

15 JEWELRY PROJECTS FOR SPRING

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p. 58

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fun floral
bracelet

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Get two looks
with a reversible
pendant

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plus!

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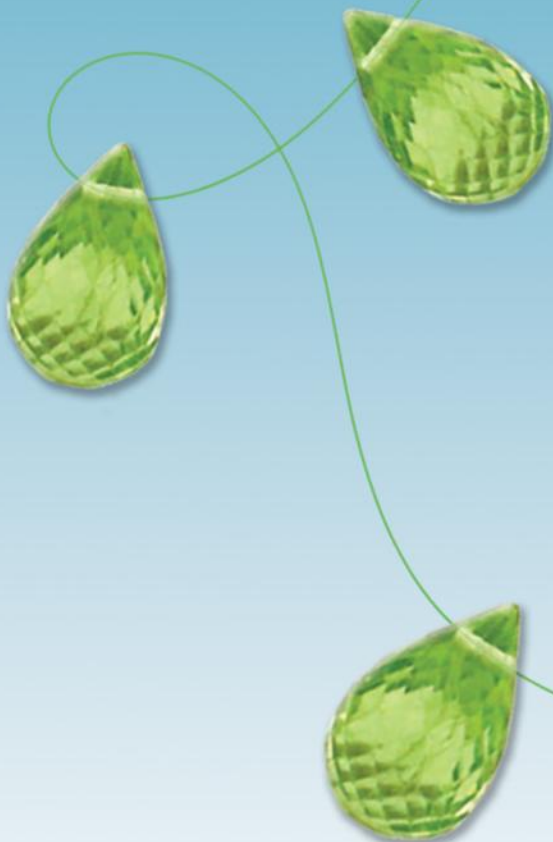
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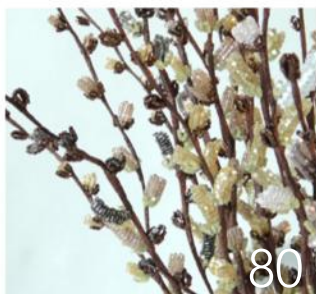
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B&B Extra on April 1 at
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A mental workout

Over the past few years, the news has been full of studies that support the notion that to maintain a youthful vigor, we should constantly be learning new things — that exercising the brain may be just as important as exercising the body in keeping us healthy and vibrant. And while beading may not raise your heart rate (except occasionally when you feel the need to throw your beadwork against the wall out of frustration), it can encourage weight loss because it's really hard to eat and bead at the same time! On top of that, it certainly can give your synapses a workout. Sometimes, I swear, I can practically feel my neurons popping when I'm trying to understand a new technique or follow a complicated thread path. "You want me to do what?" my brain asks. "Sew through where???" Sometimes it actually hurts. But that, as I understand, is a sign of growth, just like when muscles get stronger through repeated strain.

So while I'm also making a concerted effort to learn about things other than beading and jewelry making, I have taken to thinking of *Bead&Button* and our sister website, *FacetJewelry.com*, as my personal trainer for my brain. No, there aren't any timed exercises where I have to figure out how certain shapes fit together nor will I get a snapshot of how my mental alacrity compares to other women in my age range, but on the other hand I get to engage in something I really enjoy, I end up with a cool piece of jewelry or object as a result of my work, and my brain stays sharp, which means I'm always ready to take on the next challenge.

Next time you're faced with something you don't understand, don't get mad and throw your project against the wall. Instead, remember that working through something difficult is good for your brain — and your body. Happy beading!

Julia Gerlach
Editor, Bead&Button
editor@beadandbutton.com

FIND THE BEAD STRAND

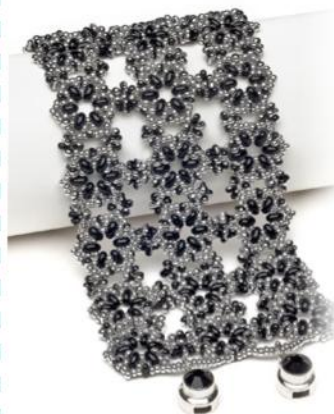


As always, I hope you'll play along with this issue's Find the Bead Strand challenge. Email me by May 7 with the page the hidden strand is on (put "Find the bead strand" in the subject line). We'll pick a name at random the following week to win a copy of Isabella Lam's new book, *Beautiful Beadweaving*. Congratulations to Karen Haden of Ridge Crest, Calif., who won our December issue contest after finding the strand on p. 80!



facet
JEWELRY MAKING START TO FINISH

Visit Bead&Button's new website, FacetJewelry.com, for free projects, videos, blogs, galleries, design challenges, and more, all updated daily.



Find an assortment of **free projects** by our featured author, Kerrie Slade, including this fancy Hexagonal Lace Cuff.

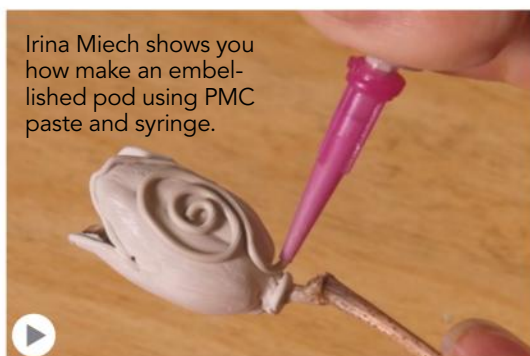
Peyote Bezels 101
Check out our **free PDF** with step-by-step instructions to make peyote bezels in four shapes.



VIDEOS TO ENHANCE YOUR LEARNING



Steven James demonstrates how to make this enameled ring.



Irina Miech shows you how to make an embellished pod using PMC paste and syringe.

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WHAT IS YOUR FAVORITE COLOR TO USE IN YOUR BEADWORK?

My favorite color for everything has always been green, so naturally I love green beads. Over the years I have come to love purple as well, so when the two colors are put together it's even better. The combination reminds me of beautiful flowers (lilacs and violets), gemstones (emerald and amethyst), antique fabrics, and the colors of royalty. Recently I've also added copper to the mix.

– Carolyn Cave

Email: ladybeadledesigns@nucleus.com



I love all shades of blue and my favorite color is turquoise.

– Svetlana Chernitsky

Websites: lirigal.com,
lirigal.etsy.com
Email: lirigal@gmail.com



Most of my beadwork includes golds and greens, because I love the combination of these two colors. Add a little red tone and everything pops!

– Norma Jean Dell

Website: njdesigns1.com,
njdesigns1.etsy.com
Email: njwdell@bellsouth.net



I don't have a favorite color. I love so many colors. The most used are Miyuki bronze and nickel in metallic and matte finishes.

– Josane Demuylder

Website: josanedemuylder.wordpress.com
Email: josanede@gmail.com



My favorite colors are turquoise, gold, violet, and green.

– Margherita Fusco

Websites: 75marghe75.etsy.com,
75marghe75.blogspot.it
Email: fusco_margherita@yahoo.it



I love color and don't think that I have a favorite. Although I am drawn to warm tones, especially oranges and greens, it is interesting that I often design with cool tones; shades of blue, purple, and silver. Vibrant, high contrast colors are what inspire me. I find it difficult to design in monochrome.

– Adrienne Gaskell

Websites: amksoc.org,
adriennegaskell.com



I like very much rainbow colors, but if I look carefully to all my projects, mostly I have used silver beads (Toho 21). This is classic and elegant, but also very luxurious.

– Olga Haserodt

Websites: perlenharmonyoase.blogspot.de/,
PerlenHarmonyOase.etsy.com
Email: olga.haserodt@gmx.net



My favorite colors are antique bronze and dark coppers with green and dark turquoise.

– Kim Leahy

Website: estherbeadwork.com
Email: kimleahy@estherbeadwork.com



My favorite color to work with is bronze, in all its shades, especially when it comes to seed beads. I love this color because it goes so well with other colors I enjoy, like greens and pinks and also mixed colors. And the jewelry I make with them usually has a vintage or Bohemian aesthetic.

– Szidonia Petki

Websites: sidoniasbeads.com,
sidoniasbeads.etsy.com
Email: spetki@gmail.com



I like to use lots of earth tones. For example, in seed beads, I use Miyuki 457 a lot.

– Tamara Rubio

Website: limitlessbytamara.etsy.com
Email: tamararubio@yahoo.com



The colors I use most in my beadwork are definitely teals and purples. Those hues are the easiest for me to combine into a color scheme that pleases me. I am always searching to find clothes to match my jewelry!

– Glynna White

Website: beadoholique.com
Email: beadoholique@aol.com

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DESIGN BY MICHAL PAPEŽ

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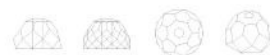
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3/5mm Prong™

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Sunflower Earrings
 by Olga Haserodt



Fireworks Pendant
 by Kathy Simonds



Cabochon Bracelet
 by Kim Leahy



Cypress Leaf Bracelet
 by Jacqui Higgins



Queen of the Night Bracelet
 by Miyuki Oitate

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WHAT'S HAPPENING >>



Strut your stuff

Don't forget! The deadline to enter our Bead Dreams competition is March 24, 2017. Finalists will be on display at the Bead&Button Show in Milwaukee this coming June and will compete for thousands of dollars in prizes. Go to FacetJewelry.com/BeadDreams for more information. Shown here: "Monarch" by Svetlana Kossman, BeadDreams 2016.



PANTONE® COLOR OF THE YEAR

Add a burst of the tangy, refreshing Greenery to your beadwork in 2017. Says Leatrice Eiseman, Executive Director of the Pantone Color Institute, "Satisfying our growing desire to rejuvenate and revitalize, Greenery symbolizes the reconnection we seek with nature, one another, and a larger purpose."



BEADING TRADITIONS REKINDLED

A Smithsonian Institute affiliate, the Ah-Tah-Thi-Ki is a museum of Seminole culture and history in Clewiston, Florida. Its new exhibit, Rekindled: Contemporary Southeastern Beadwork, focuses on traditional beaded items such as bandolier bags, sashes, and baldrics created by seven contemporary artists from various Southeastern tribes, including the Choctaw, Cherokee, and Seminole. If you are going to be in the south-central part of Florida this year, you won't want to miss this exhibit. Running through November 22, 2017. Learn more at ahtathiki.com/west-gallery.



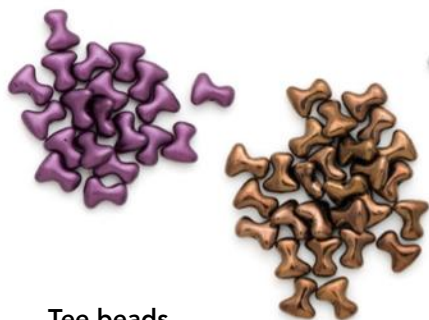
Best in Glass

Do you love working with glass and/or want to learn more about it? Then head to Las Vegas for the Glass Craft & Bead Expo this spring. Featuring more than 250 classes in fusing, raking, lampworking, sculpting, mosaics, and much more, this show can take your glass skills to the next level. In addition, a marketplace featuring more than 100 vendors will be selling beads, jewelry, tools, and supplies to cater to all your glass needs. As a bonus, the International Society of Glass Beadmakers is holding Convergence, its annual convention, in conjunction with the Expo.

Classes run March 29–April 2; exhibits are open March 31–April 2.

Visit glasscraftexpo.com and isgb.org for more details.

NEW BEADS >>



Tee beads

Preciosa pressed Czech glass Tee Beads are 2 x 8 mm, single hole, T-shaped beads that interlock with each other. Look for them at your local bead store.



SuperDuo Duets

SuperDuos have a new look! SuperDuo Duets are two-toned with a different color on each side to give your beadwork a new dimension. Available in 25 color combinations.



New mini Silky beads

Silky beads now come in a new 5 x 5 mm size. The smaller Silkies have the same shape as the larger 6 x 6 mm original size, and come in 23 colors and finishes.



Micro spacers

Get the look of metal without the weight with new fire-polished Czech faceted micro spacers. These beads measure 2 x 3 mm and are available in eight metallic colors and finishes.

los par Puca

If you love the Arcos and Minos par Puca beads, try the new los par Puca beads! These beads can be combined with the other Puca brand beads, or used alone for a multitude of design options. These beads measure 2.5 x 5.5 mm and are available in a variety of colors.



Swarovski

Swarovski introduced several new products in different shapes and finishes. They include: crystal female and male symbols, framed cabochons, crystal iridescent red pearls, and crystal rainbow dark finish.

COOL CLASPS >>

Designer clasps

Carl Clasmeyer has been creating clasps for more than 20 years. Each clasp, entirely designed and hand-made by Carl, is a tiny piece of artwork with impeccable detail and engineering. His special clasps each come with a unique feature. For instance, the macaw clasp, above right, has spring-actuated wings that fold in to allow the bird to slide through the perch. The turtle clasp, right, reveals a hidden frog when you flip up the tail.

Toggle clasps shown here are: rose, surfing dolphins, and crown and scepter.



LOOK for these styles and many more, along with beads and pendants at clasmeyer.com.

FINDINGS >>



Nunn Design

Several new products from Nunn Design, all in several finishes, are newly available at nunndesign.com. They include:

- Open frame hoops in four sizes (mini, small, large, and grande), which are seamless continuous hoops made from 12-gauge wire.
- Bead caps in four new styles: acorn, grande leaf, curled petal, and flower petal. They are great for using with ropes or kumihimo.
- Nature-inspired charms in a variety of sizes and shapes to bring an organic look to your jewelry. Styles include: Redwood, Denali, Shenandoah, Rocky Mountain, North Cascades, and Guadalupe.



PANIC BUTTON

Q I love bangle bracelets but have small wrists and large hands. If the bangle fits over my hand, it is too large for my wrist. Any solutions?

A Yes...I have the same problem and here's one solution: If the bangle is a tube made with netting, peyote, or another stitch, work the tube but don't connect the ends. Then, string a piece of flat or round elastic through it. Hold on to the end! If needed, I attach a piece of wire to one end, which I use like a needle to guide the elastic through the tube. The elastic should be the length of your wrist measurement plus about 1 in. (2.5 cm). I used 1.3 mm round elastic cord on the netted bracelet (below) and 3/8-in. (1 cm) wide flat elastic on the spiky button bracelet (bottom). Stretching the elastic, overlap the ends, and sew them together securely. If using round elastic, wrap the overlapped ends tightly with thread. For flat elastic, sew through the overlapped ends several times.



You will need to make your bangle tube somewhat longer than your wrist measurement because most tubes collapse slightly when compressed by the elastic. For example, I made the bangle with spiky buttons 9 in. (23 cm) long and my wrist measures 7½ in. (19.1 cm). The extra length also assures that the tube ends meet when the bracelet is on your wrist.



"Tchacka Boom Bangle" by Sabine Lippert. Available under the "Free patterns" tab at all-beads-wholesale.com.

If the bangle is not made of a tube, work back and forth from end to end rather than in the round, and then add a suitable clasp.



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!

Bead Reads

Playful Perfection
By Kerrie Slade



Kerrie's new book was written in association with Preciosa Traditional Czech Beads using an assortment of Preciosa Ornela Czech glass beads. Her book of 30 projects is divided into four sections, and features colorful and easy-to-read illustrations and photos. The projects range from easy to advanced in difficulty, and each project has a brief description about the inspiration behind the design. If you love to work with Preciosa beads, then pick up this book today!

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kerrieslade.uk.com



WATCH FOR IT!

Coming in the
June issue

Embellished
pearl
earrings
by Gianna
Zimmerman



Crystalline cuff
by Dana Rudolph

Go fish!
by Kristy
Zgoda



AND MORE!



Dawna Gillespie

Aberration

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DESIGN CHALLENGE WINNERS

The winners of our "Ascend" design challenge each took their work to a new level. Congratulations, designers!



Helen Yetman-Bellows

The Birches

Silver and gold
squirrelreleze.com



Joanne Zammit

Waterflow

Seed beads, crystals, druzy and moonstone cabochons
joannezammit.com



Nina Anicin

Silver Linings

Epoxy resin, cotton thistle, saffron, and fine silver wire
littleblueskies.com

JOIN US >>

We invite you to participate in our monthly design challenge! Create or share an original jewelry 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.



MARCH, 2017

The decorative elements of Celtic design are derived from ancient tradition: complex ornamental patterns, religious iconography, and motifs from nature. Simple knots, endlessly twisting wire, spirals or triskeleons bursting with mystical energy: What will you create for March?



APRIL, 2017

Emerging from the haunted forest. Dancing in the dappled sunlight. Pendants full of whimsy and delight, bracelets bursting with charms and enchantments, earrings sparkling with magic and mystery: what tales can your jewelry tell? What will you wear to Faire this Spring?



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Animal

1 Sea turtle purse

This design was inspired by beaches and my concern for the turtle hatch. The turtle is constructed in several beading techniques and uses a variety of seed beads and gemstones. It was in the making for many months and seemed to speak to me as I went along. The turtle is mounted on a background of faux leather and accented with beaded waves and white caps.

Madalyn Svendsen
Port St. Joe, Florida
svendsensmith@gmail.com

2 Under the sea

Inspired by the beautiful waters off the coast of Aruba, my first bead-embroidery necklace is made from a collection of Czech and Japanese seed beads, pearls, semi-precious gemstone chips, vintage rhinestones, and more. The large octopus cabochon is a repurposed pendant and I made the smaller cabochons myself from sea creature images to match. I used two-bead backstitch for the body, peyote for the cabochon bezels, and single bead edging.

Jeanne Millman
Fresh Meadows, New York
jeannietta@gmail.com

1



2



magnetism

3 Bead embroidered necklace

I love to make bead-embroidered pendants featuring totem animals. This one features a gorgeous porcelain mountain lion by Laura Mears, lapidary by Jerry Howard, and lampwork flowers by Grace Lampwork, in addition to a recycled button, lots of stones and crystals, and lush twisted fringe.

Shine Sturtz

Lafayette, Colorado

ofyourlove.etsy.com

shine@sturtz.org

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.



What the druk?!?!?

YOUR GUIDE

to some of the weird and wacky words of beading



CHARLOTTE

Traditionally, Charlotte beads are size 13^o seed beads (rocailles) with a single facet ground into each one for extra sparkle. Charlottes are also referred to as true-cuts. Other size seed beads (15^o, 11^o, 8^o, and 6^o) are now available with a single facet and some people will refer to them as Charlotte-cut beads, though purists would call these other sizes “one-cuts” and reserve the word “Charlotte” for 13^os.



CABOCHON

From the French “caboché,” meaning “head,” a cabochon is traditionally a gemstone with a flat back and a domed top that has been polished but not faceted. Often referred to as “cab” for short. Because a cabochon has no hole, to incorporate one into a piece of beadwork, one usually creates a beaded bezel.



HEISHI

Pronounced hee-shee. Disk- or tube-shaped beads usually made of shells or gemstones.

ROCAILLE

The word rocaille (pronounced ro-ki or ro-kail) is sometimes used to refer to round seed beads, probably in a nod to its French origins, meaning “rocky ground” or “pebble work.”



BRIOLETTE

Rhymes with Juliet. Usually refers to faceted drop-shaped gemstones or crystals, but you will sometimes find oval-shaped crystal beads that are otherwise called rondelles sold under this name also.



DRUK

Round, pressed Czech glass beads. Possibly derived from the German “druck,” meaning “pressure,” alluding to the process of making pressed glass beads.



STRASS

Rhinestone, named after its inventor, 18th century jewelry Georg Friedrich Strass.



KESHI

A type of pearl created as a by-product of pearl cultivation which, having no nucleus, is entirely made of nacre.



MACO/MACCO TUBES

A tiny, thin-walled tube, similar to a bugle bead but smaller. Many look a lot like Delicas but the ends are less regular.

WAMPUM


A type of shell bead that was used in trade and ceremonial events by the native Eastern Woodlands tribes of the United States.



CHEVRON

Referring to the inverted V-shaped designs they are named after, chevron beads are lampworked beads traditionally created with the aid of a 12-pointed star-shaped mold. Multiple colors of glass are layered on the shape to make a cane and then areas of the cane are ground away to reveal the resulting patterns.

FAIENCE

Pronounced fay-awns. A precursor to glass, faience is made of ground quartz, and has properties similar to both glass and ceramics. It has a porous consistency and is usually glazed. It was commonly used in Ancient Egypt as well as in Iran and Mesopotamia, but lost favor when glass was invented. It is still sometimes used today, mostly for beads and objects sold in the tourist trade in the middle east. 

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All necklaces shown on a form, so you can see just how to wear them.

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KUMIHIMO Q&A

Expert designer and teacher Adrienne Gaskell answers your questions about kumihimo.

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RONDELICIOUS CUFF

designed by Sharon Wagner

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bead weaving

Bead & Button

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herringbone necklace
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From rough to resplendent

How do gemstones go from being rocks in the ground to beautiful beads around your neck? Join us on a trip across the globe to find out.

by Kia Resnick

Of course we all know that when gemstones come out of the ground, they generally aren't ready to turn into jewelry. How do rocks from a remote gem mine in another continent end up on a string, tempting you to blow your budget at a bead show? In this issue, we're going on a journey to find out.

FROM MOUNTAIN TO MARKET

Nowadays the vast majority of stone beads are mined in huge quantities using heavy equipment, shipped to Chinese factories by the container load, machine cut and drilled, and often have their appearance artificially enhanced. But we're going to follow a small lot of high-quality Nepalese kyanite all the way from the mine to the Tucson show.

Nepal is a Himalayan kingdom dwarfed by its massive neighbors — India to the south and the Chinese province of Tibet to the north. It's one of the world's poorest countries, with many areas of terrain so steep and rugged there are no roads.

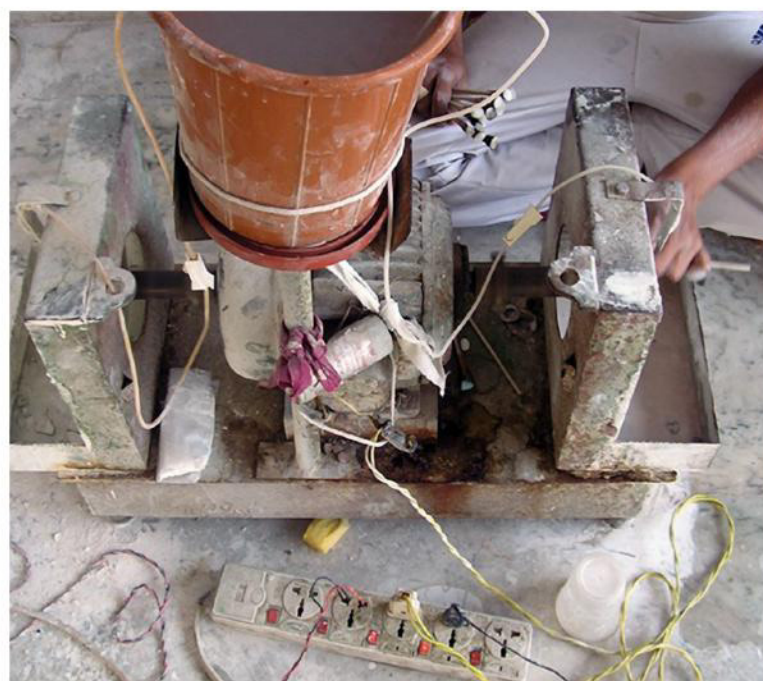
Gorgeous, sapphire-blue gem kyanite was discovered in west-central Nepal in 1995, and several small mines produce a limited quantity of the material. One of these mines is in the village of Suneri, in a rural yet densely-populated area. There are water buffalo, terraces of rice paddies, and carved-wood temples. Deep blue blades of kyanite up to 6 inches long are earth-mined by local villagers using only hand tools. While the stones are sometimes cut in Nepal, our lot was carried to Jaipur, India, on overcrowded buses stowed in an old fertilizer sack and sold to my friend and colleague, who we'll call

Mohammed Saab (which is sort of like saying 'Mr. Mohammed, sir/friend' in the Hindi language). I've been working with him on and off since 1985, and we've brought materials and cutting styles into the market that have been widely imitated.

STRIKING A DEAL

Known as the Pink City for its hand-carved latticework walls,

buildings, and massive medieval gates made from red sandstone, Jaipur is the jewelry powerhouse of the Indian Subcontinent. It's also the last place on the planet where large-scale stonecutting is still done by hand. Mohammed Saab lives with his wife and ten children in a crumbling multistory house down an alley crowded with motor scooters and goats.



Hand grinding is still prevalent in Jaipur, India.



Sacks of rough stones that hope to become beads one day!

FROM THE
HIMALAYAN
KINGDOM

We're going to follow a small lot of high-quality Nepalese kyanite all the way from the mine to the Tucson show.

When I see the Suneri kyanite, which has been dumped into a plastic bin, at Mohammed Saab's house, I turn my face away, so he won't know how badly I want to get my hands on it. Several cups of scalding sweet milky chai later, a deal has been struck for two kilos of material, to be selected by me. (How much do I end up paying? Oh, I'll never tell — and Mohammed Saab wouldn't want me to.)

I choose each piece of my loot, savoring the heft and color of the large, well-formed tabular crystals. I dip every piece in water, and hold it up to the light, looking for deep-blue translucent areas of facet-grade material.

MAKING THE CUT

Later, in my \$5-per-night room, I go through the kyanite again. It's been many years since I've had anything this quality and size. I select the highest grade for cutting loose gems, then faceted beads. Some of the pieces won't be cut at all, just drilled. They'll make stunning pendants and centerpieces. I mark where I want the drill holes on each stone. Some of the crystals are big, thick, and reasonably well-formed, but not gem quality. I decide to experiment with those, and see if we can make some huge beads with large facets — a style I call ancient pirate treasure, because they'll look as if they could have been dug up in a cave centuries ago.

Next, I give the rough material, marked for cutting and drilling, to the people I think will be best suited for each job. Two of Mohammed Saab's sons will cut the pirate beads. Each lot is weighed and counted carefully, though for the gem material, my yield will only be five to 10 percent. That is, for a kilo (1,000 grams) of rough, I am hoping to get 100 grams, or 500 carats, of high-quality stones.

Gem cutters slice up the crystals with a lapidary saw. Then they make preforms, sticking each piece onto a wooden dop stick with wax and shaping it by holding it against a grinding wheel covered with diamond grit. The preforms are hand-faceted using the same method,

but by more-skilled cutters. Other workers do the drilling and the stringing. I end up with six beautiful strands of high quality beads, 420 carats of gems, some great pendants, and six strands of huge, gleaming silver-blue kyanite pirate treasure, all of which make quite an impression in my booth at the To Bead True Blue Show in Tucson. **B+B**

Kia Resnick is a designer and world traveler who has been sourcing gems in India for her custom-made jewelry since 1985. To get in touch, contact her at kia_jewels@hotmail.com.



Rough kyanite pendant on leather with opal.

(Left) Kyanite beads, rough, and finished ring.

Pinch me necklace

Make this dramatic necklace with daggers set against a backdrop of pinch beads. Because the beads are relatively large, this necklace braids up very quickly!

by Svetlana Chernitsky



SETUP

- 1)** Cut four pieces of nylon cord to 90 in. (2.3 m) each, center them on the 10 mm split ring, and attach them with a square knot.
- 2)** Set up your disk or marudai for kongoh gumi. If desired, apply cord stiffener on the end of each cord and allow it to dry.
- 3)** String each cord with the beads listed in the **Bead & cord layout**. Note that all cords should have 48 beads. If using a disk, attach a stop bead to the end of each cord after you string the entire bead sequence. If using a marudai, wind each cord onto a tama.

BRAID

- 1)** Work in kongoh gumi with just the cords (no beads) for ½ in. (1.3 cm). Make sure you end with all the cords in their original positions, as in the **Bead & cord layout**.
- 2)** Continue in two-drop kongoh, dropping one bead on each cord with each pair of movements. Note that the daggers don't slide on the cord easily, so if you are using a marudai, you may need to move them into position with your fingers rather than letting them slide into place.
- 3)** When all the beads have been incorporated into the braid, work another ½ in. (1.3 cm) with just the cords.
- 4)** Lift the braid from the marudai or disk. Finish the braid, sealing it with a cord burner.
- 5)** Remove the split ring from the other end.



FINISHING

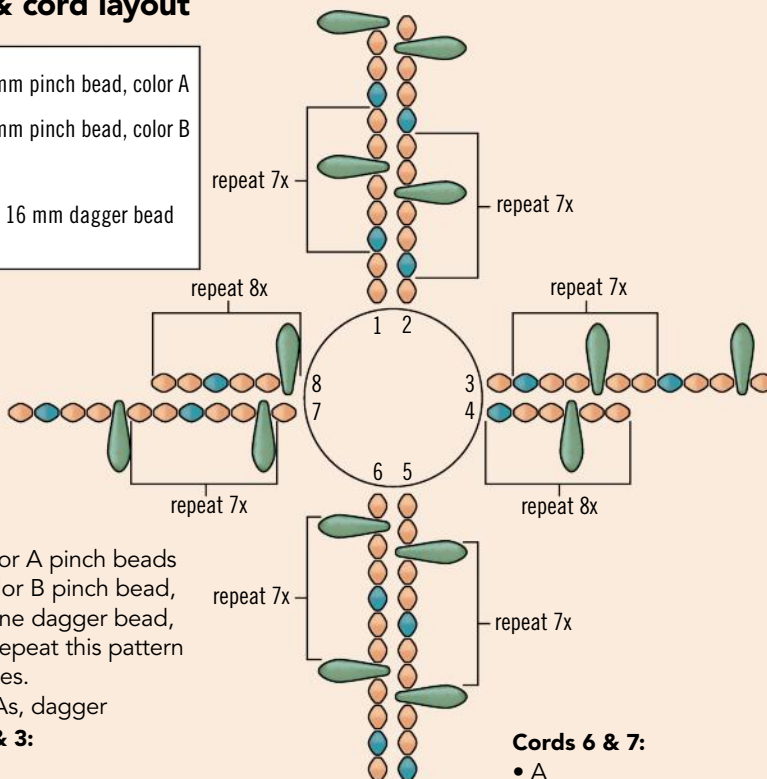
- 1)** Cut the head off of a head pin, and use round-nose pliers to make a small hook at one end (**photo a**).
- 2)** Slide the hook into one end of the braid, and bend both ends of the wire so they point away from the braid (**photo b**).

- 3)** Cut 4 in. (10 cm) of 24-gauge wire, and insert one end through the end of the braid, near where you inserted the head pin. Leave one end shorter than the other (**photo c**).
- 4)** Wrap the long end of the wire around the end of the braid, the head pin, and the other end of the 24-gauge wire (**photo d**), and trim both ends.



TIP New laser-etched dagger beads are an exciting option for this necklace. Look for them at your local bead shop or visit knotjustbeads.com or limabeads.com.

Bead & cord layout



Cord 1:

- Two color A pinch beads
- One color B pinch bead, two As, one dagger bead, two As. Repeat this pattern seven times.
- B, two As, dagger

Cords 2 & 3:

- A
- B, two As, dagger, two As. Repeat this pattern seven times.
- B, two As, dagger, A

Cord 4:

- B, two As, dagger, two As. Repeat this pattern eight times.

Cord 5:

- Two As
- Dagger, two As, B, two As. Repeat this pattern seven times.
- Dagger, two As, B

Cords 6 & 7:

- A
- Dagger, two As, B, two As. Repeat this pattern seven times.
- Dagger, two As, B, A

Cord 8:

- Dagger, two As, B, two As. Repeat this pattern eight times.



5) Slide a cone and a 3–4 mm accent bead over the head pin wire, and make a wrapped loop (photo e).

6) Use a jump ring to attach the clasp to the wrapped loop.

7) Repeat steps 1–6 at the other end, but substitute the clasp with 2 in. (5 cm) of chain.

8) String a 6 mm accent bead on a head pin, and make a plain loop. Open the loop, and attach it to the end chain link.



DIFFICULTY ●●●○○○
kongoh gumi

materials

adjustable necklace 17–19 in. (43–38 cm)

- **64** 5 x 16 mm dagger beads (Czech, turquoise green Picasso)
- 5 x 3 mm pinch beads
 - **256** color A (crystal capri gold)
 - **64** color B (matte blue zircon)
- **8** 8⁹ seed beads (to use as stop beads if using a disk)
- **2** 3–4 mm round accent beads
- **1** 6 mm accent bead
- **2** 12 x 9 mm end caps or cones
- **8 in. (20 cm)** 24-gauge wire
- **3** 2-in. (5 cm) head pins
- **2** 5 mm jump rings
- **1** lobster claw clasp
- **2 in. (5 cm)** chain
- nylon cord, Tex 210 (S-Lon)
- kumihimo disk with 1–2 oz. counterweight or marudai with **8** weighted tama, 150 g counterweight, chopstick, and painter's tape
- **1** 10 mm or larger split ring
- cord burner
- cord stiffener such as Fray Check or super glue (optional)
- chainnose, flatnose, and/or bentnose pliers
- roundnose pliers

basics

FacetJewelry.com/basics

- square knot
- kongoh gumi on a disk or marudai
- wrapped loop
- plain loop
- opening and closing jump rings

BRAIDING AROUND A CORE

Q I've been hearing a lot about using a soft core inside of a beaded braid but I'm unclear — why use a core and how does it work?

A Cores are most often used to prevent a beaded braid from collapsing. A braid may collapse when the inside of the braid forms too large of a hollow space. The core will fill that hollow space and keep the braid round. A two-drop kongoh braid may develop a hollow space if:

- The braid is made up of mostly 6th or larger seed beads. These beads have large holes and the warp cord will fill only a small portion of it. Thus, the beads are pushed to the outside of the braid, leaving a large hollow inside the braid. Sometimes stringing the beads on a heavier warp cord or doubling the warp cord can solve the problem. When this is not possible, a core will do the trick.
- The braid is made with mostly gemstone beads or pearls. Since these usually have tiny holes, a thin warp cord or beading wire is used. The combination of large beads and a thin warp causes a large hollow inside the braid.
- The braid is made with 12 or 16 strands of beads. This will have a larger outside diameter than an eight-strand braid, again causing a large hollow in the center of the braid.

CORE MATERIALS

Many materials can be used as a soft core; rattail, yarn, cording, and t-shirt ribbon, to name a few. Core thickness requirements vary depending on the beads used, and so it may be necessary to test different core materials to determine what works best for your braid.

BRAIDING AROUND A SOFT CORE

If using the split ring start, tie the end of the core to the ring. If using the overhand knot start, tie the end of the core in with the knot. Cut the core at least 6 in. (15 cm) longer than the finished braid length.

There are several ways to manage the core and keep it out of the way while braiding. You can drape it around your neck or clip it to your shirt. It can also be hung above the disk or marudai using a ceiling fan, ceiling hook, or overhead lamp.

If you need to extend the length of the core in order to reach the overhead object, simply tie a long length of CLon/SLon to the end of the core, and wrap the other end of the CLon/SLon onto a plastic bobbin. Hang the bobbin over a fan blade (**photo**), ceiling hook, or lamp. The weight of the bobbin will keep tension on the core while braiding.

If you're working on a disk, another option is to simply flip the core to the opposite side of the disk from where the warp cords are being worked. Start with the core positioned on the left of the point of braiding, move the upper-right warp cord into position (**figure 1**). Flip the core from left to right, and move the lower left warp cord into position (**figure 2**). Rotate the disk, and repeat. **B:B**



Adrienne Gaskell (adriennegaskell.com) is an internationally acclaimed kumihimo instructor, teaching throughout the U.S. and Japan, and 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!

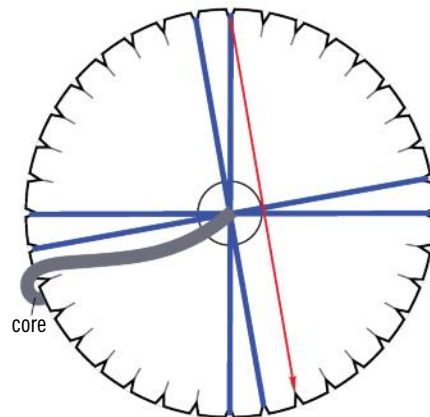


FIGURE 1

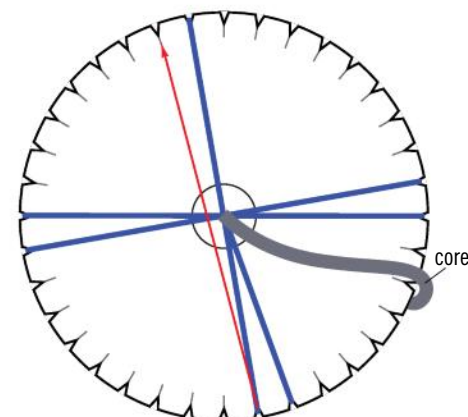


FIGURE 2

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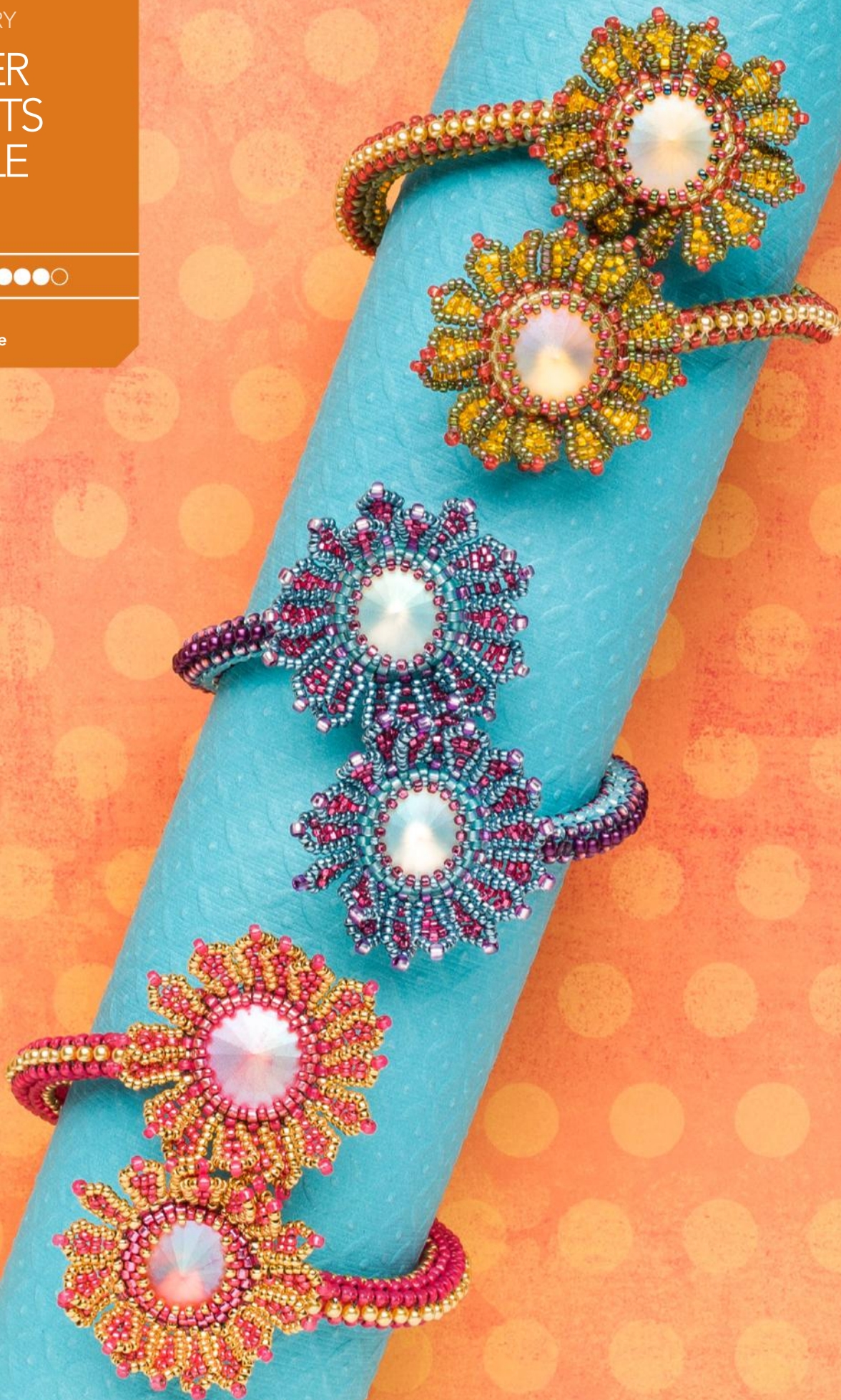
COVER STORY

FLOWER SPROUTS BANGLE

designed by
Glynna White

DIFFICULTY ●●●●○

tubular peyote /
right-angle weave



materials

blue/purple adjustable
bangle inside circumference
2-2¼ in. (5-5.7 cm)

- 2 14 mm rivolis (Swarovski, satin chrysolite; beadoholique.com)
- 67 2 mm pearls (Czech, matte grape pearl)
- 4 g 11° cylinder beads (Miyuki Delica DB0027, metallic teal iris)
- 11° seed beads
 - 2 g color A (Miyuki 571, silver-lined mint green)
 - 2 g color C (Toho 2113, silver-lined milky pomegranate)
- 15° seed beads
 - 2 g color B (Toho 2113, silver-lined milky pomegranate)
 - 2 g color D (Miyuki 4217, Duracoat galvanized seafoam)
- 9-12 in. (23-30 cm) 12-gauge aluminum wire
- Fireline, 6 lb. test
- beading needles, #12
- 1 pair of wire cutters

Find info for the alternate colorways at

FacetJewelry.com/resourceguide

basics

FacetJewelry.com/basic

- right-angle weave: flat strip, adding rows, forming a strip into a ring
- peyote stitch: tubular
- ending and adding thread
- square knot

Combine colorful seed beads and pretty rivolis to create a bangle with adorable flowers that burst from each end.

BANGLE

- 1) On a comfortable length of thread, pick up four color A 11° seed beads, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Continue through the first three As added (**figure 1, a-b**). This forms the first right-angle weave (RAW) stitch.
- 2) Working in (RAW), pick up three As, and sew through the A your thread exited at the start of this step. Continue through the first two As just added (**b-c**), and tighten. Work one more RAW stitch to form the first row (**c-d**), and then sew through the bottom edge bead of the last stitch (**d-e**) to get into position to start row 2.
- 3) Continue using As to work a strip of RAW that is three stitches wide until the beadwork is 3 in. (7.6 cm) longer than your actual wrist size. End and add thread as needed. Our strip is 8 in. (20 cm).
- 4) To form the strip into a tube, fold the strip lengthwise. Pick up an A, and sew through the corresponding A on the opposite edge (**figure 2, a-b**). Pick up an A, sew through the A your thread exited at the start of this step, going in the same direction, and continue through the first A added and the next A on the opposite edge (**b-c**).
- 5) Pick up an A, and sew through the corresponding A on the opposite edge (**c-d**). Continue through the A added in the previous stitch,

the A your thread exited at the start of this step, the A just added, and the following A on the opposite edge (**d-e**). Repeat this stitch to complete the connection.

- 6) Cut a piece of aluminum wire 1 in. (2.5 cm) longer than the tube, and center it inside the beadwork. Form the tube into an oval with the ends overlapping by about 1 in. (2.5 cm), and trim each end flush.
- 7) Gently spread the ends apart.

With the working thread, sew through the four end As to enclose the wire inside the tube, retrace the thread path twice, exiting an end A in the inner curve of the band.

- 8) Sew through the adjacent A in the end stitch (**figure 3, a-b**). Only the top view of the inner curve is shown for clarity in **figure 3**. Embellish the inner curve of the band: Pick up a color B 15° seed bead, and sew through the next A (**b-c**). Repeat this last stitch for the remainder of the row (**c-d**).
- 9) Repeat steps 7-8 to close up this end and embellish the opposite edge of the same row (**d-e**). Sew through the next end A (**e-f**).
- 10) Work as in steps 8-9 using color C 11° seed beads to embellish the outside curve of the bangle. End the threads, and set the bangle aside.

FLOWERS

Bezel

- 1) On a comfortable length of thread, pick up 36 cylinder beads.

Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through first few beads again. These beads will shift to form the first two rounds as the next round is added.

- 2) Work a round of peyote stitch using cylinders, and step up through the first cylinder added (**figure 4, a-b**).
- 3) Work two rounds using color D 15° seed beads, stepping up at the end of each round (**b-c**). Pull snug so the beadwork begins to cup.
- 4) Sew through the beadwork to exit a cylinder in the first round. Place a rivoli faceup into the beadwork. Stepping up at the end of each round, work a round using Ds

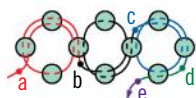
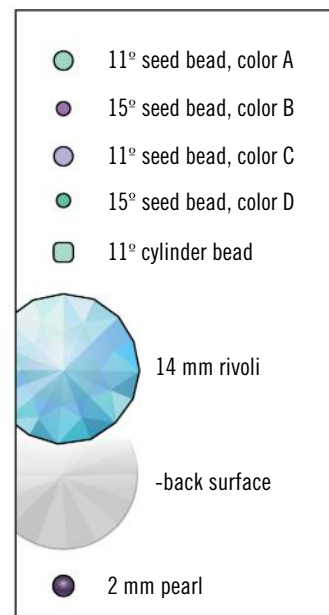


FIGURE 1

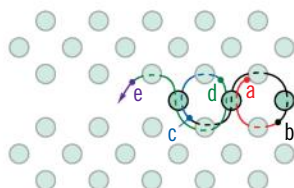


FIGURE 2

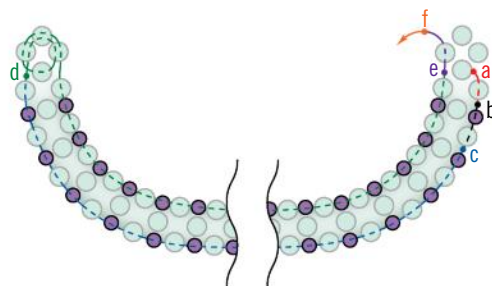


FIGURE 3

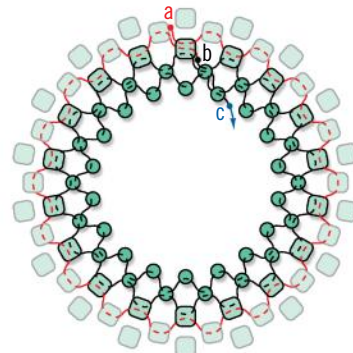


FIGURE 4

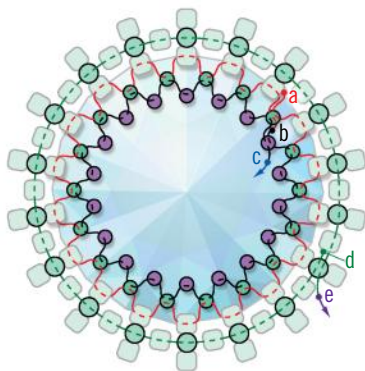


FIGURE 5

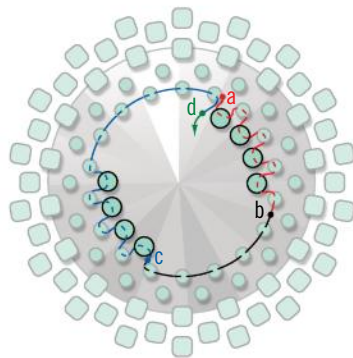


FIGURE 6

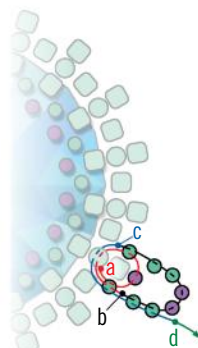


FIGURE 7

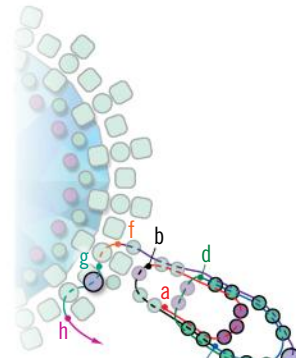


FIGURE 8

(figure 5, a–b), and another round using Bs (b–c).

5) Sew through the beadwork to exit a cylinder in the middle round of cylinder beads (point d). Work a round of stitch-in-the-ditch using As, stepping up at the end of the round (d–e). These As will sit on top of the beadwork.

6) With the tail, sew through the beadwork to exit a 15° in the inner round on the back of the rivoli. Use As to work four stitches (figure 6, a–b). Sew through the next five Ds in the previous round without adding any beads (b–c). Repeat these stitches (c–d) to form two sets of connector beads on the back surface of the bezel. End the tail.

Petals

1) With the working thread of the bezel exiting an A in the last round added, pick up a D, a B, and a D, and sew through the same A, going in the same direction, and continue

through the first D added to form a loop (figure 7, a–b).

2) Pick up two Ds, two Bs, and two Ds, skip the B in the first loop, and sew through the following D to form a second loop (b–c). Continue through the adjacent A, the next D in the first loop and the first two Ds added in the second loop (c–d).

3) Pick up two Ds, three Bs, and two Ds, skip the two Bs in the second loop, and sew through the following two Ds to form a third loop (figure 8, a–b). Continue through the next B in the first loop, the following two Ds in the second loop, and the first two Ds added in the new loop (b–c).

4) Pick up six Ds, skip the three Bs in the previous loop, and sew through the following two Ds to form a fourth loop (c–d). Continue through the two Bs in the second loop, the two Ds in the previous loop, and the first three Ds just added (d–e).

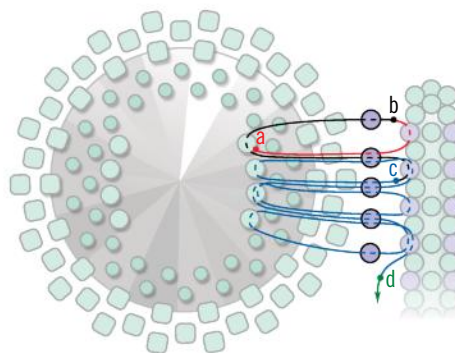


FIGURE 9

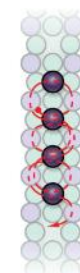


FIGURE 10

5) Pick up a C, and sew through the next eight Ds on the outer edge of the petal as shown (e–f). Continue through the adjacent A in the bezel (f–g). Pick up a C, and sew through the next A in the bezel (g–h).

6) Work as in steps 1–5 17 times to make a total of 18 petals, and then sew through the ring of As and Cs at the base of the petals to reinforce the connection and stiffen the petals. Do not end the working thread.

7) Work as in steps 1–6 to make a second flower.

Connection

1) With the working thread of a flower, sew through the beadwork to exit an end A connector bead on the back of the bezel, with the needle facing toward the next connector bead (figure 9, point a).

2) Center the flower on one end of the bangle. The flower will be attached to the bangle using a RAW thread path. With the working thread of the flower, pick up a C, and sew through the corresponding

end C on the outside curve of the bangle (figure 9, a–b). Pick up a C, sew through the C your thread exited at the start of this step, going in the same direction, and continue through the first C added, and the next C on the bangle (b–c).

3) Using Cs, work three more RAW stitches to connect the end of the bangle to the connector beads on the back of the bezel (c–d).

4) Work as in steps 1–3 to attach the remaining flower to the opposite end of the bangle, but don't end the working thread.

5) Embellish the center row of the outer curve of the bangle: Sew through the bangle to exit an edge C along the outer curve of the bangle two stitches away from the base of the attached flower. Using the Cs in each stitch as the base, work a RAW thread path to attach 2 mm pearls between the rows of Cs (figure 10). Only the top view of the outer curve of the bangle is shown in the figure for clarity. The pearls will sit on top of the beadwork. End the thread. ■■



DOUBLE DIAMOND PENDANT

designed by Tamara Rubio

DIFFICULTY ●●●○○○

right-angle weave / peyote



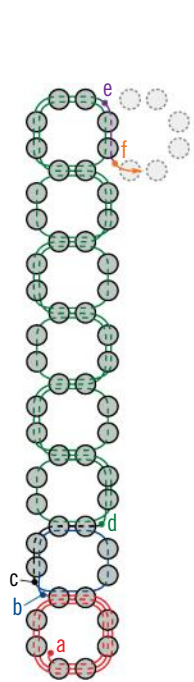


FIGURE 1

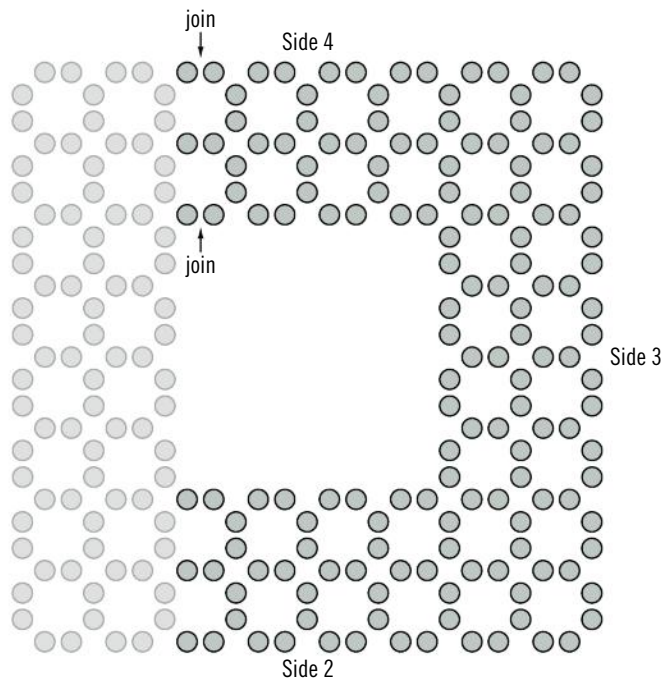


FIGURE 2

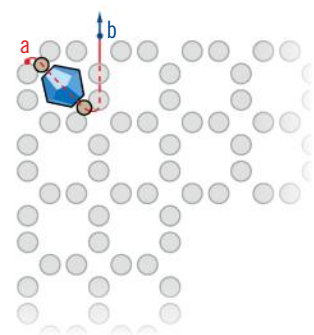


FIGURE 3

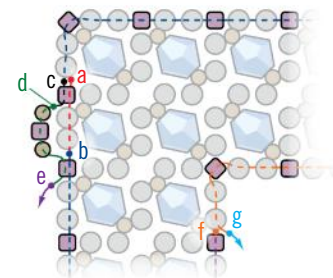


FIGURE 4

This reversible pendant is embellished with crystals and pearls for two looks that are both stylish and wearable.

BASE LAYERS

- 1)** On a comfortable length of thread, pick up eight 11° seed beads, and sew through all the beads again to form a ring, leaving a 10-in. (25 cm) tail. Continue through the first four 11°s again (**figure 1, a–b**).
- 2)** Work in modified right-angle weave (RAW): Pick up six 11°s, sew through the last two 11°s your thread exited at the start of this step (**b–c**), and continue through the next four 11°s (**c–d**). Repeat this stitch to work a total of eight units using a tight tension (**d–e**), and then sew through the next two 11°s (**e–f**).
- 3)** Working off the previous row, stitch a second row of eight modified right-angle weave units using 11°s to complete side 1.
- 4)** Work in modified right-angle weave using 11°s to add the remaining sides as follows, ending and adding thread as needed (**figure 2**):
 - **Sides 2–3:** add two rows of six units off the last two units of the previous side.
 - **Side 4:** add two rows of three units off of side 3.

- **Join side 4 to side 1:** Pick up two 11°s, sew through the corresponding two 11°s on side 1, pick up two 11°s, and sew through the two 11°s your thread exited on side 4. Sew through the beadwork to the unfinished unit, and add two 11°s to complete the join.
- 5)** Sew through the beadwork to exit the upper left corner edge 11°s as shown (**figure 3, point a**). Pick up a 15° seed bead, a 4 mm bicone crystal, and a 15°, cross the opening diagonally, and sew through the corresponding two 11°s going in the same direction (**a–b**). Work as in the previous stitch to embellish the remainder of the base, making sure all the crystals are positioned in the same direction. Sew through the beadwork to exit two outside edge corner 11°s with the needle pointing toward the opposite edge of the base (**figure 4, point a**).
- 6)** Pick up an 11° cylinder bead, and sew through the next two edge 11°s (**a–b**). Repeat this stitch for the remainder of the outside edge including the corners (**b–c**). Continue through the first cylinder added (**c–d**).

- 7)** Pick up a 15°, a cylinder, and a 15°, and sew through the next cylinder (**d–e**). Repeat this stitch around the outer edge. End and add thread if needed.
- 8)** With the tail thread, sew through the beadwork to exit an inner edge pair of 11°s, and work as in step 6 to add cylinders to the inside edge, including in the corners (**f–g**). Continue through the next cylinder.
- 9)** Work as in steps 1–8 to make another base, but substitute 4 mm pearls for the crystals. End the threads on the pearl base.

JOINING THE LAYERS

- 1)** Place the crystal base on top of the pearl base, with the embellished sides facing outward, and the inside edge 11°s on both bases directly across from each other. With the tail thread remaining from the crystal base, sew through the next two corresponding 11°s on the pearl base, and continue through the following cylinder on the crystal base (**figure 5**). The edge view of the beadwork is shown in **figures 5–6**.

Repeat this stitch to join the remaining inside edges, and end this thread.

- 2)** Tear off a piece of plastic wrap that is 6 in. (15 cm) long, and fold it into a strip that is approximately ¼ in. (6 mm) wide. Fold the strip in half. Starting at one corner, lay the plastic wrap around the inside edge between the two bases (**photo**).
- 3)** With the working thread remaining from the crystal base, sew through the next 15°, cylinder, and 15° on the pearl base (**figure 6, a–b**), and continue through the next cylinder in the same row of the crystal base (**b–c**). Repeat this stitch to join the remainder of the outside edge, making sure to keep the plastic wrap tucked inside. If necessary, trim any excess plastic wrap before completing the join. Sew through the beadwork to exit an outside-edge 15° nearest to a corner on the crystal side of the pendant (**figure 7, point a**).

BAIL

- 1)** Pick up a 15°, and sew through the corresponding 15° on the opposite edge (**a–b**). Pick up a 15° and sew back through the 15° just added. Pick up a 15°, and sew through the 15° your thread exited at the start of this step (**b–c**). Using

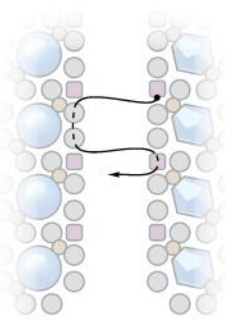


FIGURE 5

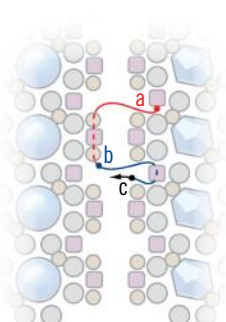


FIGURE 6

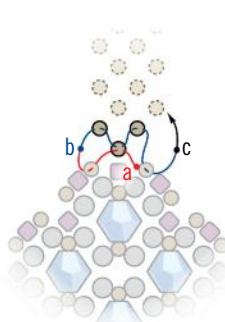


FIGURE 7

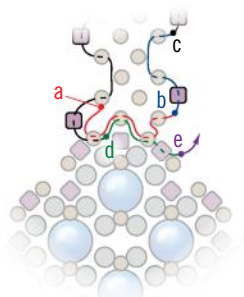


FIGURE 8

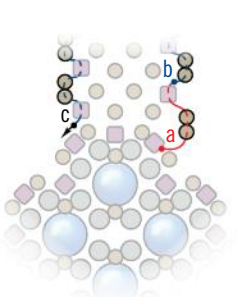


FIGURE 9

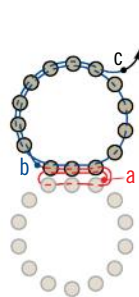


FIGURE 10



15°s, continue working rows of two stitches each in flat even-count peyote for a total of 28 rows or the desired length.

2) Fold the bail toward the pearl side of the pendant, and zip the end row of the bail to the corresponding two corner 15°s on the pearl side (**figure 8, a–b**).

3) Pick up a cylinder, and sew through the next two edge 15°s (**b–c**). Repeat this stitch for the remainder of the edge, sew through the beadwork to the opposite edge, and repeat this stitch for this edge (**c–d**). Continue through the beadwork as shown to exit the nearest edge cylinder on the pearl base (**d–e**).

4) Pick up two 15°s, and sew through the next edge cylinder on the bail (**figure 9, a–b**). Repeat this stitch to embellish both edges of the bail (**b–c**), and end this thread.

DANGLE

Add 12 in. (30 cm) of thread to the beadwork, and exit the center cylinder of the corner on the crystal side, opposite the bail. Pick up two 15°s, a 5 mm pearl, two 15°s, an 8 mm bicone crystal, two 15°s, a 4 mm pearl, and three 15°s. Skip the last three 15°s, and sew back through

the remaining beads picked up and the cylinder your thread exited at the start of the step, going in the same direction. Retrace the thread path, and end the thread.

NECK CHAIN

1) On a comfortable length of thread, pick up 14 15°s, and sew through the beads again to form a ring, leaving a 12-in. (30 cm) tail.

2) Pick up three 15°s, and sew through the last three 15°s your thread exited and the three 15°s just picked up (**figure 10, a–b**).

3) Pick up 11 15°s, and sew through the three 15°s your thread just exited to form a loop, and continue through the next seven 15°s (**b–c**).

4) Repeat steps 2–3 for the desired length, ending and adding thread as needed.

5) With the working thread, pick up three 15°s, an 8 mm crystal, a 15°, a 5 mm pearl, and a 15°. Skip the last 15° added, and sew back through the pearl, 15°, crystal, and 15°. Pick up two 15°s, and sew through the three 15°s your thread exited at the start of this step to form a dangle at the end of the chain. Retrace the thread path, and end the working thread.

6) With the tail, repeat step 2



twice, and step 3 once. Pick up 25 15°s, and sew through the last three 15°s your thread is exiting, going in the same direction. Test the fit of the loop over the 8 mm crystal, and add or remove 15°s if necessary. End the tail. **B:B**

materials

gray pendant 3¼ x 2 in. (8.3 x 5 cm) with a 30-in. (76 cm) beaded chain

- bicone crystals (Swarovski, silver night)
 - 2 8 mm
 - 48 4 mm
- crystal pearls (Swarovski, dark gray)
 - 2 5 mm
 - 49 4 mm
- 3 g 11° seed beads (Miyuki 152, transparent gray)
- 1 g 11° cylinder beads (Miyuki Delica DB1818, dyed rustic gray silk satin)
- 7 g 15° seed beads (Toho 9B, transparent smoky gray)
- Fireline, 4 or 6 lb. test
- beading needles, #11 or #12
- 11 x 6 in. (28 x 15 cm) plastic wrap

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

basics

FacetJewelry.com/basics

- right-angle weave
- peyote stitch: flat even-count, zipping up or joining
- ending and adding thread

CONE FLOWERS BRACELET

designed by
SZIDONIA PETKI

DIFFICULTY ●●●○○○

bead weaving



materials

green bracelet 7½ in. (19.1 cm)

- 5 10 mm crystal pearls (Swarovski, iridescent green)
- 5 g 5 x 2.3 mm Half Tila beads (Miyuki, metallic bronze)
- 66 3 mm bicone crystals (Swarovski, olivine AB)
- 1 g 8° seed beads (Miyuki 2006, matte metallic dark bronze)
- 2 g 11° seed beads (Miyuki 2006, matte metallic dark bronze)
- 15° seed beads (Miyuki)
 - 2 g color A (2006, matte metallic dark bronze)
 - 1 g color B (457, metallic dark bronze)
- 1 ball and socket clasp
- 2 5 mm jump rings
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorway at

FacetJewelry.com/resourceguide

basics

FacetJewelry.com/basics

- ending thread
- opening and closing loops and jump rings

Nestle large pearls within stylized flower settings to create a stunning, dimensional bracelet.

The front of the Half Tila is the side that is smooth and flat. With the holes running horizontally, you will pick up the Half Tila through the top hole (TH) or the bottom hole (BH) per the instructions.

BRACELET

End components

1) On 4 ft. (1.2 m) of thread and leaving a 10-in. (25 cm) tail, pick up a 10 mm pearl and an 8° seed bead, and sew back through the pearl (**figure 1, a–b**). Pick up an 8°, and sew back through the pearl and the first 8° added (**b–c**). Sew back through the pearl and the last 8° added (**figure 2, a–b**). These two 8°s will be used as anchor points.

2) Pick up a repeating pattern of a Half Tila (TH) and a color A 15° seed bead twice, and then pick up a Half Tila (TH) once more. Pick up an 8° and the same pattern of beads added before the 8°, and sew through the opposite anchor 8° to form a loop on one side of the pearl (**b–c**). Repeat to form a loop on the other side of

the pearl (**c–d**). Retrace the thread path of the ring (not shown in the figure for clarity), and sew through the open hole of the first Half Tila (**d–e**). For now, the ring will sit loosely around the pearl.

3) Pick up a Half Tila (BH), and sew through the open hole of the next Half Tila to form a tab for joining the components (**e–f**). Pick up a 3 mm bicone crystal, and sew through the open hole of the following Half Tila (**f–g**). Repeat this last stitch four times (**g–h**).

4) Work as in step 3 to complete the round (**h–i**), retrace the thread path of the round (not shown in the figure for clarity), and continue through the first Half Tila added and the open hole of the same Half Tila (**i–j**). Set the working thread aside.

5) Using the tail, sew through the adjacent anchor 8° bead (**figure 3, a–b**). Pick up five 11° seed beads, and sew through the next 8° in the ring (**b–c**). Repeat this stitch three times to complete the round (**c–d**), and continue through the first five 11°s added (**d–e**).

6) Pick up three color B 15° seed beads, skip the

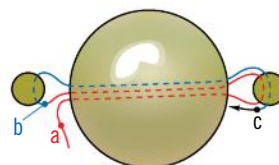


FIGURE 1

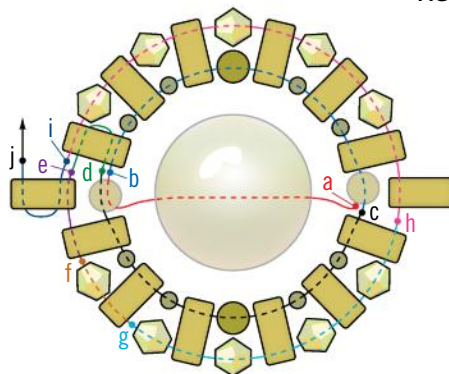


FIGURE 2

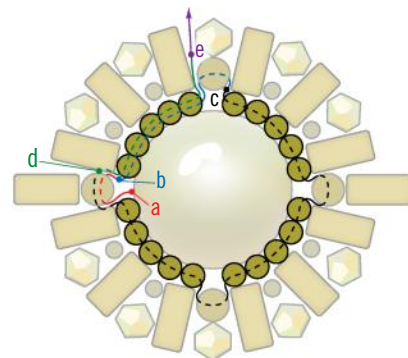
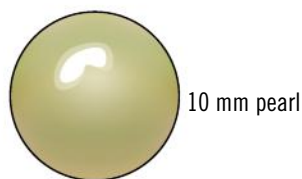


FIGURE 3



10 mm pearl



8° seed bead



5 x 2.3 mm
Half Tila bead



15° seed bead,
color A



3 mm bicone
crystal



11° seed bead



15° seed bead,
color B

next 8° in the ring, and sew through the following set of five 11°s to form a picot (**figure 4, a–b**). Repeat this stitch three times to complete the round (**b–c**). Retrace the thread path, skipping the center B in each picot, and end the tail. The front of the component should be slightly domed.

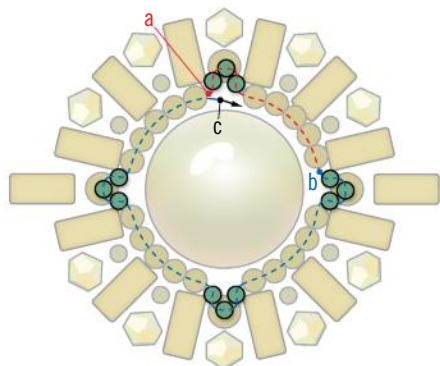


FIGURE 4

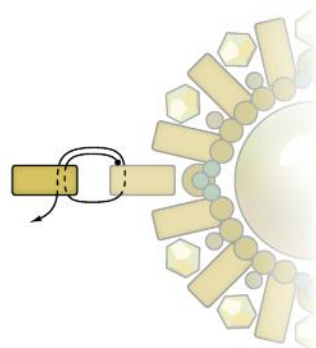


FIGURE 5

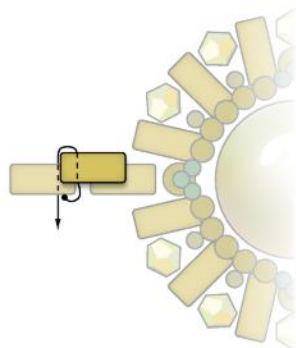


FIGURE 6

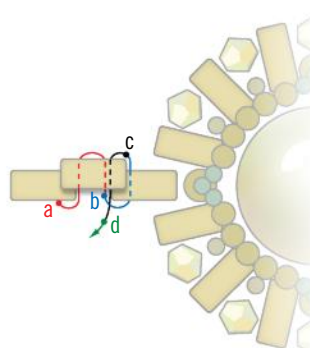


FIGURE 7

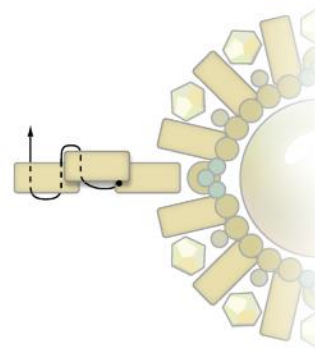


FIGURE 8

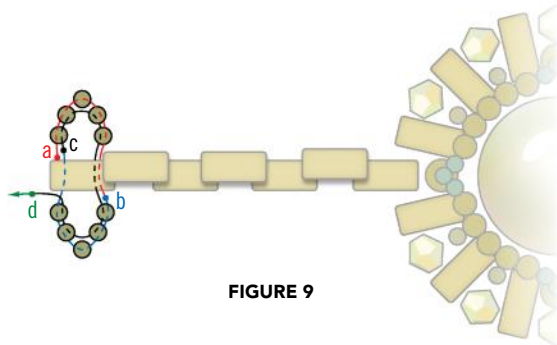


FIGURE 9

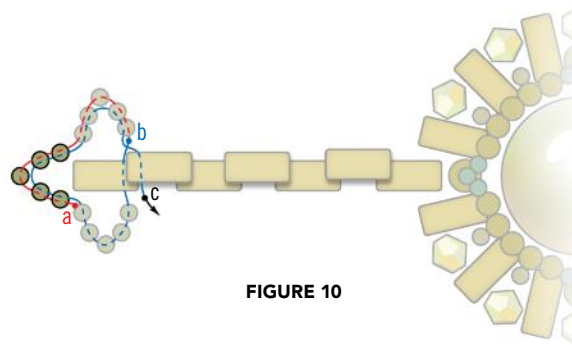


FIGURE 10

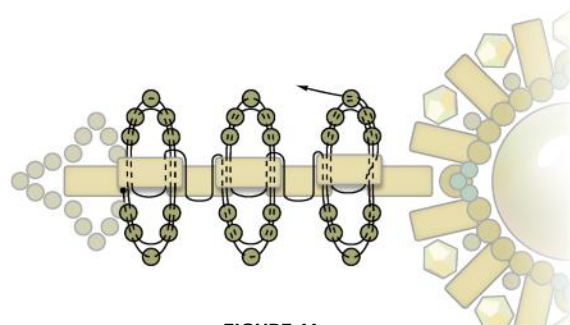


FIGURE 11

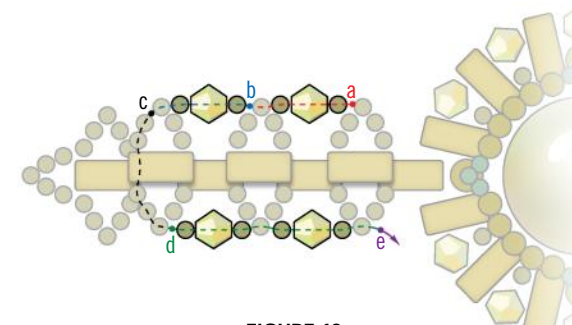


FIGURE 12

7) With the working thread, pick up a Half Tila (BH), sew through the Half Tila your thread is exiting, going in the same direction, and continue through the Half Tila (BH) just added (**figure 5**). Pull the thread snug but not so tight that the beads overlap.

8) Pick up a Half Tila (BH), and sew through the Half Tila your thread is exiting, going in the same direction. Position it so it sits on top and between the previous two Half Tilas to create a double layer (**figure 6**).

9) Sew through the nearest hole of the Half Tila on the top layer, and continue through the other hold of the same Half Tila (**figure 7, a–b**). Sew through the nearest hole of the adjacent Half Tila on the bottom layer (**b–c**) and then se through the nearest hole of the Half Tila on the top layer again (**c–d**).

10) Sew through the beadwork as shown to exit the open hole of the end Half Tila on the bottom layer (**figure 8**).

11) Repeat steps 7–10 twice.

12) Pick up five As, and sew through the other hole of the Half Tila your thread is exiting to form a picot (**figure 9, a–b**). Repeat this stitch to add a picot on the opposite side of this Half Tila (**b–c**). Retrace the thread path, skipping the center As, and exit the end A on the bottom-edge picot (**c–d**).

13) Pick up five As, and sew through the picot on the top edge (**figure 10, a–b**). Sew through the beadwork to retrace the thread path of the picots, skipping the center A of the picot added in this step, and continue through the Half Tila on the top layer (**b–c**).

14) Work as in step 12 to add a picot on each edge of each of the Half Tila, sewing through the bottom layer beads as needed. Exit the center A in the top edge picot (**figure 11**).

15) Pick up an A, a 3 mm, and an A, and sew through the center A in the next picot (**figure 12, a–b**). Repeat this stitch once (**b–c**),

sew through the beadwork as shown to exit the center A in the picot on the bottom edge (c-d), and repeat the stitch twice on this edge (d-e). Sew through the beadwork as needed to retrace the thread path of the beads just added, and end the thread.

16) Work as in steps 1-15 to make a second end component.

Center components

Work as in steps 1-6 of "End components," leaving an 8-in. (20 cm) tail, to make a total of three center components.

Joining

1) Place two center components horizontally on your work surface, with the working thread of each exiting from the right-hand side. With the working thread of the left-hand component, sew through the open hole of the tab on the adjacent component. Continue through the Half Tila your thread exited at the start of this step, going in the same direction, and retrace the thread path (figure 13).

2) Working as in steps 8-9 of "End components," stitch a Half Tila on top of the two Half Tila tabs to create a double layer. Sew through the beadwork to exit the Half Tila on the top layer.

3) Pick up an A, a 3 mm, and an A, and sew back through the 3 mm (figure 14, a-b). Pick up an A, and sew through the other hole of the

same Half Tila (b-c). Repeat these stitches to add embellishment on the opposite side (c-d). Retrace the thread path of both embellishments, and end the thread.

4) Work as in steps 1-3 to connect the remaining center component to the previous center

component, and then work in the same manner to attach the end components.

5) Use a 5 mm jump ring to attach half of the clasp to an end picot on an end component. Repeat on the other end. **B-B**

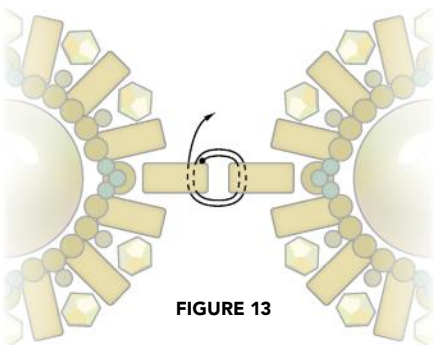


FIGURE 13

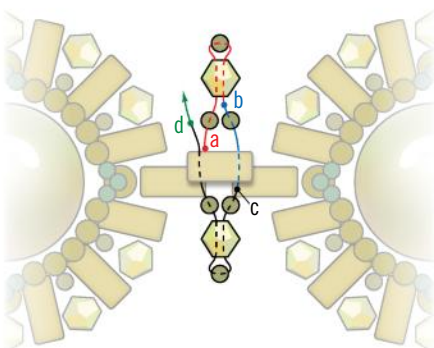


FIGURE 14

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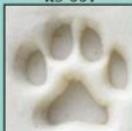
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FEATHERED CRESCENT BRACELET

designed by Olga Haserodt

DIFFICULTY ●●●○○

bead weaving



materials

bracelet 7 in. (18 cm)

- 98 CzechMates two-hole crescent beads (matte metallic bronze iris)
- 24 3 mm English-cut round beads (oxidized bronze berry)
- 5 g 11° seed beads (Toho 221, bronze)
- 1 magnetic clasp
- Fireline, 6 lb. test, or One-G thread
- beading needles, #11 or #12

basics

FacetJewelry.com/basics

- attaching a stop bead
- ending thread

CHANGE IT UP

For a different look, try using other two-hole beads like Rulla beads, infinity beads, and CzechMates two-hole lentil, bar, brick, and triangle beads.

Join strips of crescent beads together to make a bracelet with a delicate, feathery look.

How to pick up the crescent beads: With the tips of the crescent facing down, pick up the bead through the left hole (LH) or the right hole (RH).

FIRST STRIP

- 1) Attach a stop bead to a comfortable length of thread, leaving a 6-in. (15 cm) tail.
- 2) Pick up a crescent (RH), a crescent (LH), an 11° seed bead, a crescent (LH), and an 11°, and sew back through the same hole of the last crescent, the next 11°, and the following two crescents (**figure 1**).
- 3) Pick up three 11°s, skip the crescent your thread is exiting, and sew through the open hole of the next crescent (**figure 2, a–b**). Pick up an 11°, and sew through the open hole of the following crescent (**b–c**).
- 4) Pick up a repeating pattern of a crescent (LH) and an 11° twice (**c–d**), and sew back through the

same hole of the last crescent, the next 11°, and the following two crescents (**d–e**).

5) Repeat steps 3–4 for the desired length, allowing ½ in. (1.3 cm) for the clasp, and ending with step 3. Do not use a tight tension or the beadwork will twist. End and add thread as needed.

6) Pick up two 11°s and sew through the adjacent 11° and crescent (**figure 3, a–b**). Pick up two 11°s, skip the next 11° and crescent, and sew through the following 11° and crescent (**b–c**). Repeat these stitches for the remainder of the strip, except on the last stitch pick up three 11°s, skip the next 11° and crescent, and sew through the open hole of the following crescent (**figure 4, a–b**). Pick up an 11°, and sew back through the same hole of the crescent and the last two 11°s added (**b–c**).

7) Pick up an 11°, a 3 mm English-cut round bead, and an 11°, skip the next 11°, crescent, and

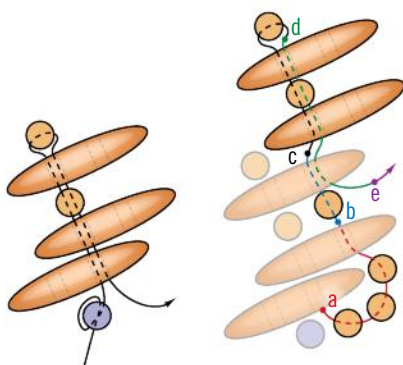
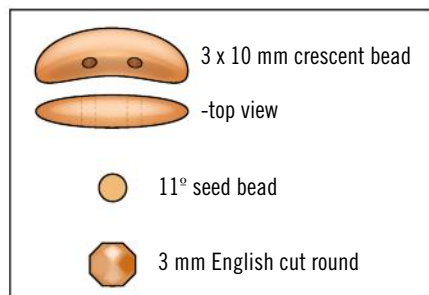


FIGURE 1

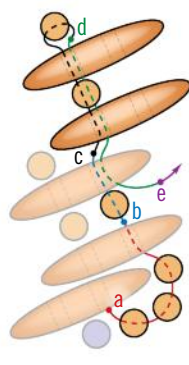


FIGURE 2

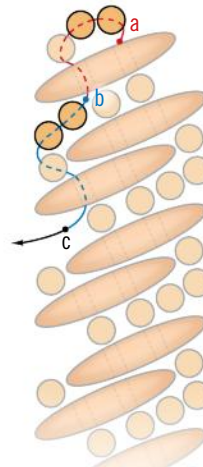


FIGURE 3

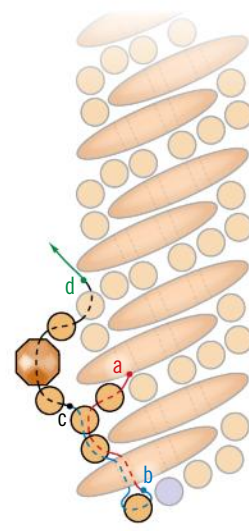


FIGURE 4

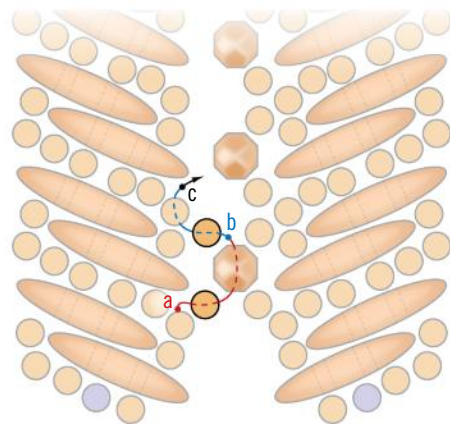


FIGURE 5

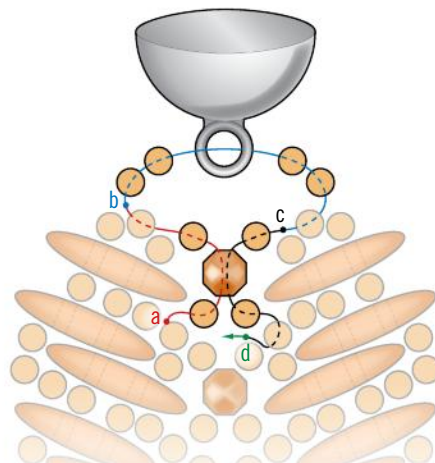


FIGURE 6

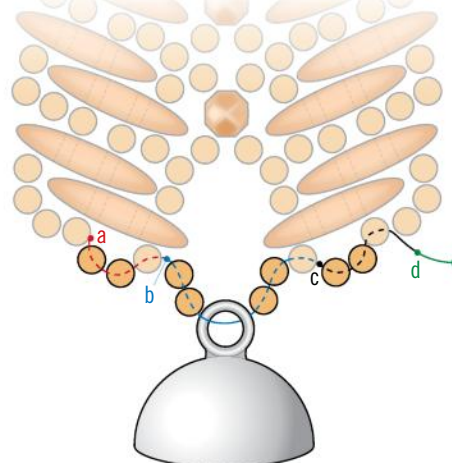


FIGURE 7

11°, and sew through the following 11° (c–d). Repeat this stitch for the remainder of the strip. The beads should lie flat along the edge of the strip. End and add thread as needed, and end the working thread but not the tail.

SECOND STRIP

Work steps 1–6 of “First strip” with the following changes to make it a mirror image:

- Work as in step 1, but leave a 12-in. (30 cm) tail.
- In step 2, pick up a crescent (LH), a crescent (RH), an 11° seed bead, a crescent (RH), and an 11°, and complete the step as directed.
- In step 4, pick up each crescent through the RH.
- Do not end the working thread or tail after step 6.

JOIN

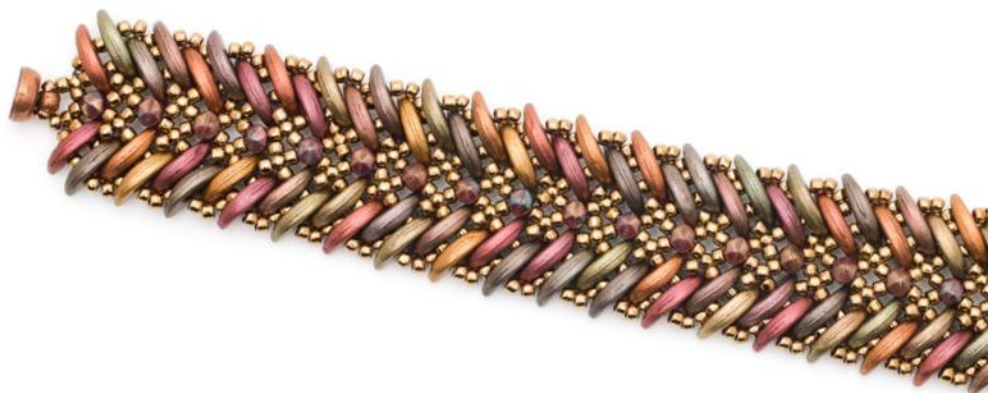
1) Position the first strip vertically with the 3 mms on the left edge and the stop bead closest to you. Position the second strip to the left of the first strip, with the stop bead closest to you. The crescents should be angled as shown in **figure 5** and the tips of the crescents facing downward.

2) With the working thread from the left-hand strip, pick up an 11°, and sew through the adjacent 3 mm on the right-hand strip (**figure 5, a–b**). Pick up an 11°, and sew through the center 11° in the next set of three 11°s on the left-hand strip (**b–c**). Repeat these stitches for the remainder of the strips using an even tension so the beadwork lies flat.

3) Pick up an 11°, a 3 mm, and an 11°, and sew through the center 11° in the three-bead set on the end of the left-hand strip (**figure 6, a–b**). Pick up two 11°s, half of the clasp, and two 11°s, and sew through the corresponding 11° in the end three-bead set of the right-hand strip (**b–c**). Pick up an 11°, and sew through the 3 mm just added. Pick up an 11°, and sew through the

center 11° in the next three-bead set on the right-hand strip (**c–d**). Sew through the beadwork, and retrace the thread path of the clasp connection. End this thread.

4) Remove the stop bead from the right-hand strip, and end this tail. Remove the stop bead from the left strip, and attach a needle to the tail. Pick up two 11°s, and sew through the next end 11° (**figure 7, a–b**). Pick up two 11°s, half of the clasp, and two 11°s, and sew through the corresponding 11° on the right-hand strip (**b–c**). Pick up two 11°s, and sew through the following 11° (**c–d**). Sew through the beadwork, retrace the thread path of the clasp connection, and end the tail. ■■



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Bead floristry

by Cindy Crain Newman



Young Russian artisan Svetlana Sapegina makes flowers and trees sparkle to life.

The 2011 royal wedding of Prince William, Duke of Cambridge, and Catherine Middleton in the United Kingdom captivated the world and was viewed by millions. But relatively few of them probably noticed the wedding bouquet carried by the bride.

Svetlana Sapegina spotted it and her instincts told her it would look fabulous in beads. So she designed and made a beaded replica of the bouquet's five plants — lily of the valley, Sweet William, hyacinth, ivy, and myrtle — in copper wire and 500 grams of different types and shades of white and green cascading glass beads. The project took 150 hours over three months to complete, and it was presented by a British Lord on Sapegina's behalf to Her Royal Highness, the Duchess of Cambridge, in 2012.

Sapegina lives in Verkhnyaya Pyshma near

Yekaterinburg, the fourth largest city in Russia, on the border of Europe and Asia. Trained as a linguist-translator, the 30-year-old artist describes her vocation and "lifework" as that of a beadweaver. In the past decade, she has designed more than 150 exquisite beaded trees and flowers in the French beading technique, an ancient craft which is thought to have originated in medieval Venice. It was particularly popular in Victorian times when beaded flowers were made into funeral wreaths. Thousands of tiny seed beads, usually 11's, are threaded onto craft wire and then shaped to form individual petals and leaves, and they ultimately become full flowers or bouquets. Sapegina may use up to 10 bead spinners at a time to get beads onto the wire more quickly.

SHARING HER CREATIONS

"Geraniums" was a 2012 finalist in BeadDreams, *Bead&Button's* Annual Bead Artistry Competition. "Here in Russia, geranium is a very common flower that you can find in almost every house," she says. "My piece was inspired by some geraniums planted by my Granny."

"Sunflower" is her largest piece, measuring 12 in. x 12 in. x 47 in. (30 cm x 30 cm x 75 cm). Her smallest are remembrance poppies, measuring 4 in. x 2.5 in. x .8 in. (10 cm x 7 cm x 2 cm). She's also created Amazon lilies, amaryllis, pussy willows, carnations, heather, blue spruce, Russian birch trees, passion flowers, peonies, poinsettias, violets, Ural roses, and even a Christmas tree decorated with larger beads and mini lights.



Left to right: Sunflower, potted amaryllis, passion flower. Next page: Svetlana's interpretation of the Duchess of Cambridge's wedding bouquet.



INSPIRED BY NATURE

"I have a passion for duplicating the beauty of natural flowers and trees with the help of beads and wire. I strive to achieve maximum resemblance in shape and color between a real and a beaded plant," she says.

Sapegina's fascination with the natural world began in childhood when she worked in her grandparents' gardens during school vacations, growing flowers, vegetables, and fruit trees. She loves to hike and go river floating with her husband, and she's a member of a Nordic Walking group.

"Because I have to sit for long periods of time while beading, Nordic walking with poles is very beneficial," she says. "It exercises a wide range of muscles, including those in the arms and spine. And it gets me walking outdoors in a beautiful park among wonderful birch trees and huge pines. The forest always looks very different, and I like to observe its changes throughout all four seasons, getting inspiration in its color combinations."

TEACHING OTHERS

Since 2010, Sapegina has been teaching children and adults, ranging from age 6 to 73. She began as a teacher of English language and beading at her community's children's school, and she has also taught college level art students in England. She has had more than 100 students. When she was a schoolgirl herself, she started developing her creative talents in biology and floristry classes where she learned how to arrange dry flowers and grasses, make Japanese origami, and sculpt roses from salt dough. Her first beaded tree was made at one of those lessons, as well as friendship bracelets made from beads and fishing line.

"My favorite materials to work with are glass beads and copper wire," Sapegina says. "They can give you a lot of space and opportunities for imagination and creativity. I like their structure, colors, and sparkles." She especially loves the shine of two-cut beads. "When you place two-cut beads in order, shaping the leaves or petals of a flower, they lay without any gaps between neighboring beads, producing the effect of a uniform canvas or linen," she says. She orders more than 220 pounds (100 kg) of beads per year from Moscow retailers to use herself and to share with her students.

THE CREATIVE PROCESS

The book *Beads* by Italian author Donatella Ciotti first motivated Sapegina in 2007 to learn



Geraniums was a finalist in Bead-Dreams 2012.

how to make French beaded flowers. As she has refined her artistic processes, she has diligently documented her own beadwork with step-by-step pictures and instructions in Russian to develop her own series of books. Her first, *Beaded Floristics, The Basics of French Beading*, was published in 2014. *Beaded Floristics, Beaded Trees and Flowers*, was published in 2015. She is working on two more books, is translating them into English, and has been creating step-by-step video tutorials for the Internet. More information is available on her website, superbiser.com.

The prototypes of all of Sapegina's beaded creations are real flowers and trees or their pictures. She photographs and draws flowers in nature from many different angles. She measures widths and lengths of petals, leaves, and stems.

"When I want to make some exotic flower, I read different articles to find out its story and symbolic meaning. I look at a great number of pictures trying to compile its collective image and grasp its character," she says. "I immediately imagine what types and shades of beads would match the exact flower. When I start beading, I try to intuitively guess the proper number of beads to begin with. Usually, I make it right and get the correctly-proportioned detail from the first try." Considering how long her projects usually take, that is a useful instinct to cultivate. **BIB**

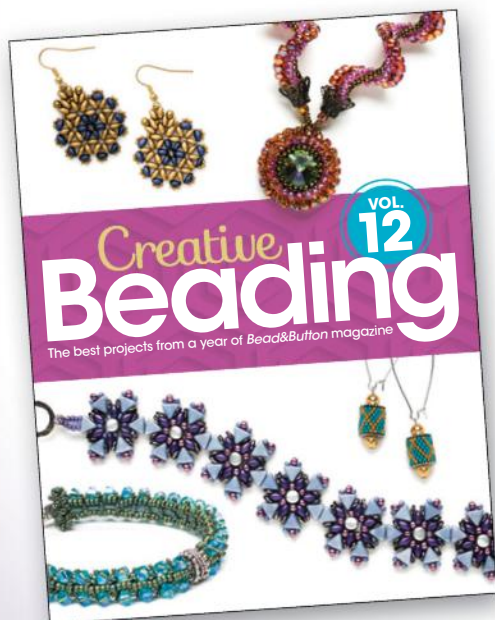
Cindy Crain Newman is a freelance writer who specializes in profiling people who create and innovate. Contact her at cindycrainnewman@gmail.com.



Sapegina made this calla lily bouquet for her 2016 wedding.



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RAY OF LIGHT EARRINGS

designed by
Margherita Fusco

DIFFICULTY ●●○○○

bead weaving



materials

earrings 2 in. (5 cm)

- 60 2.5 x 5 mm SuperDuo beads (matte gold)
- 60 4 mm bicone crystals (Swarovski, rose water opal AB2X)
- 11° seed beads
 - 4 g color A (Toho PF557, permanent finish galvanized starlight)
 - 1 g color B (Miyuki 4219, Duracoat galvanized magenta)
- 2 g 11° Delica cylinder beads (Miyuki DB410, galvanized yellow gold)
- 1 g 15° seed beads (Toho PF557, permanent finish galvanized starlight)
- 1 pair of earring findings
- Fireline, 6 lb. test
- beading needles, #12
- 2 pairs of chainnose, bent-nose, and/or flatnose pliers

basics

FacetJewelry.com/basics

- ending thread
- square knot
- opening and closing loops



Sometimes a special evening just needs big, sparkly earrings. Create these stunners by circling around and around with bicone crystals, seed beads, Delicas, and SuperDuo beads.

EARRINGS

1) On 5 ft. (1.5 m) of thread, pick up a repeating pattern of a 4 mm bicone crystal and an 11° cylinder bead 15 times. Leaving a 6-in. (15 cm) tail, tie a square knot to form a ring, and sew through the first 4 mm again (**figure 1, a–b**).

2) Pick up a cylinder, and sew through the next 4 mm (**b–c**). Repeat this stitch 14 times, and step up through the first cylinder in this round (**c–d**).

3) Pick up four color A 11° seed beads, and sew through the next cylinder (**d–e**). Repeat this stitch 14 times to create a round of arches (**e–f**).

4) Repeat step 3 to make another round of arches that sit next to the previous round. When the round is complete, sew through the first three As added in this round (**figure 2**).

5) Pick up a color B 11° seed bead, a cylinder, and a B, and sew through the second and third As of the next arch on the this edge (**figure 3, a–b**). Repeat this stitch (**b–c**) 14 times, and step up through the first B and cylinder added in this step (**c–d**).

6) To join the two arches together, pick up a B,

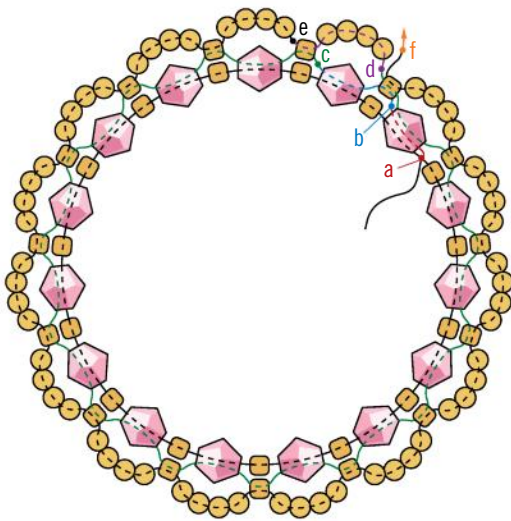


figure 1



figure 2

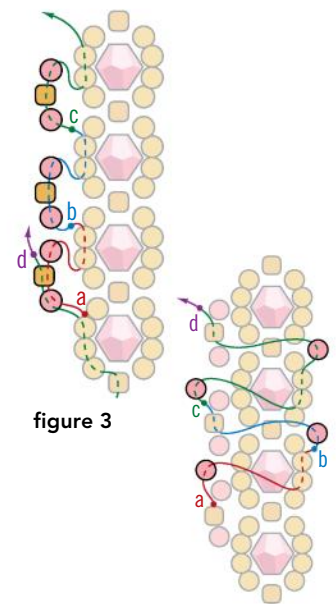


figure 3

figure 4

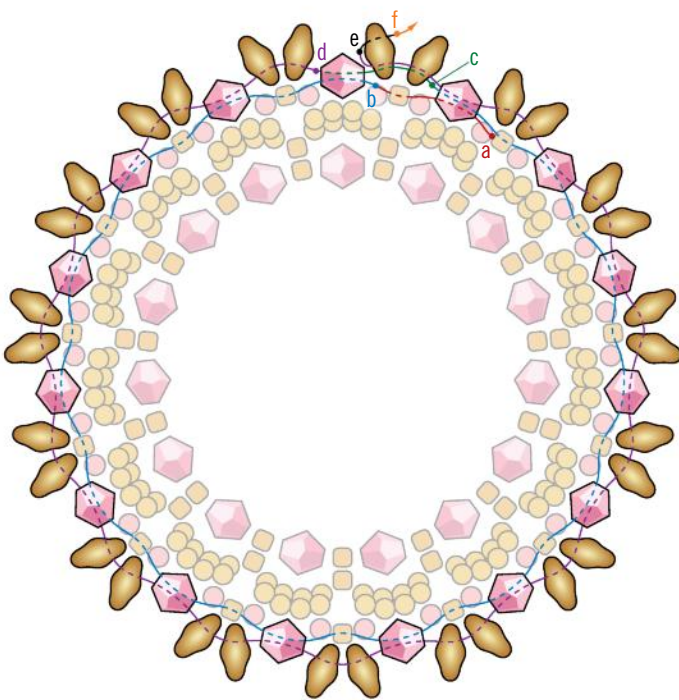


figure 5

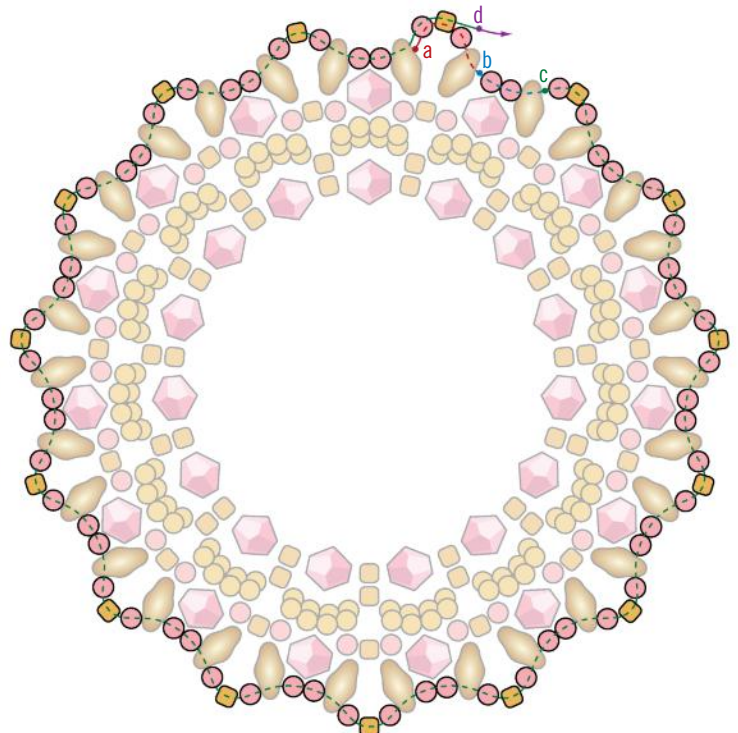


figure 6

and sew through the second and third As of the next arch on the other edge (**figure 4, a–b**). Pick up a B, and sew through the next cylinder added in the previous round (**b–c**). Repeat these two stitches (**c–d**) 14 times. Don't step up.

7) Pick up a 4 mm, and sew through the next cylinder (**figure 5, a–b**). Repeat this stitch 14 times, and step up through the first 4 mm added in this round (**b–c**).

8) Pick up two SuperDuos, and sew through the next 4 mm in the previous round (**c–d**). Repeat

this stitch 14 times, and sew through the inner holes of the first two SuperDuos added in this step (**d–e**). Continue through the open hole of the SuperDuo your thread is exiting (**e–f**).

9) Pick up a B, a cylinder, and a B, and sew through the open hole of the next SuperDuo, pulling tight to form a picot (**figure 6, a–b**). Pick up two Bs, and sew through the open hole of the next SuperDuo (**b–c**). Repeat these stitches 14 times, and sew through the first B and cylinder added in this round (**c–d**).

10) Pick up seven 15°s, and sew through the cylinder your thread is exiting to create a loop. Retrace the thread path several times, and end the working thread and tail.

11) Open the loop of an earwire, and attach it to the loop of 15°s.

12) Make a second earring. ■■■

ENCASED IN ELEGANCE SET

designed by
Josane Demuylder

DIFFICULTY ●●●○○○

prismatic right-angle weave



Showcase captured pearls in this prismatic right-angle weave stitched necklace and earrings.

NECKLACE

1) On a comfortable length of thread, pick up five color A 11° seed beads, sew through the beads again to form a ring, and continue through the next A, leaving a 6-in. (15 cm) tail. This is the base of the first prismatic right-angle weave (PRAW) unit. Work the following PRAW units as follows:

Unit 1:

- **Side 1:** Pick up three As, sew through the A your thread is exiting, and continue through the next A in the ring (**figure 1, a–b**).
 - **Sides 2–4:** Pick up two As, sew through the adjacent A from the previous side (**b–c**), and continue through the A your thread exited at the start of this stitch and the following A in the ring (**c–d**). Repeat this stitch twice (**d–e**).
 - **Side 5:** Sew through the adjacent A in side 1, pick up an A, and sew through the adjacent A in side 4 and the A in the ring your thread exited at the start of this step (**e–f**). Step up by continuing through the adjacent A in side 1 and the A added on this side (**f–g**).
 - Complete the PRAW unit by sewing through the top A in each of the five sides, and continue through the A your thread exited at the start of this stitch (**g–h**). This completes one PRAW unit.
- Units 2–5:** Working off the top ring of As in the previous round, repeat “Unit 1” four times.

Unit 6: Work as in “Unit 1,” but substitute color B 11°s for the As.

Unit 7: Continue working in the same manner, but with the following changes:

- **Side 1:** Color C 11° seed bead, 8° seed bead, C (**figure 2, a–b**).
- **Sides 2–4:** C, 8° (**b–c**).
- **Side 5:** 8° (**c–d**). Do not sew through the top 8°s from each side.
- Pick up a B, and sew through the next top 8° (**d–e**). Repeat this stitch four times to complete the round (**e–f**).

Unit 8 (pearl cage): Work in the same manner, making the following changes. After adding each side, sew through the 8° your thread is exiting, and continue through the next B and 8° in the ring.

- **Side 1:** Seven 15° seed beads, 8°, seven 15°s (**figure 3, a–b**).

- **Sides 2–4:** Seven 15°s, 8°; sew down through the adjacent seven 15°s, and continue through the adjacent 8°, B, and 8° (**b–c**). Repeat this stitch twice (**c–d**).

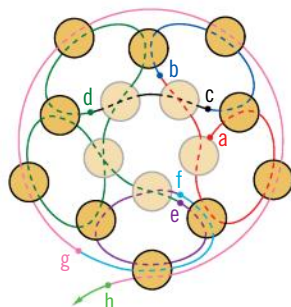


FIGURE 1

- Place a color D 6 mm pearl into the center of the beadwork (not shown in the figure for clarity).
- **Side 5:** Sew up through the adjacent seven 15°s in the first side, pick up an 8°, and sew down through the adjacent seven 15°s in the last side added and the 8° your thread exited at the start of this stitch to enclose the pearl in the beadwork (**d–e**). Continue through the next B, 8°, seven 15°s, and 8° (**e–f**).

- Add a B between the top 8°s.

Unit 9: After adding each side, sew through the 8° your thread is exiting and the next B and 8° in the ring (**figure 4, a–b**).

- **Side 1:** C, B, C.

- **Sides 2–4:** C, B.

- **Side 5:** B.

- Sew through the top B in each of the five sides.

Unit 10: Work as in “Unit 1,” using bead colors as follows:

- **Side 1:** B, A, B.

- **Sides 2–4:** B, A.

- **Side 5:** A (**b–c**).

2) Repeat units 6–10 for the desired length, allowing approximately 1½ in. (3.5 cm) for the clasp. End and add thread as needed. Our 18-in. (46 cm) necklace features an alternating pattern of eight color D and seven color E pearl units. When you’ve complete all the desired pearl units, repeat units 1–5 with all As.

3) Add a length of thread as long as the necklace plus 6 in. (15 cm), exiting just before the first pearl cage. Sew through the center of the beadwork and pearls to center the pearls and hide the holes. End the thread after the last pearl cage.

CLASP

1) Pick up an 8°, a color D 6 mm pearl, an 8°, a 10 mm pearl, an 8°, and an A, and sew back

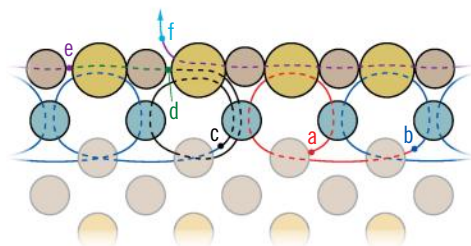


FIGURE 2

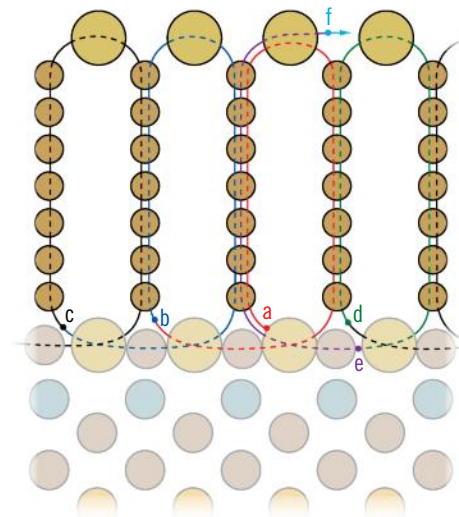


FIGURE 3

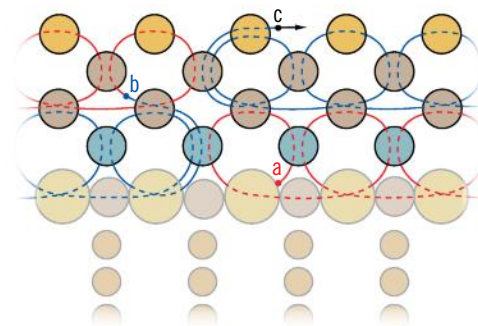


FIGURE 4

through the 8°, 10 mm, 8°, D, and 8°. Skip the next A in the ring, and sew through the following two As, using a tight tension (**figure 5**) (only the end round of As is shown in the figure for clarity). Retrace the thread path several times, and end the working thread.

2) With the tail, pick up an 8°, a D, an 8°, and 21 As, sew back through the 8°, 6 mm, and 8° to form a loop, skip the next A in the ring,

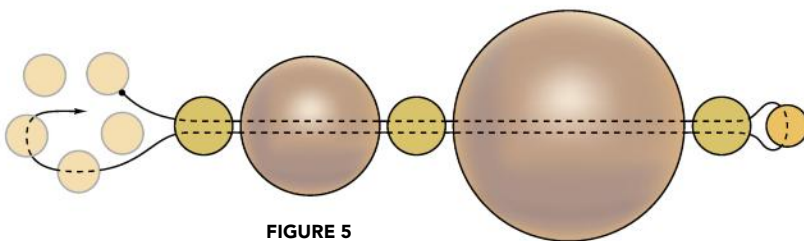


FIGURE 5

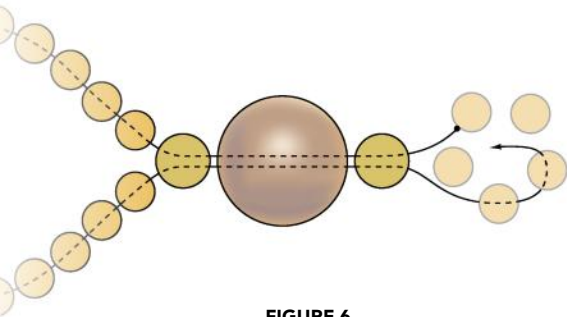


FIGURE 6

and sew through the following two As in the round, using a tight tension (**figure 6**) (only the end round of As is shown in figure for clarity). Check the fit of the loop over the 10 mm, and add or remove 11^os in the loop if necessary. Retrace the thread path several times, and end the tail.

EARRINGS

- 1) Work PRAW units as in the necklace as follows:
 - On a comfortable length of thread, pick up five

15^os, sew through the beads again to form a ring, and continue through the next 15^o, leaving an 8-in. (20 cm) tail. This is the base of the first unit.

Unit 1: After adding each side, sew through the 15^o your thread is exiting, and continue through the next 15^o in the ring.

• **Side 1:** 11^o, 8^o, 11^o.

• **Sides 2–4:** 11^o, 8^o.

• **Side 5:** 8^o; do not sew through the top 8^o from each side.

• Pick up an 11^o, and sew through the next top 8^o. Repeat this stitch four times to complete the round.

Unit 2: Work a pearl cage as in “Unit 8” of the necklace.

Unit 3: After adding each side, sew through the 8^o your thread is exiting, and the next 11^o and 8^o in the ring.

• **Side 1:** 11^o, 15^o, 11^o.

• **Sides 2–4:** 11^o, 15^o.

• **Side 5:** 15^o; sew through the top 15^o in each of the five sides.

Units 4–9: Work six units using 15^os, or vary the length of the earring by adding or omitting units as desired. End the working thread.

2) With the tail, pick up five 15^os, skip the next 15^o in the ring, and sew through the following two 15^os to form a loop. Retrace the thread path several times, and end the tail.

3) Open the loop of an ear wire, and attach it to the loop just added.

4) Repeat steps 1–3 to make another earring. **B&B**

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11^o seed bead, color A

11^o seed bead, color B

11^o seed bead, color C

8^o seed bead

15^o seed bead

6 mm pearl, color D

10 mm pearl



materials

bronze necklace 18 in. (46 cm)

- Swarovski pearls
 - 1 10 mm (bronze)
 - 10 6 mm, color D (bronze)
 - 7 6 mm, color E (turquoise)
- 4 g 8° seed beads (Miyuki 457, metallic dark bronze)
- 11° seed beads
 - 4 g color A (Miyuki 457, metallic dark bronze)
 - 4 g color B (Miyuki 2006, matte metallic dark bronze)
 - 2 g color C (Toho 1611, opaque lagoon luster)
- 4 g 15° seed beads (Miyuki 2006, matte metallic dark bronze)
- Fireline, 6 lb. test
- beading needles, #11 or #12

bronze earrings
1¼ in. (3.2 cm)

- 2 6 mm pearls (Swarovski, bronze)
- seed beads (Miyuki 457, metallic dark bronze)
 - 1 g 8°
 - 30 11°
 - 1 g 15°
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 1 pair of earring findings
- 2 pairs of chainnose, bent-nose, and/or flatnose pliers

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basics

FacetJewelry.com/basics

- ending and adding thread
- opening and closing loops and jump rings

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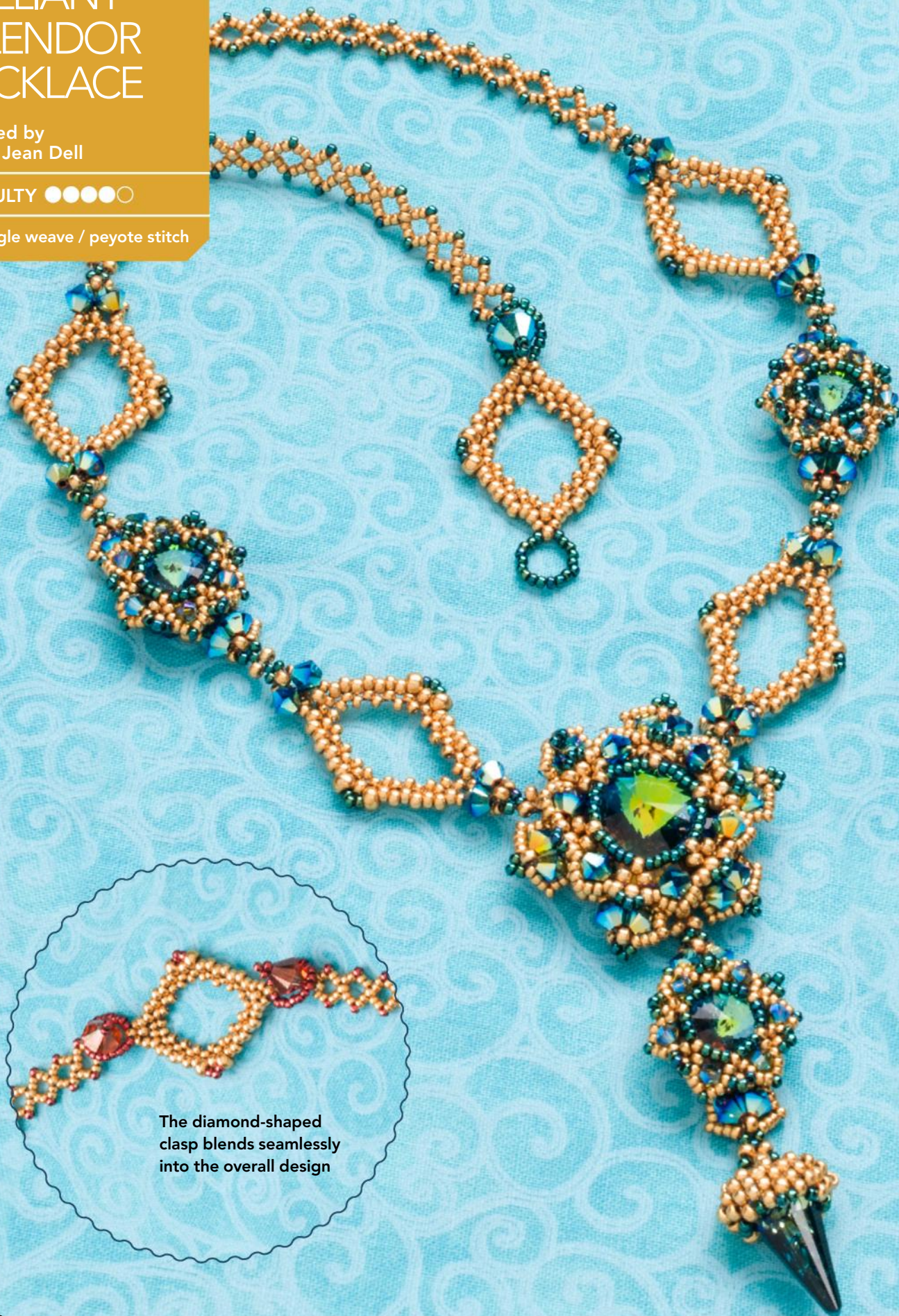
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BRILLIANT SPLENDOR NECKLACE

designed by
Norma Jean Dell

DIFFICULTY ●●●●○

right-angle weave / peyote stitch



The diamond-shaped
clasp blends seamlessly
into the overall design



materials

blue necklace 17½ in.
(44.5 cm)

- rivolis (Swarovski, green sphinx)
 - 1 18 mm
 - 3 12 mm
- 1 18 mm spike crystal (Swarovski 6480, Bermuda blue)
- bicone crystals (Swarovski)
 - 2 6 mm (Jet AB2X)
 - 46 4 mm (Jet AB2X)
 - 18 3 mm (Olivine AB2X)
- 24 4 mm fire-polished beads (blue zircon)
- 2 g 8° seed beads (Miyuki 4203, Duracoat galvanized yellow gold)
- 5 g 11° seed beads (Miyuki 4203, Duracoat galvanized yellow gold)
- 15° seed beads
 - 6 g color A (Miyuki 4203, Duracoat galvanized yellow gold)
 - 2 g color B (Toho 506, higher metallic June bug)
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorway at

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basics

FacetJewelry.com/basics

- peyote stitch
- right-angle weave
- ladder stitch
- ending and adding thread
- square knot

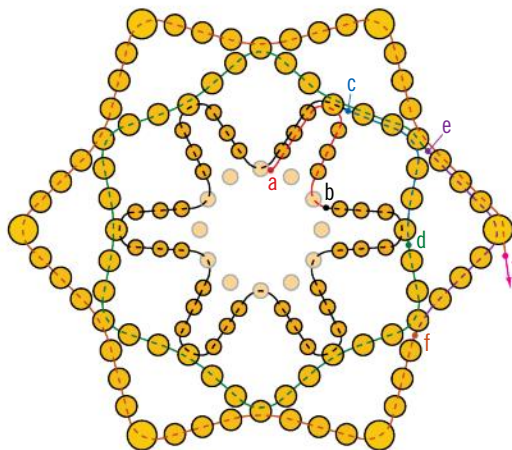


FIGURE 1

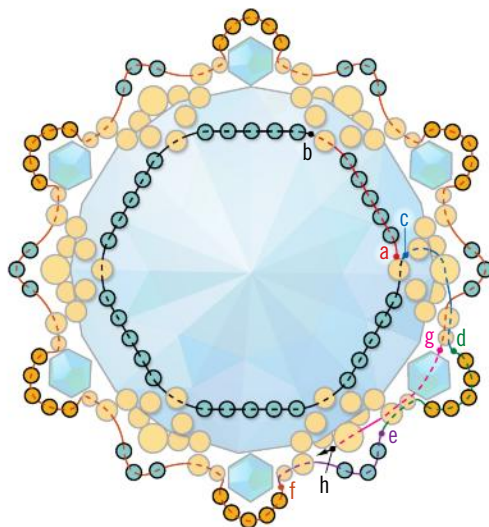


FIGURE 3

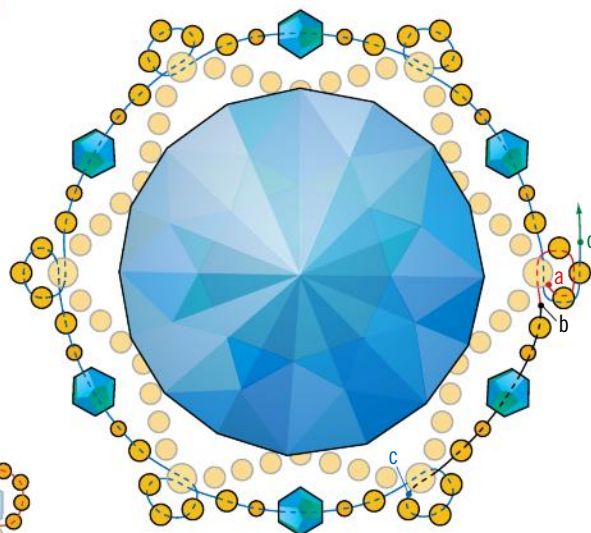


FIGURE 2

Seed beads and crystals come together to form a show-stopping necklace.

LARGE COMPONENT

1) On 5 ft. (1.5 m) of thread, pick up 12 color A 15° seed beads, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Tie the working thread and tail together with a square knot, and continue through the next 15°.

2) Pick up three As, an 11° seed bead, and three As, skip the next A in the ring, and sew through the following A (**figure 1, a–b**). Repeat this stitch five times to complete the round, and sew through the first three As and 11° added (**b–c**). End the tail.

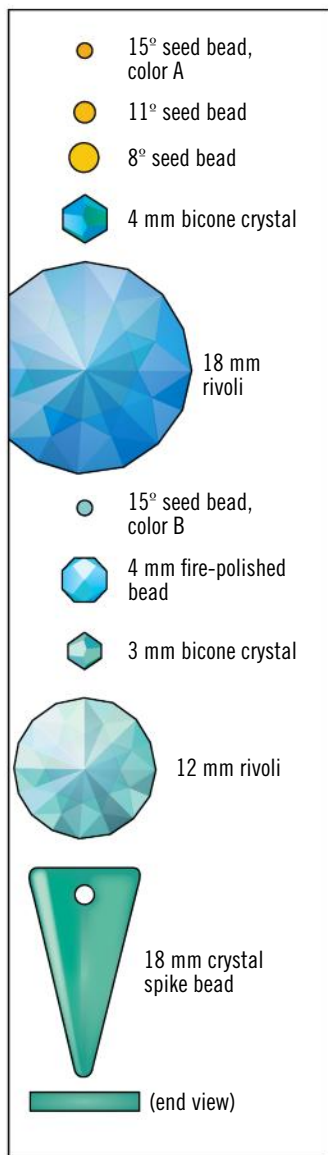
3) Pick up five 11°s, and sew through the next 11° to form a picot (**c–d**). Repeat this stitch five times to complete the round, and sew through the first three 11°s added (**d–e**).

4) Pick up three 11°s, an 8° seed bead, and three 11°s, and sew through the center 11° in the next picot (**e–f**). Repeat this stitch five times to complete the round, and sew through the first three 11°s and 8° added (**f–g**).

5) Pick up three 11°s, and sew through the 8° your thread is exiting, going in the same direction, to

form a picot (**figure 2, a–b**). Pick up an 11°, an A, a 4 mm bicone crystal, an A, and an 11°, and sew through the next 8° (**b–c**). Repeat these stitches five times using a tight tension to complete the round, allowing the beadwork to cup upward, and continue through the first two 11°s added (**c–d**).

6) Place the 18 mm rivoli faceup in the beadwork. Pick up five color B 15°s, and sew through the center 11° in the next picot (**figure 3, a–b**). Repeat this stitch five times to complete the round and enclose the rivoli (**b–c**), retrace the thread path



(not shown in the figure for clarity), and continue through the adjacent 11°, 8°, 11°, and A as shown (c–d). **7)** Pick up five As, skip the next 4 mm bicone, and go through the following A and 11° (d–e). Pick up three Bs, and sew through the next 11° and A (e–f). Repeat these stitches five times to complete the round (f–g), and sew through the next 4 mm bicone, A, 11°, and 8° (g–h). On the back of the beadwork, continue through the next four 11°s as shown (figure 4, a–b). The back of the beadwork is shown in figures 4–6.

8) Pick up an A, a 4 mm fire-polished bead, and an A, and sew through the corresponding center 11° behind the next bicone (b–c).

Repeat this stitch five times to complete the round (c–d), and continue through the next two 11°s toward the edge on the back of the beadwork (d–e).

9) Pick up an A, a 4 mm bicone, an 11°, a 4 mm bicone, and an A, skip the next 11°, 8°, and 11°, and sew through the next five 11°s as shown to form a crystal picot (e–f). Repeat this stitch five times to complete the round, and continue through the first A added in this round (f–g).

10) Pick up five As, skip the next 4 mm bicone, and sew through the following 11° (figure 5, a–b). (The crystal embellishment between the crystal picots is not shown in the figure for clarity.) Pick up three Bs, and sew through the 11° your thread is exiting (b–c). Pick up five As, skip the next 4 mm bicone, and sew through the following A (c–d). Pick up an A, an 8°, and an A, and sew through the first A in the following crystal picot (d–e). Repeat these

stitches five times to complete the round, and continue through the first two As added (e–f).

11) Pick up an A, and sew through the next three As, three Bs, and three As (figure 6, a–b). Pick up an A, and sew through the next four As, 8°, and four As (b–c). Repeat these stitches five times to complete the round (c–d), and end the thread.

SMALL COMPONENT

1) On 4 ft. (1.2 m) of thread, pick up a repeating pattern of a fire-polished bead and 8° six times, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Tie the working thread and tail together with a square knot, and continue through the next fire-polished bead and 8°.

2) Pick up two As, an 11°, and two As, and sew through the next 8° (figure 7, a–b). Repeat this stitch five times to complete the round,

and continue through the first two As and 11° (b–c). End the tail.

3) Pick up three Bs, and sew through the 11° your thread is exiting, going in the same direction, to form a picot (c–d). Pick up an A, a 3 mm bicone crystal, and an A, and sew through the next 11° (d–e). Repeat these stitches five times to complete the round using a tight tension to make the beadwork cup upward (e–f).

4) Place the 12 mm rivoli faceup in the beadwork. Pick up three As, sew through the 11° your thread is exiting, going in the same direction so this picot sits in front of the previous picot and is positioned toward the center of the rivoli, and then continue through the following A (figure 8, a–b). Pick up four As, and sew through the next A and 11° to form a loop (b–c). Repeat these stitches five times to complete the round (c–d), and sew through the first two As in the first picot (d–e).

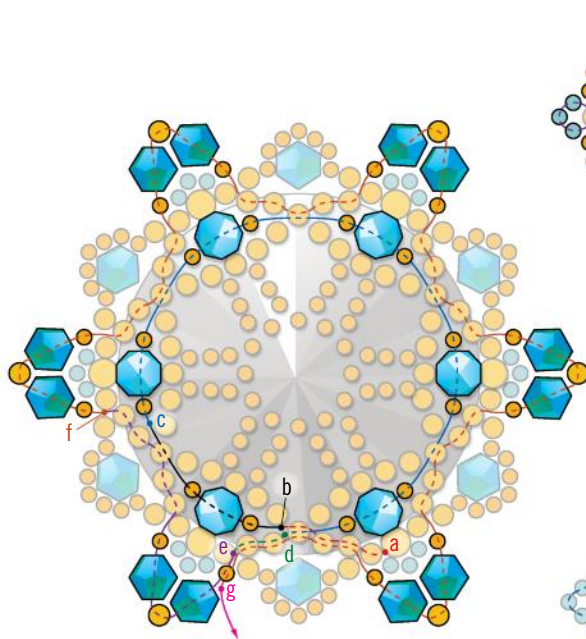


FIGURE 4

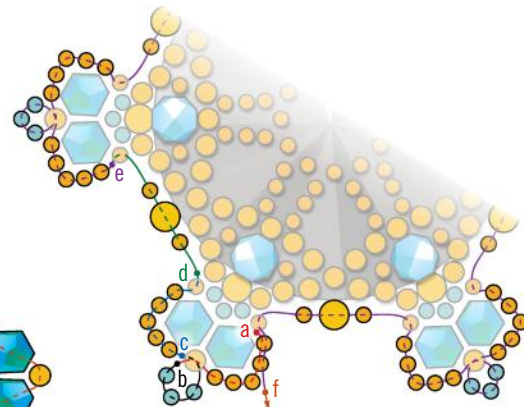


FIGURE 5

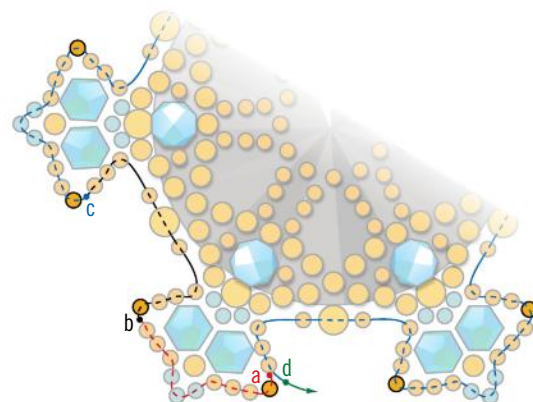


FIGURE 6

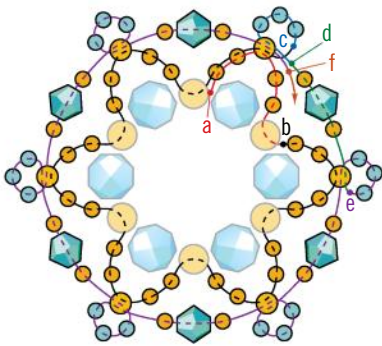


FIGURE 7

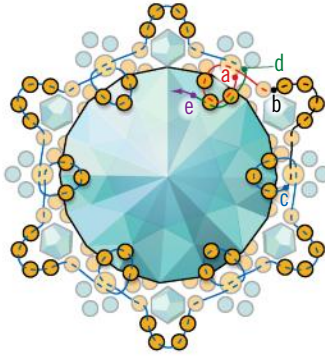


FIGURE 8

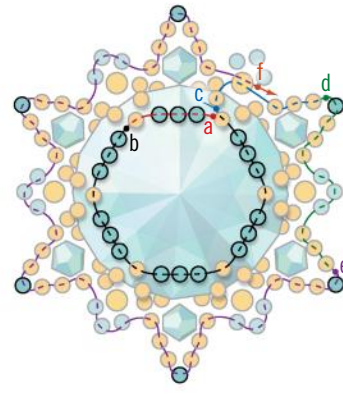


FIGURE 9

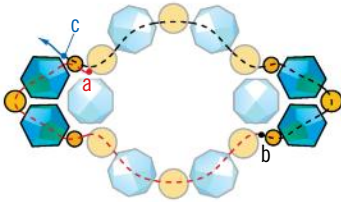


FIGURE 10

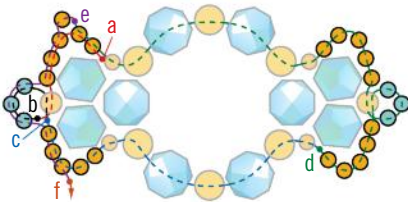


FIGURE 11

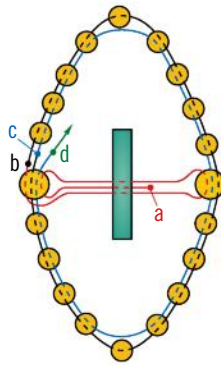


FIGURE 12

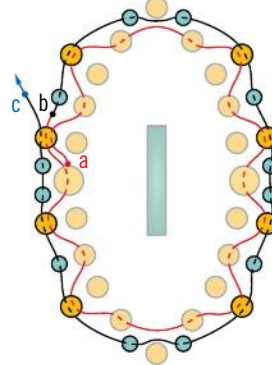


FIGURE 13

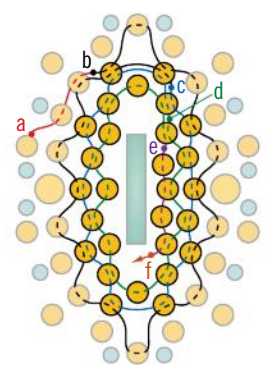


FIGURE 14

5) Pick up three Bs, and sew through the center A in the next picot (**figure 9, a–b**). Repeat this stitch five times to complete the round (**b–c**), retrace the thread path using a tight tension (not shown in the figure for clarity), and continue through the next A, 11°, and three As as shown to exit the second A in the loop around the adjacent 3 mm (**c–d**).

6) Pick up a B, and sew through the next three As, three Bs, and three As (**d–e**). Repeat this stitch five times to complete the round except after adding the last B, sew through only the next three As and 11°, with the needle exiting toward the back of the component (**e–f**). Flip the component over so the back is facing up, and continue through the following two As and 8° in the center ring on the back of the component.

7) Pick up an A, a 4 mm bicone, an 11°, a 4 mm bicone, and an A,

skip the next fire-polished bead, and sew through the following five beads (**figure 10, a–b**). Just the ring of beads on the back of the component is shown in the figure for clarity. Repeat this stitch, and continue through the first A added (**b–c**).

8) Pick up five As, skip the next 4 mm bicone, and sew through the following 11° (**figure 11, a–b**). Pick up three Bs, and sew through the 11° again, going in the same direction to add a picot (**b–c**). Pick up five As, skip the next 4 mm bicone, and sew through the following seven beads (**c–d**). Repeat these stitches once more, and continue through the next two As (**d–e**).

9) Pick up an A, and sew through the next three As, three Bs, and three As (**e–f**). Work as in the previous stitch to add an A to the center of this set of six As. Sew through the beadwork to exit in

the center of the next set of As at the other end of the component.

10) Repeat step 9 at this end of the component, and continue through the beadwork to exit the center B in the next picot. Do not end the working thread.

11) Repeat steps 1–10 to make two more small components.

SPIKE COMPONENT

1) On 1 yd. (.9 m) of thread, pick up a crystal spike and an 8°, and sew back through the spike bead, leaving a 6-in. (15 cm) tail. Repeat this stitch to add an 8° on the other side of the spike, and continue through the first 8° added (**figure 12, a–b**).

2) Pick up nine 11°s, and sew through the other 8°. Repeat this stitch to form a loop on the other side of the spike (**b–c**). Retrace the thread path, skipping the center 11° in each loop and using a tight tension (**c–d**). These beads will shift

to form rounds 1 and 2 as the next round is added.

3) Work in rounds of modified tubular peyote stitch as follows:
Round 3: Using 11°s, work eight stitches, but sew through two beads instead of one on stitches two and six (**figure 13, a–b**).

Round 4: Using a tight tension, work a stitch with a B and then a stitch with two Bs. Repeat these two stitches three times (**b–c**).

Round 5: Sew through the next two 11°s to exit an up bead in round 1 (**figure 14, a–b**). Work 10 stitches using 11°s, and step up through the first two 11°s added in this round, skipping the tip bead (**b–c**).

Round 6: Using 11°s, work four regular stitches, sewing through two 11°s for the fourth stitch. Repeat these stitches to add four more stitches, and step up through the first 11° added in this round (**c–d**).

Round 7: Work eight stitches using 11°s, and step up (**d–e**).

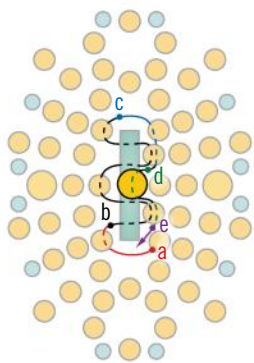


FIGURE 15

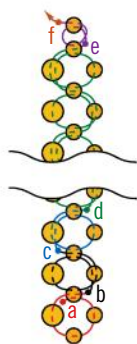


FIGURE 16

TIP To lengthen the necklace, add more neck chain units to each side to reach the desired length.

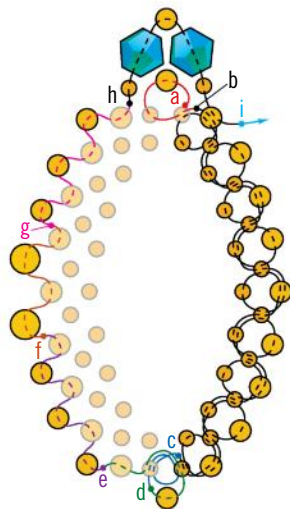


FIGURE 17

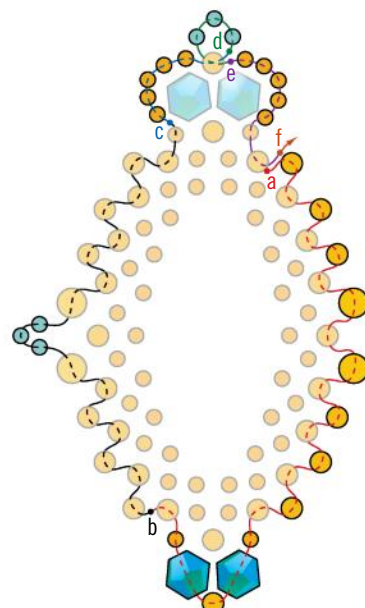


FIGURE 18

4) Using 11^os and a tight tension, work two regular stitches (**e–f**). Skip the next up-bead, and sew through the following up-bead in the previous round (**figure 15 a–b**).

5) Zip up the opening (**b–c**), and then sew through the opposite 11^o and the following 11^o (**c–d**).

6) Pick up an 8^o, and sew through the next 11^o in the same row (**d–e**). Sew through the beadwork and back through the 8^o just added to reinforce the connection, exiting the 8^o.

7) End the tail but not the working thread, sewing through the spike and 8^os again if necessary, using a tight tension.

DIAMOND COMPONENT

1) On 1 yd. (.9 m) of thread, pick up three As and an 11^o. Leaving a 6-in. (15 cm) tail, sew through the beads again (not shown in the figure for clarity) and continue through the first A (**figure 16, a–b**).

2) Working in right-angle weave (RAW), pick up two As and an 11^o, sew through the A your thread is exiting, and continue through the next two As (**b–c**).

3) Pick up an 11^o and two As, and sew through the A your thread is exiting and the next 11^o and A (**c–d**).

4) Repeat step 2–3 three more times for a total of nine units (**d–e**), using a tight tension.

5) Work a turn stitch: Work one ladder stitch with an A (**e–f**). Pick up an 11^o, and sew through the previous A and the A just added (**figure 17, a–b**).

6) Work nine RAW stitches to make the other side of the component as a mirror image of the first side (**b–c**).

7) Join the RAW ends with a ladder stitch (**c–d**). Pick up an 11^o, sew through the As just joined, and continue through the next 11^o on the first unit (**d–e**).

8) Using 11^os, work three peyote stitches between the 11^os on the edge (**e–f**), work two stitches using 8^os (**f–g**), and three stitches using 11^os (**g–h**).

9) Pick up an A, a 4 mm bicone, an 11^o, a 4 mm bicone, and an A, skip the next 11^o, and sew through the following 11^o (**h–i**).

10) Repeat steps 8–9 (**figure 18, a–b**).

11) Sew through six 11^os and an 8^o, pick up three Bs, and sew through the next 8^o, seven 11^os, and an A (**b–c**). Keep an even tension so the beadwork remains

flat for the remainder of the diamond.

12) Pick up five As, skip the next 4 mm bicone, and sew through the following 11^o (**c–d**). Pick up three Bs, and sew through the same 11^o (**d–e**). Pick up five As, skip the next 4 mm bicone, and sew through the following A and 11^o (**e–f**).

13) Repeat steps 11–12.

14) Sew through the edge of the beadwork to the opposite end, exiting the first two As in the loop around the bicone. Pick up an A, and sew through the next three As, three Bs, and three As (**figure 19**). Repeat this last stitch to add an A on this side in the corresponding position. Repeat these stitches at the other end of the beadwork, and sew through the beadwork to exit a center B on an end picot. End the tail but not the working thread.

15) Repeat steps 1–14 to make three more components.

NECK CHAIN

1) On a comfortable length of thread, pick up an 11^o, four As, an 11^o, and four As. Leaving a 10-in. (25 cm) tail, sew through the first eight beads again to form a ring (**figure 20, a–b**).

2) Pick up a B, and sew through the next two As, 11^o, and two As. Pick up a B, and sew through the following two As and 11^o (**b–c**).

3) Pick up four As, an 11^o, and four As, and sew through the 11^o your thread is exiting and the next seven beads.

4) Repeat steps 2–3 13 times and step 2 once more for a neck chain that has a total of 14 units.

5) Pick up an 11^o, a 6 mm bicone crystal, and three Bs, and sew back through the 6 mm bicone, 11^o, and the 11^o your thread exited at the start of this step, going in the same direction. Retrace the thread path several times, and end the working thread but not the tail.

6) Make another neck chain.

CONNECTIONS

Spike to the small component

With the working thread from the spike, pick up a B and an 11^o, and sew through the tip B on a small component, opposite where the working thread is exiting. Pick up an 11^o and a B, and sew through the 8^o your thread exited at the start of the connection (**figure 21**). Retrace the thread path several times, and end the thread from the spike.

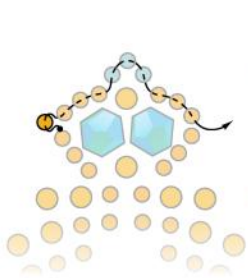


FIGURE 19

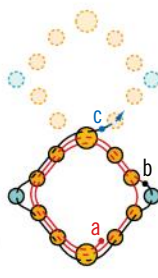


FIGURE 20

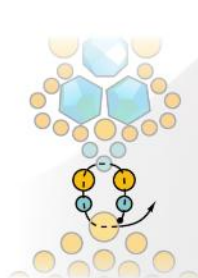


FIGURE 21

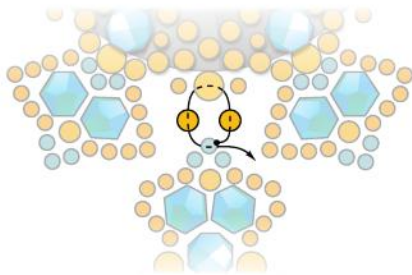


FIGURE 22

Small component to the large component

With the working thread from the small component and the back of the component facing up, pick up an 11°, and sew through the 8° that sits between a pair of 4 mm bicones on the back of the large component. Pick up an 11°, and sew through the B your thread exited at the start of the connection (figure 22). Retrace the thread path several times, and end the thread from the small component.

Diamond component to the large component

Identify the two 8°s on the back of the large component that are opposite the existing connection but just off center. With the working thread from a diamond component and the back of the large component facing up, connect the diamond component to one of the 8°s, using the same method you used to attach the small and large components. Repeat to connect another diamond component to the other 8°. End this working thread.

Small components to the diamond components

With the working thread from

the small component, work as in “Connections: Small component to the large component,” but sew through the tip B on the diamond component instead of an 8°. Attach the remaining diamond to the other end of the small component, and end this working thread.

Neck chain to diamond component

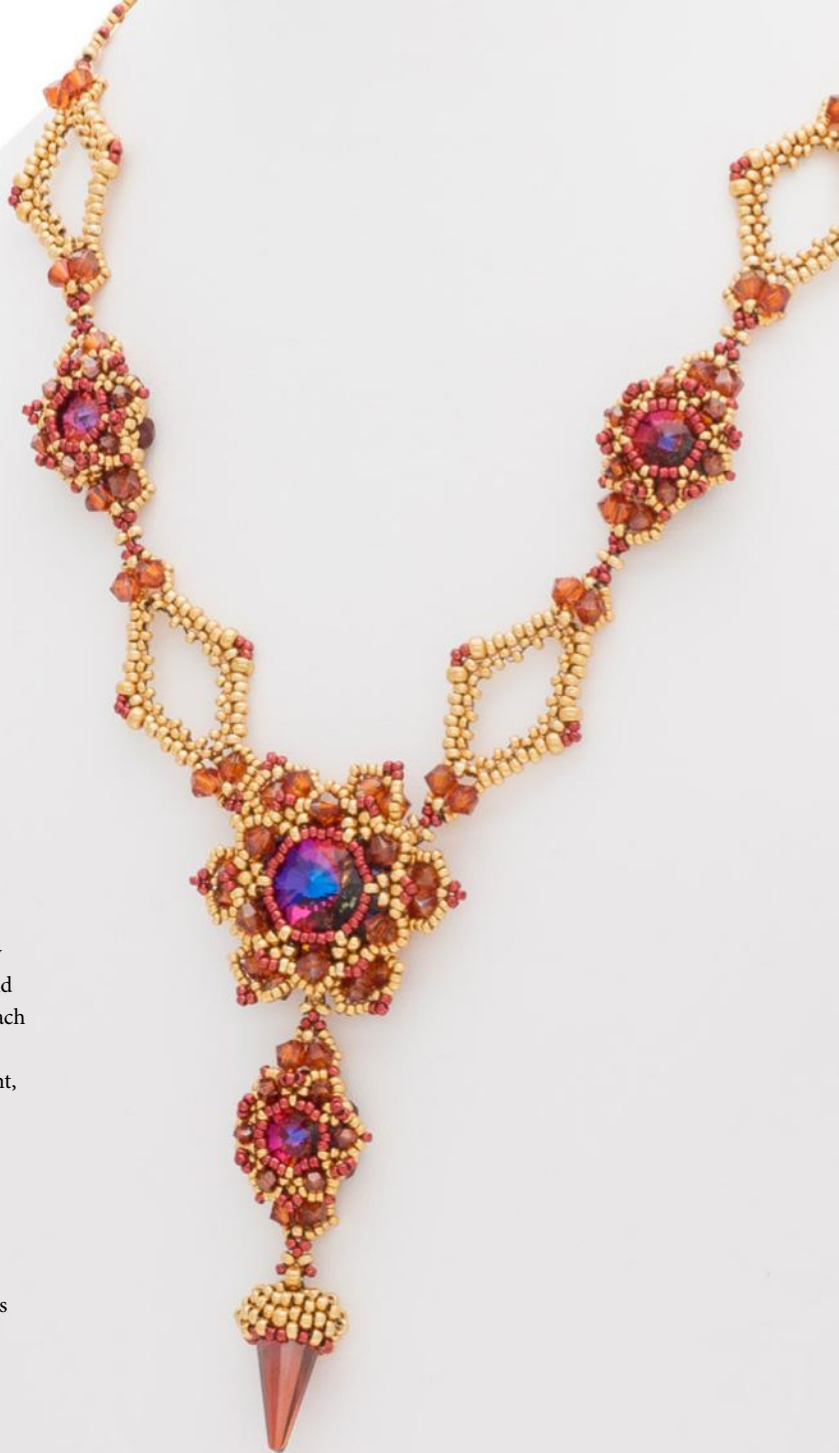
With the tail thread on the diamond component, work as in “Connections: Small components to the diamond components” to connect the chain to the end tip of the diamond component. End this tail thread.

CLOSURE

- 1) Repeat steps 1–8 of “Diamond component,” and then work one more peyote stitch using an 11°.
- 2) Pick up an A, an 11°, and an A, and sew through the 11° your thread is exiting.
- 3) Using 11°s, work four peyote stitches, two stitches using 8°s, and four stitches using 11°s. Repeat step 2.
- 4) Work one peyote stitch using an 11°, and step up through the next 11°. Sew through the beadwork to the next 8°, pick up three

- Bs, and sew through the next 8°. Continue through the beadwork to exit the next A and 11° on the tip of the component.
- 5) Pick up 18 Bs, sew through the 11° your thread is exiting, going in the same direction to add a clasp loop. Check the fit of the loop over the 6 mm bicone on the neck

- chain, and add or remove Bs if necessary. Retrace the thread path several times.
- 6) Sew through the beadwork to add three Bs between the 8°s on the next side and then add the clasp loop on the other end as before. End the threads. B:B

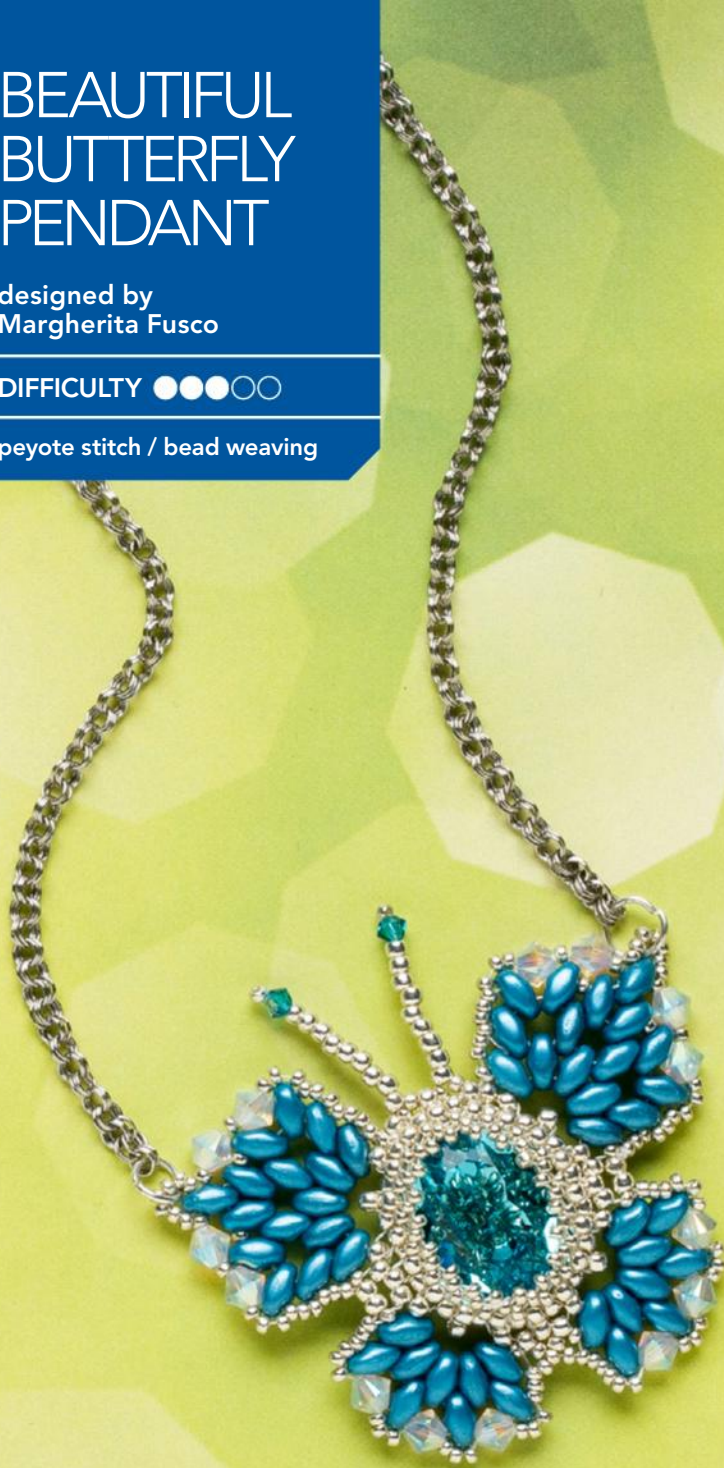


BEAUTIFUL BUTTERFLY PENDANT

designed by
Margherita Fusco

DIFFICULTY ●●●○○○

peyote stitch / bead weaving





materials

blue pendant 2 in. (5 cm)

- 1 18 x 13 mm oval crystal stone (Swarovski 4120, light turquoise)
- 5 g 2.5 x 5 mm SuperDuo beads (pastel emerald)
- Swarovski bicone crystals
 - 14 4 mm (white opal AB)
 - 2 3 mm (light turquoise AB)
- 2 g 11° seed beads (Miyuki 4201, Duracoat galvanized silver)
- 1 g 15° seed beads (Miyuki 4201, Duracoat galvanized silver)
- 1 lobster claw clasp
- 17 in. (43 cm) small-link chain
- 1 8 mm jump ring
- 3 6 mm jump rings
- Fireline, 6 lb. test
- beading needles, #12
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers
- wire cutters

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

basics

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



FIGURE 1

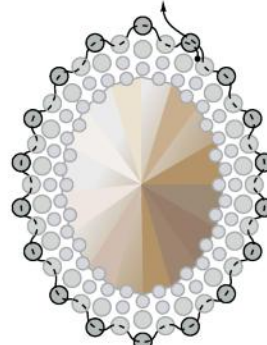


FIGURE 2

A clever combination of SuperDuos and seed beads creates a fluttering pendant that is sure to signify summer is on the way.

BUTTERFLY

Bezel

1) On a comfortable length of thread, pick up 36 11° seed beads, and sew through the first three beads again to form a ring, leaving a 6-in. (15 cm) tail. These beads will shift to form rounds 1 and 2 as the next round is added.

2) Work rounds of tubular peyote stitch for the front of the bezel as follows, and step up at the end of each round.

Round 3: Work a round using 11°s.

Rounds 4–6: Work three rounds using 15° seed beads (figure 1).

3) Sew through the beadwork to exit an 11° in round 1 of the outer ring. Place the oval stone facedown into the beadwork. Sewing through the 11°s in round 1, repeat rounds 3–6 to work the back of the bezel. End and add thread as needed.

4) With the bezel still facedown, sew through the beadwork to exit an 11° in the center round of 11°s on the edge (round 1). Using 11°s, work a round of “stitch-in-the-ditch” to make a base for attaching the antennae and wings (figure 2). Be sure to step up through the first 11° added in this round.

Antennae and wings

1) Position the bezel vertically on your work surface with the front of the bezel facing up. Sew through

the beadwork, if needed, to exit the 11° that is left of the top center bead in the round just added (figure 3, point a).

2) To form the antennae, pick up a 15°, nine 11°s, a 3 mm bicone crystal, and a 15°. Sew back through the 3 mm and nine 11°s. Pick up a 15° and sew through the next 11° in the previous round (a–b). Repeat these stitches once more to form the other antenna (b–c). Pick up an 11° and sew through the next 11° in the previous round (c–d).

3) Pick up five SuperDuos, skip the next 11° in the previous round, and sew through the following 11° (d–e). Using 11°s, work two peyote stitches (e–f). Repeat these three stitches three times, except on final repeat, work only one peyote stitch after adding the SuperDuos (f–g).

NOTE Use medium tension when stitching the wings as a tight tension may make them pucker.

4) Sew through the beadwork to exit the 11° before the first set of SuperDuos (figure 4, point a).

NOTE This is the perfect opportunity to retrace the thread path through the antennae, which will help stiffen them.

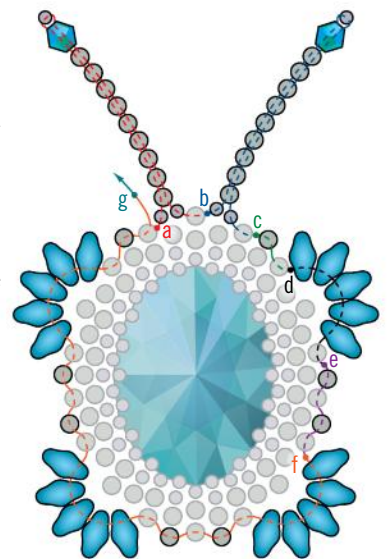
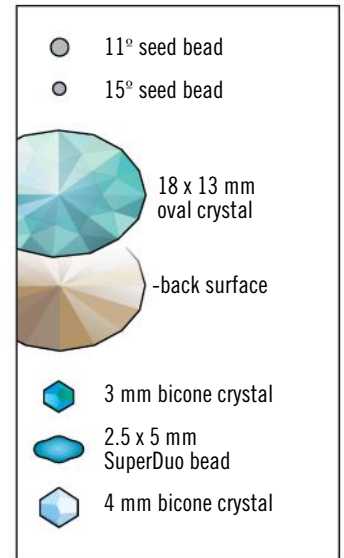


FIGURE 3

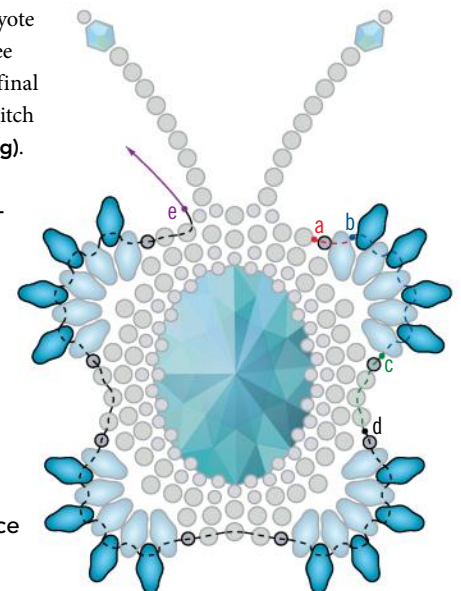


FIGURE 4



5) Pick up a 15°, and sew through the open hole of the next SuperDuo (a–b). Pick up a SuperDuo, and sew through the open hole of the following SuperDuo. Repeat this last stitch three times (b–c). Pick up a 15°, and sew through the next three 11°s in the bezel (c–d). Repeat these stitches three times, except on the last repeat, sew through only two 11°s after adding the SuperDuos (d–e). Sew through the beadwork to exit the first 15° picked up at the start of this step (figure 5, point a).

6) Pick up three 15°s, and sew through the open hole of the next SuperDuo (a–b). Pick up two SuperDuos, and sew through the open hole of the following SuperDuo. Repeat this last stitch twice (b–c). Pick up three 15°s, and sew through the next 15° (c–d).

7) Pick up two 11°s, and sew through the next 15° (d–e). Pick up three 15°s, and sew through the open hole of the following SuperDuo (e–f). Pick up a 4 mm bicone crystal, and sew through the open hole of the next SuperDuo. Repeat this last stitch twice (f–g). Pick up three 15°s, and sew through the following 11° in the bezel (g–h).

8) Pick up three 15°s, and sew through the next 11° in the round to form a small picot (h–i).

9) Add beads following the same pattern to create a mirror image on the opposite side of the butterfly (i–j). Sew through the beadwork to exit the third 15° added at the start of this round (figure 6, point a).

10) Pick up three 15°s, skip the next SuperDuo, and sew through the open hole of the following SuperDuo added in the last round (a–b). Work five stitches using a 4 mm, a 15°, a SuperDuo, a 15°, and a 4 mm in this sequence (b–c).

11) Pick up three 15°s, and sew through the next three 15°s, two 11°s, and three 15°s on the adjacent wing (c–d).

12) Pick up three 15°s, and sew through the next 4 mm. Repeat this stitch twice (d–e). Pick up four 15°s, and sew through the next three 15°s on this edge of the wing (e–f).

13) Pick up a 15°s and sew through the center 15° of the adjacent picot (f–g).

14) Add beads following the same pattern to create a mirror image on the opposite side of the butterfly (g–h). Sew through the beadwork to exit the third 15° added at the start of this round (figure 7, point a).

15) Pick up three 15°s, and sew through the next 4 mm (a–b). Pick up a 15°, a 4 mm, and a 15°, and sew through the open hole of the next SuperDuo in the last round (b–c). Pick up seven 15°s, and sew through the SuperDuo your thread is exiting, going in the same direction to form a loop for adding the chain (c–d). Retrace the thread path through the loop twice (not shown in the figure for clarity). Add the same pattern of beads on the opposite side of the loop (d–e).

16) Sew through the beadwork to reach the wing on the other side (e–f), and add beads to create a mirror image on the opposite wing (f–g). End the thread.

ASSEMBLY

1) Cut two 8½-in. (21.6 cm) pieces of chain. Attach a 6 mm jump ring to the end link of a chain and a loop on the wing of the butterfly. Repeat this step on the opposite side of the butterfly.

2) At the end of one chain, attach an 8 mm jump ring. On the other chain, use a 6 mm jump ring to attach a lobster claw clasp. **B:B**



FIGURE 5



FIGURE 6

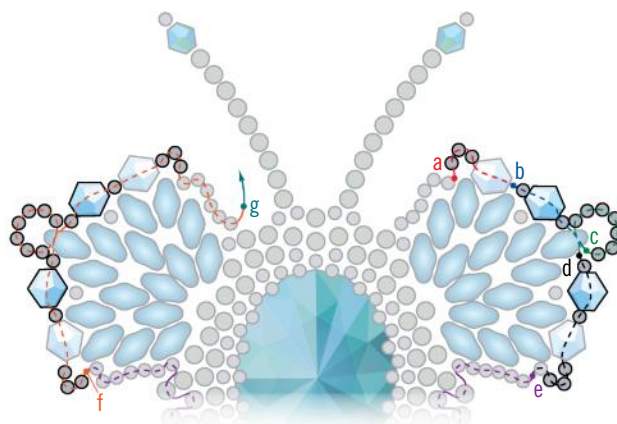


FIGURE 7

CHARMED BRACELET & EARRINGS

designed by Kim Leahy

DIFFICULTY ●●○○○

bead weaving



materials

bracelet 7 in. (18 cm)

- **3 g** 2.5 x 5 mm SuperDuo beads (turquoise Picasso)
- **32** 4 mm crystal pearls (Swarovski, white)
- **60** 2 mm fire-polished beads (gold-plated AB)
- **1 g** 11° seed beads (Miyuki 199, gold iris)
- **2 g** 15° seed beads (Toho 223, antique bronze)
- **1** box clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

earrings 1½ in. (3.8 cm)

- **16** 2.5 x 5 mm SuperDuo beads
- **16** 4 mm crystal pearls
- **20** 2 mm fire-polished beads
- **1 g** 11° seed beads
- **1 g** 15° seed beads
- **1** pair of ear wires

basics

FacetJewelry.com/basics

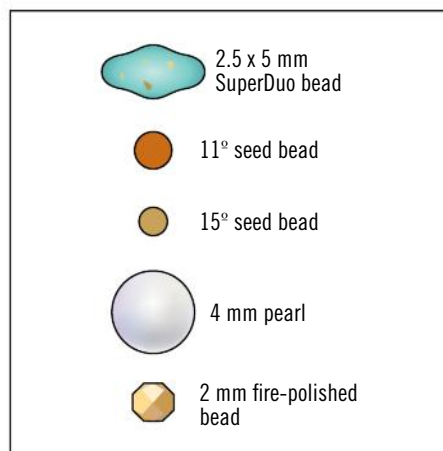
- ending thread
- square knot

Join fun and easy-to-make components together to create a dainty bracelet and earring set that is perfect for everyday or an evening out.

BRACELET

Components

- 1)** On 1 yd. (.9 m) of thread, pick up a repeating pattern of a SuperDuo and an 11° seed bead four times, leaving a 6-in. (15 cm) tail. Tie a square knot, and sew through the next SuperDuo and the open hole of the same SuperDuo (**figure 1, a-b**).
- 2)** Pick up a 15° seed bead, a 4 mm pearl, and a 15°, and sew through the open hole of the next SuperDuo (**b-c**). Repeat this stitch three times to complete the round, and continue through the first 15° added (**c-d**).
- 3)** Pick up three 15°s, and sew through the next



11° (**figure 2, a-b**). Pick up three 15°s, and sew through the next 15°, SuperDuo, and 15° (**b-c**). Repeat these stitches three times to complete the round (**c-d**).

4) Sew through the adjacent set of three 15°s and the next 11° in the inner ring (**figure 3, a-b**). Pick up a 2 mm fire-polished bead, and sew through the following 11° (**b-c**). Repeat this last stitch three times to complete the round, and continue through the first 2 mm added (**c-d**). Retrace the thread path through the 2 mms, and sew through the beadwork to exit a pearl. End the tail, but not the working thread.

5) Work as in steps 1–4 to make a total of eight components for a 7-in. (18 cm) bracelet, but leave the tail on one of the components to use for attaching the clasp.

Assembly

1) Align two components side-by-side on your work surface, making sure one still has the tail thread attached. With the working thread from the component without the tail, pick up a 15°, a 2 mm, a SuperDuo, a 2 mm, and a 15°, and sew through the corresponding pearl on the other component (**figure 4, a-b**). Pick up a 15° and a 2 mm, and sew through the open hole of the SuperDuo just added. Pick up a 2 mm and a 15°, and sew through the pearl your thread exited at

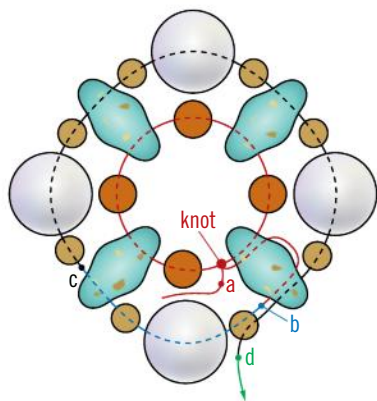


FIGURE 1

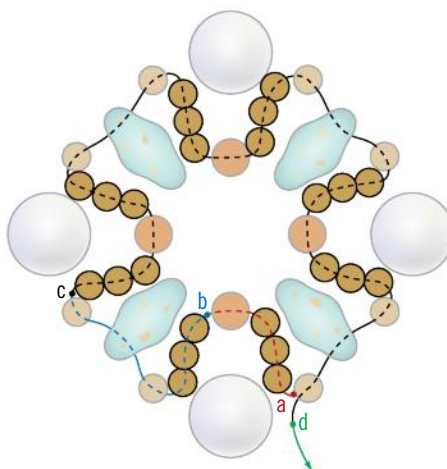


FIGURE 2

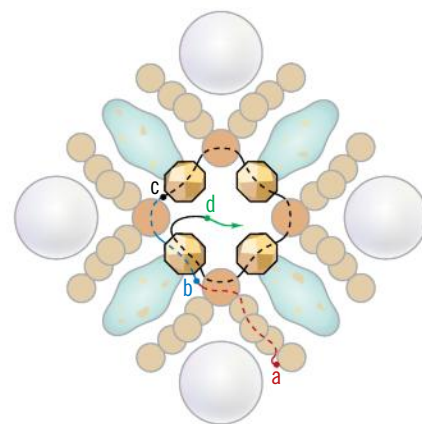


FIGURE 3

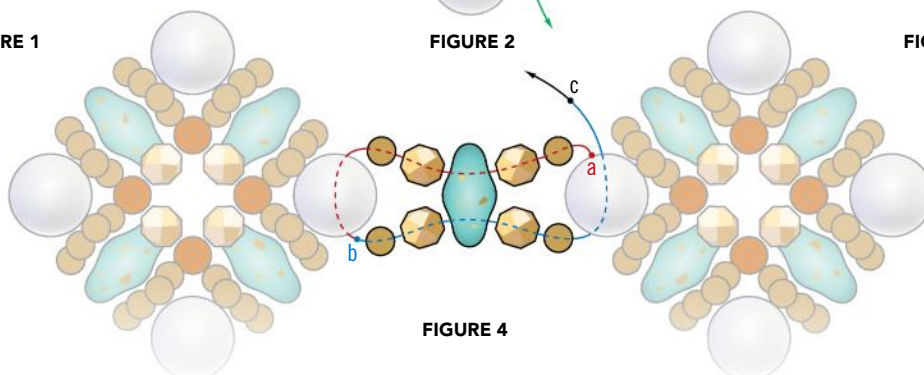


FIGURE 4

the start of this step, going in the same direction (b–c). Retrace the thread path of the connection, and end the working thread.

2) Work as in step 1 to connect the remaining components, leaving the component with the tail at the end. Do not end the working thread on the last component.

Clasp

1) With the working thread on the end component exiting the end pearl, pick up three 15°s, an 11°, and the loop of the clasp, and sew back through the 11° just added (figure 5, a–b). Pick up three 15°s, and sew through the pearl your thread exited at the start of this step, going in the same direction (b–c). Retrace the thread path several times, and end the working thread.

2) Using the tail on the other end, sew through the beadwork to exit the end pearl. Work as in step 1 to attach the other half of the clasp.

EARRINGS

1) Work as in steps 1–4 of “Components” to make two components.

2) With the working thread of one component exiting a pearl, pick up three 15°s, a 2 mm, six

15°s, and the loop of an ear wire, and sew back through the 2 mm just added. Pick up three 15°s, and sew through the pearl your thread exited at the start of this step, going in the same direction. Retrace the thread path, and end the thread.

3) Position the second component below the first component on your work surface. Using the working thread from the second component, pick up three 15°s, a 2 mm, and three 15°s, and sew through the pearl your thread is exiting,

going in the same direction to form a loop. Continue through the first three 15°s and 2 mm just added (figure 6, a–b).

4) Pick up three 15°s, and sew through the corresponding pearl on the other component. Pick up three 15°s, and sew through the 2 mm your thread exited at the start of this step, going in the same direction (b–c). Retrace the thread path of the connection, and end the thread.

5) Repeat steps 1–4 to make another earring. **B•B**

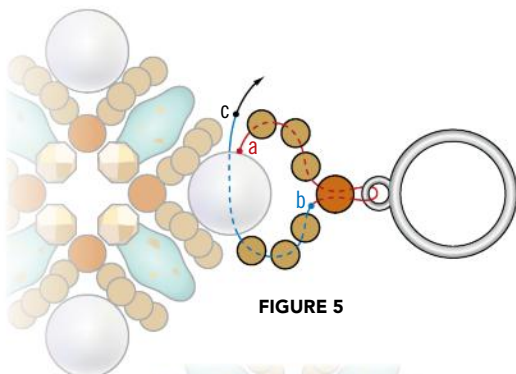


FIGURE 5

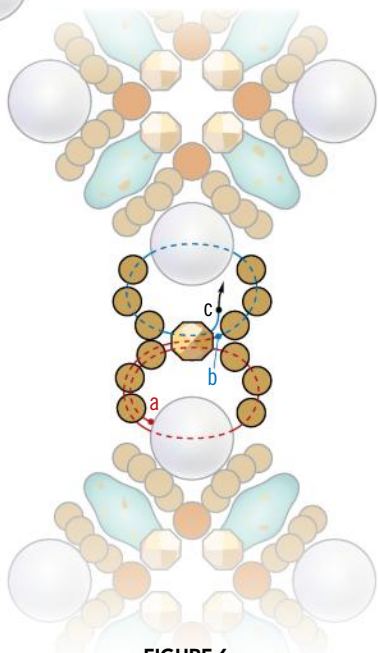



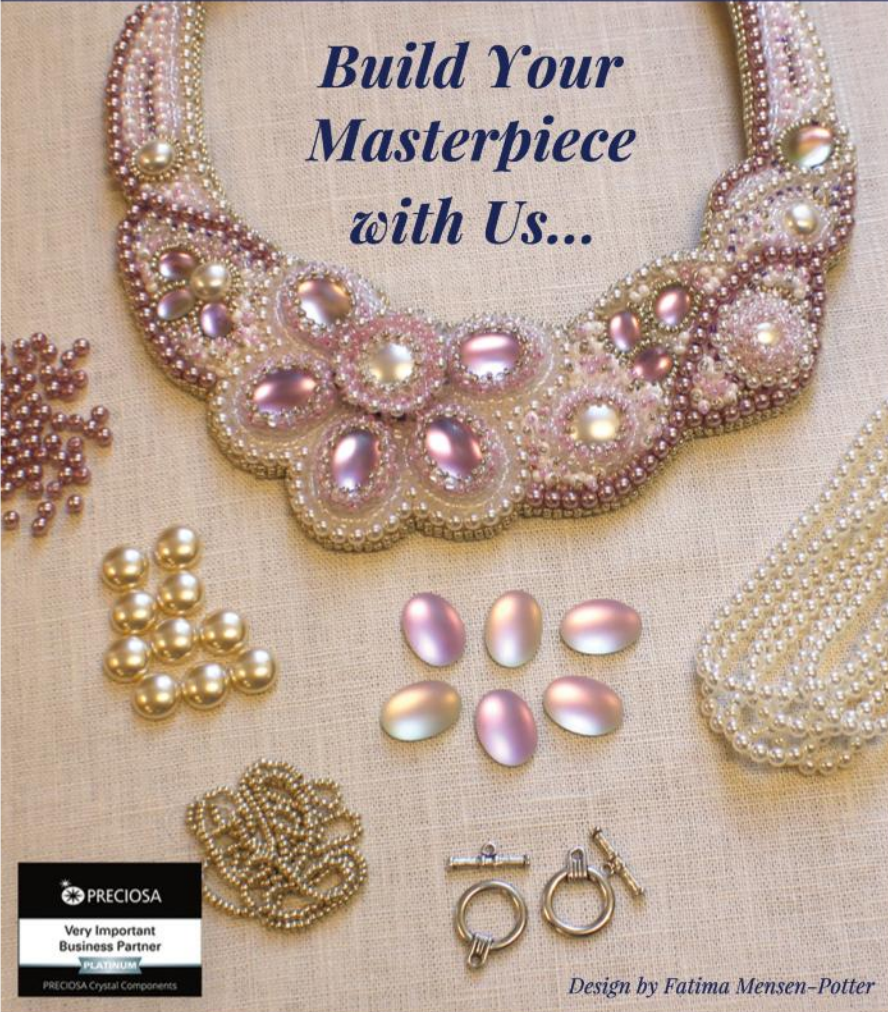
FIGURE 6




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BOOK EXCERPT

designed by Irina Miech

DIFFICULTY ●●○○○

wire wrapping



Enhance your beading skills as you make 24 gorgeous pieces by expert jewelry designer Irina Miech, like this fabulous Ocean Wave Pendant. Featuring Irina's soothing, organic style, the projects in her latest book, *Wire Jewelry: Beaded and Beautiful*, are fashionable and easy to make. Available at eclecticabeads.com and JewelryandBeadingsStore.com.



OCEAN WAVE PENDANT

There is something mesmerizing about watching the waves of the ocean rolling into the sand – so peaceful, yet so much power. This open medallion-style pendant captures the spirit of an ocean wave in a simple round frame with a casual, fun look.

MATERIALS

- 10" 16-gauge copper wire
- 30" 26-gauge copper wire
- 2 2mm gemstone beads
- 2 3–4mm gemstone beads
- 2 5mm gemstone beads
- 6mm gemstone bead

TOOLS

- Bench block
- Chainnose pliers
- Chasing hammer
- Jumbo bail-making pliers
- Large bail-making pliers
- Liver of sulfur (*optional*)
- Side cutters
- Small bail-making pliers (or roundnose pliers)



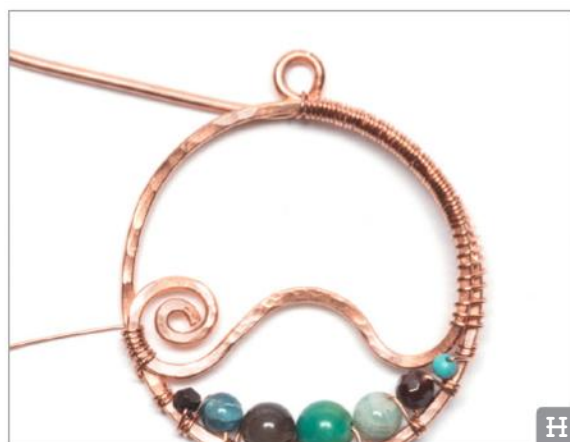
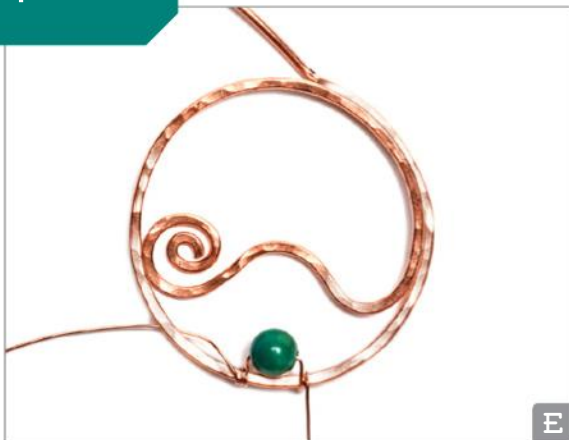
INSTRUCTIONS

1. Use chainnose pliers to start an open spiral using the 16-gauge wire (**Basics**). Follow the spiral with a soft curve using jumbo bail-making pliers and another curve in the opposite direction using large bail-making pliers. (These two curves should form a soft zig zag) (**A**).

2. Place the spiral on bench block and use the flat face of a chasing hammer to hammer the spiral and zig zag (**Basics**) (**B**). Leave the wire past the second bend unhammered.

3. Using the jumbo bail-making pliers, create a circular frame large enough to accommodate the wave (**C**). (You may have to gently open the frame.)

4. Hammer the frame, making certain that none of the wires overlap as you're hammering (**D**).



5. Approximately 10" from the end of the 26-gauge wire, string on the 6mm bead. Center it at the bottom of the circular frame and wrap three times around the frame on either side of the bead **(E)**. Use chainnose pliers to make a 45-degree bend in the 16-gauge wire at the top center of the pendant.

6. Following the same pattern, continue to string beads in diminishing size (5mm, 4mm, 2mm) onto each end of the 26-gauge wire **(F)**.

7. Once you have used all of the beads, filling all of the space below the wave, use the short end of the wire to wrap through the open part of the spiral to secure it to the frame. Use the long end of the wire to wrap around the opposite side of the wave to connect it, and continue coiling until you reach the top center of the pendant **(G)**.

8. Use the small bail-making pliers or roundnose pliers to make a plain loop at the top of the pendant **(H)**.

9. Trim and tuck in all of the remaining wire ends.

10. Apply patina to the pendant if you want to give it an antiqued look **(Basics)**.

OCEAN WAVE PENDANT VARIATIONS

OCEAN WAVE CASCADE PENDANT

1. Follow steps 1–3 to make the framed wave component. To make it oval, use flatnose pliers and your hands to gently elongate the frame.
2. Use a chasing hammer and bench block to hammer the component (**Basics**), then make a loop at the top of the pendant (**Basics**).
3. Use 26-gauge wire to coil around the spiral and the inside of the frame, securing it to the outside of the frame. Use 22-gauge wire to coil around the opposite side of the wave, coiling until you reach the top of the pendant.
4. Make three beaded dangles and attach them to lengths of chain (**Basics**).
5. Attach the beaded dangles with one 4mm jump ring and close the ring (**Basics**). Attach the jump ring to the component with two 4mm jump rings.
6. Assemble the pendant using two 4mm jump rings to a decorative, 15mm bail.



OCEAN WAVE BRACELET

1. Starting with a 16–18" segment of 14- or 16-gauge wire, follow steps 1–3 of the "Ocean Wave Pendant" to make the framed portion of the component.
2. Use the chasing hammer and bench block to hammer the entire component, including the straight length of the wire (**Basics**).
3. Use 22-gauge wire to coil around the spiral and the inside of the frame, securing it to the outside of the frame.
4. Use bracelet-making pliers to form the straight wire into a bracelet shape, ending with a hook clasp.
5. Use 22-gauge wire to create a decorative coil starting on the opposite side of the wave and continuing along the length of the bracelet. Trim and tuck the ends.

Beads, buttons & filigree

Use lentil beads, filigree, and craft store buttons to make lively lilies with a secret support system.

by Carolyn Cave



Flat-backed floral components make for great earrings, pendants, bracelets, and more. What can you create with this versatile design?

I was given some single-hole lentil beads and decided to make beaded flowers with them, pairing them with curved petal beads and craft store buttons to mimic the look of a blooming water lily. I added metal filigree stampings for extra panache.

PENDANT

The lentil beads shown in this project are coated on one side so they look green on one surface and silver on the other. The instructions will tell you from which side you should pick up each lentil. Pick up each petal bead with the curved side facing up.

1) On 2 ft. (61 cm) of thread and leaving a 6-in. (15 cm) tail, pick up six 15° seed beads. Sew through the beads again to form a ring, tie a square knot, and sew through the first 15° in the ring (**figure 1, a–b**).

2) Pick up an 11° seed bead, an O-bead, a lentil (from the green side), a lentil (from the silver side), an 11°, a 15°, an 11°, a lentil (silver side), a lentil (green side), an 11°, a 15°, an 11°, a lentil (green side), a lentil (silver side), an O-bead, and an 11°. Sew through 15° your thread is exiting, going in the same direction to form a loop, and continue through the next 15° in the ring (**b–c**). Pull the thread tight.

3) Pick up an 11°, an O-bead, a lentil (green side), a lentil (silver side), an 11°, a 15°, an 11°, a lentil (silver side), a lentil (green side), an 11° and a 15°. Sew through the 11°, two lentils, O-bead, and 11° in the adjacent loop (**figure 2, a–b**). Continue through the same 15° in the center ring, going in the same direction, and continue through the next 15° (**b–c**). Pull the thread tight.

4) Repeat step 3 three more times (**figure 3, a–b**). Sew through the adjacent 11°, O-bead, two lentils, and 11° in the first loop (**b–c**). Pick up a

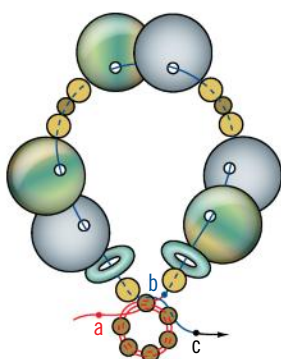


FIGURE 1

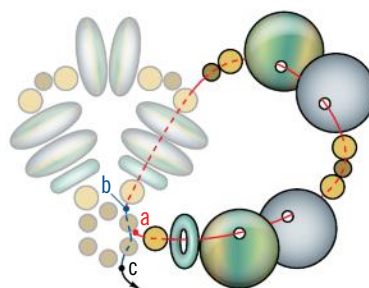


FIGURE 2

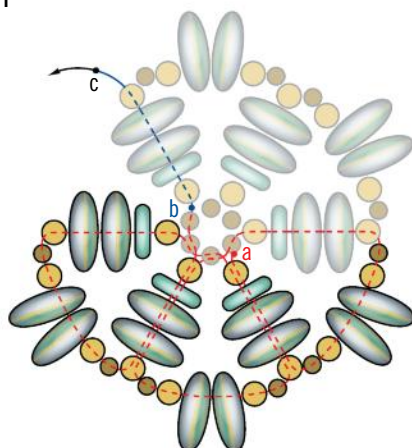


FIGURE 3

SUPPLY NOTE

The metal filigree I used in my pendant at left is vintage and you're unlikely to find one just like it, so I made a few more lilies using modern filigree designs, and changed the color scheme to ignite your imagination. My favorite sources for filigree findings include:

- round (right): artbeads.com
- five-petal flower (top, right): michaels.com
- BeadFX, Fusion Beads, vintagejewelrysupplies.com, and Vintaj



DIFFICULTY ●●○○○

filigree

materials

both projects

- beading needles, #12
- Fireline, 8 lb. test
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers

pendant 1¾ in. (4.4 cm)

- 24 6 mm lentil beads (crystal vitrail)
- 6 6 x 4 mm curved petal beads (polychrome viridian; glitznkitz.com)
- 6 3.8 mm O-beads (matte transparent peridot vitrail)
- 1 g 11° seed beads (Miyuki 4204, Duracoat Champagne)
- 1 g size 15° seed beads (Miyuki 457, metallic dark bronze)
- 1 35–45 mm brass metal filigree stamping
- 1 15 mm flat button, domed top, up to 3 mm thick (dark green or black; available at craft or fabric stores)
- 1 6 mm jump ring (16-gauge, brass)

earrings 1¼ in. (3.2 cm)

(same colors as pendant)

- 48 6 mm lentil beads
- 12 6 x 4 mm curved petal beads
- 12 3.8 mm O-beads
- 1 g size 11° seed beads
- 1 g size 15° seed beads
- 2 15 mm flat buttons, domed top, up to 3 mm thick
- 1 pair of earring findings

basics

FacetJewelry.com/basics

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

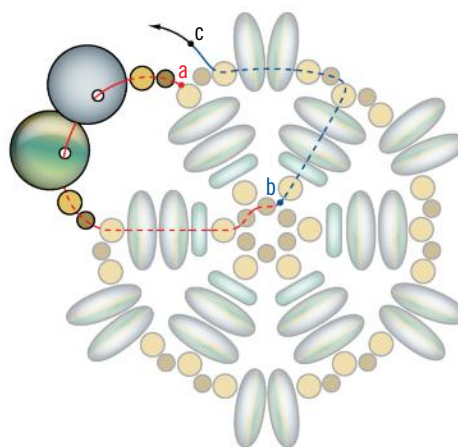
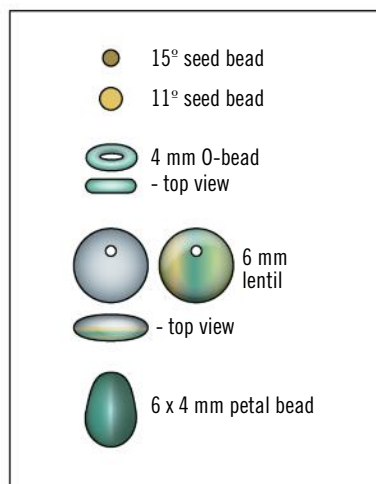


FIGURE 4

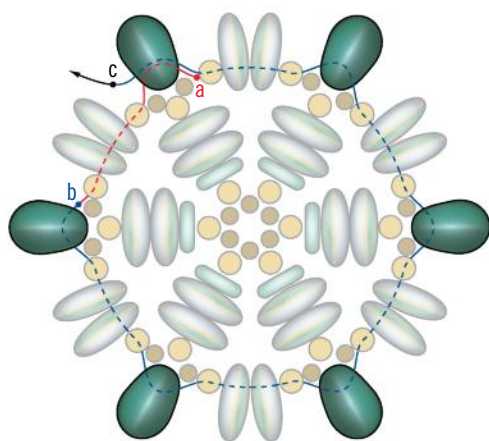


FIGURE 5

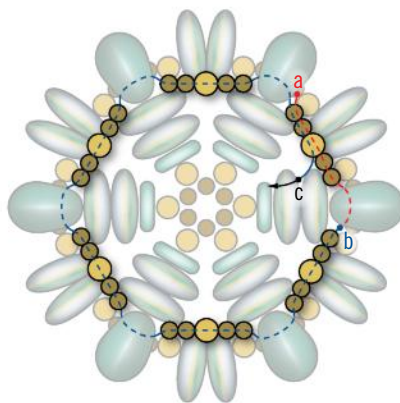


FIGURE 6

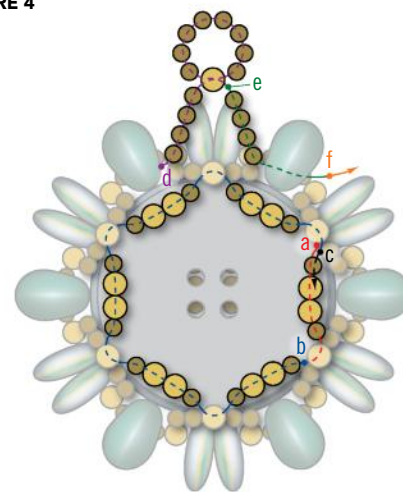


FIGURE 7

15°, an 11°, a lentil (silver side), a lentil (green side), an 11°, and a 15°. Sew through the adjacent 11°, two lentils, O-bead, and 11° in the previous loop, and continue through the 15° your thread exited at the start of this step and the following 15° in the center ring (**figure 4, a–b**). Sew through the first 10 beads in the first loop to exit an 11° (**b–c**).

5) Pick up a petal bead from the right, when the tip is curving upward and the hole is at the lower end of the bead. Sew through the 11°, two lentils, and 11° in the next outer loop (**figure 5, a–b**). Repeat this stitch five times to complete the round, and continue through the first petal added in the round (**b–c**). Pull the thread tight to make the beadwork dome.

6) Flip your work. You will be stitching in the opposite direction now. Pick up two 15°s, an 11°, and two 15°s, and sew through the next petal bead (**figure 6, a–b**). Repeat this stitch five

times to complete the round, and sew through the first two 15°s and 11° (**b–c**). Insert a button facedown into the dome of lentils and under the ring of seed beads just added, and tighten.

7) Pick up a 15°, two 11°s, and a 15°, and sew through the next 11° in the previous round (**figure 7, a–b**). Repeat this stitch five times (**b–c**) to complete the round. Sew through several more beads in this round, tying a few half-hitch knots along the way to secure. Exit a petal bead. End the tail but not the working thread.

8) Attach a 6 mm jump ring to the metal stamping to mark the top of the pendant.

9) Center the beadwork on the front of the metal stamping with a petal bead centered at the top. Using the working thread, attach the flower to the metal stamping by sewing down between the spaces in the metal stamping and through each petal bead to evenly secure the flower. When the flower is secure, end the thread.

NOTE Stitch through the metal stamping so that the thread passes through it at a 90-degree angle. This ensures that the thread is not cut on the sharp edge of the metal. You may wish to add some 15°s to the stitches to hide and protect the thread.

EARRINGS

1) On 28 in. (71 cm) of thread, work as in steps 1–7 of “Pendant” to make a flower.

2) Pick up four 15°s, an 11°, and eight 15°s, and sew through the 11° again to form a loop (**figure 7, d–e**). Retrace the thread path of the loop (not shown in the figure for clarity), pick up four 15°s, and sew through the next petal bead (**e–f**). End the thread.

3) Open the loop of an ear wire, and attach it to the loop of 15°s.

4) Repeat steps 1–3 to make another earring. **BIB**



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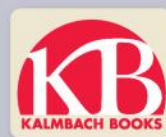
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Adrienne Gaskill
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PUSSY WILLOW BOUQUET

by Svetlana Sapegina

DIFFICULTY ●●●○○

French beaded flowers

Stretch your beading skills with this stunning bouquet. Though it uses just one technique, it poses a big challenge — do you have the stamina to complete the whole thing?

materials

one branch 27 in. (69 cm)

- 10⁰ two-cut seed beads
 - 15–20 g color A (white, gray, or yellow-green)*
 - 3 g color B (brown)
 - 3 g color C (light green)
- 26-gauge craft wire, 1 spool each of silver and brown
- 27 in. (69 cm) 12-gauge wire (for main stem)
- 20 in. (51 cm) 14-gauge wire (for offshoot branch)
- brown floral tape
- roundnose pliers
- wire cutters

* The pussy willow bouquet is made up of 33 branches, each of which features colors A, B, and C two-cut beads. There are nine different shades of color A beads, but each individual branch uses color A beads in a single hue.



CONTINUOUS LOOPS TECHNIQUE

Use this technique throughout this project, using the wire and beads indicated for each component.

1) String beads as indicated in your pattern onto a spool of wire. Slide the beads that will make up the first loop toward the end of the wire. The directions for the project will indicate either a specific number of beads or a specific length of beaded wire to use for each loop.

2) Leaving a 1–2-in. (2.5–5 cm) tail of bare wire, make a loop with the beads, grasp the loop, and twist it several times below the loop of beads (**photo a**). Leave a small amount of bare wire, and then make another loop with the next group of beads (**photo b**). Repeat until you've made all the loops needed for the component you're making.

3) Leaving about 1–2 in. (2.5–5 cm) of bare wire after the last loop, trim the wire, and then twist the two wire tails together (**photo c**).



BUD

For each bud, string 1 in. (2.5 cm) of color B 10⁰ two-cut beads on brown wire, and make two loops with ½ in. (1.3 cm) of beads each. Repeat this step to make a total of eight buds.



SMALL WILLOW CATKIN

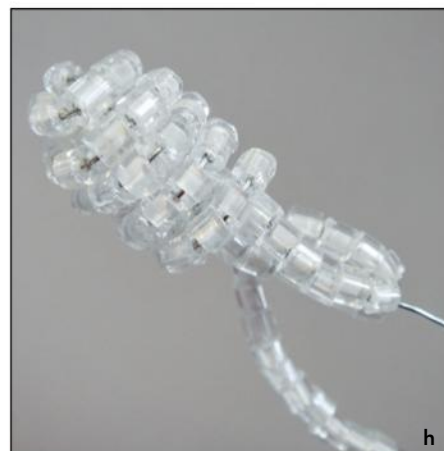
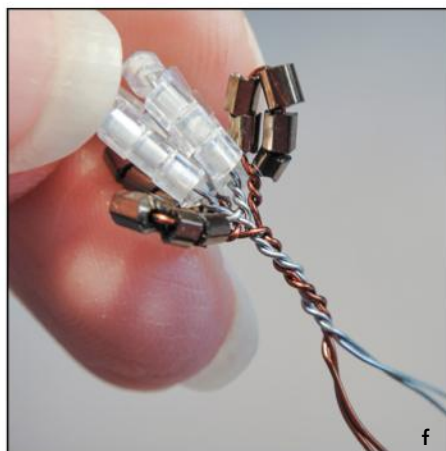
1) Make willow fluff: On silver wire, string 1 in. (2.5 cm) of color A 10⁰ two-cut beads, and make two loops with ½ in. (1.3 cm) of beads each (**photo d**).

2) Make sepals: On brown wire, string 17 Bs, and make three loops — one with five beads, one with seven beads, and one with five beads. Twist the ends together — there should be a small hole in the center (**photo e**).

3) Insert the willow fluff through the hole in the center of the sepal, twist the wires together (**photo f**).

4) Repeat steps 1–3 to make a total of six small catkins.





MEDIUM WILLOW CATKIN

1) Work as in “Small willow catkin” with the following changes:

- For the willow fluff, string 3 in. (7.6 cm) of As and make four loops, each with $\frac{3}{4}$ in. (1.9 cm) of beads
- For the sepals, string 15 Bs, and make three loops of five beads each.

2) Repeat to make a total of 10 medium catkins.



LARGE WILLOW CATKIN

1) Work as in “Small willow catkin” with the following changes:

- For the willow fluff, string 4 in. (10 cm) of As, and make four loops with 1 in. (2.5 cm) of beads each.
- For the sepals, string 20 color C 10⁰ two-cut beads, and make a loop of six, a loop of eight, and a loop of six.

2) Repeat to make a total of 10 large catkins.



BLOSSOMING BUD

1) String about $2\frac{1}{4}$ in. (5.7 cm) of As. With the end $1\frac{1}{2}$ in. (3.8 cm) of beads, make a loop. Bring the working wire up toward the end of the loop, and slide the remaining beads to the base of the loop. The beads should fill the space inside the loop.

2) Cut the wire about 10 in. (25 cm) from the last bead strung, and fix the wire in place by making one wrap around the wire at the end of the loop (photo g).

3) String $7\frac{1}{2}$ in. (19.1 cm) of As, and make a small loop at the end of the wire to prevent the beads from slipping off the wire in the next step.

4) Wrap the strand of As around the loop from top to bottom (photo h). Twist the wire ends together.

5) Make sepals: String 20 color C 10⁰ two-cut beads, and make a loop of six, a loop of eight, and a loop of six.

6) Attach the fluff to the sepals as before.

7) Repeat steps 1–6 to make a total of four blossoming buds.



ASSEMBLY

1) Each branch is actually made up of one main stem and one offshoot branch. Separate the components into two groups (photo i).

Main stem:

- 6 buds
- 3 small catkins
- 7 medium catkins
- 7 large catkins
- 3 blossoming buds

Offshoot branch:

- 2 buds
- 3 small catkins
- 3 medium catkins
- 3 large catkins
- 1 blossoming bud

2) Stick the end of the brown floral tape to the end of the main stem wire. Stretching the tape as you work, wrap the tape around the stem wire, attaching components as you go, distributing them in pairs or in a staggered arrangement. Repeat this step with the other stem wire and the components for the offshoot branch (photo j).

3) Attach the two stems together, and make small bends to give the branch a natural-looking shape (photo k).

4) For a full bouquet, make a total of 33 branches, varying the color A beads as desired. ■■■

Pussy willow bouquet



Turn back to the previous spread for
step-by-step instructions for this project

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