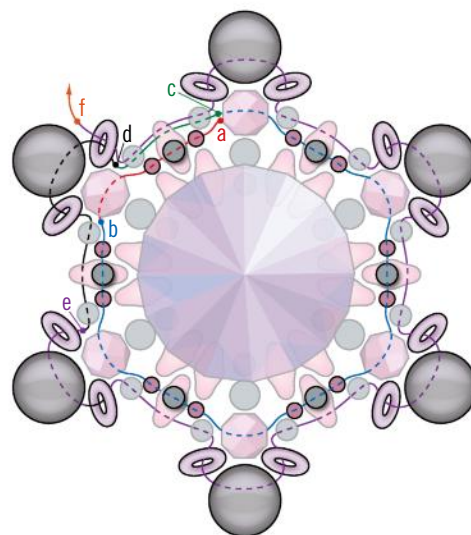


FIGURE 2

A variety of beads give this fun and pretty pinwheel-inspired pendant a one-of-a-kind look.

PENDANT

How to pick up the two-hole cabochons: With the dome facing up and the holes running vertically, pick up the cabochon through the left hole. How to pick up the Arcos beads: Sew through the center and end holes, entering from the inside edge (IE) or the outside edge (OE).

- 1) On 7 ft. (2.1 m) of thread, pick up a repeating pattern of two MiniDuos and an 11° seed bead six times, and sew through the beads again, leaving a 6-in. (15 cm) tail. Continue through the first two MiniDuos and the open hole of the second MiniDuo (figure 1, a–b). End the tail thread.
- 2) Pick up a MiniDuo, and sew through the open hole of the next MiniDuo (b–c). Pick up an 8° seed bead, and sew through the open hole of the next MiniDuo (c–d). Repeat these stitches

- five times to complete the round, and sew through the open hole of the first MiniDuo added in this round (d–e), using a tight tension so the beadwork begins to cup slightly.
- 3) Pick up an 11°, a 4 mm fire-polished bead, and an 11°, and sew through the open hole of the next MiniDuo (e–f). Repeat this stitch five times to complete the round, and sew through the first 11° and 4 mm fire-polished bead added (f–g). Place the 14 mm rivoli faceup into the beadwork.
 - 4) Pick up a 15° seed bead, an 11°, and a 15°, and sew through the next 4 mm fire-polished bead (figure 2, a–b). Repeat this stitch five times using a tight tension to complete the round (b–c), retrace the thread path to tighten (not shown in the figure for clarity), and sew through the adjacent 11°, MiniDuo, and 11° (c–d).
 - 5) Pick up an O-bead, a two-hole cabochon,

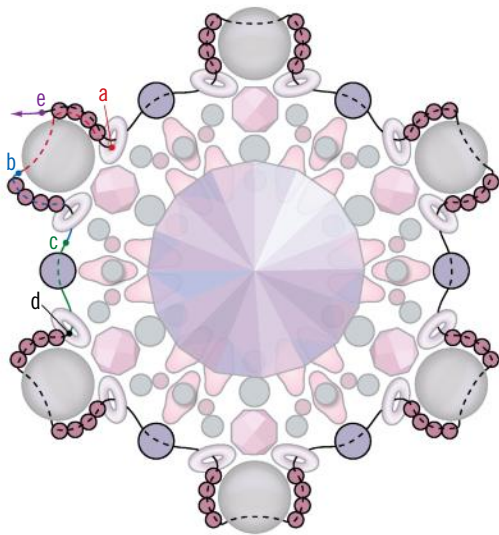


FIGURE 3

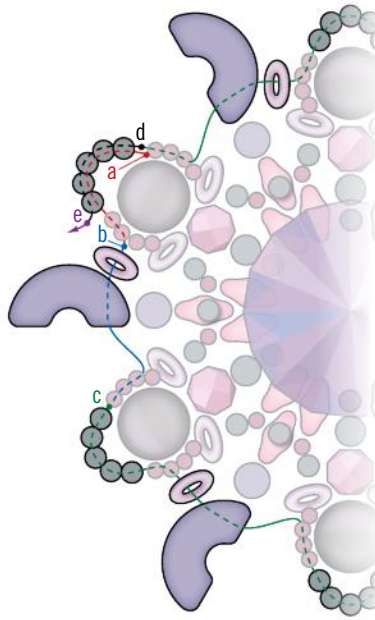


FIGURE 4

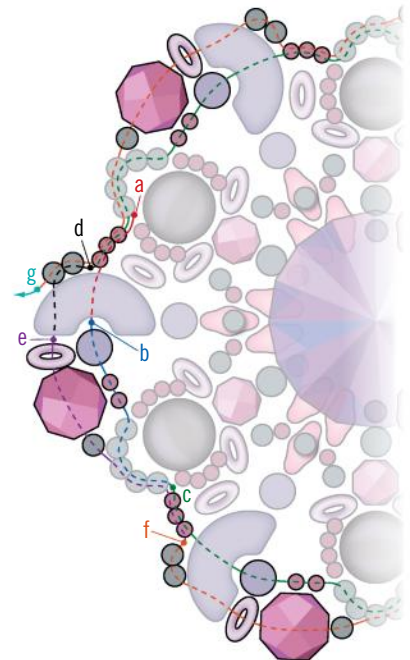


FIGURE 5

and an O-bead, and sew through the next 11°, MiniDuo, and 11° (d–e). Repeat this stitch five times to complete the round, retrace the thread path (not shown in the figure for clarity), and continue through the first O-bead added (e–f). **6)** Pick up four 15°s, and sew through the open hole of the next cabochon (figure 3, a–b). Pick up four 15°s, and sew through the following O-bead (b–c). Pick up a Minos bead, and sew through the next O-bead (c–d). Repeat these stitches five times to complete the round, and sew through the first four 15°s added (d–e). **7)** Pick up five 11°s, and sew through the next two 15°s (figure 4, a–b). Pick up an O-bead and the end hole of an Arcos (OE), skip the next

Minos and 15°, and sew through the following three 15°s (b–c). Repeat these stitches five times to complete the round (c–d). Retrace the thread path (not shown in the figure for clarity), and sew through the first five 11°s added (d–e). **8)** Pick up three 15°s, and sew through the center hole of the Arcos (OE) (figure 5, a–b). Pick up a Minos and two 15°s, and sew through the next five 11°s (b–c). Repeat these stitches five times to complete the round, retrace the thread path (not shown in the figure for clarity), and sew through the first three 15°s added (c–d). **9)** Pick up two 11°s, and sew through the open hole of the next Arcos (OE) (d–e). Pick up an O-bead, a 6 mm fire-polished bead, and an 11°, skip the next Minos, two 15°s, and two 11°s, and sew through the following three 11°s and three 15°s (e–f). Repeat these stitches five times, and sew through the first two 11°s added (f–g). **10)** Pick up four 11°s, and sew through the next O-bead, 6 mm fire-polished bead, and 11° (figure 6, a–b). Pick up an 11°, a 3 mm fire-polished bead, and an 11°, skip the next three 11°s and three 15°, and sew through the following two 11°s (b–c). Repeat these stitches five times to complete the round, and sew through the first three 11°s added in this round (c–d). **11)** Pick up eight 15°s, and sew through the same 11°, going in the same direction to form a loop. Retrace the thread path. Sew through all the beads on the outside edge to tighten the beadwork, and end the thread. Open two jump rings, and attach them to the loop. **B:B**

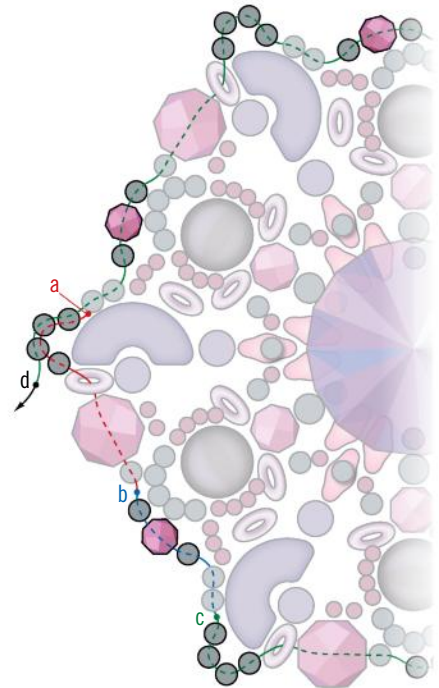


FIGURE 6

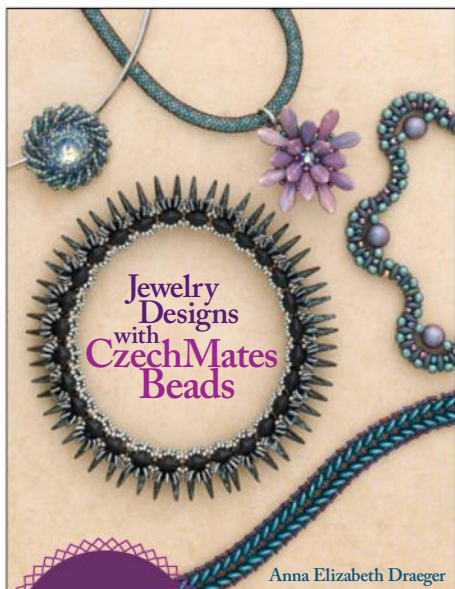




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by Francesca Walton

LARGE CIRCLE

1) On 1 yd. (.9 m) of thread, pick up 12 color A 15° seed beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and then sew through the first two beads in the ring (**figure 1, a-b**).

2) Work in rounds as follows:
Round 1: Pick up one color B 15° seed bead, one color C 15° seed bead, and one B. Skip the next A in the ring, and sew through the following A (**b-c**). Repeat this stitch five times, and step up through the first B and C in this round (**c-d**).

Round 2: Pick up one B, three color D 15° seed beads, and one B, and sew through the center C in the next stitch in the previous round (**d-e**). Repeat this stitch five times to complete the round, and step up through the first B and three Ds in this round (**e-f**).

Round 3: Pick up one D, one B, and one D, and sew through the center three Ds in the next stitch in the previous round (**figure 2, a-b**). Repeat this stitch five times, and step up through the first D added in this round (**b-c**).

Round 4: Pick up three Ds, and sew through the next two Ds (**c-d**). Pick up three color E 15° seed beads, skip the next D, and sew through the following two Ds (**d-e**). Repeat these two stitches five times, and step up through the first two Ds added in this round (**e-f**).

Round 5: Pick up one D and two Es, and sew through the center E in the next stitch in the previous round (**f-g**). Pick up two Es and one D, and sew through the center D in the following stitch (**g-h**). Repeat these two stitches five times, and step up through the first three beads added in this step (**h-i**).

Round 6: Pick up one E, one C, and one E, and

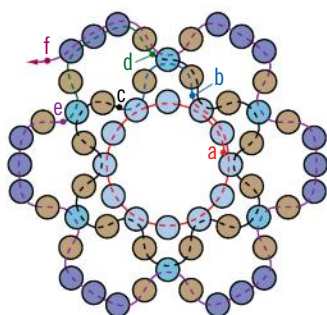


FIGURE 1

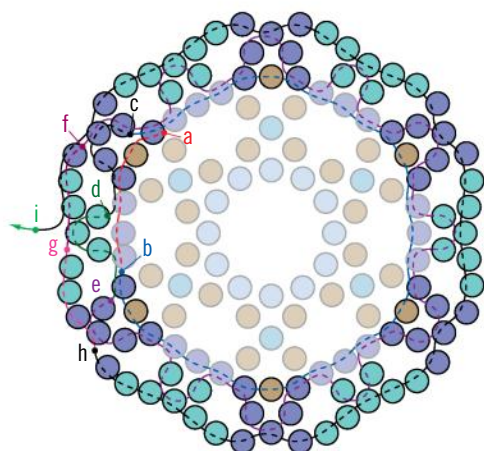


FIGURE 2

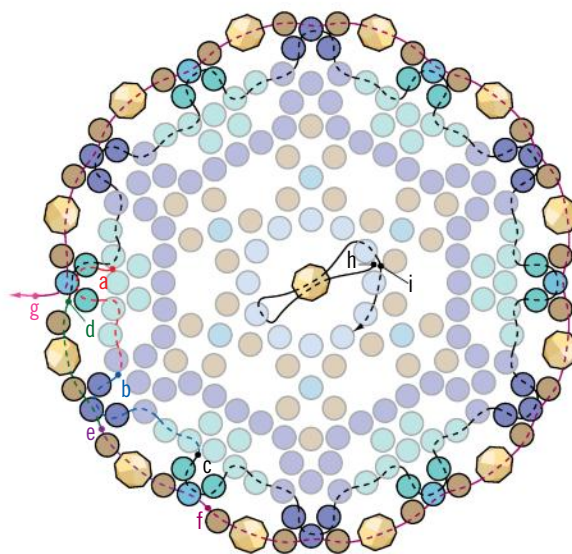


FIGURE 3

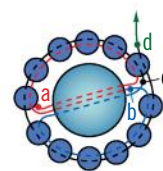


FIGURE 4

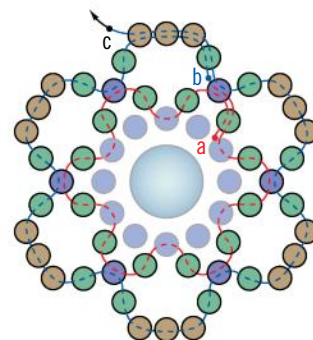
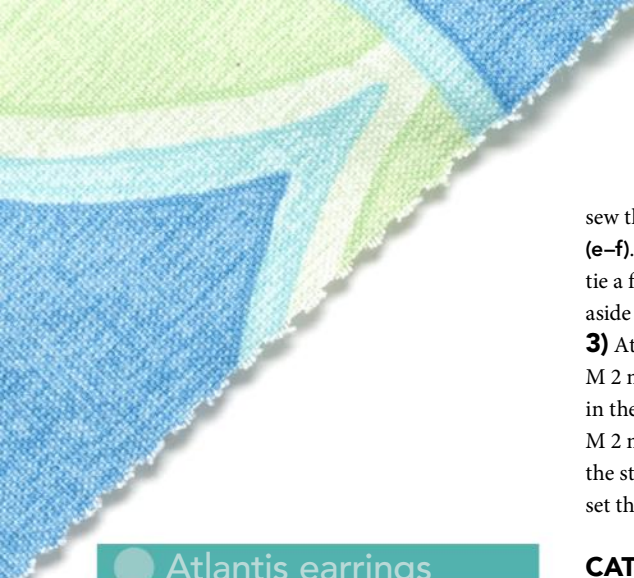


FIGURE 5





Atlantis earrings

To make the earrings shown, make two each of the Large and Small circles, two Cat-head connectors, and two Small stars. Connect them as explained on p. 75, and then add a crystal drop at the bottom of each small star. Connect the top of each Large circle to an earring finding, and then use leftover beads to embellish the findings, if desired.

sew through the next three beads added in the previous round (**figure 3, a–b**). Pick up three Ds, and sew through the following three beads added in the previous round (**b–c**). Repeat these two stitches five times, and step up through the first E and C added in this round (**c–d**).

Round 7: Pick up one B, one color M 2 mm fire-polished bead, and one B, and sew through the center D in the next stitch in the previous round (**d–e**). Pick up one B, an M 2 mm, and one B, and

sew through the center C in the next stitch (**e–f**). Repeat these two stitches five times (**f–g**), tie a few half-hitch knots, and set this thread aside to use later.

3) Attach a needle to the tail. Pick up one M 2 mm, and sew through the opposite A in the center ring. Sew back through the M 2 mm and the A your thread exited at the start of this step (**h–i**). End the tail, and set this component aside.

CAT-HEAD CONNECTOR

1) On 1 yd. (.9 m) of thread, pick up one 4 mm round bead and six color F 15° seed beads. Leaving a 6-in. (15 cm) tail, sew through the 4 mm again (**figure 4, a–b**). Pick up six more Fs, and sew through the 4 mm once more to create a ring of Fs around the 4 mm (**b–c**). Sew through all the Fs again to cinch up the ring (**c–d**).

2) Work as in rounds 1–5 of “Large circle” with the following beads:

Round 1: One color G 15° seed bead, one D, one G per stitch (**figure 5, a–b**).

Round 2: One G, three Bs, and one G per stitch (**b–c**).

Round 3: One B, one G, and one B per stitch (**figure 6, a–b**).

Round 4:

Stitch 1: Three Bs (**b–c**).

Stitch 2: One color H 15° seed bead, one color K 11° cylinder bead, and one H (**c–d**).

Stitch 3: One B, one K, and one B (**d–e**).

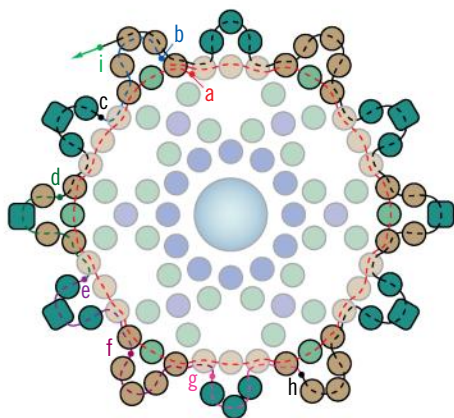
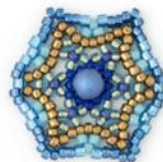


FIGURE 6

Express yourself

Change out the colors to reflect your style — use the patterns as canvases to create mandalas in your favorite palettes. Go to FacetJewelry.com/resourceguide to print blank templates that you can color.

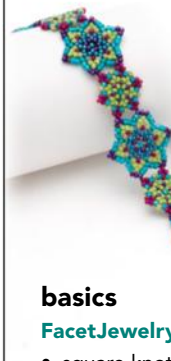
DIFFICULTY ●●○○○

materials

mandala components

1/2–1-in. (5–10 cm) diameter each

- **1 g** 15° seed beads in each of **9** colors
 - color A (Toho 7BDF, matte transparent zircon)
 - color B (Toho 221, bronze)
 - color C (Toho 23BDAF, silver-lined aqua matte)
 - color D (Toho 28F, silver-lined blue matte)
 - color E (Toho PF569F, matte permanent finish turquoise)
 - color F (Toho 48, opaque blue cobalt)
 - color G (Toho 72F, transparent matte emerald)
 - color H (Toho 55D, green opaque turquoise)
 - color J (Toho 55, opaque turquoise)
- **1 g** 11° cylinder beads in each of **2** colors
 - color K (Toho Aiko 1523, blue zircon satin)
 - color L (Toho Aiko 835, light aqua)
- **1 g** 11° seed bead (Toho 2607F, semi-glazed midnight blue)
- **2** mm fire-polished beads
 - **32** color M (gold)
 - **2–12** color N (aqua halo)
- **4** 4 mm druk (aqua halo)
- **2** 10 mm crystal drops
- **2** flower earring findings (firemountaingems.com, H20-A9041FN)
- Fireline, 6 lb. test
- beading needles, #13



For a bracelet made in a different colorway, go to FacetJewelry.com/resourceguide

basics

FacetJewelry.com/basics

- square knot
- ending thread

Stitch 4: One H, one K, and one H (e–f).

Stitch 5: Three Bs (f–g).

Stitch 6: Three Hs (g–h).

Repeat these six stitches once, and step up through the first two Bs added in this round (h–i).

Round 5: Work a stitch with two Cs and one K (figure 7, a–b) and a stitch with one K and two Cs (b–c). Repeat these two stitches five times (c–d).

3) For the final round, sew through the outer edge beads to exit at point e. Pick up three Cs,

skip the adjacent B, and sew through the next seven edge beads (e–f). Pick up three Cs, skip the next B, and sew through the next 15 beads (f–g). Repeat these two stitches (g–h). Tie a half-hitch knot, and sew through the next two Cs (h–i). Set this component aside.

SMALL CIRCLE

1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of one color J 15° seed bead and one C six times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first two beads to exit a C (figure 8, a–b).

2) Work as in rounds 1–5 of “Large circle” with the following beads:

Round 1: Three Cs per stitch (b–c).

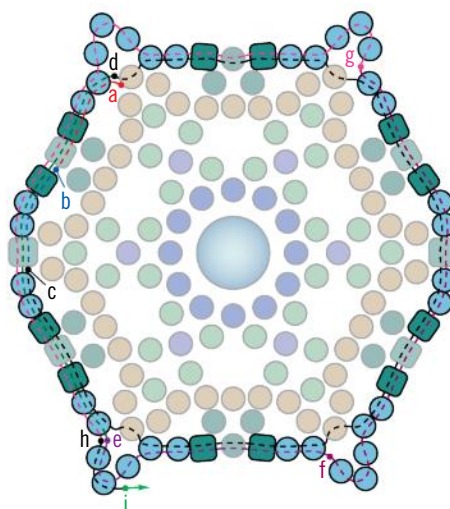
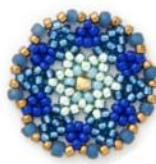


FIGURE 7

Round 2: One C, three Fs, and one C per stitch (c–d).

Round 3: Three Cs per stitch (d–e).

Round 4:

Stitch 1: Three Cs (e–f).

Stitch 2: Three Fs (f–g).

Repeat these two stitches five times, and step up through the first two Cs added in this round (g–h).

Round 5: One B, one 11° seed bead, and one B per stitch (h–i). Tie a half-hitch knot, and end this thread.

3) Attach a needle to the tail, and add an M 2 mm in the center, as in step 3 of “Large circle.” Set this component aside.

SMALL STAR

1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of one E and one F six times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first two beads to exit an F.

2) Work in rounds as follows:

Round 1: Three Es per stitch (figure 9, a–b).

Round 2: Pick up one K, one B, and one K, and sew through the next center E in the previous round (b–c). Repeat this stitch five times, and step up through the first K in this round (c–d).

Round 3: Pick up three Bs, and sew through the next K (d–e). Pick up one K, and sew through the following K (e–f). Repeat these two stitches five times, tie a half-hitch knot, and sew through the first two Bs in this round (f–g).

3) Attach a needle to the tail, and add an N 2 mm in the center, as in step 3 of “Large circle.” End the tail.

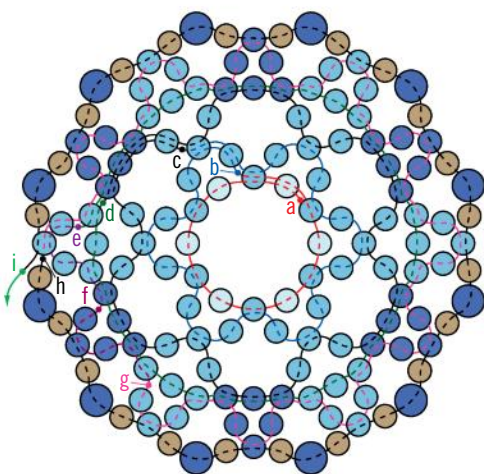
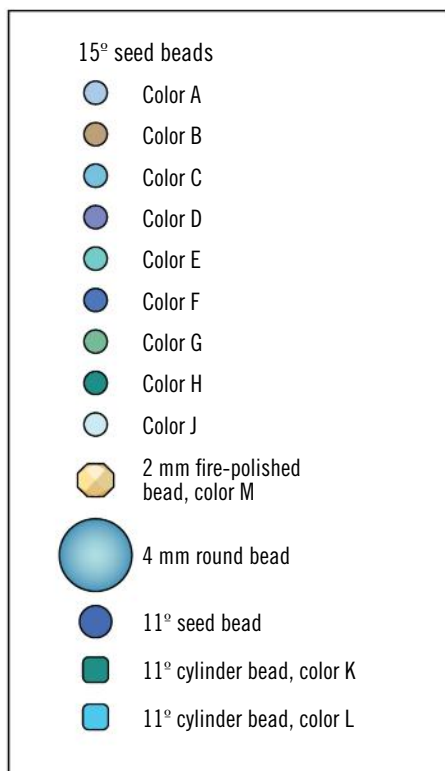
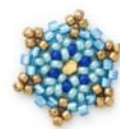


FIGURE 8

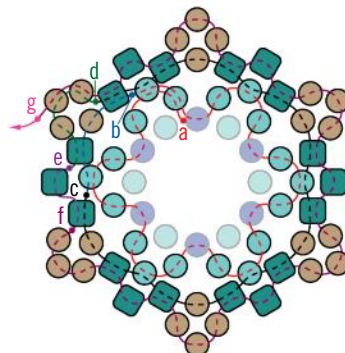


FIGURE 9

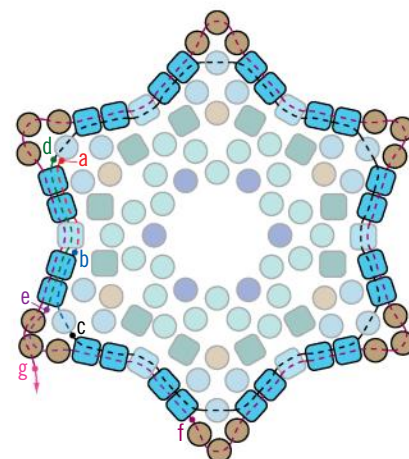
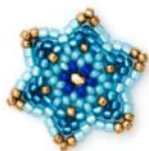


FIGURE 10

LARGE STAR

The Large star doesn't appear in the Atlantis earrings, but it rounds out the set very nicely.



It pairs particularly well with the

Small star, as is evident in the bracelet pattern available at FacetJewelry.com/resourceguide.

1) On 1 yd. (.9 m) of thread, pick up an alternating pattern of one E and one F six times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first two beads to exit an E.

2) Work as in rounds 1–3 of “Small star” with the following beads:

Round 1: Three Es per stitch.

Round 2: One color K, one B, and one K per stitch.

Round 3: Pick up three Cs, and sew through the next K. Pick up one color L 11° cylinder bead, and sew through the next K. Repeat these

two stitches five times, and step up through the first two Cs added in this round.

3) Continue working in rounds:

Round 4: Pick up two Ls, skip a C and a K, and sew through the next L (**figure 10, a–b**). Pick up two Ls, and sew through the next point C (**b–c**). Repeat these two stitches five times (**c–d**). Sew through the next five beads to exit the L adjacent to the next point C (**d–e**).

Round 5: Pick up three Bs, skip the next C, and sew through the following five beads (**e–f**). Repeat this stitch five times, tie a few half-hitch knots, and then sew through the beadwork to exit a center B added in this round (**f–g**).

4) Attach a needle to the tail, and add a color M 2 mm in the center, as in step 3 of “Large circle.” End the tail.

PUTTING IT ALL TOGETHER

To make the earrings as shown on p. 72, follow these suggestions for attaching your components or devise your own methods.

Earwire to Large circle

With the thread remaining on the Large circle, sew through the next three beads in the outer round to exit a B, with your needle pointing toward the next C. Pick up a 4 mm, sew through the loop of an earwire, and sew back through the 4 mm. Skip the adjacent C in the outer round, and sew through the next B. Retrace the thread path a couple of times, and end the thread.

Large circle to Cat-head connector

With the thread remaining from the Cat-head connector, sew through a B, 2 mm, and B in the outer round of the Large circle, opposite the earwire (**figure 11, a–b**). Pick up a C, and sew through the next B, 2 mm, and B (**b–c**). Sew back through the adjacent four beads in the Cat-head connector (**c–d**), the C just added on the Large circle, and the next K and four Cs on the Cat-head connector (**d–e**). Sew through the outer edge beads of the Cat-head connector to exit a center C opposite the Large circle.

Cat-head connector to Small circle

With the thread exiting the Cat-head connector, pick up a C, and sew through a B, 11°, and B on the outer edge of the Small circle (**figure 12, a–b**). Pick up C, and sew through the next B, 11°, and B (**b–c**). Pick up a C, and sew through four beads on the Cat head connector as shown (**c–d**). Sew through the C just added, skip the adjacent bead on the Cat-head connector, and continue through the next five beads on the Cat-head connector (**d–e**). End the thread.

Small circle to Small star

With the thread exiting a center B on the Small star, sew through a bottom B, 11°, and B on the Small circle (**figure 13, a–b**). Sew through the next center K on the Small star, and continue through the next B, 11°, and B on the Small circle (**b–c**). Retrace the thread path through the connection, and end the thread. ■■■

One, two, and many

I think of this design in terms of the counting systems of some primitive tribes — one, two, and many. The components can be combined and connected in any number of ways. For example, make a simple earring with just one unit (usually the large circle), make a slightly longer earring with two units (e.g., a small circle and a small star), or combine many units for long, dramatic earrings, bracelets, and even necklaces.

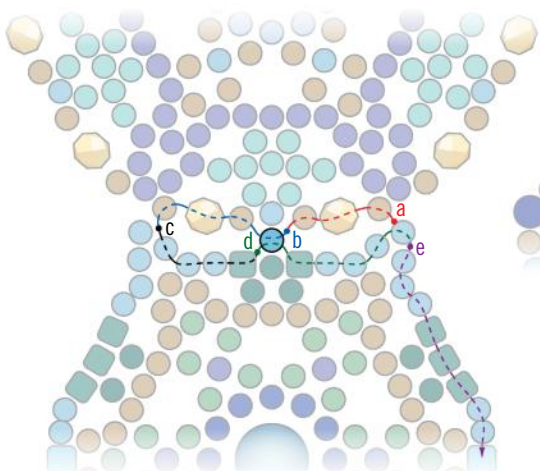


FIGURE 11

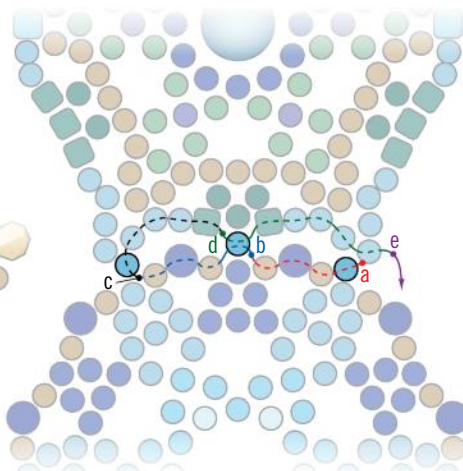


FIGURE 12

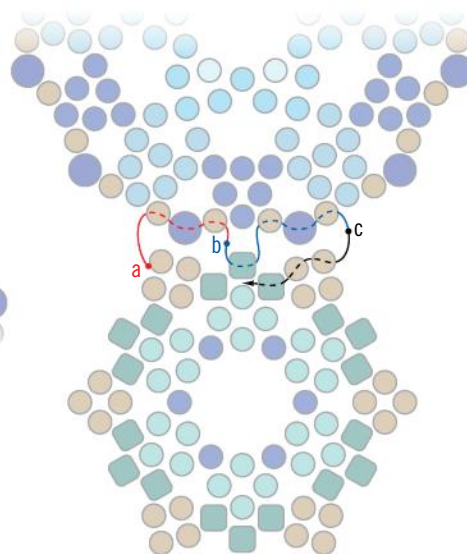


FIGURE 13

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GENERAL

Abelman Art Glass	58
Aproxie Aculpt	65
Balonis, Marcia	58
Bead & Design Shows	65
Bead&Button Books	71
Bead&Button Show 2017	57
Beadaholique	56
Beadalon	61
Beadcats/Universal Synergetics	58
Beads Gone Wild	58
Beads of the Month Club	7
•Beadsmith	60
Best Bead Show & Bead Mercantile Shows	59
Bollywood Bead Company	59
C & S Beads	59

Charm Factory	76
Choi, Anne	61
Clasmeyer Studios	59
CraftOptics	58
Crazy Crow Trading Post	76
Credit River Art Glass	59
Dreamtime Creations	59
Eclectica	59
Elemental Adornments	58
Equatoria	25
•Fire Mountain Gems	84
Gem & Lapidary Wholesalers	71
Glass Garden Beads	58
Goodybeads.com	65
Indigo Turtle	58
Impress Art	7
Innovative Bead Expos, The	25

ISGB	59
JBB International LTD	7
•John Bead Corp.	83
John F. Allen & Son, Inc.	25
Kor Tools	59
Leslee Frumin	76
•Lima Beads	21
Linda Richmond	76
Manek-Manek Beads	76
Monsterslayer, Inc	28
Now That's a Jig!/Brenda Schweder ..	61
•Pandahall.com	16-17
Paragon Industries, Inc	58
Potomac Bead Company	28
•Preciosa	9
Ranger Industries	28, 58
Rosaryworkshop.com	76

Royalwood LTD	76
Rutledge, Cynthia	61
School of Beadwork	61
•Shipwreck Beads	2
•Soft Flex	33
•Starman, Inc.	10
•Swarovski North America LTD	3
T-Beads	59
Unicorne Beads, Inc.	61
Wild Beads	76
Xsotica	76
Xuron Corporation	58
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Millions of dollars, arranged murder, historical fabrications, and battles in court — all are attached to what some people have called the ugliest pearl in the world.

by Caitlin Williams

Complex and treacherous like the myriad folds on the surface of the 14-pound baroque pearl, so too are the tales surrounding the famed Pearl of Allah, otherwise known as the Pearl of Lao Tzu. Though at the center of numerous legends, the true history behind the Pearl remains elusive.

THE RECOUNTED HISTORY

The first story of its origins takes place in 1934 off the coast of Palawan, an island in the Philippines, where a young diver is said to have died after he got caught in the cockles of a great tridacna gigas clam. After divers recovered the clam and its victim, the chief of the native tribe called the pearl “The Pearl of Allah” because the odd shape of the gem looked like a turbaned Muhammad.

According to the account by Wilburn Cobb, a visiting archeologist from San Francisco, he was presented the Pearl in 1936 after saving the Dayak chief’s son from malaria. Cobb brought the pearl to New York City in 1939 and exhibited it at Ripley’s Believe It Or Not! Odditorium where, at the time, it was claimed to be the world’s largest known pearl and appraised at \$3.5 million. The Pearl mysteriously went absent from public display until 1969 when Cobb wrote another, very different, story about it in the *Mensa Bulletin*.

A FANTASTIC STORY IS BORN

In the article, Cobb claimed that while the Pearl was being exhibited at Ripley’s Museum in 1939, a Mr. Lee from China claimed the pearl was the lost Pearl of Lao Tzu. In this account, before Lao Tzu’s death 2,500 years ago, he had a jade amulet, engraved with the faces of Buddha, Confucius, and himself, implanted in a clam shell to produce a pearl. Later, in 1750, as a protective measure, the pearl, in its clam, was transported by boat away from China, where it was lost in a storm off Palawan Island until it appeared in 1934.

When Cobb died in 1980, his estate sold the Pearl to Peter Hoffman and Victor Barbish for \$200,000. According to Michael Steenrod, a Colorado Springs gemologist who likened the

Pearl to a religious artifact, “That was a fluke that somebody just let it go for \$200,000 after the guy who owned it died.”

However, according to pearl expert Jeremy Shepherd of the Pearl-Guide.com forum, Steenrod’s appraisal, those in Cobb’s articles, and two other appraisals, are far from credible. “The history of the Pearl of Lao Tzu is a fantasy,” Shepherd said. “Culturing blister pearls in mussels only began in the 13th century and whole pearls were never cultured until around the turn of the 20th century. This pearl is a whole pearl, so the story has to be a complete fabrication.”

THE PRIZED PEARL

But the story doesn’t end there. Soon after acquiring the Pearl, Victor Barbish took a loan from Colorado Springs bar owner Joseph Bonicelli, giving him an interest in the Pearl in return. The Lao Tzu story was used in an attempt to establish a value for the Pearl.

After Bonicelli’s death in 1998, the Pearl became part of a gruesome murder case. Bonicelli’s wife, Eloise, had been murdered in 1975. The murder went unsolved until 1998, when a participant in her murder plot claimed that Bonicelli had paid \$10,000 to have Eloise killed.

Bonicelli’s children, upon learning of the confession, brought a wrongful death suit against their father, with Bonicelli’s share of the Pearl as the prize. After a 2007 appeal, the Colorado courts ruled in favor of the children. The Pearl was ordered to be sold based on a 2007 appraisal of \$93 million, with a \$32.4 million share in the Pearl going to the children.

INHERENT VALUE

No one has ever paid one penny for the Pearl so far. It has never had a serious offer. At least four more, even larger, pearls have been found near Palawan, so it is no longer unique. Ultimately, its value is as a natural curiosity. Like the giant saguaro cactuses of Arizona, it’s a fascinating example of Mother Nature at work. And a darn good story. **B B**

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