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**Ranger**



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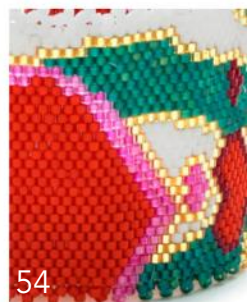
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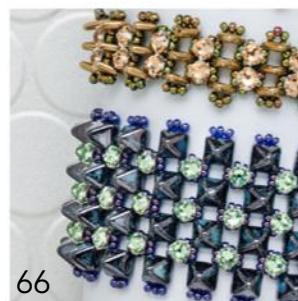
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# BB extra

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your February issue of  
*B&B Extra* on  
February 1 at  
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Chilli flowers bracelet  
by Kerrie Slade



Triangulum  
pendant by  
Justyna Szelezak



Embellished  
kumihimo necklace  
by Deborah Shipp



Arcos  
bracelet by  
Margherita  
Fusco





## New year, new look!

Once a year, the *Bead&Button* staff does an annual review of the magazine, discussing things we'd like to change, and this year, we decided it was time *Bead&Button* got a new look. We wanted to create a more relaxing reading experience and a satisfying sense of time well-spent, yet still deliver a valuable amount of content for our committed readers.

And so, with this issue, I'm excited to share the results with you! The first thing you'll notice, of course, is the new logo. It's fresh, clean, and modern — all the things it ought to be. As you thumb through the issue, you'll see that the headlines, difficulty ratings, prevailing techniques, and bylines are neatly tucked into a corner, giving more breathing room to the main images. In addition, a secondary image placed above the materials list for each necklace project shows how the necklace will be worn if you make it in the given dimensions.

We have a few new editorial features, as well, including a Q&A from Diane Fitzgerald (p. 14) and a regular kumihimo column (p. 24). And, we've replaced the "Basics" column with an expanded "Basic Beading Techniques" booklet that will appear in print in this issue alone, as well as online at [FacetJewelry.com](http://FacetJewelry.com). Be sure to hold onto it all year so you can refer back to it for any unfamiliar techniques. Of course it goes without saying, that though we've changed the look, we're not changing our commitment to providing you a diverse array of projects and information to enhance your beading life. We'd love to hear what you think of the redesign, so please drop me a line with your thoughts or take our survey at [FacetJewelry.com/survey](http://FacetJewelry.com/survey).

*Julia Gerlach*  
Editor, *Bead&Button*  
[editor@beadandbutton.com](mailto: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 March 4 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 Eve Leder's new book, *Casual Bead Elegance*. Congratulations to Don Fleharty of Dallas, Texas, who won our October issue contest after finding the strand on p. 69!



**facet**  
JEWELRY MAKING START TO FINISH

Visit *Bead&Button*'s new website, [FacetJewelry.com](http://FacetJewelry.com), for free projects, videos, blogs, galleries, design challenges, and more, all updated daily.



Favorite patterns you can download and print  
**Free project:**  
Surfin' the waves



Stay fresh on the latest trends  
**Free project:**  
Style a tassel necklace

### VIDEOS TO ENHANCE YOUR LEARNING



Learn how to do basic chenille stitch



Working in tubular Ndebele herringbone





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# WHERE IS YOUR FAVORITE PLACE TO BEAD?

Rainy days are my favorite 'place' to bead, the wilder the better. I listen to the rain and wind, light a candle, and lose myself in the color, texture and order of beadwork.

**Thomasin Alyxander** and her two dogs Penelope and Ruby run Ubeadquitos, a bead store in Windsor, California. When not beading, she enjoys drinking tea and eating chocolate with her nose in a book, and is the author of *26 Quick-stitched Elements: Endless Jewelry Possibilities*.

Website: ubeadquitos.com  
Email: ubeadquitos@att.net



My favorite place to bead is with my beading friends. Most of my creative time is spent alone in my studio, so I like to schedule beading get togethers with my creative friends. They are a diverse group of talent and interests which encourages discussions that inspire me to think of different ways of doing things.

**Adrienne Gaskell** is a highly sought-after Kumihimo teacher. Her unique combination of Kumihimo braiding, bead weaving, and metal fabrication techniques place her extraordinary pieces in a class of their own. Adrienne is one of the founders of the American Kumihimo Society and she started up the "Kumihimo Beaded Braids" Facebook group.

Websites: amksoc.org, adriennegaskell.com

In my recliner with my lap board across my lap, resting on the arms of the recliner.

**Jimmie Boatright** is a retired public school educator who teaches her original designs at Beadjoux Bead Shop in Braselton, Georgia.

Website: beadjoux.com  
Email: dboatri931@aol.com



I love sitting at my desk, surrounded by all my lovely beads. It faces a bank of windows, so I have great light throughout the day.

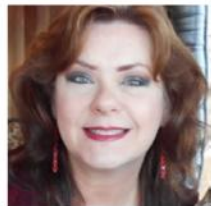
**Shirley Moore** took a class at Moonstone Beads in Myrtle Beach, South Carolina, while traveling with her husband for his job. Naturally, the beading bug bit her. She and her family eventually moved to that area, and now she works at the bead shop where it all started for her!

Email: shirleymooredesigns@gmail.com

At the kitchen table with a fresh pot of coffee and my miniature long-haired dachshund, Chester, at my feet. At the kitchen table, I can be part of the family, but also dive into the bead hole.

**Karen Bruns** has been bead embroidering for more than 25 years and is the inventor of the curved dichroic glass band for bead embroidery. She is an accomplished international bead weaving instructor, having taught the art of jewelry making in Mexico, Indonesia, and India, and also at the Bead&Button show and various bead stores.

Website: karenbrunsdesigns.etsy.com  
Email: info@karenbruns.com



My favorite place to bead is anywhere I can! I usually bead at home or at the bead store where I work, but I also keep a little container of small projects with needle and thread in my purse. So while I'm waiting in an office for an appointment or traveling by bus, I can bead.

**Mandi Olaniyi** is an aspiring bead designer who likes to experiment with bead stitches by breaking the rules. Based in Columbus, Ohio, her favorite stitch is herringbone. She currently works at her local bead store, 1 Stop Bead Shop.

Website: beadwovendreams.etsy.com  
Email: beadwovendreams@gmail.com

In my armchair in a corner of my lounge. It is here, with my puppy Mishka at my feet, my bead stash and books spread out, I can do what I love — bead, watch TV, and soak up the beautiful garden through the large glass doors.

**Lorraine Coetzee** is a beading artist from Cape Town, South Africa, who designs patterns and tutorials. Her work has been featured in several beading publications.

Websites: etsy.com/shop/trinitydj, trinitydj.co.za  
Email: trinitydj@tiscali.co.za



I have a large living room so I added a small table in it so I can bead near my husband.

**Puca** has always been a creative person but finds her greatest joy in beading. She is from France and is the designer of the Kheops par Puca, and the new Arcos par Puca, and the Minos par Puca, and the IOS par Puca beads.

Websites: perlepuca.canalblog.com, pucashop.etsy.com  
Email: annickmth@gmail.com

The top story of my coastal Victorian home. The attic has been refurbished into a studio space where I have total creative freedom.

**Sarah Caligiuri** lives in California and has been making jewelry as a hobby since she was a child. Seventeen years ago she started selling her designs professionally, and has been teaching jewelry design for the past 12 years at a local bead shop in San Francisco.

Website: wildeelementjewelry.etsy.com  
Email: sarahcreates@yahoo.com



My favorite place to make jewelry is the kitchen table because when I am in a creative mood I need a lot of space where to scatter and play with my jewelry components.

**Alice Todd** is a self-taught designer whose jewelry is inspired by her fascination with flowers, childhood memories of the seaside, and an interest in ancient history. She enjoys working with resin because it is a very versatile material — you can cast any shape, embed most materials, and even paint with it! In her design in this issue, she used ready-made bezels, pieces of head pins, and colored resin to imitate the ancient technique called cloisonné.

Website: resinjewelsbyalice.etsy.com  
Email: alicetodd73@gmail.com

My studio. I bought a teacher's desk a few years ago that dates back to 1920. It's large and austere, full of drawers where I keep my precious beads.

**Margherita Fusco** lives in Cremona, Italy, and started beading about nine years ago just for fun. Now she knows she has found her true passion in bead weaving.

Websites: 75marghe75.etsy.com, 75marghe75.blogspot.it  
Email: fusco\_margherita@yahoo.it



When I bead for myself, my favorite spot is sitting on my love seat in our master suite in the evenings while watching TV or chatting with my husband.

**Sharon Wagner** is a beadwork designer from Sterling Heights, Michigan. Her obsession began in 2006, when the beads called to her like Great Lakes' sirens. A member of the Great Lakes Beadworkers Guild since 2008, Sharon served as President from 2012 to 2016. A serendipitous meeting with Dorinda Balanecki, the creator of Crystallite Buttons, in 2012 propelled her beadwork designs into the national beading arena.

Websites: yadasibeads.com, yadasibeads.etsy.com  
Email: sharonwagner@comcast.net



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DESIGN BY KATEŘINA VÁCLAVÍKOVÁ

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MARCH 25 & 26	AMHERST, NY (Buffalo)
APRIL 7, 8 & 9 (3 Days)	OAKS, PA
APRIL 22 & 23	EDISON, NJ
APRIL 29 & 30	LIVERPOOL, NY (Syracuse)
MAY 12 & 13	MARLBOROUGH, MA
MAY 20 (1 Day)	ALBANY, NY
JUNE 3 (1 Day)	DOYLESTOWN, PA
JULY 8 & 9	FISHKILL, NY
JULY 15 & 16	CLARKSVILLE, MD
JULY 22 & 23	EDISON, NJ
JULY 29 & 30	CONCORD, NH
SEPTEMBER 15 & 16	MARLBOROUGH, MA
SEPTEMBER 23 (1 Day)	ALLENTOWN, PA
OCTOBER 7 & 8	LIVERPOOL, NY (Syracuse)
OCTOBER 14 & 15	ALBANY, NY
OCTOBER 28 & 29	CLARKSVILLE, MD
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# bead soup

## WHAT'S HAPPENING >>



### The Racine Art Museum in Racine, Wisconsin,

presents *Made in Mexico: Contemporary Jewelers with Mexican Heritage*. The show features the work of three artists — Lorena Angulo, Jorge Manilla, and Georgina Treviño — who use a variety of non-precious materials to explore their heritage while creating contemporary art jewelry. Through February 5, 2017. Visit [ramart.org](http://ramart.org) for additional information.

### 2017 Rocky Mountain Bead Bazaar

Sponsored by the Rocky Mountain Bead Society, the Bead Bazaar will be held April 29–30 in Denver, Colorado. Visit [rockybeads.org](http://rockybeads.org) for class and vendor information.



## TUCSON GEM & MINERAL SHOWS

The annual Tucson Gem & Mineral Shows start this month. There are many shows going on throughout the area (more than 45!), with many selling beads and gemstones. If you're near Tucson, Arizona, around late January through early February, be sure to check out these four shows that are the most bead oriented:

Jan. 28–Feb. 4

Jan. 30–Feb. 4

Jan. 30–Feb. 4

Feb. 3–7

To Bead True Blue

The Tucson Bead Show

The Best Bead Show

Tucson Glass Art & Bead Festival

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NEWS, REVIEWS,  
INSPIRATION,  
AND MORE!



### BEYOND BLING: Jewelry from the Lois Boardman Collection



The Los Angeles County Museum of Art is featuring contemporary studio jewelry that explores the use of nontraditional materials and techniques in ways that can communicate personal or political messages. Through February 5, 2017. Learn more at [lacma.org](http://lacma.org).





# WHAT'S NEW?

## BEADS >>



### AVA bead

The new AVA bead is a 10 x 4 mm V-shaped bead that has a hole going through each tip and a hole at the point of the bead. Available at [potomacbeads.com](http://potomacbeads.com).



### Cushion round bead

This lentil-shaped bead measures 14 x 6 mm and is available in a variety of colors.



### Prong bead

This new bead has a curved point on one side and a straight edge on the other and has one hole near the straight edge. It measures 3 x 6 mm and is great for bezeling or using in Kumihimo and embroidery designs.



### 3-hole Beam

A new addition to the CzechMates line, the 3-hole Beam features the same hole spacing as the other beads in the series. The Beam has an additional hole in the center, and measures 10 x 3 x 2 mm.



### 2-hole cabochon

Another CzechMates new arrival is the 2-hole cabochon, which is a 6 mm dome-shaped bead with a flat bottom.



### Infinity and Es-o beads

Scaled-down versions of the Infinity and Es-o beads are now available, measuring 2 x 5 mm and 4 mm respectively.

## CHARMS >>



### Nina Designs

Four new collections from Nina Designs offer fun design possibilities. Chinese zodiac animals and elements charms (earth, water, air, and fire) let you add a personal touch to your jewelry; geometric art deco pendants are on-trend and feature channels that await your embellishment (though they look great on their own as well); and inspirational pendants offer encouragement and words of wisdom. Available at [ninadesigns.com](http://ninadesigns.com).



### TierraCast

New from TierraCast, two thematic charm collections give you more ways to add meaning to your designs. The Greek Life collection features 10 Greek letters – perfect for the sorority sister in your life. What's Your Sign includes 12 double-sided Zodiac charms.

## TOOLS AND MORE >>



### Stamping

Go beyond the written word with five new metal stamps from Beaducation.com, including Radiant Lines, Triangle Curve, Rays of the Sun, Indian Curve, and Southwest Lines, which allow you to make nifty patterns and motifs. Use them on the new feather blanks in aluminum, brass, and copper for extra appeal.



### Thread Cutterz

This adjustable Velcro ring can be worn on your finger or wrapped around something else like a purse strap or handle, and cuts all types of thread, including Fireline. It's very compact, which makes it great for traveling and is even allowed on airplanes! Available at [threadcutterz.com](http://threadcutterz.com).



## On-Trend, Every Week

See the latest components from around the world—every Thursday at Lima.



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**NEW!**  
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## PANIC BUTTON

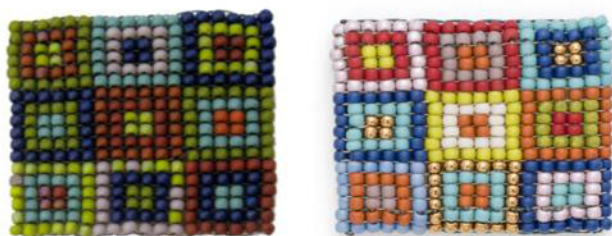
**Q** I absolutely loved the colors I chose for my current project when I picked them but now that I'm working with them the entire palette seems dull, boring and muddy. **Can you offer advice on picking colors?**

**A** You need contrast! Color contrast is critical in beadwork. Without it, there is no definition of shapes, no highlights or shadows or lines for our eyes to follow as the beadwork is viewed. Lack of contrast reminds me of a black hole that one dives into and then is lost. You may be choosing a palette of desaturated colors (colors which are mixed with their opposite on the color wheel) or colors which have the same value (how light or dark they are) which blend beautifully, but which need the spark of a highlight, particularly if they are matte colors.

### A FEW POSSIBILITIES:

- Add metallics. Metal is reflective and eye-catching. For a subtle metal highlight, consider using Charlottes (one-cut beads) to just add a glint here and there.
- Be sure you have light colors in your palette. These range from orange to yellow to lime green (my favorite) and will do wonders to perk up your palette.
- Substitute a silver-lined bead for one of the colors in your palette.
- Look for images on the internet that have the colors you've selected, then see what other colors are missing. Save pleasing color palettes for future projects and practice visualizing groups of colors.

The palette for my "Tumbling squares" necklace (above) perfectly demonstrates the difference contrast can make. In the samples below, the original palette (left) included lots of subtle mid-tones that look lovely together but seemed a little flat to me. The addition of the bronze metallic in the finished necklace above provided the spark I was looking for. The lighter sample (right) is a brighter version of the same palette.



Diane Fitzgerald ([dianefitzgerald.com](http://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](mailto:editor@beadandbutton.com), and put "Panic button" in the subject line. You may see your question in print!



## WATCH FOR IT!

Coming in the next issue

Stitch a crystal extravaganza  
 by Norma Jean Dell

Get ready for spring with adorable sparkling butterflies

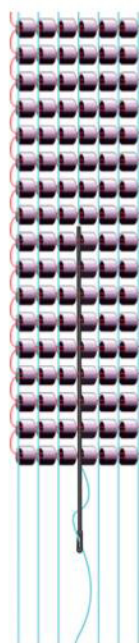
AND MORE!



## READER TIP >>

A simple way to finish the ends of your loomwork is to simply pass the needle back through the wefts and trim. This is much faster than weaving through the beads and potentially breaking them with multiple thread passes. Plus, the threads are locked in place. They don't come loose at all.

— Tamara Allison  
 Wichita Falls, Texas



**OOPS!** In the December 2016 issue's guide to bead pattern software, the mention of the Boot Camp utility that is needed to run BeadCreator on a Mac was misleading. Boot Camp is needed in order to segment your hard drive and install a legal copy of Windows, without which BeadCreator will not run on a Mac. We apologize for the oversight!



## JOIN US >>

Starting with this issue (February, 2017) we are asking you, dear readers, to participate in our monthly Design Challenges. We invite you to create or share an original jewelry design that fits each monthly theme; you may submit two images for each contest. If your piece is chosen as a winner, it might be featured here in the magazine and also on the Facet website.



### JANUARY 4-25, 2017

Winter Solstice: the shortest day and longest night of the year. Cyclical patterns, elliptical orbits, sunsets and sunrises: what Midwinter tradition will you celebrate?



### FEBRUARY 2-22, 2017

Spring is getting closer, and shadows fall on the melting snow. The mood is eerie and quiet. What will emerge from your jewelry-making?



*Brenda Schweder*

3-D Diamond Necklace  
Steel wire, big-hole, African trade beads  
[brendaschweder.etsy.com](http://brendaschweder.etsy.com)

## DESIGN CHALLENGE WINNERS

The winners from our "Geometry" design challenge covered all the angles of gorgeous jewelry design. Congratulations, designers!



*Romana Ivansek*

Scarab Bracelet  
Seed beads, crystals  
[allunikatnakit.etsy.com](http://allunikatnakit.etsy.com)



*Melanie Muir*

Teal/Chartreuse Shards Necklace  
Polymer clay  
[melaniemuir.com](http://melaniemuir.com)

*Anastasia Sava Savytska*

The Heart of My Ship  
Sterling silver  
[anastasiasava.etsy.com](http://anastasiasava.etsy.com)



Visit [FacetJewelry.com/DesignChallenge](http://FacetJewelry.com/DesignChallenge) to submit your entry.



# Bead & Button Show

Don't miss out taking classes with your favorite teachers! Online class registration for 2017 begins January 3. Browse the class offerings and register at [BeadandButtonShow.com](http://BeadandButtonShow.com).



Botany gone bad by Mary Karg



Anticlastic rings by Gisela Kati Andara



Sail bracelet by Kinga Nichols



English garden by Betty Stephan

## Bead Reads

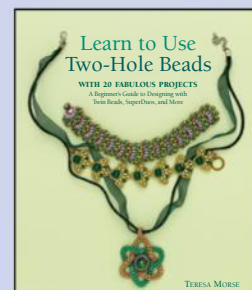
New beading and jewelry books from Kalmbach Books, visit [JewelryandBeadingStore.com](http://JewelryandBeadingStore.com).

### Learn to Use Two-Hole Beads

By Teresa Morse

Two-hole beads have been out for many years now with new styles being released all the time. If you've wanted to try them but didn't know where to start, Teresa's book is the one you're looking for. Her thorough explanation of the basics, along with a guide to choosing your colors, and instructions for a two-hole bead bail and toggle clasp will get you started. The book includes more than twenty projects for beginner to intermediate beaders, and features detailed instructions, easy-to-read illustrations, and helpful photos. Join the two-hole bead craze, and make some beautiful jewelry with Teresa's help.

ISBN: 978-1-62700-375-9



### Micro-Macramé Jewelry: Stylish designs for everyday wear

By Kelsy Eason

Discover macramé jewelry with this wonderful book by Kelsy Eason. Kelsy teaches you seven core knots used in the 24 easy-to-make projects. Several different cords, including waxed linen, C-Lon, and leather are used along with a wide variety of beads. It's a great book for beginners who want to learn micro-macramé and make a variety of stylish and wearable jewelry designs.

ISBN: 978-1-62700-320-9



### Simple Metalwork Jewelry

By Judy Freyer Thompson

If you've wanted to explore different areas of jewelry making, try metalwork! Judy walks you through every step of the 25 beginner projects, all created with cold connections (no torches or soldering required). She also explains all the basic techniques you'll need to know and introduces the tools you'll use. There are hundreds of photos throughout the book to accompany the variety of appealing earrings, bracelets, necklaces, and rings you'll learn. Get started on a new adventure with this beautiful book!

ISBN: 978-1-62700-250-9



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[ImpressArt.com](http://ImpressArt.com)



## 1 Fairy

I made this cute little fairy ornament in bright, cheerful colors to brighten the spirits of all who see her. She is stitched in a combination of peyote, ladder stitch, and netting.

Randy Wilson, Sioux Falls, South Dakota  
Contact Randy in care of *Bead&Button*.

## 2 Argyle

Inspired by the crisscross patterns on argyle sweaters and socks, these beaded beads are made with a variation of right-angle weave. I start with a basic bead and then add an overlay of seed beads to make the octahedral elements. The small beads are made with 11° seed beads and 2 mm pearls whereas the larger beads incorporate QuadraTiles. I also make cubes and dodecahedrons with the same method.

Justine Gage, Surrey, UK  
justine@tootalltobead.co.uk

## 3 Mask

Having been to Venice twice and coming back empty-handed, I decided to make my own Venetian mask. When I found a simple cat mask at the craft store, I knew it would provide the structure I required. Having filled in the mask outline with seed beads, crystals, and metal spacers, I sandwiched the mask between the bead-embroidery and a piece of backing material, and then added some finishing touches.

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

1



2



3





# face color

**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](mailto:editor@beadandbutton.com). If your piece is selected, we will ask you to send it to us to photograph.

## 4 Buttons

This three-piece set (bracelet not shown) incorporates 50 vintage Bakelite, Celluloid, and mother-of-pearl buttons in shades of orange, pink, black, and white. Each button is bead-embroidered separately, with a different pattern and color combination, and then backed with faux snakeskin leather. I joined the buttons together with 15<sup>0</sup> seed beads.

*Lori Blanchard, Columbus, Ohio*  
[alainnjewelry@gmail.com](mailto:alainnjewelry@gmail.com)



## 5 Zulu beaded doll

I was inspired to make this doll by beadwork I saw as a child growing up in South Africa. After buying so many African dolls, I decided it was time to make my own. She wears an apron and a shawl, plus colorful bangles, metallic legwear, and a fun floral hat framing her stylized face. I mostly used peyote and herring-bone stitches. The beads are Delicas, triangles, and seed beads in sizes 11<sup>0</sup> and 15<sup>0</sup>.

*Charlene Sloane, Great Neck, New York*  
[bobbajaan@aol.com](mailto:bobbajaan@aol.com)





# Leather chevron bracelets

by Becky Guzman

The key to making this bracelet work is using beads, rings, and leather cording in the correct proportions.

**t**his simple design has been shared online and in classes for several years. It's a great example of a design that harkens back to days at summer camp but has been updated and up-scaled to reflect a more sophisticated sensibility. The many choices of bead styles, colors, leather cords, and rings make it a design that appeals to many tastes.

A single wrap bracelet requires about 30 in. (76 cm) of leather; a double wrap requires 45 in. (1.1 m); and a triple wrap uses 60 in. (1.5 m). To make this easy bracelet, center a button on a length of leather, and tie an over-hand knot with both cords to secure it. Slide a bead on one strand of leather, and then slide a ring over both strands. Switch to the other strand, and do it again. Alternate beads and rings until you reach the desired length. Tie two knots to make an opening to fasten the button, and then stack on your newest bracelet!!

## BEADS

A wide range of beads work well with this bracelet style. The most important factor is to use beads with large (1.5–2.5 mm), consistent-sized holes so that the beads fit on the leather and the design flows smoothly. This design comes together best when the leather fits the bead holes without excessive wiggle room. Avoid any bead holes with rough edges — they can cut through leather over time.

## LEATHER

When using leather, it's important to make sure it is strong and will hold up over time. The quality of the hide, the tanning process, and oil content determine the strength and softness of leather cord. Test that your leather is suited to this purpose by running it through your fingers, feeling for



## COMBINATIONS THAT WORK WELL TOGETHER:

BEAD TYPE	HOLE SIZE	LEATHER SIZE	RING SIZE (OUT-SIDE DIAMETER)	APPROX. # OF BEADS NEEDED FOR A 6½-IN. (16.5 CM) WRIST
4 mm or size 6 <sup>o</sup> seed bead	1.5–1.6 mm	1–1.5 mm	6 mm	56
5 mm or size 5 <sup>o</sup> seed bead	2 mm	1.5–2 mm	7–8 mm	48
6 mm round	1.2–1.5 mm	1–1.5 mm	7–8 mm	40
8 mm round	2.5 mm	1.5–2 mm	8 mm	28
8 mm rondelle	2.5 mm	1.5–2 mm	8 mm	36–44



bumps, thin spots, or splices that indicate that the leather has been joined at that point. Higher-quality leathers will be knotted where two pieces are joined. If you can break your leather by simply pulling firmly, it isn't the quality you want to use for this type of bracelet.

The thinnest leather available is .5 mm in diameter and it will fit through lots of bead holes, but it isn't a good choice for this type of bracelet, as even high-quality .5 mm leather can be easily torn.

Keep in mind that there is an industry tolerance of +/- .3 mm for leather cording. For example, 1.5 mm leather can range in size from 1.2–1.8 mm, so if you are working with 6<sup>o</sup> seed beads, you may find your 1.5 mm leather to be too thick and then you either need to choose beads with larger holes or find a thinner leather.

## RINGS

Rings should fit over two strands of leather such that the ring separates the bead on each strand and isn't so large that it slides over the bead or so small that it pulls it too tightly and prevents a nice zig-zag flow. A heavier gauge ring (18–19 gauge) works best. Soldered rings, twisted jump rings and split rings all work well and each gives a unique look.

## VARIATIONS

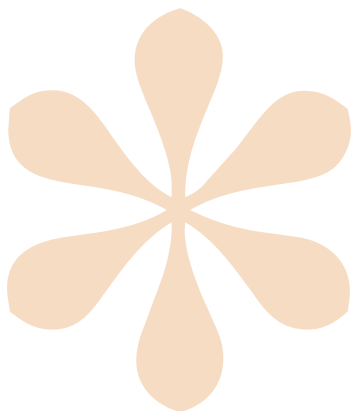
- Feature more leather and fewer beads by positioning the beads in a 1½–3 in. (3.8–7.6 cm) segment at the center of the bracelet. Tie a knot at each end of the beaded segment to keep the beads in place.
- Make a necklace by positioning a 5–8-in. (13–20 cm) segment of beads in the center of a necklace-length (48–60 in./1.2–1.5 m) piece of leather.
- Add large-hole focal beads. This is a great way to feature handmade glass or clay beads.
- Your beads don't all have to be the same size and shape — try an asymmetrical, organic look.
- Use leather ends with a traditional lobster or toggle clasp to take this look from bohemian to sophisticated. Gel Control Super Glue is a great choice for bonding leather to metal ends.
- For a more elegant look, string bicone crystals and glass pearls on beading wire and use 4–6 mm closed rings. **B•B**

Diakonon Designs offers a variety of chevron bracelet kits at their retail bead store in downtown Stoughton, Wisconsin, and online at [DiakononDesigns.com](http://DiakononDesigns.com).



## TIPS

- Twist a tight bead onto the leather and pull it through carefully. A close but not too snug fit is best. If the leather tip gets blunted, pinch and pull it out to compress and elongate it, and snip it to a sharp point.
- If you start with one of the cords just a slight bit longer than the other (to differentiate them as you work), it's easy to load three or four beads and rings at a time, then slide them down the leather to the end and gently press them into place.
- Check for size before stringing more beads than you need. The leather loop at the end functions like a toggle, so it becomes part of the overall bracelet length.





# Not your grandmother's brooch

by Kia Resnick

## GARNET: MASTER OF DISGUISE

Usually thought of as a deep red stone, garnet comes in almost every color under the sun.

**G**arnet is so much more than those pretty (but not very valuable) wine-red stones in your grandmother's brooch.

It's actually a group of minerals with a broad color spectrum — and price range — that varies in density, hardness, and composition. So garnets can fool you, and not just by being confused with other red stones like ruby and rubellite tourmaline. Cut stones can closely resemble topaz, various colors of zircon, spinel or tourmaline, and even emerald and orange sapphire. Generally, blue is the only color garnets aren't found in, but there is a very rare color-changing garnet, which can exhibit a bluish hue in certain light. Most color-change garnet has a greenish-to-pink change depending on the light. Garnet has a very distinctive 12-face, 24-face or 48-face crystal form (imagine a ball that has been shaved to create flat planes), and rough material can be clustered or massive, embedded in matrix, or river-tumbled into spheres.

### ORIGINS

The reason so many of our grandmas have that old brooch is because of the huge deposits of pyrope garnet found in Bohemia, near Prague, around 1500. These mines fueled the jewelry industry for centuries, reaching a peak of popularity during the Victorian Era. Facet-quality material was not commonly found in sizes of more than a few carats, and a complex style developed, with large settings shaped like stars or butterflies or flowers encrusted with a multitude of small gems.

But garnet's history goes back much further than the Middle Ages. It has

been used as a gemstone, a talisman — and even a weapon — at least since the Bronze Age, 4500 years ago. Well-formed pyrope/almandine garnet crystals are found all over the world, and a huge range of cultures believed the blood-red stones had mystical powers. In ancient times, Greek travelers carried them for protection, pharaohs were entombed with them in Egypt, and Romans carved them into signet rings. Shamans used them in healing ceremonies in Africa and Central and North America.

### WARFARE AND WELFARE

While the red stones were associated with love and wound healing, they were also prized by hunters and warriors. Central Asian horsemen valued garnets as slingshot projectiles for their wound-inflicting capability, and in the 1800s Native Americans and Kashmiris are known to have shot them from guns when their bullets ran out. Fortunately these days we tend to value garnets for their beauty and durability.

Pyrope strands from India can go for less than \$2, but check the drilling orientation and beware of fractures or a powdery feel — you may be looking at dull-colored garnets that have been dipped in dye. Also look for fractures, which indicate poor-quality beads that break easily. Some garnet varieties, such as tsavorite, demantoid, and spessartite can sell for upwards of \$200 a strand, but these are rare, brilliantly-colored gems worth their higher price tag.

Garnets have a range of density, but all will feel heavy in your hands.

According to modern metaphysics, garnet is a deeply grounding stone, long associated with the root chakra, the power center at the very base of the spine that deals with instinct, survival, and the feeling of safety in the world. Garnets are said to be healing and regenerative, balancing, purifying and revitalizing. No wonder they've been treasured for thousands of years.








# BEYOND RED

Many gorgeous, exotic varieties are now available as cut stones and beads. Technically, garnets are a complex group, but they can be divided into five categories that vary in color, mineral composition, rarity, and cost.


The most common types of garnet are deep-red **pyrope** and **almandine**, which is generally inexpensive in gem quality pieces under five carats. Large sizes with good color and clarity are harder to find. Mozambique Garnet is a very high-quality pyrope/almandine material, costly and unusual.



**Grossular garnet** (far left) has the widest color range, and includes some rare and fabulous gems. Most people familiar with the stone think of grossular as olive green, but there is also brown, orange, emerald-green, white, pink, scarlet, and yellow material in this family. Orange or orange-brown grossular is called **hessonite**, and though not terribly costly, it's unusual to find in the market. **Tsavorite** is a rare, chromium-bearing grossular. Chromium is what gives emerald its rich, saturated green color, and tsavorite, which was discovered in Tanzania in 1967, strongly resembles emerald, though it has a greater density, among other differences.

**Uvarovite** (not shown), with its emerald-green drusy, can easily be mistaken for chrome diopside, and is typically cut into cabochons. This hard-to-find material was discovered in Russia in 1832.

**Spessartite** (bottom), sometimes marketed as mandarin garnet, is orange to orange-red, and can resemble sapphire. Though there was a significant find in the 1960s in Tanzania, spessartite remains rare, and gem material is found in small sizes.



**Andradite garnet** (top) is usually brown, reddish-brown, green, or black. This family includes the very rare and brilliant green demantoid garnet. **B.B.**



# Crescent fringe collar

Learn to make this fringed two-tone collar with seed beads and two-hole crescent beads.

by Adrienne Gaskell

Advance your braiding skills with this new column, featuring a kumihimo project and answers to frequently asked questions!



## SETUP

**1)** Cut four cords to 8 ft. (2.5 m) each, and set up your marudai or disk for an eight-strand kumihimo.

**NOTE** Trim and coat the ends of two of the cords with Fray Check so you can string the crescent and magatama

beads directly onto the cord, rather than using a Big Eye needle.

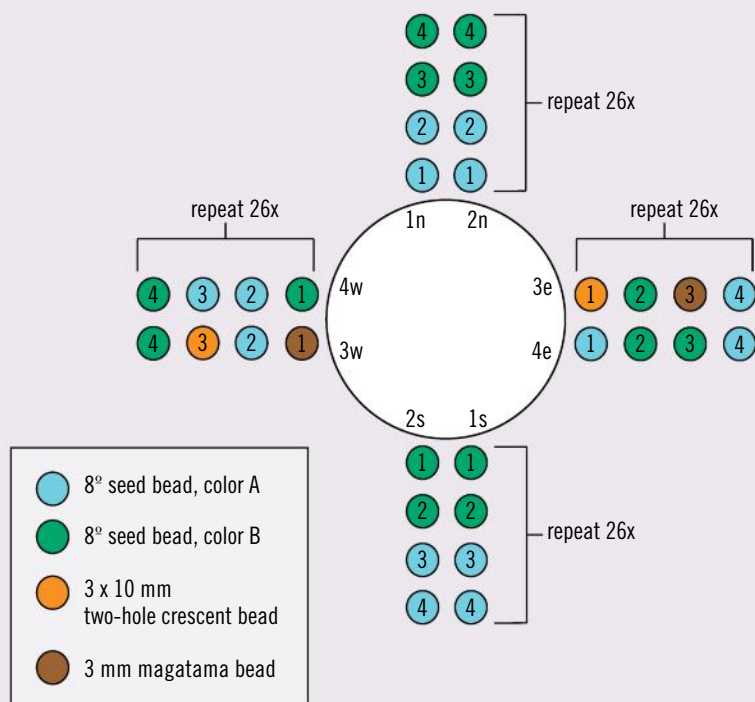
**2)** String each cord with the beads listed in the **Bead & cord layout**. For a 17-in. (43 cm) necklace, including a 1-in. (2.5 cm) clasp, each cord should have a total of 104 beads.

To adjust the necklace length, simply add or omit equal amounts of beads at the end of each

cord. Approximately 6.5 beads on each strand equals 1 in. (2.5 cm) of braid. Be sure to end cords 3e and 3w with an 8° seed bead. This may make it necessary to add an extra bead. When adjusting the finished size, all cords should still have the same number of beads.

**3)** After stringing each cord, wind the end of the cord around a bobbin or tama.

## Bead & cord layout



### Cords 1n and 2n:

Two color A 8°s, two color B 8°s  
String this pattern a total of 26 times.

### Cord 3e:

One crescent, one color B 8°, one magatama, one color A 8°  
String this pattern a total of 26 times.

### Cord 4e:

One color A 8°, two color B 8°s, one color A 8°  
String this pattern a total of 26 times.

### Cord 1s and 2s:

Two color B 8°s, two color A 8°s  
String this pattern a total of 26 times.

### Cord 3w:

One magatama, one color A 8°, one crescent, one color B 8°  
String this pattern a total of 26 times.

### Cord 4w:

One color B 8°, two color A 8°s, one color B 8°  
String this pattern a total of 26 times.



## BRAIDING

**1)** Work a kongoh gumi with just cords (no beads) for at least ½ in. (1.3 cm). Make sure that you end with all the cords in their original positions, as in the **Bead & cord layout**.

**2)** Continue working in 2-drop Kongoh, dropping one bead on each cord with each pair of cord movements.

**3)** When all of the beads have been incorporated into the braid, work at least ½ in. (1.3 cm) with just the cords.

**4)** Before removing the braid from the marudai or disk, use a hemostat to grasp the cords at the point of braiding. With your other hand, remove the counterweight, and bring the braid down so that the bobbins or tama are resting on your work surface. Use a cord burner to burn off the excess cord. Keep burning the cords to melt and seal the end of the braid.

**NOTE** The metal jaws of the hemostat act as a heat sink, keeping the heat away from the braid.

## ADDING EMBELLISHMENT

**1)** Center a beading needle on 6 ft. (1.8 m) of Fireline so you are working with doubled thread. Sew through one of the unbeaded braid ends about ¼ in. (6 mm) from the beads, leaving



3-in. (7.6 cm) tails. Tie together the working thread and tails with a square knot, and then tie together the two tails with a square knot.

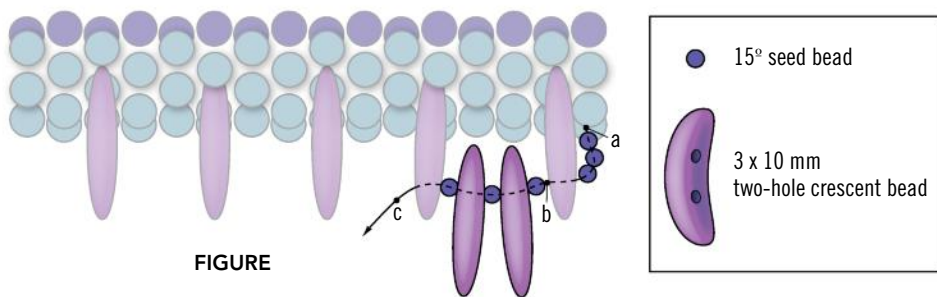
**2)** Sew through the braid, working toward the beads, and exit next to the first crescent on this end (**photo, above**).

**3)** Pick up three 15° seed beads, and sew through the open hole of the first crescent (**figure, a–b**).

**4)** Pick up a 15°, a crescent, a 15°, a crescent, and a 15°, and sew through the open hole of the next crescent in the necklace (**b–c**).

**5)** Repeat step 4 until you reach the other end of the necklace.

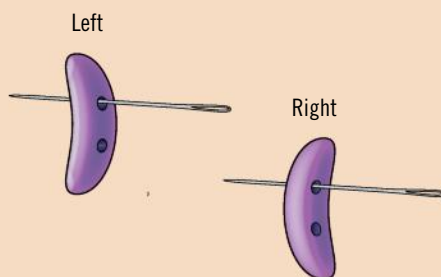
**6)** Exiting the last crescent, pick up three 15°s, and sew into the braid close to the crescent bead so that the 15°s lay up against the crescent bead. Sew through the unbeaded braid end.



FIGURE

## ONE DIRECTION

When stringing the crescents, be sure that each bead is strung in the same direction. If they are strung with the tips facing to the right, there will be more visible color B 8°s in the finished braid (purple necklace); if they are strung with the tips facing left, there will be more visible color A 8°s in the finished braid (turquoise necklace).



## materials

### purple/blue necklace 17 in. (43 cm)

- 8° seed beads
  - 6 g color A (Toho 2635F, semi-glazed turquoise; bottom beads in necklace)
  - 9 g color B (Toho 90, metallic amethyst gunmetal; top beads in necklace)
- 12 g 3 x 10 mm CzechMates crescent beads (metallic suede pink)
- 2 g 3 mm magatamas (Toho 1633F, opaque rainbow frosted blackberry)
- 2 g 15° seed beads (Toho 90, metallic amethyst gunmetal)
- 1 magnetic clasp with a 4–6 mm opening
- C-Lon or S-Lon Bead Cord (Tex 210, #18)
- beading needle, #12
- Big Eye needle
- Fray Check (optional)
- Fireline, 6 lb. test, or nylon beading thread, size D
- 2-part epoxy adhesive and toothpick
- kumihimo disk with 8 bobbins; or marudai, 8 weighted tama & 30-percent counterweight
- cord burner
- bench block or vise
- third-hand tweezer (optional)

### turquoise/gold necklace colors (p. 26)

- 8° seed beads
  - color A (Toho 2604F, semi glazed rainbow turquoise; bottom beads in necklace)
  - color B (Toho 506, higher metallic June bug; top beads in necklace)
- 3 x 10 mm CzechMates crescent beads (matte metallic antique gold)
- 3 mm magatamas (Toho 221, bronze)
- 15° seed beads (Toho 221, bronze)

## basics

(Basic Beading Techniques booklet)

- kongoh gumi on a disk or marudai
- binding or sealing the end of a braid
- square knot

Kits for these necklaces are available at

[kumihimoresource.com](https://www.kumihimoresource.com)





**7)** Cut off the needle, and tie the tails together with two square knots. Trim the thread close to the knots.

## ATTACHING THE CLASP

**1)** Check that the unbeaded braid ends fit into the openings of the clasp and that the beads butt up against the clasp. If any of the ends are too long, use the cord burner to trim.

**2)** Stand the clasp on end with the openings pointing upwards. This way gravity will keep the epoxy inside the clasp and not on the beads. If the magnet is flush with the bottom of the clasp, you can place it on a metal bench block. If not, you can secure it in a vise.

**3)** On a discarded plastic bag, dispense equal amounts of epoxy from each tube, and let it sit

for several minutes. Once the epoxy settles, it's easier to see if both amounts are equal.

As long as the two parts are not touching or mixed together, the epoxy can sit for a long time. Once mixed, the working time is only a few minutes. Mix both parts together until they are well blended.

**4)** Use a toothpick to fill the opening about half way with epoxy, and spread epoxy all the way up the sides.

**5)** Insert one braid end into the clasp opening. If necessary, remove the braid end to either add or remove some of the epoxy. Too little epoxy

might not create a secure bond. Too much epoxy will force glue into the beaded braid or onto the clasp. Re-insert the braid end, firmly holding the braid in place while pushing down for several minutes. Immediately wipe off any excess glue.

**6)** Let dry at least one hour before gluing the other end. If desired, use a third-hand tweezer to hold the braid upright while the epoxy sets. Sometimes it is possible to glue both ends at the same time. However, this is not recommended until you get comfortable with the process.

**7)** Let the epoxy cure for 24 hours before wearing the necklace. **BIB**

## KUMIHIMO Q&A

by Adrienne Gaskell

### What type of cord should I use with pearls and gemstones? >>

Working with pearls and gemstones can be challenging because not only are the holes small, the holes often have sharp edges, too. I recommend and use nylon-coated stainless steel beading wire. Sharp edges will not cut through the wire and the beads slide smoothly on it.

All brands of beading wire work well. It is best to use a .014 or .015-in. diameter wire — either will easily fit through most, if not all, pearls and gemstones. I also suggest using 49-strand wire. The more strands within the plastic coating, the more flexible the wire. It is not necessary to match the color of the wire to your beads. I only use black, bronze, or gray.

When using beading wire, I find it easiest to start the braid by cutting double lengths of half the number of cords needed, folding them in half, and tying them at the center to a split ring. This way there are no loose wires on the starting end of the braid to worry about securing later. To begin, load all of the project beads. Braid a small section without beads. This is the portion of the braid that you will use with your closure, so make sure the length will work since you don't want to have to cut it later. When the beaded braid has reached your desired length, braid another small section without beads, making it the same length as the one at the beginning. Without removing the braid from the disk or marudai, tie a square knot with one pair of wires. Secure the wires into the slots of the disk or tape them onto the top of the marudai. Repeat with the remaining wires. Apply a small drop of super glue on the knotted wire. The glue causes a chemical reaction and bonds the nylon coating securely and permanently to itself. Allow the braid to sit undisturbed for at least 15 minutes in order to complete this process.





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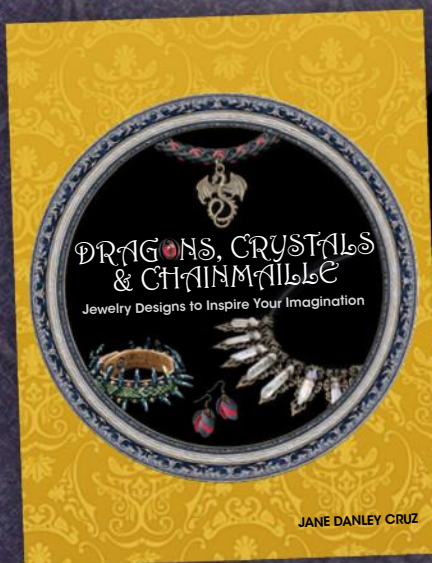
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COVER STORY

# GOLDEN PATHS NECKLACE

designed by Mandi Olaniyi

DIFFICULTY ●●●●○

herringbone stitch





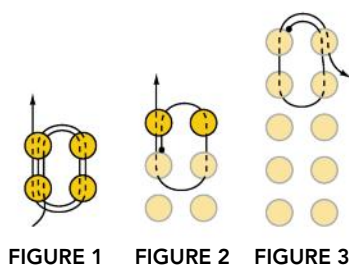
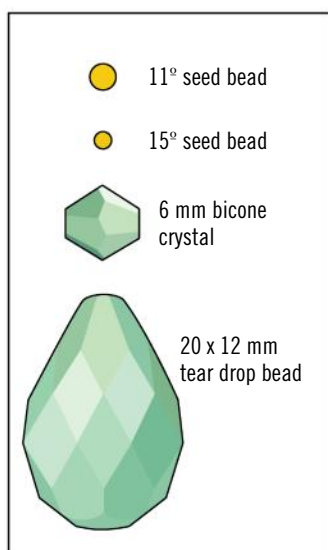


FIGURE 1 FIGURE 2 FIGURE 3

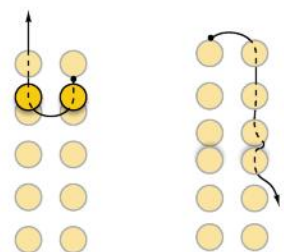


FIGURE 4 FIGURE 5



FIGURE 6

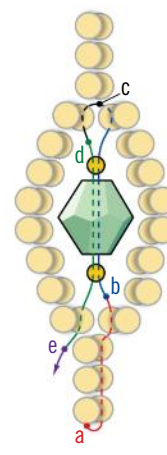


FIGURE 7

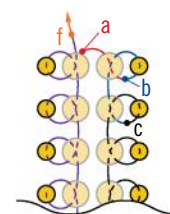


FIGURE 8



## materials

necklace 17 in. (43 cm)

- 1 20 x 12 mm gemstone teardrop bead (aventurine)
- 11 6 mm bicone crystals (Swarovski, aquamarine golden shadow)
- 17 g 11° seed beads (Toho 557PF, permanent finish galvanized gold)
- 1 g 15° seed beads (Toho 557PF, permanent finish galvanized gold)
- Fireline, 6 lb. test
- beading needles, #11 or #12

## basics

(Basic Beading Techniques booklet)

- herringbone stitch: tubular
- ladder stitch: making a ladder, forming a ring
- ending and adding thread

Take an adventurous winding journey in herringbone stitch and create clever bezel settings in this gorgeous necklace.

## NECKLACE

### Bezeled bicone components

**1)** On 1 yd. (.9 m) of thread, pick up four 11° seed beads, and sew through the beads again, leaving a 6-in. (15 cm) tail. Position the beads to form two columns of two beads each. Retrace the thread path (not shown in the figure for clarity), and continue through the first two 11°s (**figure 1**).

**2)** Work a two-bead-wide herringbone strip: Pick up two 11°s, sew down through the next bead in the previous row, and continue up through the bead your thread exited at the start of this step and the first bead just added (**figure 2**). Repeat this step seven times to make a strip 10 rows long.

**3)** Retrace the thread path through the last two rows, and continue through the adjacent bead of the last row (**figure 3**).

**4)** Pick up two 11°s, and sew up through the adjacent 11° in the end row (**figure 4**). These two beads will sit on top of and in between rows 9 and 10 and will become row 1 of the matching half of the component.

**5)** Work as in step 2 to stitch two more herringbone rows off of the end row to form a tab.

**6)** Working in the opposite direction, sew down through the adjacent 11° in the end row and the following two 11°s, and continue through the corresponding 11° in row 1 of the new section started in step 4 (**figure 5**).

**7)** Work as in step 2 to add seven more herringbone rows to form another strip. Align the two strips on top of each other. Note that the second strip will not overlap row 1 of the first strip.

**8)** Still working in the opposite direction, make a join: Sew diagonally through the opposite end 11° in the first strip (**figure 6, a-b**) and the adjacent 11° in the same row, and continue back through the 11° your thread exited at the start of this step (**b-c**). Sew through the adjacent 11° in the same row of this strip (**c-d**) and the end 11° in the opposite strip (**d-e**). Retrace the thread path to reinforce the connection.

**9)** Work two rows of herringbone off this end row to form a tab.

**10)** Working in the opposite direction, sew through the adjacent 11° in this end row, and continue through the next three 11°s as shown (**figure 7, a-b**).

**11)** Pick up a 15° seed bead, a 6 mm bicone crystal, and a 15°, skip the next six 11°s, and sew through the following 11° in this strip (**b-c**) and the corresponding 11° in the opposite strip (**c-d**). Sew back through the 15°, crystal, and 15°, skipping the next six 11°s in this strip, and sew through the following 11° (**d-e**). End the threads.

**12)** Work as in steps 1-11 to make a total of 10 components.



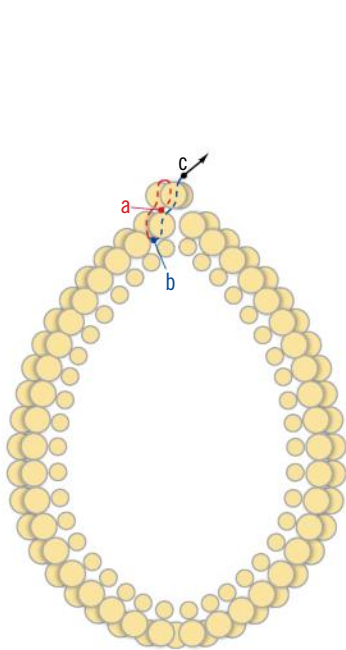


FIGURE 9



FIGURE 10

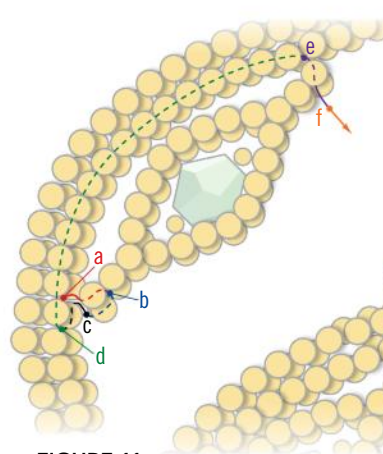


FIGURE 11

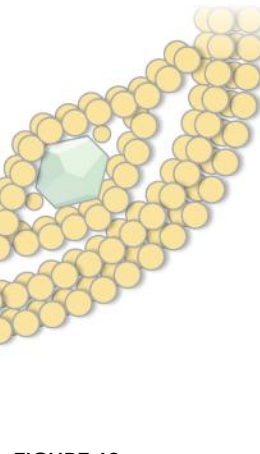


FIGURE 12

### BEZELED TEARDROP PENDANT

The pendant is made similarly to the “Bezeled bicone components,” except it has an additional row of 15°s around each edge, and there is only one joined corner instead of two. The herringbone strip can easily be adjusted to fit your particular size gemstone.

**1)** Work as in steps 1–2 of “Bezeled bicone component” to make a strip long enough to fit snugly around the circumference of the teardrop gemstone. Make sure the ends meet. Our 20 x 12 mm bead required a strip with 34 rows. Stitch one additional row, and retrace the thread path of the last row.

**2)** Sew through the adjacent bead in the end row (figure 8, a–b). Work in square stitch: Pick up a 15° seed bead, sew through the 11° your thread is exiting, going in the same direction, and continue through the next 11° in the following row (b–c). Repeat this stitch for the remainder of this edge, except do not add a 15° to the end row (c–d). Sew through the adjacent 11° and the following 11° on the opposite edge (d–e), and work as before to add 15°s along this edge (e–f). End and add thread as needed.

**3)** Fold the beadwork, and align the two ends. Form a corner join: With the working thread, sew up through the corresponding bead on the opposite end, and continue down through the adjacent end bead and the next bead on the end you started from (figure 9, a–b). Retrace the thread path to secure the join (not shown in figure for clarity), and sew through the 11° your thread exited at the start of this step and the next 11° on the opposite end (b–c).

**4)** Work a two-bead wide strip of herringbone stitch using 11°s for two rows, and then make another row using 15°s to make a tab that will be used for joining the pendant to the ropes.

**5)** Sew through the beadwork to exit a 15° along one inner edge of the bezel. Sew through all the edge 15°s on this side of the bezel, pull the thread tight, and retrace the thread path. This will be the back of the pendant. Sew through the beadwork to exit a 15° on the front.

**6)** Place the teardrop gemstone in the center of the beadwork, and sew through the 15°s on this edge. Pull the thread tight, and retrace the thread path to secure the teardrop.

**7)** Sew through the beadwork to the back of the bezel, and exit the center 11° on the bottom of the pendant. Pick up a crystal and a 15°, and sew back through the crystal and the 11° your thread exited at the start of this step, going in the same direction (figure 10). Retrace the thread path, and end the threads.

### ROPES

**1)** On a comfortable length of thread and leaving a 6-in. (15 cm) tail, make a four-bead ladder using 11°s, and join the ends to form a ring.

**2)** Work in tubular herringbone stitch for 136 rows or for your desired length.

**3)** With the working thread, work two rows of two-bead-wide herringbone stitch using 11°s off the end row to form a tab. This will be used to attach the pendant. End the tail but not the working thread.

**4)** Work as in steps 1–3 to make a second rope.

### ROPE EMBELLISHMENT

**1)** With the working thread from one rope and working in the opposite direction, sew through the adjacent 11° in the end row, and continue through the next six 11°s (figure 11, point a).

**2)** Position the rope vertically on your work surface and align a bezeled bicone component on the right side of the rope with one tab of the bezeled bicone adjacent to the 11° your working thread is exiting.

**3)** Sew up through the corresponding 11° on the bezeled bicone tab (a–b), and continue down through the adjacent 11° (b–c) and the adjacent 11° in the same row on the rope your thread exited at the start of this step (c–d).

**4)** Sew up through the 11° your thread exited at the start of step 3, and continue through the next 14 11°s (d–e). Sew down through the corresponding 11° on the other tab of the bicone component (e–f), and work as before to attach this tab of the component to the rope.

**5)** Sew through the beadwork to exit an 11° on the opposite side of the herringbone rope (in the same row to which this end of the bezel is attached), with the needle facing toward the opposite end. Continue working in a similar manner to attach a bezeled bicone to this side of the rope as (figure 12).

**6)** Repeat steps 2–5 once, and then repeat steps 2–4 once again.

**7)** Work as in steps 1–6 to embellish the other rope.



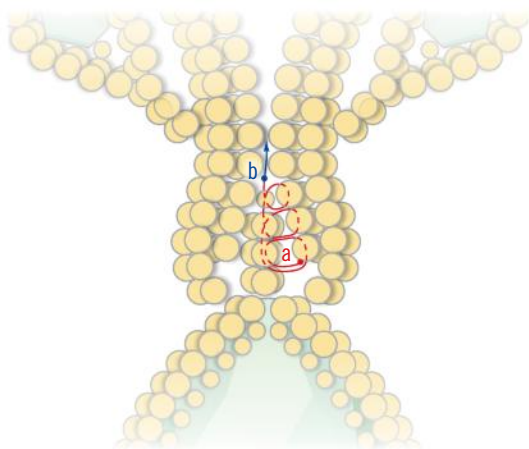


FIGURE 13

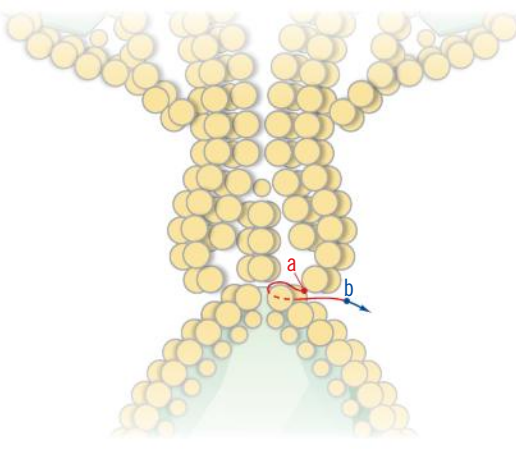


FIGURE 14

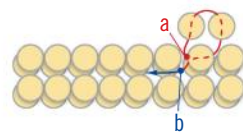


FIGURE 15

## ASSEMBLY

**1)** Position the two ropes vertically on your work surface with the tabs at the bottom. Center the beveled teardrop pendant faceup between the tabs.

**2)** Using the working thread from the rope to the right of the pendant, sew through the tab to exit the end 11° in the last row of the tubular herringbone section (**figure 13, point a**). Work a square stitch thread path to attach the pendant tab to the corresponding end three rows of the tubular herringbone rope (**figure 13, a–b**). Repeat these stitches on the back surface.

**3)** Repeat steps 1–2 on the opposite side of the pendant, attaching it to the other rope.

**4)** Sew through the beadwork to exit the end tab 11° of the rope to the right of the pendant, with the needle facing toward the pendant (**figure 14, point a**).

**5)** Sew through the adjacent 11° on the pendant as shown to secure the front of the rope to the pendant (**a–b**). Repeat this step on the back of the pendant. End the thread.

**6)** Work as in steps 4–5 to attach the end of the other rope to the pendant.

## SQUARE TOGGLE CLASP

**1)** Work as in steps 1–2 of “Ropes” to make a strip of tubular herringbone that is eight rounds long. Retrace the thread path of the last round to secure the beads, and exit an 11° in round 7 with the needle facing back toward row 6 (**figure 15, point a**).

**2)** Pick up two 11°s, and sew through the 11° your thread is exiting, going in the same direction to form the base for the next leg of the toggle (**a–b**). Retrace the thread path. Flip the beadwork over, and repeat this step on the opposite side.

**3)** Work seven rounds of tubular herringbone stitch off the four 11°s just added to form the

next leg of the square. Retrace the thread path of the last round to secure the beads.

**4)** Repeat steps 2–3 twice to form the remaining two legs of the square.

**5)** To join the square: Exit an 11° in round 7 of the last leg, sew through the adjacent end 11° in round 1 of the first leg, and then continue through the adjacent 11° in the same round and the 11° your thread exited at the start of this step, going in the same direction (**figure 16**). Retrace the thread path to secure the join. Flip the beadwork over, and repeat this step on the opposite surface. End the tail but not the working thread.

**6)** To make the toggle bar, make a strip of tubular herringbone with four 11°s in each round that is 19 rounds long. End the tail but not the working thread.

**7)** Attach the toggle bar: With the working thread, sew through the beadwork to exit an 11° in the center of the bar. Pick up three 11°s, sew through an 11° in an end round of the rope, the adjacent 11° in the same round, and continue back through the three 11°s just added and the adjacent 11° in the same round of the toggle bar (**figure 17**). Retrace the thread path to secure the join, connecting the rope to the center bead in the other column. End the thread.

**8)** With the working thread of the toggle ring, sew through the beadwork to exit between the two center 11°s on an outside edge, and then center the toggle ring to the end of the rope. With the working thread of the toggle ring, sew through the corresponding 11° in the end round of the rope, and continue through the adjacent 11° in the same round and the center two 11°s on the edge of the toggle ring, going in the same direction (**figure 18**). Retrace the thread path to reinforce the connection.

**9)** Flip the beadwork over, and work as in step 8 to attach the opposite surface. End the thread. **B&B**

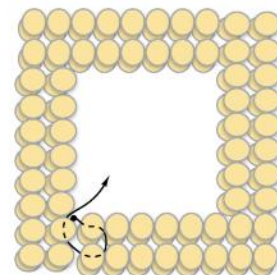


FIGURE 16

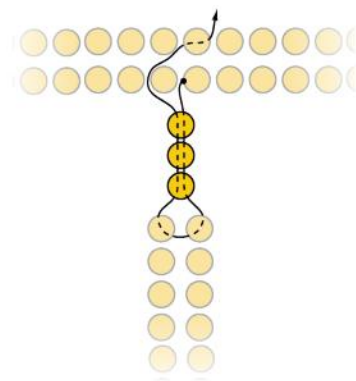


FIGURE 17

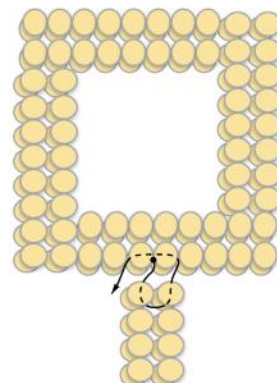
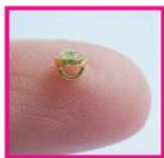


FIGURE 18



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*Micro Linx Bracelet  
Kits available*



*3mm Stud Buttons*



*5mm Micro Linx*



*4mm Micro Spikes*



# RONDELICIOUS CUFF

designed by Sharon Wagner

DIFFICULTY ●○○○○○

bead weaving





Make fun and sparkly little components to wear on a cuff, hoop earrings, or necklace.

## RONDELLE COMPONENT

The rondelles can be made with 11° and 15° seed beads or 8° and 11° seed beads, but the rondelles with 8°s and 11°s are a little easier to do and produce a slightly larger rondelle. You may want to try a practice rondelle with 8°s and 11°s before trying the 11°s and 15°s.



## materials

gold cuff 2½ in. (6.4 cm) diameter

- 1 2½-in. (6.4 mm) Add-a-bead charm cuff with twist-off ball ends and stop beads (gold; beadabead.com)
- 70 3 mm Crystaletts crystal buttons (assorted crystal colors with gold base)
- 2 g 11° seed beads (Toho PF557, permanent finish galvanized starlight)
- 1 g 15° seed beads (Toho PF557, permanent finish galvanized starlight)
- Fireline, 6 lb. test
- beading needles, #11 or #12

## basics

(Basic Beading Techniques booklet)

- ending and adding thread

All Crystaletts crystal buttons, stud buttons, and micro spikes can be found at

yadasibeads.etsy.com.

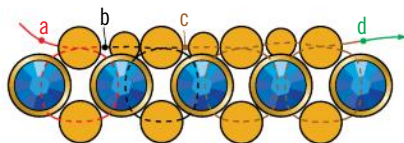


FIGURE 1

**1)** On 2 ft. (61 cm) of thread, pick up an 11° seed bead, a 3 mm Crystaletts button, an 11°, and a button. Leaving a 6-in. (15 cm) tail, sew through the first 11° again to form a ring (**figure 1, a–b**). Retrace the thread path (not shown in the figure for clarity). The beadwork may be a little loose, but do not tie a knot.

**2)** Pick up a 15° seed bead, an 11°, a button, and an 11°, and sew through the previous button and the first 11° added in this step (**b–c**). Using a tight tension, retrace the thread path (not shown in the figure for clarity). Repeat twice (**c–d**).

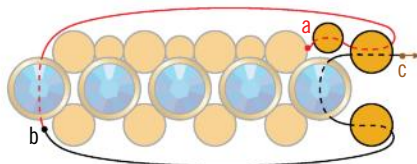


FIGURE 2

**3)** Pick up a 15° and an 11°, and sew through the end button on the opposite end of the beadwork (**figure 2, a–b**) to form a ring. Pick up an 11°, and sew through the last button and the first 11° added in this step (**b–c**). Retrace the thread path using a tight tension.

**4)** Pick up a 15°, and sew through the next 11° on this edge of the ring (**figure 3, a–b**). Continue through the remaining 15°s and 11°s on this edge of the ring, and then sew through the 15° just added and the next 11° (**b–c**).

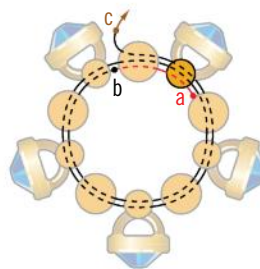


FIGURE 3

**5)** Sew through the adjacent button and 11° on the other edge of the ring. Add 15°s between the 11°s on this edge, retrace the thread path using a tight tension, and end the threads.

**6)** Repeat steps 1–5 to make the desired number of components. Our cuff bracelet samples contain 13–14 components each.

## ASSEMBLY

Unscrew the ball end of the cuff, and remove one stop bead. Slide on the desired number of components, and replace the stop bead and ball end of the cuff. Adjust the stop beads to center the components on the cuff.

## MIX IT UP



Make components using Crystaletts stud buttons or micro spikes in place of the crystal buttons.



String components on a hoop finding for quick and easy earrings.



Mix and match components and hang them on a chain.



# TWIST AND TURN EARRINGS

designed by Puca

DIFFICULTY ●●○○○

bead weaving



5 x 10 mm  
Arcos par Puca bead



15° seed bead



2.5 x 3 mm Minos  
par Puca bead



5 x 7 mm Pip bead



3 x 5 mm pinch bead



8° seed bead



11° seed bead

## materials

purple earrings 1 7/8 x 7/8 in.  
(4.8 x 2.2 cm)

- 20 5 x 10 mm Arcos par Puca beads (opaque mix rose gold ceramic)
- 2 5 x 7 mm Pip beads (pastel burgundy)
- 2 3 x 5 mm pinch beads (metallic suede pink)
- 16 2.5 x 3 mm Minos par Puca beads (opaque mix rose gold ceramic)
- 2 8° seed beads (Miyuki 4220, Duracoat eggplant)
- 4 11° seed beads (Miyuki 4204, Duracoat galvanized champagne)
- 1 g 15° seed beads (Miyuki 4218, Duracoat galvanized dusty orchid)
- 1 pair of earring findings
- 2 4 mm jump rings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers

## Basics

(Basic Beading Techniques booklet)

- ending and adding thread
- attaching a stop bead
- opening and closing loops and jump rings

Information for the alternate colorway is listed at

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



# STASH BUSTER!

Use what you have on hand  
in place of the pinch beads  
and Pip beads.

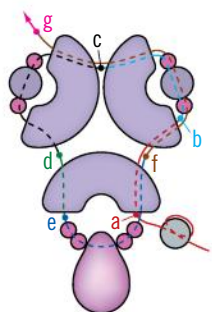


FIGURE 1

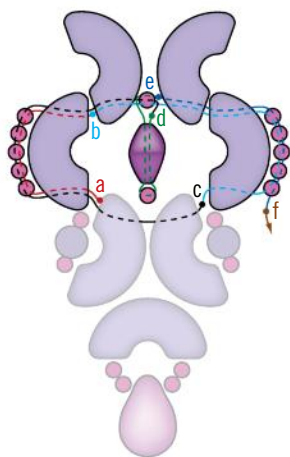


FIGURE 2

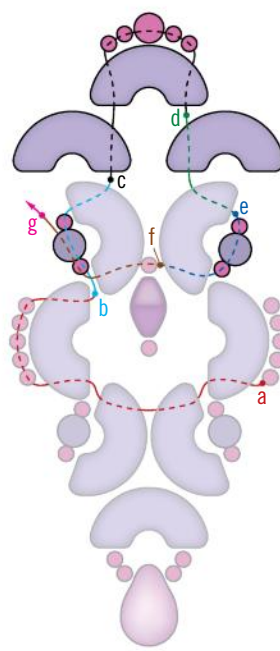


FIGURE 3

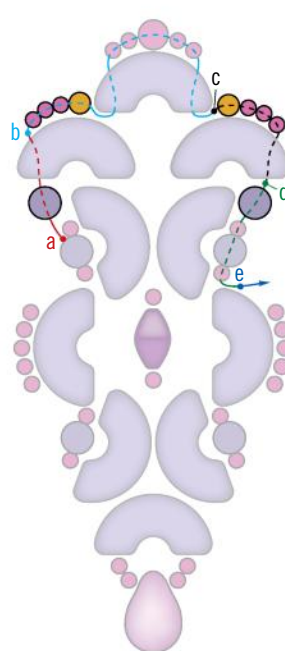


FIGURE 4

New shaped beads give these earrings a unique look that's stylish and elegant, and can be worked up in a short time.

## EARRINGS

How to pick up the Arcos beads:  
Sew through the side holes entering from the inside edge (IE) or the outside edge (OE). The center holes will not be used for this pattern.

**1)** On 1 yd. (.9 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up an Arcos (IE), an Arcos (OE) (**figure 1, a-b**), a 15° seed bead, a Minos bead, and a 15°, and sew through the open side hole (IE) of the last Arcos added (**b-c**).

**2)** Pick up an Arcos (OE), a 15°, a Minos, and a 15°, and sew through the open side hole (IE) of the same Arcos (**c-d**). Continue through the open hole (OE) of the adjacent Arcos (**d-e**).

**3)** Pick up two 15°s, a Pip bead, and two 15°s, and sew through the other hole (IE) of the same Arcos (**e-f**). Continue through the beadwork as shown to exit the tip of the third Arcos (**f-g**). Remove the stop bead.

**4)** Pick up an Arcos (IE) and five 15°s, and sew through the open hole (OE) of the same Arcos

(**figure 2, a-b**). Pick up an Arcos (IE), a 15°, an Arcos (OE), an Arcos (IE), and five 15°s, and sew through the open hole (OE) of the last Arcos just added (**b-c**). Continue through the next three Arcos, five 15°s, the other hole (OE) of the same Arcos, the following Arcos (IE) and the next 15° as shown (**c-d**).

**5)** Pick up a pinch bead and a 15°, and sew back through the pinch bead and the 15° your thread exited at the start of the step, going in the same direction (**d-e**). Continue through the next two Arcos and the following five 15°s (**e-f**).

**6)** Sew through the beadwork as shown (**figure 3, a-b**). Pick up a 15°, a Minos, and a 15°, and sew through the open hole (IE) of the adjacent Arcos (**b-c**).

**7)** Pick up two Arcos (IE), two 15°s, an 8°, and two 15°s, and sew through the open hole (OE) of the last Arcos added (**c-d**). Pick up an Arcos (OE), and sew through the open hole (OE) of the adjacent Arcos (**d-e**).

**8)** Pick up a 15°, a Minos, and a 15°, and sew through the other hole (IE) of the same Arcos (**e-f**). Continue through the next 15°, Arcos, 15°, and Minos (**f-g**).

**9)** Pick up a Minos, and sew through the open hole (IE) of the adjacent Arcos (**figure 4, a-b**). Pick up three 15°s and an 11° seed bead, and sew through the following Arcos (IE), the next five beads, and the other hole (OE) of this Arcos (**b-c**).

**10)** Pick up an 11° and three 15°s, and sew through the open hole (OE) of the adjacent Arcos (**c-d**). Pick up a Minos, and sew through the following 15°, Minos, and 15° (**d-e**).

**11)** Pick up a 15° and a Minos, and sew through the beadwork as shown to exit the five 15°s on the opposite side (**figure 5, a-b**). Pick up a Minos and a 15°, and sew through the next 15° and Minos (**b-c**). End the threads.

**12)** Open a jump ring, and attach it to the 8° at the top of the beadwork and an earring finding.

**13)** Repeat steps 1-12 to make another earring. ■■

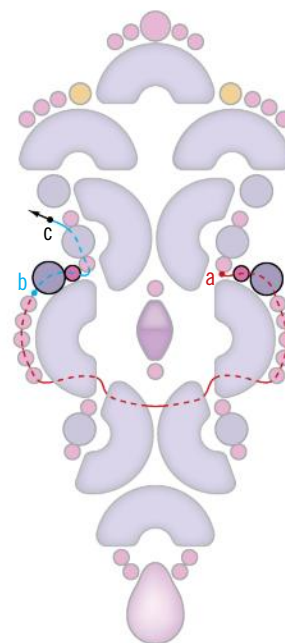


FIGURE 5



# SECRET TREASURE BRACELET

designed by Shirley Moore

DIFFICULTY ●●○○○

spiral rope





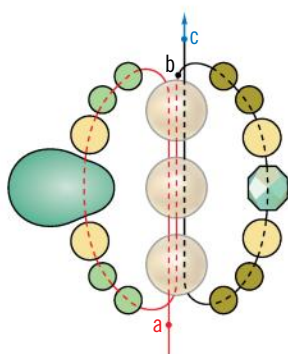


FIGURE 1

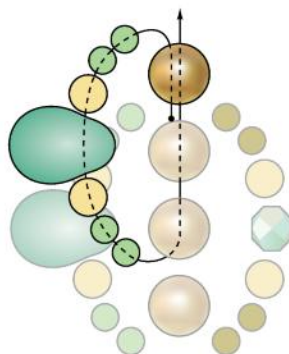


FIGURE 2

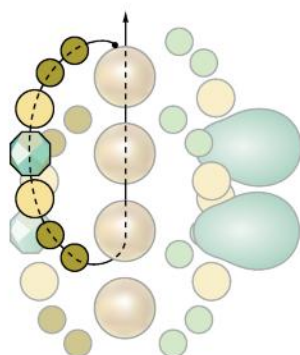


FIGURE 3

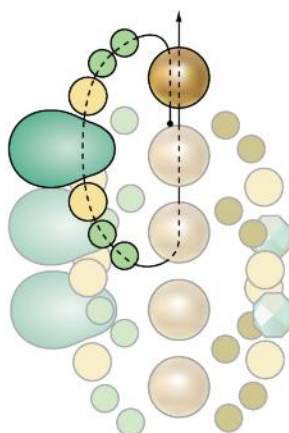
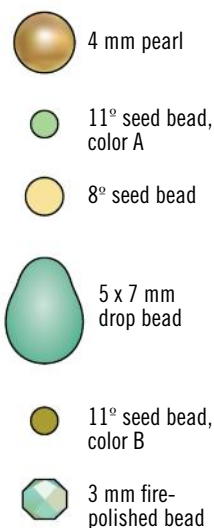


FIGURE 4

## STASH BUSTER!

As shown in the purple bracelet, swap accent beads of similar shape and size to utilize whatever beads you have on hand.



Create a dramatic double spiral with a secret treasure hidden within the twists of the bracelet.

### BASE

- 1) On a comfortable length of thread, and leaving a 12-in. (30 cm) tail, pick up three 4 mm pearls to start the formation of the spiral core.
- 2) Pick up two color A 11° seed beads, an 8° seed bead, a drop bead, an 8°, and two As, and sew through the first three pearls added, going in the same direction, to form a “drop bead loop” on the left side of the pearls (figure 1, a–b).
- 3) Pick up two color B 11° seed beads, an 8°, a 3 mm fire-polished bead, an 8°, and two Bs, and sew through the first three pearls added in step 1, going in the same direction, to form a “fire-polished loop” on the right side of the pearls (b–c).
- 4) Pick up a pearl and the same sequence of beads as in step 2, and sew through the last two pearls in the core and the pearl just added, going in the same direction. Pull the thread tight, and push this loop to the left side of the pearls so it rests on top of the previous drop bead loop (figure 2).
- 5) Flip the beadwork so that the fire-polished loop is

- on the left. Pick up the same sequence of beads as in step 3, and sew through the last three pearls in the core, going in the same direction to form another loop. Push this loop to the left so it rests on top of the previous fire-polished loop (figure 3).
- 6) Flip the beadwork so the drop bead loops are on the left again. Work as in step 2 to form another drop bead loop, and push it to the left so it rests on top of the previous drop bead loop (figure 4).
  - 7) Work as in steps 5–6 for the desired length, less 1¼ in. (3.2 cm) for the clasp, ending on step 5. The beadwork will naturally start to spiral. End and add thread as needed.

### EMBELLISHMENT

- 1) Working toward the opposite end of the base, sew through the adjacent A of the end drop bead loop (figure 5, a–b). Pick up an A, and sew through the closest end A in the following drop bead loop (b–c). Repeat this stitch for the remainder of the base (c–d). End and add thread as needed. After the last stitch,

### materials

green bracelet 8½ in. (21.6 cm)

- 46 5 x 7 mm drop beads (mint gold)
- 48 4 mm pearls (Swarovski, brown)
- 50 3 mm fire-polished beads (transparent aqua gold)
- 5 g 8° seed beads (Toho 4204, Duracoat galvanized champagne)
- 11° seed beads
  - 5 g color A (Toho 2103, lime opal silver-lined)
  - 5 g color B (Toho 221, bronze)
- 1 ¾-in. (1.9 cm) glass button (Czech)
- Fireline, 6 lb. test
- beading needles, #11 or #12

### basics

(Basic Beading Techniques booklet)

- ending and adding thread

Information for the alternate colorway is listed at

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



continue through the remaining six beads in the end drop bead loop (d–e).

**2)** Working toward the opposite end of the base, sew through the first B of the adjacent fire-polished loop (e–f). Work as in step 1 to add a C between each fire-polished loop (f–g).

**3)** To add embellishment to the opposite side of each loop, sew through the core of pearls to exit the opposite end of the base, and repeat steps 2–3 on the other side of each loop.

## CLASP

**1)** Using the tail thread, pick up a 3 mm fire-polished bead, a B, the shank of the button, and a B, and sew back through the fire-polished bead. Sew through the beadwork to retrace this thread path several times, and end the tail.

**2)** With the working thread exiting the core pearl at the opposite end, pick up a fire-polished bead and a repeating pattern of an 8° and a B 15 times, or enough times for the loop to fit comfortably around the button, and sew back through the fire-polished bead. Following the established thread path in the base, sew through an end loop and back through the end three core pearls. Retrace the thread path through the button loop several times, and end the thread. **E B**

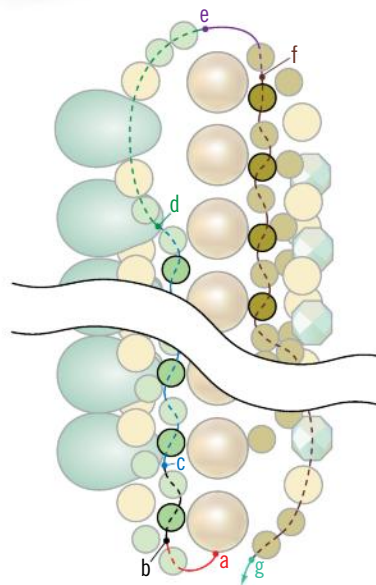


FIGURE 5

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# ROTATING RONDELLE BRACELET

designed by Sarah Caligiuri

DIFFICULTY ●○○○○

Stringing



**1)** On 10 in. (25 cm) of beading wire, string a 10 mm lentil bead and a repeating pattern of a 3 mm nugget bead and a gemstone rondelle 14 times, and then string another nugget and lentil bead.

**2)** On one end, use a crimp bead to attach the end link of a 2-in. (5 cm) piece of chain. On the other end, use a crimp bead to attach a loop of the link briolette component.

**3)** Use a jump ring to attach the clasp to the remaining loop on the link component.

**4)** On a 3-in. (7.6 cm) piece of wire, center a 12 x 8 mm briolette, and cross the ends to form an X above the briolette. Using chain-nose pliers, make a small bend in each end so they form a right angle. Wrap the horizontal wire around the vertical wire. Trim the excess wrapping wire. Make a wrapped loop with the vertical wire, but slide the loop onto the end link of the chain before completing the wrap. **B&B**

## materials

adjustable bracelet  
6½–8 in. (16.5–20 cm)

- 1 12 x 8 mm briolette (labradorite)
- 2 10 mm lentil or oval beads (green amethyst or quartz)
- 14 6–8 mm gemstone rondelles (labradorite)
- 15 3 mm faceted nugget beads (22k gold-plated metal)
- 1 12 x 18 mm briolette stone link component (amethyst with gold bezel; beadaholique.com)
- 1 spring ring clasp (gold)
- 3 in. (7.6 cm) 22-gauge wire (gold)

- 2 in. (5 cm) small-link chain (gold)
- 1 5 mm jump ring (gold)
- 2 crimp beads
- 10 in. (25 cm) flexible beading wire (.014)
- chainnose pliers
- crimping pliers
- roundnose pliers
- wire cutters

## basics

(Basic Beading Techniques booklet)

- crimping
- opening and closing jump rings
- wrapped loop



# THE HEALING POWER OF BEADS

by Lori Ann White

# Isabella Lam

**The Israeli port city of Haifa shines like a jewel** on the shores of the Mediterranean, the glittering blue of the sea before it meeting the shining sands of its beaches, the lush green foliage of Mount Carmel at its back. The work of jewelry designer and bead artist Isabella Lam echoes the color and vibrancy of the city she calls home: beads of all colors recall Haifa's many gardens, such as the world-famous Bahá'í Gardens; plentiful crystals sparkle like the sea or the lights of the city at night; her jewelry designs take advantage of the plethora of beads now on the market, capturing the richness of that city's architecture, both ancient and modern.

## EMOTIONAL INVESTMENT

In addition to finding inspiration from the beauty around her, Isabella invests her pieces with emotion. "Behind every piece of jewelry I create is an experience or a singular situation that led me to the design," she says. "Here in Israel, daily life is varied. No two days are alike. Not every day is good — some days are tragic — but every experience affects my work. I've designed some of my jewelry while, behind the scenes, tears of sadness — or happiness — were flowing."

This ability to tap into the moment keeps her work fresh. Sometimes almost too fresh. "Some jewelry is created in ways that don't allow for exact replication," Isabella says. "They're not uniform, there are no repeatable steps, and when they're done, the pieces are a surprise — even to me!"

Amazing to think that Isabella has developed her glittering style essentially on her own "I have no training in beading, and I didn't learn from everyone else," she says. Instead, she has a passion for beauty, "an internal volcano that erupts from within me and doesn't stop."

Isabella also has a mission: to spread the healing power of beads.

## BUILDING COMMUNITY

"I had a dream 30 years ago," Isabella said. "I promised myself to leave a mark on the world for future generations and I'm doing exactly that by beading."

Isabella found her way to make her mark in 2005 when she left a government position to join her husband, Avi, at the bead store he'd opened the previous year. The couple named the shop "Hut Hashani" for the red string bracelets worn as talismans, and in a way, the name was prophetic — the shop has become a thread binding together the Israeli beading community, and a gathering place for beaders from all across Israel.

"Avi's professionalism has given him a great reputation and women as well as men from around the country come to us for advice," Isabella says.

"We also created workshops for our customers who wanted help realizing the potential of the beads we sell in our store." She began selling her own work in 2009 and now has patterns and kits available in addition to her finished pieces.

The couple does manage to venture out of their safe beading haven, including to the U.S., where Isabella teaches at the Bead&Button Show. "Avi and I go on adventures all around the world to participate in fairs, teach workshops, or find new beads," Isabella says.

## BEAD THERAPY

But it's at Hut Hashani where Isabella found her calling, in the workshops she developed for her beading community.

"I believe in the healing properties of beading," she says. "In the years that I have been teaching, I have met women who found ways to overcome physical and mental hardships through beads." Isabella recalls one student, afflicted with Parkinson's disease. "She had a terribly hard time beading. She had to force her hands to do what she wanted while beading — but she didn't give in. She managed to gain control of her hands through beading, even though it was a great physical strain, and she was able to improve her everyday quality of life."

Another memory strikes. "A woman who had lost her grandson had stopped living her life," Isabella continued. After three years spent just existing, the woman was able to use beading as a way to live in the moment. "She could forget the tragedy for a few hours, and see the beauty that she created with her own hands."

Stories like these showed Isabella the true power of beads. "I don't take my talent for beading for granted," she says. "The honor of teaching other people the art of beading is my way of giving back and thanking God for this talent."

Isabella has bigger ideas for giving back. Though her project is only in the initial planning stages, she hopes to harness the power of beads (and beaders) to do good. "I have this idea of a cadre of women who,

through the sale of jewelry they create from my designs, can help fund social assistance programs throughout the world," she says. Her vision takes the local beading co-op idea one step further; in addition to helping the beaders support themselves through sales, a fixed percentage of the proceeds from each sale could be earmarked by the purchaser toward a charity or organization with which Isabella's group will partner.

Beads: so small, and yet so powerful. Isabella is not finished exploring their potential for good. "Beading, in general, is a great way to heal the mind and the soul," she says. "This is where I found my place." **B&B**







As evidenced by this small sampling of her work, Isabella's favorite beading materials are seed beads, cylinder beads, crystals, and Czech glass. Equal parts elegance and glamour, her jewelry is classically inspired with a dash of romance. Many of Isabella's designs are available as kits and/or tutorials on her website, [isabellalam.com](http://isabellalam.com).



Coming soon! Pre-order Isabella's gorgeous new book, *Beautiful Beadweaving*, online at [JewelryandBeadStore.com](http://JewelryandBeadStore.com).





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# FUNKY HEARTS BRACELET

designed by  
Lorraine Coetzee

DIFFICULTY ●●○○○

peyote stitch



## materials

bracelet 7½ in. (19.1 cm)


- 11<sup>g</sup> Miyuki Delica cylinder beads
  - 2 g color A (DB0200, opaque chalk white)
  - 3 g color B (DB0042, gold-lined crystal)
  - 4 g color C (DB0859, matte emerald AB)
  - 3 g color D (DB0074, lined light fuchsia AB)
  - 3 g color E (DB0795, matte opaque vermillion)
  - 2 g color F (DB0654, dark cranberry opaque)
- Fireline, 6 lb. test, or nylon beading thread, size D
- beading needles, #12

## basics

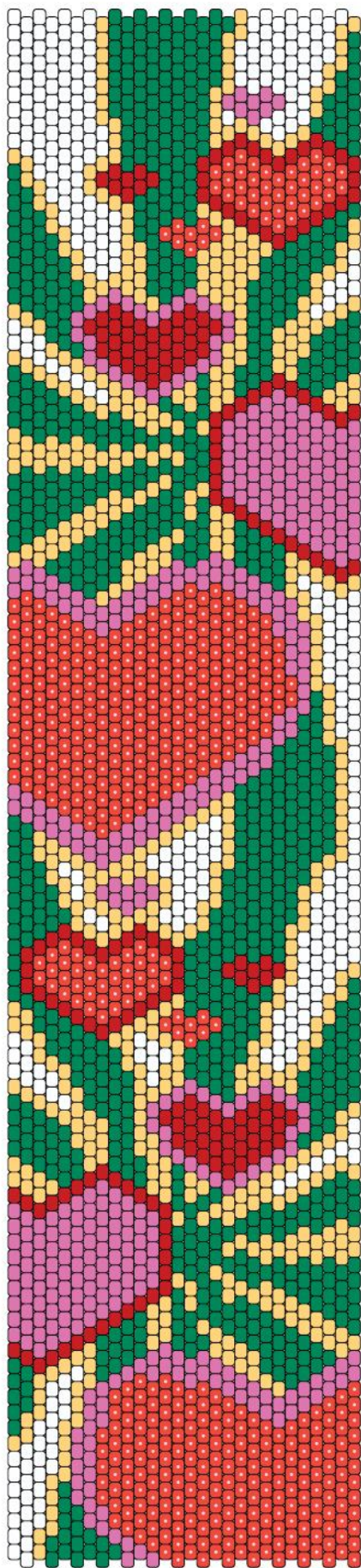
(Basic Beading Techniques booklet)

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

For a Word chart of this pattern, visit

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





PATTERN

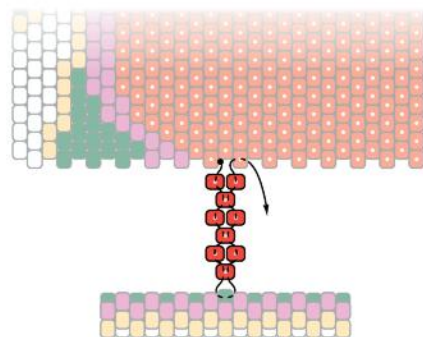
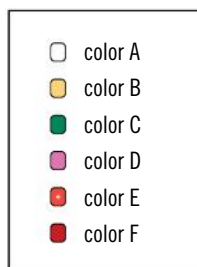


FIGURE 2



FIGURE 1

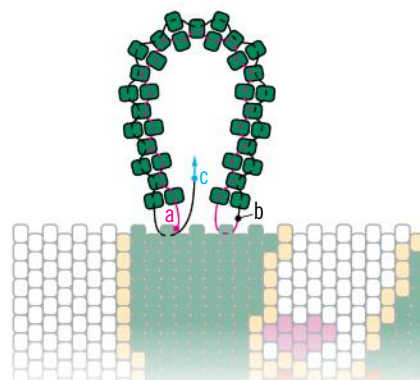


FIGURE 3

Show your wild side this Valentine's Day (or any day, for that matter) with this heart-motif bracelet that is bursting with vibrant colors.

### PEYOTE BAND

- 1)** On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Starting at the upper-right corner of the pattern, pick up 11<sup>st</sup> cylinder beads for rows 1 and 2: one B, eight As, one B, 10 Cs, one B, and seven As.
- 2)** Following the **pattern** or the Word chart (get it at [FacetJewelry.com/resourceguide](http://FacetJewelry.com/resourceguide)), work in flat even-count peyote stitch using the appropriate color cylinders. End and add thread as needed while you stitch, and end the working thread and tail when you complete the band.

### EDGING

- 1)** Add a comfortable length of thread to one end of the band, and exit the nearest corner cylinder, with your needle pointing away from the beadwork.
- 2)** Pick up three cylinders in colors that match the adjacent cylinders in the band, and sew down through the next edge cylinder and up through the following edge cylinder. Repeat this stitch for the length of the band, picking up colors to extend the design into the edging.
- 3)** Sew through the beadwork to exit the nearest corner cylinder along the other edge, and repeat step 2. End and add thread as needed.

### CLASP

- 1)** Refer to **figure 1**: On 18 in. (46 cm) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up 17 color D cylinders. Using Cs, work two rows of flat odd-count peyote stitch. Repeat to work two rows with As and two rows with Bs. Zip up the edges to form the toggle bar, and end the working thread and tail.
- 2)** Add 12 in. (30 cm) of thread to one end of the band, and exit one of the middle up-beads in the end row. Pick up six cylinders to match the cylinder you thread is exiting, and sew through a middle cylinder on the toggle bar. Sew back through the sixth cylinder, and then work three peyote stitches, sewing into the adjacent middle up-bead in the end row of the band (**figure 2**).
- 3)** Add 12 in. (30 cm) of thread to the other end of the band, and exit one up-bead away from the middle up-bead. Pick up approximately 23 Cs, skip the middle up-bead, and sew through the following up-bead to form a loop (**figure 3, a-b**). Work back around the loop in peyote stitch, using one C per stitch, and sew through the bead your thread exited at the start of this step (**b-c**). Retrace the thread path through the loop a couple of times, and end the thread. ■■



# FLIRTATIOUS DAGGER EARRINGS

designed by  
Thomasin Alyxander

DIFFICULTY ●●●○○○

bead weaving





## materials

gold earrings 1½ x 2 in.  
(3.8 x 5 cm)

- 2 SS47 (10.5 mm) rivolis (Swarovski, medium vitrail)
- 14 5 x 16 mm CzechMates two-hole dagger beads (matte metallic flax)
- 24 3 x 10 mm CzechMates two-hole crescent beads (matte metallic bronze iris)
- 42 2 mm fire-polished beads (matte metallic bronze iris)
- 1 g 11° seed beads (Toho 221, bronze)
- 1 g 15° seed beads (Toho 994, gold-lined rainbow crystal)
- 2 4–5 mm soldered jump rings
- 1 pair of earring findings
- Fireline, 6 lb. test or nylon thread, size D
- beading needles, #11 or #12 (#13 optional)
- thread bobbin or piece of cardboard (optional)

## Basics

(Basic Beading Techniques booklet)

- ending and adding thread
- attaching a stop bead
- opening and closing loops and jump rings

Information for the alternate colorway is listed at

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

Dagger beads add a little fun and flair to these earrings bezeled with crescent beads.

## BEFORE YOU BEGIN

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

How to pick up the two-hole dagger beads: The hole closest to the narrow end will be referred to as the inside hole and the hole closest to the wide end will be the outside hole.

## LEFT EARRING BEZEL

- 1) On 4 ft. (1.2 m) of thread, pick up 24 11° seed beads, and sew through the beads again to form a ring, leaving an 18-in. (46 cm) tail. Do not continue through the first 11° again. Wrap the tail onto a thread bobbin or piece of cardboard if desired. If needed, pull on the tail to keep the tension in the ring during the next couple of steps.
- 2) Pick up a crescent (RH) and a 15° seed bead, and sew back through the same hole of the crescent (figure 1, a–b) and the next two 11°s in the ring (b–c). The first 11° you sew through in the ring should be the 11° with the tail exit-

ing it. Position the crescent so the open hole of the crescent is to the outside of the ring and the tip is pointing clockwise. Repeat this stitch 11 times to complete the round (c–d), and continue through the first crescent and 15° added (d–e).

- 3) Pick up a 2 mm fire-polished bead, and sew through the next 15° (figure 2, a–b). Repeat this stitch 11 times to complete the round (b–c), retrace the thread path (not shown in the figure for clarity), and continue through the first 2 mm added (c–d).

- 4) Pick up an 11° and a 15°, and sew through the open hole of the next crescent (d–e). Pick up an 11°, and sew back through the same hole of the crescent (e–f). Continue back through the 15° and 11° just added, the 15° on top of the crescent your thread is exiting, and the following 2 mm (f–g). Repeat these stitches 11 times to complete the round, and end the working thread.

- 5) Flip the beadwork over so the back is facing up. With the tail thread, pick up five 15°s, skip the next three 11°s in the ring, and sew

through the following 11° to form a loop (figure 3, a–b). For clarity, the bottom view of the beadwork is shown in the remaining figures and the beads from the front of the beadwork are not shown. Repeat this stitch five times to complete the round, and sew through the first three 15°s added (b–c).

- 6) Place the 10.5 mm rivoli face-down in the beadwork by sliding the rivoli under the ring of 11°s and loops of 15°s. It may be a tight fit, so start by sliding one edge of the rivoli under the 11°s, and slowly work your way around. The edge of the rivoli will sit between the ring of 11°s and the tips of the crescents on the top surface.

- 7) Pick up a 15°, and sew through the center 15° in the next loop (c–d). Repeat this stitch five times to complete the round (d–e). Retrace the thread path through the final round.

- 8) Sew through the next two 15°s in the same loop (figure 4, a–b). Continue through the first two 15°s in the next loop, skip the center 15° in this loop, and sew through the last two 15°s in this loop (b–c). Repeat this last stitch five times to complete the round (c–d), and end this thread.

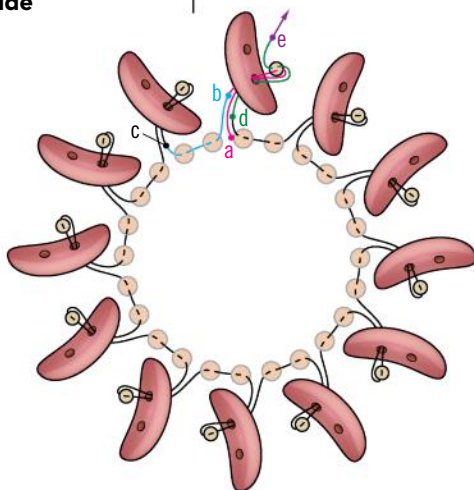


FIGURE 1

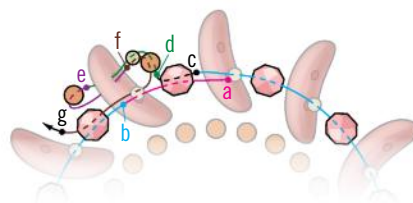


FIGURE 2

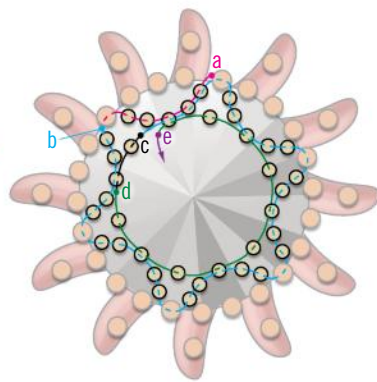


FIGURE 3

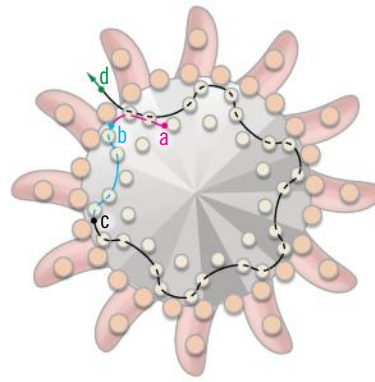


FIGURE 4



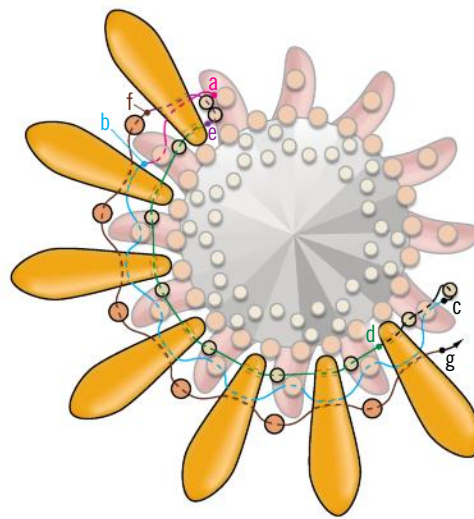
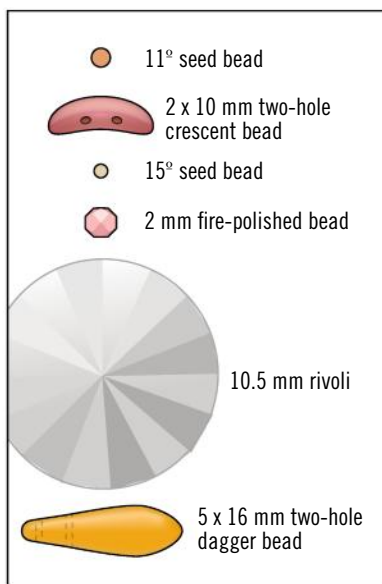


FIGURE 5

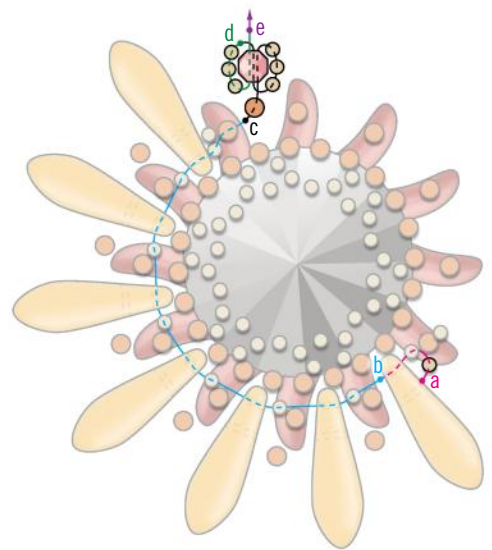


FIGURE 6

## EMBELLISHMENT

**1)** On 1 yd. (.9 m) of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Sew through an 11° near the tip of a crescent on the back of the bezel, going in a counter-clockwise direction (**figure 5, point a**). Pick up a dagger through the outside hole, and sew through the 11° on the tip of the next crescent (**a–b**), making sure the wide part of the dagger is pointing outward. Repeat this stitch six times (**b–c**).  
**2)** Pick up a 15°, and sew back through the 11° your thread is exiting. Pick up a 15°, and sew through the open hole of the next dagger (**c–d**). Repeat this last stitch six times (**d–e**). Pick up two 15°s, and sew through the other hole of the same dagger (**e–f**).  
**3)** Pick up an 11°, and sew through the outside hole of the next dagger. Repeat this stitch five times (**f–g**).  
**4)** Pick up a 15°, and sew through the adjacent 15° and other hole of the same dagger (**figure 6, a–b**). Sew through the next 15° and dagger six times, and continue through the adjacent 15° and the 11° on the tip of the following crescent (**b–c**). Remove the stop bead. Your working thread and tail should be exiting the same side of this 11°.

## EARRING CONNECTOR

If you have trouble getting through the beads in this section, switch to a #13 beading needle.

**1)** Pick up an 11°, a 2 mm, and three 15°s, skip the 11° just added, and sew through the 2 mm, going in the same direction to form a loop on one side of the 2 mm (**c–d**). Snug up the beads. Pick up three 15°s, and sew through the 2 mm again, going in the same direction, to form a loop on the other side of the 2 mm (**d–e**). Repeat these stitches three times using a tight tension to form a strap.  
**2)** Pick up two 11°s, a 2 mm, and a soldered jump ring, and sew back through the 2 mm (**figure 7, a–b**). Pick up two 11°s (**b–c**).  
**3)** Work as in step 1 to add four 2 mm units to form another strap.  
**4)** Pick up two 11°s, skip the next crescent, and sew through the 11° on the tip of the following crescent (**d–e**). Pick up a 15°, and sew back through the same 11° on the tip and the two 11°s just added (**e–f**).  
**5)** Sew back through the 2 mms and 11°s in this strap and the soldered jump ring. Continue back through the last few beads in this strap, and end this thread.  
**6)** Using the tail, repeat step 5 for this strap.  
**7)** Open the loop on an ear wire, and attach it to the soldered jump ring.

## RIGHT EARRING BEZEL

**1)** Work as in “Left earring bezel” except for the following changes:  
 • In step 2, pick up a crescent

through the left hole instead of the right hole.

• At the end of step 3, sew through the first 2 mm added and the next 15°.

• In step 4, work as before, but when sewing back through the crescent, 15°, and 11°, skip the next 15° on top of the crescent your thread is exiting, and continue through the following 2 mm and 15°.

**2)** Work as in “Embellishment” except for the following changes:

• In step 1, sew through an 11° going in a clockwise direction, and work the remainder of steps 1–3 and step 4 in the opposite direction from the left earring.

**3)** Work as in “Earring connector” to complete. **B:B**

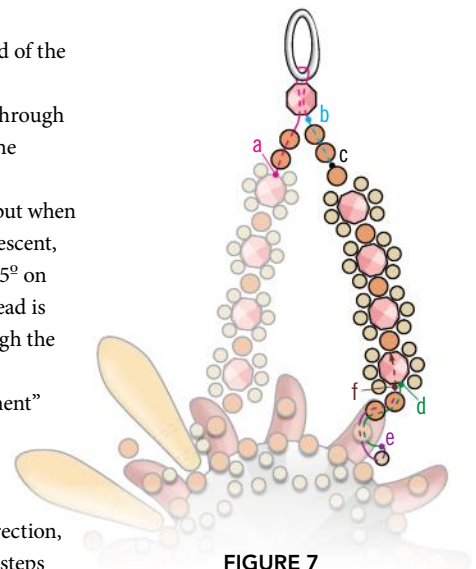


FIGURE 7



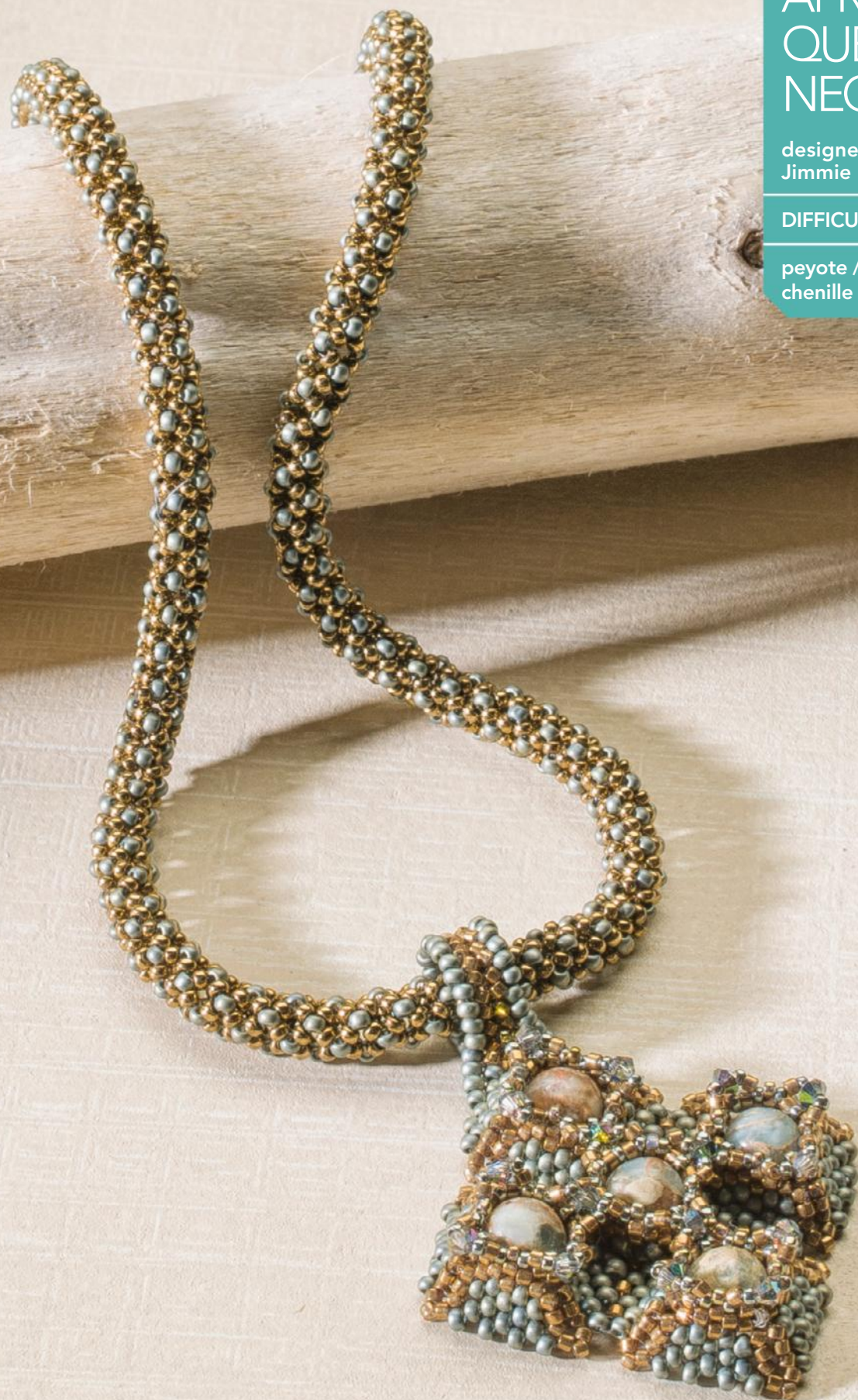


# AFRICAN QUEEN NECKLACE

designed by  
Jimmie Boatright

DIFFICULTY ●●●●○

peyote / modified  
chenille stitch





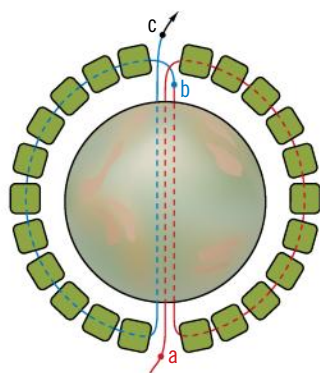


FIGURE 1

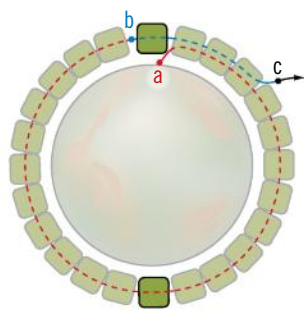


FIGURE 2

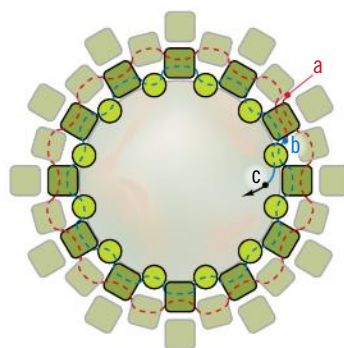
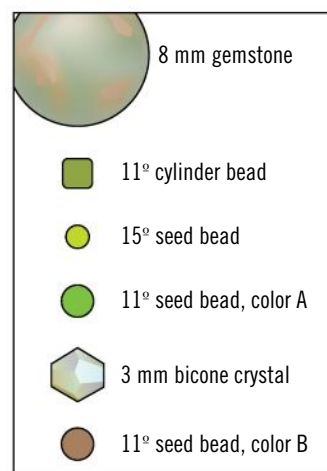


FIGURE 3



Stitch a regal necklace comprised on a bed of seed beads that is embellished with crystals. A perfect project for diving into your personal bead stash.

## PENDANT

The pendant is worked as small square components that are then joined together to form one large square.

## COMPONENTS

**1)** On a comfortable length of thread, pick up an 8 mm gemstone and 11 11° cylinder beads, leaving a 12-in. (30 cm) tail. Sew through the 8 mm again in the same direction to form a loop around one side of the 8 mm (**figure 1, a-b**). Pick up 11 cylinders, and sew through the 8 mm again to form a loop on the other side (**b-c**).

**2)** Sew through the first 11 cylinders previously added. Pick up a cylinder, and sew through the next 11 cylinders on the other side of the 8 mm (**figure 2, a-b**). Pick up a cylinder, and sew through the next three cylinders (**b-c**). Retrace the thread path through all the beads in the ring. This forms the center of the first square. The ring of cylinders will sit loosely around the gemstone.

**3)** Work a round of peyote using cylinders, and step up through the first cylinder added in the round (**figure 3, a-b**).

**4)** Work a round using 15° seed beads, and step up through the first 15° added (**b-c**). Pull the thread tightly to dome the beadwork. Sew through the beadwork to exit an up-cylinder in the initial ring (**figure 4, point a**).

**5)** Using a combination of herringbone stitch and peyote stitch, work in rounds off the initial ring of cylinders, stepping up at the end of each round and ending and adding thread as needed:

**Round 1:** Work a corner herringbone stitch:

Pick up two cylinders, and sew through the next cylinder in the previous round (**a-b**). Work two peyote stitches with color A 11° seed beads (**b-c**). Repeat these stitches three times to complete the round, and step up through the first cylinder added in this round (**c-d**). The cylinder beads will become the corners of the component.

**Round 2:** Work a corner stitch using cylinders, and three peyote stitches using As. Repeat these stitches three times to complete the round (**d-e**).

**Round 3:** Work a corner stitch using cylinders, and sew through the next A in the previous round (**figure 5, a-b**). Work two peyote stitches using As, and continue through the first cylinder in the next corner (**b-c**). Repeat these stitches three times to complete the round (**c-d**).

**Round 4:** Work as in round 2 (**d-e**), pulling the thread tight after each peyote stitch to make the beadwork dome and making sure the 15°s are positioned on the outside of the component.

**Round 5:** Pick up a cylinder, and sew through the next cylinder to form the tip. Work four peyote stitches using As. Repeat these stitches three times to complete the round, and step up through the first cylinder added (**e-f**).

**6)** Sew through the next cylinder and A in the previous round (**f-g**). Work three stitches with cylinders (**g-h**). This edge will be used to join the components. Set the working thread aside.

**7)** Using the tail, sew through the beadwork to exit a 15° in the inner ring that is adjacent to a corner 15° with the needle facing toward the corner 15° (**figure 6, point a**). Add embellishment to the inner ring: Pick up a

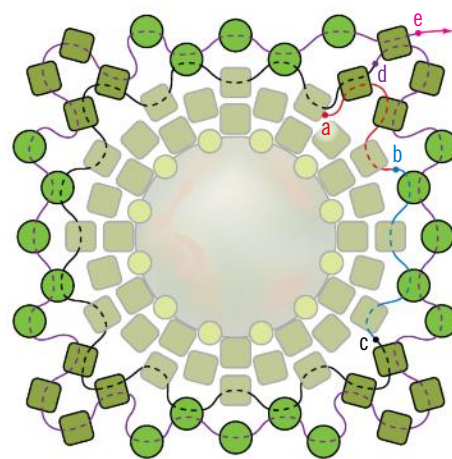


FIGURE 4

cylinder, a 15°, a 3 mm bicone crystal, a 15°, and a cylinder, skip the next 15° in the same round, and sew through the following 15° (**a-b**). Pick up a 15° and sew through the next 15° in the round (**b-c**). Repeat these two stitches three times to complete the round (**c-d**). End the tail but not the working thread.

**8)** Work as in steps 1-7 to make three additional components, then repeat steps 1-4 and round 1 of step 5 to make a smaller fifth component to form the center of the pendant.

## JOINING

**1)** The four identical components will be zipped together. Position the four components into a square shape on your work surface, aligning the cylinder edge on each component with an edge without cylinders on the next component. Be sure to align them correctly so that each component can be zipped to the adjacent component.



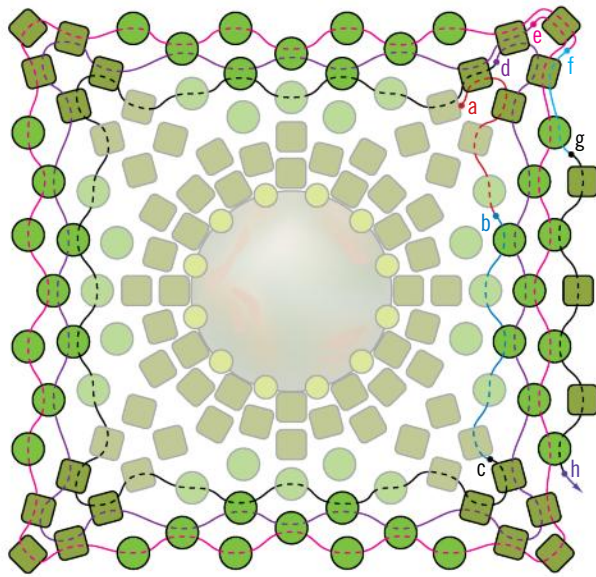


FIGURE 5

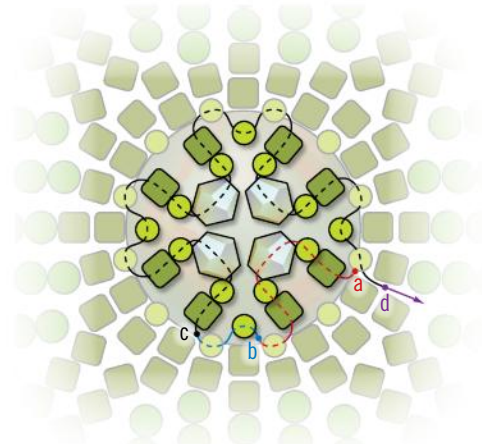


FIGURE 6

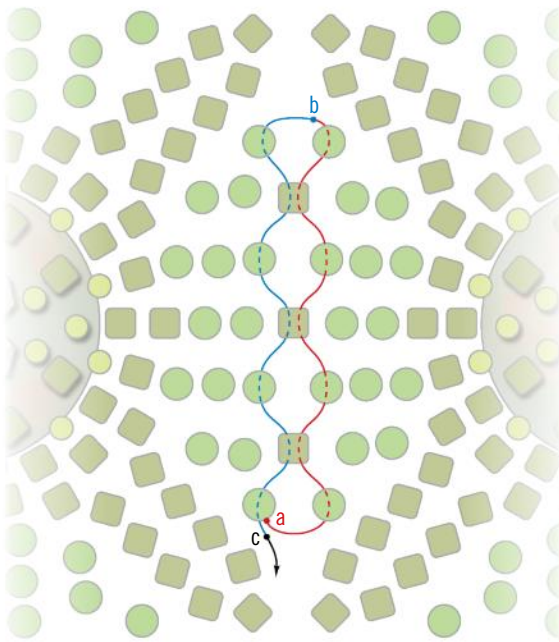


FIGURE 7



FIGURE 8

**2)** With the working thread from the cylinder edge of a component, zip up the adjacent component (**figure 7, a–b**). Reverse direction, and zip the edges again to reinforce the connection (**b–c**). End the working thread. Repeat this step to attach the remaining two components and to connect the last component to the first one.

**3)** Position the small component in the center of the square, aligning its corners with the corresponding corners of the square components. The center component's edges will sit on

top of the beadwork. Using the working thread from the center component, sew through the corresponding corner cylinders on the adjacent component to tack it in place (**figure 8**). Retrace the thread path, sew through the beadwork to reach the next corner, and work as before to secure the center in place. End and add thread if needed.

**4)** With the working thread, work as in step 7 of “Components” to add the top embellishment to the center component, except sew through

the existing bicone crystal of each adjacent component. End the threads.

## BAIL

**1)** Position the pendant on your work surface so it is aligned in a diamond shape. Add a comfortable length of thread to the top component's right-outer edge, exiting the second “up” A bead from the top corner, with the needle facing toward this corner (**figure 9, point a**). Pick up an A, and sew through the next up-A (**a–b**). Pick



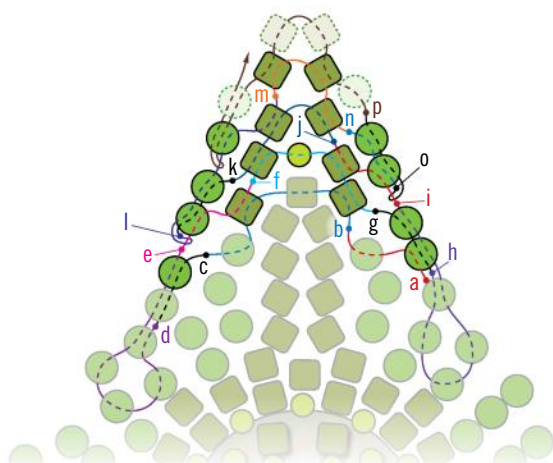


FIGURE 9

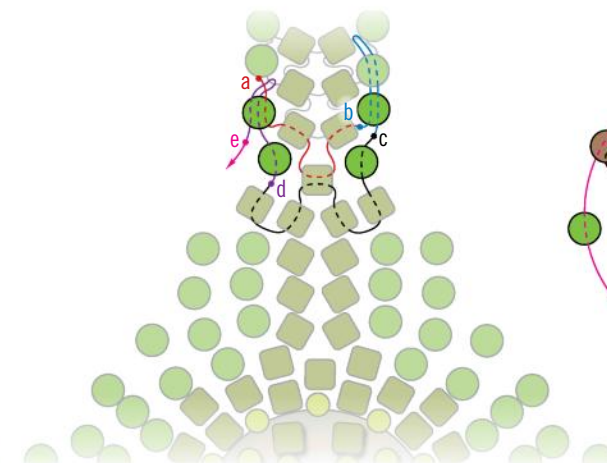


FIGURE 10

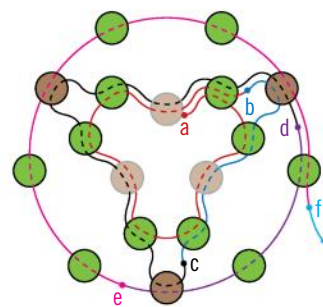


FIGURE 11

up a cylinder, and sew through the adjacent tip cylinder. Pick up a cylinder, and sew through the next up-A on this edge (b-c).

**2)** Pick up an A, and sew through the next up-A (c-d). Sew through the beadwork as shown to exit the A just added (d-e). Pick up an A, and sew through the following cylinder (e-f). Pick up a cylinder, a 15°, and a cylinder, and sew through the next cylinder on the opposite edge (f-g). Pick up an A, and sew through the next edge A (g-h). Sew through the beadwork as shown to exit the topmost edge A on this side (h-i).

**3)** Pick up an A, skip the next cylinder, and sew through the following cylinder (i-j). Pick up two cylinders, and sew through the corresponding cylinder on the opposite edge (j-k).

**4)** Pick up an A, and sew through the next edge A (k-l). Sew around the closest thread bridge, and continue back through the A your thread is exiting and the following A. Pick up an A, skip the next cylinder, and sew through the following cylinder (l-m).

**5)** Pick up two cylinders, and sew through the next cylinder on the opposite edge (m-n). Pick up an A, and sew through the next A on this edge (n-o). Sew around the closest thread bridge, and continue back through the A your thread is exiting and the following edge A (o-p).

**6)** Work as in steps 3-5 until the bail is the desired length. Our bail has 19 repeats.

**7)** Fold the bail toward the back of the pendant, and align the end with the top tip corner cylinder. With the working thread, pick up an A, and sew through the cylinder adjacent to the tip cylinder on the same edge, the tip cylinder, and the corresponding cylinder on the opposite edge (figure 10, a-b). Pick up an A, sew through the next edge A, around the closest thread bridge, and continue back through the A your thread just exited and the last A just picked up (b-c). Pick up an A,

and sew through the next five cylinders as shown (c-d). Pick up an A, sew through the next edge A, around the closest thread bridge, and continue back through the A your thread just exited (d-e). End the thread.

## ROPE

**1)** On a comfortable length of thread, pick up three color B 11° seed beads, and sew through the beads again to form them into a ring, leaving a 10-in. (25 cm) tail. Sew through the next B in the ring.

**2)** Pick up two As, and sew through the next B in the ring. Repeat this stitch twice, and step up through the first A added (figure 11, a-b).

**3)** Pick up a B, and sew through the next A in the previous round, the following B, and the next A in the previous round (b-c). Repeat this stitch twice to complete the round, and step up through the first B added (c-d).

**4)** Pick up two As, and sew through the next B in the previous round (d-e). Repeat this stitch twice to complete the round, and step up through the first A added (e-f).

**5)** Repeat steps 3-4 until the rope is the desired length, ending and adding thread as needed. End after adding a round of Bs.

**6)** To cinch up the end, sew through the three end Bs just added. Pull the thread tight, and retrace the thread path twice.

## CLASP

Pick up three As, the loop of a toggle ring, and three As, and sew through the adjacent end B. Sew through the beadwork to retrace the clasp connection several times, and end the working thread. With the tail thread, repeat this step on the opposite end, increasing the number of As if needed for a proper fit. ■■



## MATERIALS

necklace 19 in. (48 cm) with a 2-in. (5 cm) pendant

- 5 8 mm round African opal gemstones
- 16 3 mm bicone crystals (Swarovski, sand opal)
- 11° seed beads
  - 8 g color A (Toho 512F, gray iris metallic matte)
  - 6 g color B (Miyuki 9457, dark bronze)
- 1 g 11° Delica cylinder beads (Miyuki 254, bronze metallic)
- 1 g 15° seed beads (Toho 508, metallic moss green iris)
- 1 toggle clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

## BASICS

(Basic Beading Techniques booklet)

- peyote stitch: tubular
- ending and adding thread



# STARBURST PENDANT

designed by  
Margherita Fusco

DIFFICULTY ●●●○○

peyote stitch / bead weaving







## materials

gold pendant 2¼ in. (5.7 cm)

- 1 14 mm rivoli (Swarovski, light turquoise)
- 9 6 x 6 mm Kheops par Puca beads (full dorado)
- 10 4 mm bicone crystals (Swarovski, Caribbean blue opal AB)
- 2.5 x 5 mm SuperDuo beads
  - 36 color A (pastel turquoise blue)
  - 36 color B (matte metallic Aztec gold)
- 2 g 11° Delica cylinder beads (Miyuki DB1832, Duracoat galvanized gold)
- 2 g 15° seed beads (Miyuki 4202, Duracoat galvanized gold)
- 1 6 mm jump ring
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers

## basics

(Basic Beading Techniques booklet)

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

Information for the alternate colorways is listed at

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

Kheops beads frame a bezeled rivoli, and are embellished to add a bit of sparkle and depth to this amazing pendant.

## BEZEL

**1)** On 7 ft. (2.1 m) of thread, pick up 36 11° cylinder beads, and sew through the first three beads again to form a ring, leaving an 8-in. (20 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, stepping up at the end of each round:

**Round 3:** Work one round using cylinders.

**Rounds 4–5:** Work both rounds using 15° seed beads. Set this thread aside.

**3)** Attach a needle to the tail, and sew through the beadwork to exit a cylinder in round 1. Flip the beadwork over, and place the rivoli facedown into the beadwork. Stitching off the cylinders in round 1, work two rounds with 15°s to create the back of the bezel. Use a tight tension to securely capture the rivoli. End this thread.

**4)** Flip the beadwork over to the front, and with the working thread, sew through the beadwork to exit a cylinder in round 2 (the center round)

of the bezel. Work a round of circular peyote using cylinders, and step up through the first cylinder added (**figure 1, a–b**).

## EMBELLISHMENT

How to pick up the Kheops beads: With the side with two holes facing you, sew through the left hole (LH) or the right hole (RH), per the instructions.

**1)** Pick up a Kheops (RH) from bottom to top, a cylinder, three color A SuperDuo beads, and a cylinder, and sew through the open hole of the Kheops from top to bottom and the next cylinder in the previous round (**b–c**). Work a stitch with a cylinder (**c–d**). Repeat these stitches eight times to complete the round. Sew through the first Kheops (RH), cylinder, and three As, and continue through the open hole of the A your thread is exiting (**figure 2, a–b**).

**2)** Pick up two color B SuperDuo beads, and sew through the open hole of the next A (**b–c**). Repeat this stitch once (**c–d**). Pick up a cylinder,

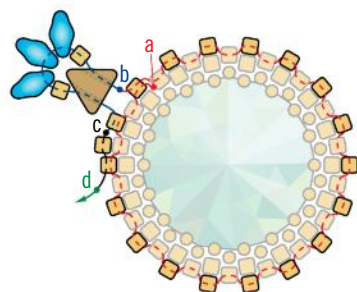


FIGURE 1

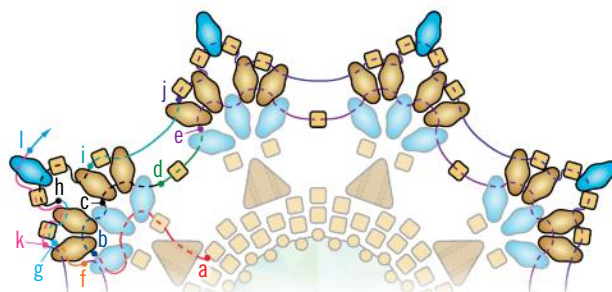


FIGURE 2





and sew through the open hole of the next A (d-e). Repeat these stitches eight times to complete the round (e-f), and sew through the open hole of the first B (f-g).

**3)** Pick up a cylinder, and sew through the open hole of the next B (g-h). Pick up a cylinder, an A, and a cylinder, and sew through the open hole of the following B (h-i). Pick up a cylinder, and sew through the open hole of the next two Bs (i-j). Repeat these stitches eight times to complete the round (j-k), and sew through the first cylinder, B, cylinder, and the open hole of the next A (k-l).

**4)** Pick up five 15's, a 4 mm bicone crystal, and five 15's, and sew through the Kheops (RH) from top to bottom (figure 3, a-b). Pick up three 15's, and sew through the other hole of the same Kheops from bottom to top (b-c). Pick up five 15's, sew back through the crystal just added, pick up five 15's, and sew through the same hole of the A your thread exited at the start of this step, going in the same direction (c-d). Pick up five 15's, and sew through the same hole of the A to form a loop (d-e). Continue through the next nine beads as shown to exit the open hole of the next outside edge A (e-f). Repeat these stitches eight times to complete the round.



After sewing through the first outside edge A again, continue through the next three 15's in the loop surrounding this A (figure 4, a-b).

**5)** Pick up a 15°, a crystal, and seven 15's, and sew back through the crystal (b-c). Pick up a 15°, and sew through the 15° your thread exited at the start of this step, going in the same direction (c-d). Retrace this thread path several times, and end the thread. Open a 6 mm jump ring, and attach it to the loop just added. ■■

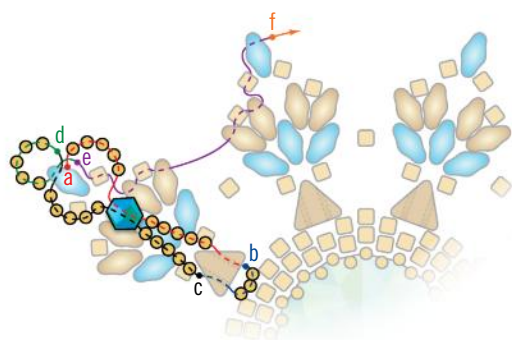


FIGURE 3

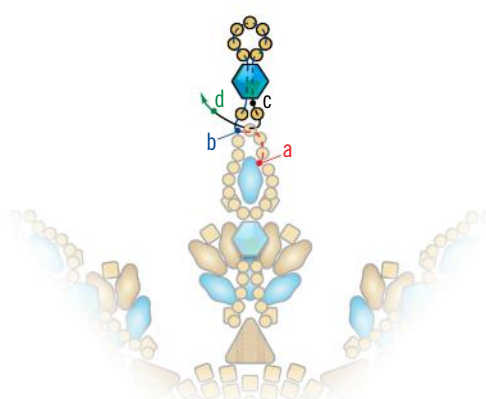


FIGURE 4

# Statement of Ownership, Management, and Circulation

(Required by 39 USC 3685)

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H. Total (Sum of 15F and G)	87,878	90,350
I. Percent paid	99.73%	99.66%
16. Electronic copy circulation		
A. Paid electronic copies	9,130	9,035
B. Total paid print copies + paid electronic copies	55,183	62,705
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18. I certify that the statements made by me above are correct and complete. Nicole McGuire, VP Consumer Marketing, 9/27/2016.



Print all the materials for the projects in this issue at [FacetJewelry.com/resourceguide](http://FacetJewelry.com/resourceguide).



# ONE PATTERN, MANY LOOKS

designed by Karen Bruns

DIFFICULTY ●●○○○

bead weaving





1

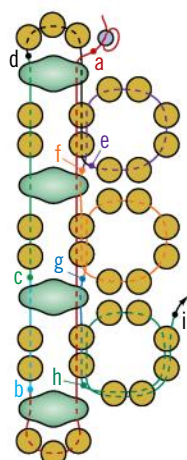


FIGURE 1

## BRACELET

- 1) On a comfortable length of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Pick up a repeating pattern of a SuperDuo and two 11° seed beads three times, and then pick up a SuperDuo and three 11°s. Sew through the open hole of the same SuperDuo (figure 1, a–b).
- 2) Pick up two 11°s, and sew through the open hole of the next SuperDuo (b–c). Repeat this stitch twice (c–d). Pick up three 11°s, and sew through the other hole of the same SuperDuo and the next two 11°s (d–e).
- 3) Pick up six 11°s, and sew through the two 11°s your thread just exited, going in the same direction (e–f) to form a loop. Continue through the next SuperDuo and two 11°s (f–g). Repeat these stitches twice, but do not sew through the SuperDuo after the last stitch (g–h). Instead, sew through the first four 11°s added in the last loop (h–i).

3

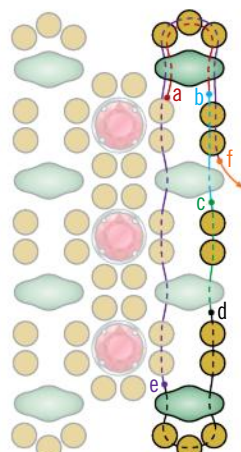


FIGURE 3

- 7) Pick up a SuperDuo and three 11°s, and sew through the open hole of the same SuperDuo (figure 3, a–b). Pick up two 11°s, and sew through the open hole of the next SuperDuo (b–c). Repeat this last stitch once more (c–d).
- 8) Pick up two 11°s, a SuperDuo, and three 11°s, and sew through the open hole of the same SuperDuo (d–e). Continue through the beadwork as shown (e–f).
- 9) Repeat steps 3–8 for the desired bracelet length, allowing ½ in. (1.3 cm) for the clasp. Our 8-in. (20 cm) bracelet has 22 rows of SuperDuos. End and add thread as needed.

Experiment with a variety of two-hole beads and rose montées for a bracelet that is as versatile as it is pretty.



## materials

turquoise/red bracelet  
8 x 7/8 in. (20 x 2.2 cm)

- 7 g 2.5 x 5 mm SuperDuos (opaque turquoise bronze Picasso)
- 63 4 mm (SS16) rose montées (Swarovski, light Siam)
- 7 g 11° seed beads (Toho 1706, gilded marble black)
- 1 3-strand tube clasp
- 6 6 mm jump rings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

## basics

(Basic Beading Techniques booklet)

- ending and adding thread
- attaching a stop bead
- opening and closing loops and jump rings

Information for the alternate colorways is listed at

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

4

## CLASP

- 1) With the working thread, work as in step 3 of “Bracelet” to add a loop to each set of two 11°s on this end, retracing each loop three times before adding the remaining loops. End the working thread.
- 2) On the tail end, remove the stop bead, and sew through the next three 11°s, SuperDuo, and two 11°s. Work as before to add three loops, and end the tail.
- 3) Use a jump ring to attach each loop of the clasp to an end loop on the bracelet. **B:B**

## CHANGE IT UP

Substitute a variety of two-hole beads for a different look. You can alter the width by increasing or decreasing the number of two-hole bead sets picked up in the first row. The number of rose montées in each row will match the number of loops needed for the clasp.

2

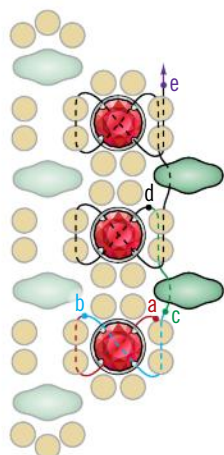
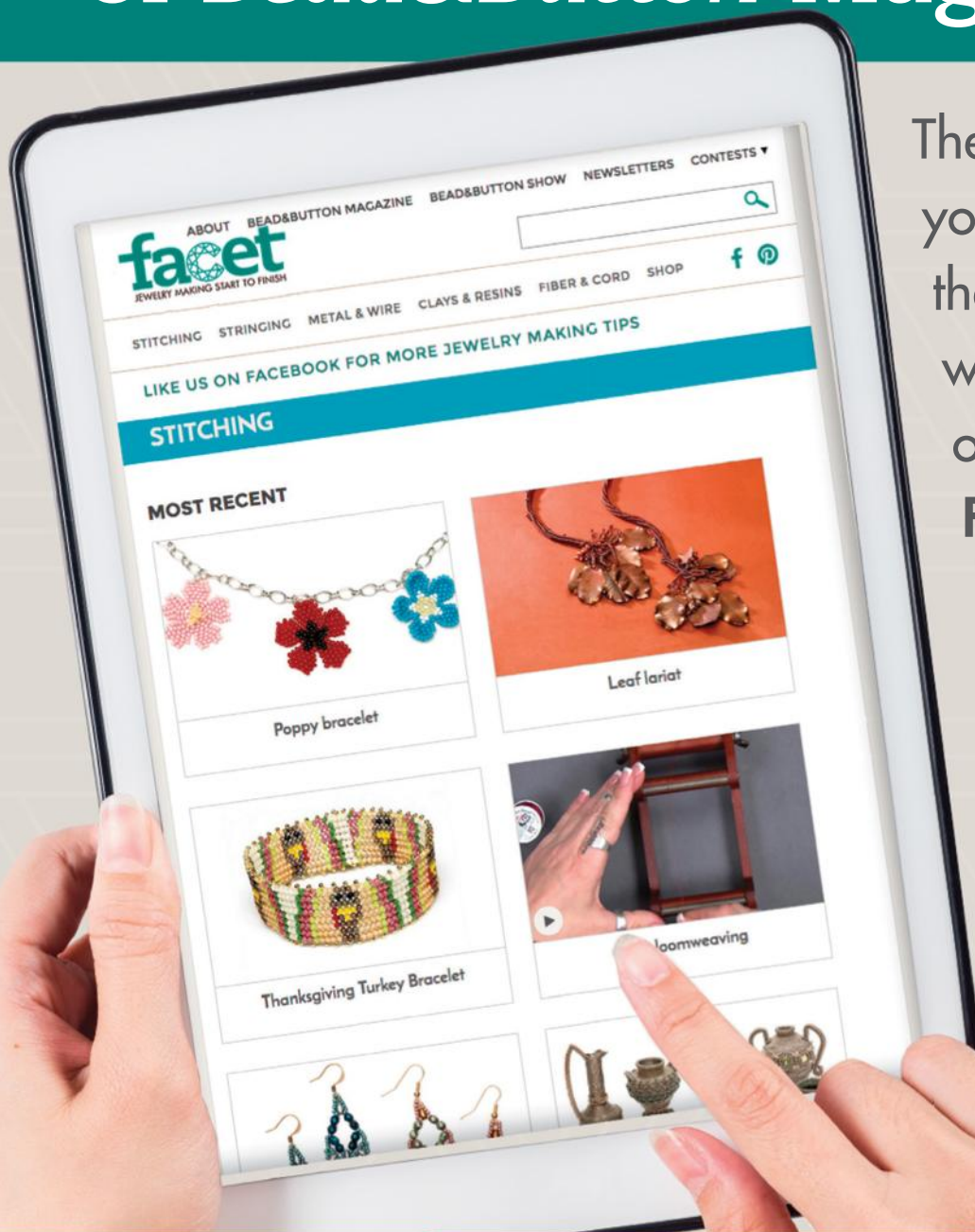


FIGURE 2

- 4) Pick up a 4 mm rose montée, cross the opening of the loop diagonally, and sew through the two corresponding 11°s, going in the same direction (figure 2, a–b). Make sure the 4 mm is facing up. Sew through the open channel of the 4 mm, and continue through the two 11°s your thread exited at the start of this step, going in the same direction (b–c).
- 5) Pick up a SuperDuo, and sew through the two corresponding 11°s in the next loop (c–d).
- 6) Repeat steps 4–5 once, then repeat step 4 once more (d–e).



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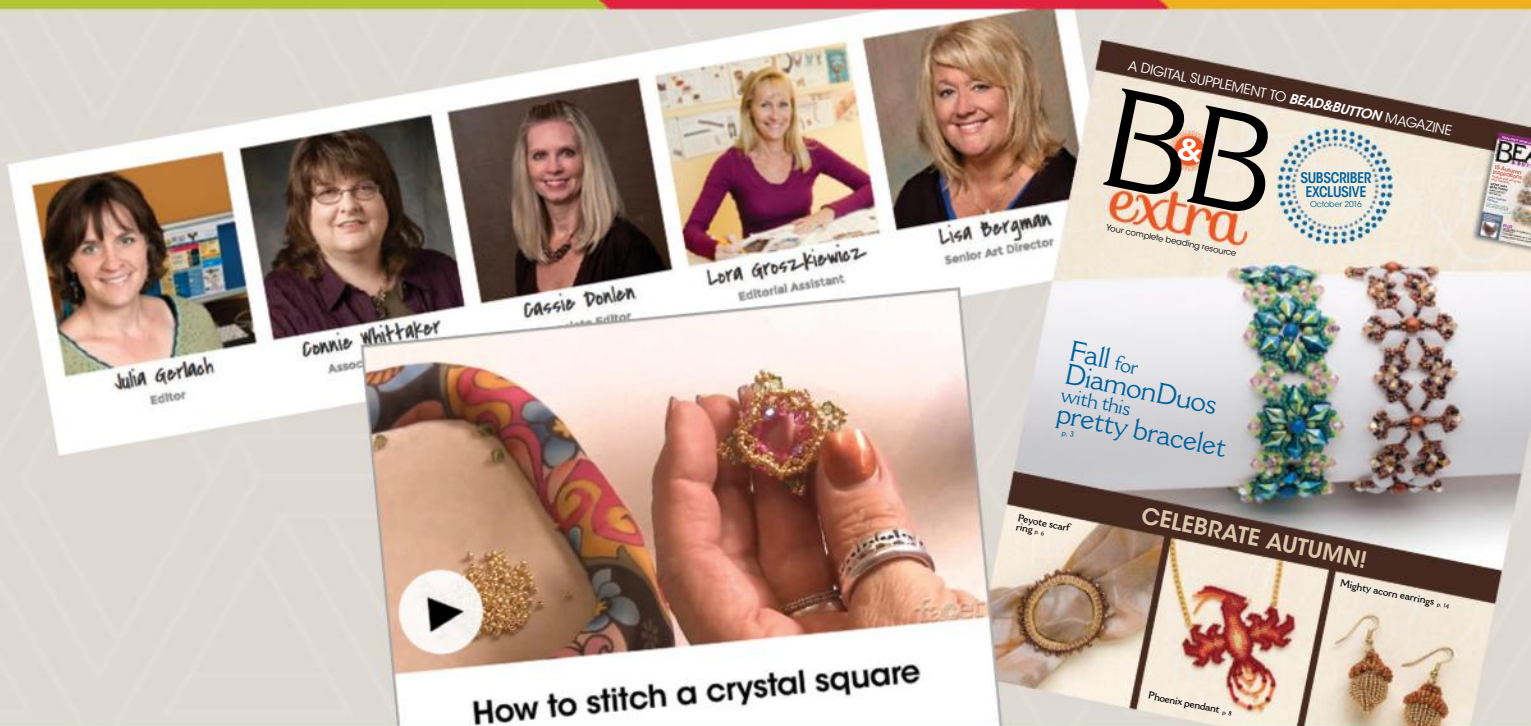


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JEWELRY MAKING START TO FINISH



# Scarab earrings

I love ancient Egyptian jewelry, with its fascinating symbols, shapes, and colors, and decided to create a pair of “scarab” earrings using faux cloisonné.

by Alice Todd

Use this technique with other bezel shapes, cutting head pins to make geometric shapes and designs of your own.

## materials

earrings 2 in. (5 cm)

- Nunn Design components and supplies (nunn.design.com)
  - 2 22 x 12 x 2 mm double-loop mini links, oval (antique gold)
  - 2 19 x 16.5 x 2.7 mm single-loop mini links, triangle (antique gold)
  - 4 2-in. (5 cm) head pins (antique gold)
  - 2 9 mm texture circle jump rings (antique gold)
  - 1 pair of earring findings (antique gold)
  - Nunn Design resin kit
  - Castin'Crafts Opaque Pigment in three colors (white, blue, red)
- microbeads (gold; americancrafts.com)
- 5-minute 2-part epoxy adhesive
- plastic bag to cover work surface
- gloves or barrier cream
- ruler
- flush cutters
- metal file
- tweezers
- mixing cups and sticks
- toothpicks



I chose an oval bezel for the scarab body and a triangle bezel to suggest the pyramids. I glued wires inside the bezels and then added colorized resin and gold microbeads in the enclosed areas to bring the design to life.

## PREP THE BEZELS

**1)** Cover your work surface with a plastic bag.  
**2)** Cut the head pins into 10 pieces as follows: Cut two 6 mm segments, six 8 mm segments, and two 9 mm segments. Adjust and smooth the pieces by lightly filing them with a metal file until they fit into the bezels (**figures 1 and 2**).

**3)** Mix up a small amount of 2-part epoxy adhesive per the manufacturer's instructions.

**4)** Using tweezers, pick up an 8 mm wire segment, dip it into the 2-part epoxy, and place it horizontally inside the oval bezel about one-third of the way from the top of the bezel (**figure 1, segment A**). Dip a 9 mm segment into the epoxy, and place it about 2 mm below the first one and parallel to it (**figure 1, segment B**). Dip an 8 mm segment into the epoxy, and place it perpendicular to the previous piece in the center of the oval bezel (**figure 1, segment C**). Repeat to create the same design in the second oval bezel.



**NOTE** You may need to repeat step 3 if your glue starts to dry.

**5)** Dip an 8 mm segment into the epoxy, and place it into the triangle bezel, about one-third of the way from the top (**figure 2, segment D**). Dip a 6 mm segment into the epoxy, and place it about 2 mm below the previous one (**figure 2, segment E**). Repeat for the second triangle bezel.

## ADD RESIN

- 1)** Wearing gloves or barrier cream, mix a small batch of resin and hardener in a plastic cup per the manufacturer's instructions.
- 2)** Blend a small amount of red pigment into your resin. With a toothpick, put a tiny quantity of the red resin into the middle compartments of both the oval and triangle bezels. For best results, let the red resin cure for at least six hours or overnight before preparing the turquoise and blue resins and filling the other compartments. This will prevent the colors from bleeding into the adjacent areas.
- 3)** After the red resin has cured, mix another small batch of resin and hardener and pour it into two different cups. Add small amounts of white and blue pigments to one cup to make a turquoise shade. Add only blue pigment to the other cup.

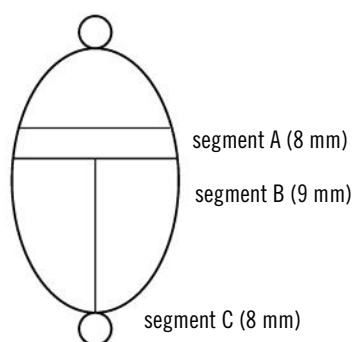


FIGURE 1

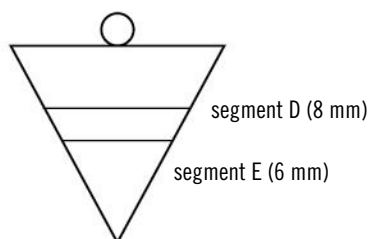


FIGURE 2

**4)** With a toothpick, put a small amount of the turquoise resin inside the “wings” of each scarab and inside the bottom compartment of each triangle bezel. Sprinkle some gold microbeads into the turquoise resin.

**5)** With a fresh toothpick, put a small amount of blue resin inside the remaining compartments of the bezels.

**6)** Let the resin cure for 12–24 hours.

## ASSEMBLY

**1)** Open a 9 mm jump ring, and attach it to the bottom loop of an oval bezel and the loop of a triangle bezel. Repeat with another jump ring and the other two bezels.

**2)** Open the loop of an earwire, and attach the top loop of an oval bezel. Repeat to complete the other earring. **B•B**





Items in bold indicate the issue number or month of publication (for online articles); any numbers following them are page numbers. Abbreviations include: (BB) The Business of Beading, (BBE) B&B Extra, (BE) Book Excerpt, (BP) Bead Soup, (GS) Gemstone Savvy, (HD) Handy Dandy Guide, (ONF) Online Free Project, (PR) Profile, (SL) Spotlight, (T) Tips, (TW) Technique Workshop, and (YW) Your Work. Note: B&B Extra (BBE) is a digital bonus for subscribers of Bead&Button magazine. Subscribers can download it at [www.FacetJewelry.com/extra](http://www.FacetJewelry.com/extra). Online Free Projects (ONF) may be downloaded at [www.FacetJewelry.com/stitching](http://www.FacetJewelry.com/stitching).

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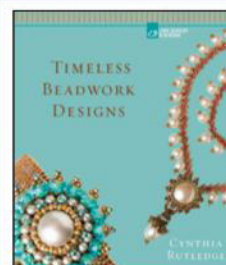
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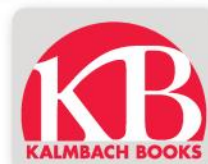
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## COLORADO • Colorado Springs

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205 #B W. Rockrimmon Blvd. 719-599-3300

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**BEADED ENVISIONS**  
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**MASSACHUSETTS• Leominster**  
Central Massachusetts' Premier Bead Store Since 2003  
• Incredible Selection • Amazing Prices & Quality • Classes  
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Full service shop with a fine, upscale selection of beads, findings, wire & tools. Original lampwork beads. Classes, work-space & artistic support. Bulk prices on precious metal beads & Swarovski crystals. Tribal textiles & lampworking classes.  
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Great Prices & Discounts. Swarovski, Czech, pearls, wood, bone, glass, metal, acrylics, Sterling Silver, Silver & Gold Filled beads, findings & wire. Artistic Wire, Polymer Clay, Beadalon, craft supplies, books, tools, beading supplies & much more.  
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**MUNRO CRAFTS**  
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**MICHIGAN• Caseville**  
Visit our new location in a cute beach town! Unique Czech glass, seed beads, two whole beads, charms, natural stones, leather & chain. Also, kits, patterns, tools, stringing supplies and designer gift jewelry. Classes available! Call for hours.  
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**BEAD HAVEN**  
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**MICHIGAN• Farmington (Downtown)**  
Low prices • Friendly service • Unique selection.  
A wide variety of beads & components including semiprecious stones & Czech glass to artist prices, seed beads, designer brass lines & more. Ask for your free "Bead Addiction" card!  
[www.facebook.com/beadbohemia](http://www.facebook.com/beadbohemia)  
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**MICHIGAN• Frankenmuth**  
Michigan's largest bead store! Walls of unique Czech glass, seed beads, natural stones, vintage brass stamping, leather, chain, Swarovski crystal, charms. Also carry findings, unique clasps, tools, patterns and kits! Open 7 days. FREE classes!  
[www.beadhaven.com](http://www.beadhaven.com)  
**BEAD HAVEN**  
925 S. Main St. E-1 (River Place) 989-652-3566

**MICHIGAN• Grand Haven**  
The largest bead store on the lakeshore offering an extensive selection of beading and jewelry-making supplies including silver clay, metalsmithing and lampworking supplies. Classes, parties & open workshops. Open daily.  
[www.thecreativefringe.com](http://www.thecreativefringe.com)  
**THE CREATIVE FRINGE**  
210 Washington Ave. 616-296-0020

**MICHIGAN• Royal Oak**  
Specializing in beading & jewelry making supplies. Swarovski Crystals, Semi-Precious, Czech, Metal, Bone, Wood, Seed, Acrylic Beads, Findings. For more info, visit our website.  
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**SUN'S CRYSTAL & BEAD SUPPLY**  
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## MICHIGAN• Traverse City

Your Up North bead store. A myriad of beads, from worldwide antiques to local artists. One of the largest selections of beads, Swarovski, Sterling, gold, gemstones, findings. See our Legacy Bead Museum - 5000 years of beads.  
**www.nowinbeads.com**  
**NAWIN BEADS**  
925 E. Front St. 231-932-9514

## MINNESOTA• St. Paul

Seed beads (Czech & Japanese), Delicas, Swarovski, art glass — a beader's paradise! Bone, stone, pearls, leather, books, findings & tools. Mon-Fri 10-6, Sat 10-5, or by appt.  
**www.beadstorm.com**  
**STORMCLOUD TRADING (BEADSTORM)**  
725 Snelling Ave. N. 651-645-0343

## MISSISSIPPI• Ridgeland

Sterling, gold, glass, wood, shell, pearls, stones, crystals, findings, tools, and stringing materials. Classes • Parties Open Mon - Fri 10-6, Sat 10-4  
Email: villagebeads@aol.com  
**www.villagebeads.com**  
**VILLAGE BEADS**  
398 Highway 51, Ste. 30 601-853-3299

## MISSOURI• Branson

Be *PLUM* overwhelmed by our thousands of bead strands in historic downtown Branson. A beading *BAZAAR* of bead wire, findings, chain, and supplies. Open 7 days/week year round, 9:30-5:30. plumbeads.etsy.com  
**www.plumbazaar.com**  
**PLUM BAZAAR**  
123 E. Main St. 417-337-PLUM (7586)

## MISSOURI• Springfield

Come in to Springfield's largest bead store for findings, seed beads and semi-precious bead strands for unique creations. We have tools for beading, metal stamping, and leather crafts. Classes are taught by resident experts. Open Mon-Sat 9am-5pm  
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**SPRINGFIELD LEATHER & TOUCHSTONE BEADS**  
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## MISSOURI• St. Louis

Voted #1 Bead Shop in America! Find all of your favorites with friendly service. IN-STORE REWARDS PROGRAM, FREE workshops, classes, parties & so much MORE! Mon - Sat 9am-7pm  
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## MISSOURI• St. Louis

Voted 1 of the top shops in the US. 4000+ seed beads, Czech Glass, Swarovski, TierraCast Pewter, Semi-Precious stones, base metal chains & findings. Gold & Silver. Over 3000 sq ft. Classes listed online. Ask us about FREE classes.  
**www.ladybugbeadsSTL.com**  
**LADY BUG BEADS, LLC**  
7616 Big Bend Blvd. 314-644-6140

## MONTANA• Billings

Billings' largest bead store and getting bigger. Semi-precious, pearls, Swarovski crystals, Delicas, Czech glass, shell & metal beads. Silver & gold findings, tools, books and supplies. Free basic classes. Weekly workshops. Open 10-6 daily.  
**www.montanabeads.com**  
**BUY THE BEAD**  
670 King Park Drive 406-651-8831

## NEVADA• Henderson (Las Vegas)

Serving the Las Vegas community with the largest variety of beads & findings. Classes, parties, volume discounts & workshops. Minutes from the strip. For store hours check our website:  
**www.beadjungle.com**  
**BEAD JUNGLE**  
1590 W. Horizon Ridge Pkwy. #160 702-432-BEAD (2323)

## NEVADA• Las Vegas

Nevada's Most Comprehensive Bead Store. Catering to all beading disciplines. Huge selection of findings, pressed glass, seed beads. Full line of Swarovski. Free Classes Daily. Hours: Mon - Sat 10am-6pm; Sun closed.  
**www.BeadHavenLasVegas.com**  
**BEAD HAVEN LAS VEGAS**  
7575 W. Washington Ave. #131 702-233-2450

## NEVADA• Las Vegas

Visiting Las Vegas? We're the store you're looking for! State's largest bead shop, carrying the biggest inventory of quality beads and findings, all priced right. Volume discounts available. Open seven days, 10 to 6. Call for travel directions.  
**www.discountbeadsv.com**  
**DISCOUNT BEADS**  
4266 S. Durango Drive, Suite G/H 702-360-4266

## NEW HAMPSHIRE• Concord

Bead therapy! A plethora of beautiful, unique beads - stone, pearl, Swarovski crystal, glass, sterling, gold-filled, Japanese seeds, and so much more. Classes, parties, workbooks. Open Tues - Sun. Online shop now open.  
**www.beadit.biz**  
**BEAD IT!**  
146 N. Main St. 603-223-0146

## NEW HAMPSHIRE• Epping

Huge selection of top quality beads, beading supplies, and chain. Miyuki & Toho seed beads, Swarovski, Preciosa, Czech, Pearls, Lampwork, Gemstones & more. Classes & Parties. Plenty of parking. Handicap accessible. Awesome Staff!!  
**www.JustBeadingAround.com**  
**JUST BEADING AROUND**  
275 Calef Highway (Rte 125) 603-734-4322

## NEW HAMPSHIRE• Exeter

Huge selection of semi-precious & precious gemstone beads. Pearls, Swarovski, Czech & Kazumi beads. Wide selection of seed beads from top manufacturers. Diverse choice of findings, chain and wire. Custom cutting & drilling. Classes.  
**www.SanterresStones.com**  
**SANTERRE'S STONES 'N STUFF**  
42 Water St. 603-773-9393

## NEW HAMPSHIRE• Wakefield

Gemstone beads and cabochons. Full color spectrum of Czech glass. Japanese seed beads. S-ton cord. Custom Kumihimo jewelry kits. Anita's "Daily Bracelet" kits. One mile off Route 16. Watch for blue highway sign.  
**AnitaNH.com**  
**ANITA'S BEADS**  
2517 Wakefield Road (Rte. 153) 603-522-6529

## NEW HAMPSHIRE• Wilton

Beautiful quality beads to inspire your creativity & accentuate your style. Emphasis on European beads, Czech-pressed glass, crystal, seed, pearls, semi-precious. Artisan created jewelry for fine gift giving. Ample parking. Thurs-Sat 9-5:30, Sun 11-4  
**ladybeadandbrook.com**  
**LADYBEAD AND BROOK**  
29 Howard Street @ The Riverview Mill Artist 603-654-2805

## NEW JERSEY• Bergenfield (Only miles from NYC)

Visit East Coast's premier bead shop. 3,000+ colors/styles of Japanese seed beads, glass, crystal, semi-precious, lampwork & more. Classes by local & nationally known artists. Extensive inventory for unlimited possibilities!  
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**BEADS BY BLANCHE**  
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## NEW JERSEY• Collingswood

Beader's Ecstasy! Huge inventory Miyuki seed beads, Delicas, Swarovski, Hill Tribe, Vintage, Fibers. Fabulous flamework/metal smithing studio w/classes & rental. Loom weaving, wire wrapping, PMC. Classes, supplies, parties, repairs.  
**www.jubilibeadsand yarns.com**  
**JUBILI BEADS & YARNS®**  
713 Haddon Ave. 856-858-7844

## NEW JERSEY• Lambertville

Great selection of f/w pearls, Swarovski crystals, semi-precious stones, our own Sterling silver bar clasps set with unusual & vintage elements; unique sterling, vermeil, findings, Czech beads. 11AM-6PM, Friday until 9PM seasonally  
**www.sojourner.biz**  
**SOJOURNER**  
26 Bridge Street 609-397-8849

## NEW JERSEY• Point Pleasant

Ocean County's largest full service bead store. Huge selection of Swarovski, semi-precious, Czech crystal; largest selection around of seed beads. All the new two-hole beads, Delicas, Charlottes and much more. Many classes available.  
**BeadDazzlePoint.com**  
**BEAD DAZZLE**  
2319 Bridge Avenue 732-295-6679

## NEW JERSEY• Point Pleasant

Classes, Kits, Open Beading! Miyuki, Toho, Czech, Swarovski, & much more. Join Fri Nite Bead Club, Sunday Funday, or Team Build. Plus, we ship anywhere!  
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**www.lucysbeadboutique.com**  
**LUCY'S BEAD BOUTIQUE**  
3241 ROUTE 88 848-232-3690

## NEW MEXICO• Albuquerque

Voted Albuquerque's best bead shop. Largest selection of imported, ethnic, glass and gemstone beads in New Mexico. Findings, tools and books. Silver jewelry and handicrafts. Volume discounts. Mon-Sat 11-6 (at least), Sun. 12:30-5.  
**www.stonemountainbeads.com**  
**STONE MOUNTAIN BEAD GALLERY**  
4008 Central Ave. S.E. 505-260-1121

## NEW MEXICO• Albuquerque

Specializing in Japanese seed beads, Delicas, rare vintage beads, ethnic/antique & handmade beads just to name a few. A relaxed atmosphere with cheerful gals to help you!  
Mon - Thur 10:5-5:30, Fri - Sat 10:5 - 5, Sun 11:30 - 3:30

## THE BEADED IRIS

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## NEW YORK• Dobbs Ferry

Importer direct from Thailand, Indonesia, India and China. A wide selection of Miyuki Seed Beads, Czechmates, Sterling Silver Findings, Hill Tribe Silver, Gemstones and more. Wholesale and Retail. Jewelry making parties, workshop and repair.  
**www.bangkokbead.com**  
**BANGKOK BEAD**  
10 Cedar St. 914-693-3399

## NEW YORK• East Rochester

Large, bright, full service bead store. Wide selection of Czech glass, Swarovski, semi-precious stones, quality findings and much more! Featuring unique beads and components by local and American artisans.  
**www.letsbead.com**  
**LET'S BEAD!**  
349 W. Commercial St. 585-586-6550

## NEW YORK• Nanuet

Exclusive bead boutique! Huge selection of quality semi-precious; Czech & Fire Polish; SS beads, charms/findings; Miyuki & Toho seed beads; Delica; tools & supplies. Expert Staff. Beading Classes. Closed Sunday. 40 min. north NYC.  
**www.beadmosaic.com**  
**BEADS MOSAIC**  
136 Main St. 845-501-8295

## NEW YORK• New York City

New York's leading supplier & importer of crafts, beads & jewelry supplies since 1971. Lowest prices & best selection of all beads, findings, sterling silver, gold-filled, Swarovski, semi-precious gemstones, crafts, apparel & accessory supplies.  
**www.beadkraft.com**  
**BEADKRAFT**  
1231 Broadway (@ 30th St.) 212-532-6820

## NEW YORK• New York City

From Beads to Crystals to Timmings and more. Beads World is your one stop shop for all beading supplies. Quality selections in the heart of NYC's fashion district. We're on 38th St., between 5th & 6th Ave. Mon - Fri 9-7, Sat - Sun 10-6  
**www.beadsworldusa.com**  
**BEADS WORLD**  
57 West 38th St. 212-302-1199

## NEW YORK• Queens (Ozone Park)

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**www.ladyanecraftcenter.com** (Belt Pkwy, Exit 17)  
**BEAD SHOP AT Lady Jane Craft Center**  
137-20 Crossbay Blvd. 718-835-7651

## NEW YORK• Rochester

Bangles, bangles & bright shiny beads for any bead & jewelry lover! Friendly, warm, creative atmosphere. Extensive selection of semi precious, pearls, seed beads, Hill Tribe Silver, tools & findings. New items weekly. Classes & parties.  
**www.beadbreakout.com** (Easy access from Rte 590)  
**BEAD BREAKOUT**  
2314 Monroe Avenue 585-271-2340

## NEW YORK• White Plains

New store! We are the largest full service bead store in Westchester. Knowledgeable staff. Classes. Good parking. We carry almost everything! Open 7 days a week. Find us on Facebook.  
**www.beadeverything.com**  
**BEAD EVERYTHING**  
175 E. Post Road 914-644-8191

## NORTH CAROLINA• Asheville/Buncombe Co.

Asheville's premier full-service bead store of 25+ years. Largest selection of seed beads, ancient trade & vintage beads in the region. Pearls, gemstones, crystals, etc. plus all the supplies you need. Classes/parties/workspace.  
**www.chevronbeads.com**  
**CHEVRON TRADING POST & BEAD CO.**  
40 N. Lexington Ave. 828-236-2323

## NORTH CAROLINA• Durham

Express your creative energies without exhausting your pocket. A Bead Show every day! Durham's largest & affordable selection of quality beads & findings. Visit our famous \$5 a strand wall.  
**www.rareearthbeads.com**  
**RARE EARTH BEAD SHOP**  
2706 Durham-Chapel Hill Blvd. 919-342-5966

## NORTH CAROLINA• Forest City

We are a full service bead shop that offers a unique variety of beads, Swarovski, tools, findings, stringing supplies, books, magazines, etc. Mon. - Fri. 10-6, Sat. 10-4.  
**www.offthebeadedpathbeadstore.com**  
**OFF THE BEADED PATH**  
2270 US Hwy. 74A 828-245-0306

## NORTH CAROLINA• Mooresville

Full service. Classes, handmade jewelry & supplies. Parties, Girls Night Out, BYOB Socials (bring your own beads), seed beads, gemstones, Vintage jewelry & components, Swarovski, sterling, gold filled & Vermeil findings. Mon - Sat 10am-6pm  
**www.aintmissbeadhaven.com**  
**AIN'T MISS BEAD HAVEN**  
138 N. Main St. 704-746-9278

## OHIO• Cincinnati (Harrison)

"The West side's original Bead Shop". Create your own jewelry from our ever-growing selection of Swarovski crystal, semi-precious strands, glass, metals, pendants, lampwork, clay beads & tools. 1-on-1 project assistance, classes & parties too.  
**www.followyourbeadedbliss.com**  
**BEADED BLISS** Always Follow Your Bliss  
1151 Stone Drive, #E-5 513-202-1706

## OHIO• Cleveland (Oberlin)

Truly amazing selection! New and vintage glass, gemstones, Swarovski, metal beads and findings. African Trade Beads, ancient, antique and collectible beads in store and online. Just off the Ohio turnpike. Open every day.  
**www.beadparadise.com**  
**BEAD PARADISE**  
29 West College St. 440-775-2233

## OHIO• Columbus (Dublin)

Columbus' premier bead store. Studio tables. 90+ classes per quarter - beadweaving, wire, lampwork, metals, Kumihimo & more. Czech glass, 2,000+ seed beads - Japanese & Czech. Swarovski, semi-precious & more! Shop our website.  
**www.1stopbeadshop.com**  
**1 STOP BEAD SHOP**  
6347 Sawmill (Trader Joe's Ctr.) 614-573-6452

## OHIO• Columbus (Gahanna)

Artisan focals, uncommon findings, fair trade beads and all the usual suspects await you at central Ohio's most unique bead shop. Knowledgeable and friendly staff stand ready to help, or take one of our classes to jump start your creativity.  
**www.gahannabeadstudio.com**  
**GAHANNA BEAD STUDIO**  
1028 N. Hamilton Rd. 614-933-8948

## OHIO• Columbus (Powell)

Full service bead store & more: Jewelry making, Knitting, Crystals & Event Center. The largest selection of Swarovski Crystals & Pearls in Central Ohio, Tierra Cast Findings, Gem Stones, Local & Nat'l. Teacher Kits, and Knitting Supplies.  
**www.bloominbeadsetc.com**  
**BLOOMIN' BEADS, ETC.**  
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## OKLAHOMA• Broken Arrow

Beads to Beat the Band! Beads take center stage in our showroom and classroom. Whether you are looking for a rock star centerpiece or some great back-up beads, our selection and service are sure to make you twist and shout.  
**www.beadlebeadshop.com**  
**THE BEADLES**  
114 W. Dallas St. 918-806-8945

## OKLAHOMA• Oklahoma City

Specializing in vintage stones & findings. Wide range of costume jewelry supplies. Presses for riveting vintage components on site. Private classroom available. Located near the fairgrounds. Check website for store hours. Come have fun!  
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**JAN'S JEWELRY SUPPLIES**  
3623 NW 10th St. 405-600-3043

## OREGON• Dorena

Specializing in "Quality" glass beads from the Czech Republic and Japan in many sizes. We also offer a variety of authentic trade beads, Delicas & hex. Mon-Sat. 10-5.  
E-mail: beads@bakerbay.com  
**www.bakerbay.com**  
**BAKER BAY BEADS**  
35655 Shoreview Dr. 541-942-3941

## OREGON• Portland

Retail/wholesale: Sterling, Gold Filled, Brass, Pewter, Chain, Beads and Findings.  
**www.davabead.com**  
**DAVA BEAD AND TRADE, INC.**  
2121 NE Broadway 877-962-3282

## OREGON• Portland

Located in Historic Multnomah Village. Unique pearls, crystals, glass, stone, shells & more! Come visit our friendly staff for all your beading needs.

## VILLAGE BEADS

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## PENNSYLVANIA• Audubon

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**www.buttercupbeads.com**  
**BUTTERCUP BEADS**  
1123 Pawlings Rd. 484-524-8231

## PENNSYLVANIA• Havertown

Full-service bead store. Friendly, knowledgeable staff. Buy to-go or create in-store. Classes, parties, group outings. Tues & Thur 12-7, Wed & Fri 10-6, Sat 10-5, Sun 11-3, Closed Mon.  
**www.thebeadgarden.com**  
**THE BEAD GARDEN**  
2122 Darby Road 610-449-2699

## PENNSYLVANIA• Media

An artistic venue that prides itself on a vast selection of beads and findings to encourage your creativity. Customers always come first and always return.  
**www.bluesantabeads.net**  
**BLUE SANTA BEADS**  
1165 W. Baltimore Pike 610-892-2740



# PENNSYLVANIA•Pittsburgh

Global marketplace of beads and findings. Swarovski crystal, Venetian, Czech, Bali & Hill Tribe Silver, Tibetan, Japanese Seed and Delicas, Semi-precious and Freshwater Pearls, classes. Mon - Sat 10-6, Thur 10-9, Sun 12-5  
[www.crystalbeadbazaar.com](http://www.crystalbeadbazaar.com)  
**CRYSTAL BEAD BAZAAR**  
 4521 Butler St. 412-687-1513

# RHODE ISLAND•Providence

Enormous selection of vintage beads, stones, chain and findings. Swarovski, Czech and German beads and stones. Glass, metal, plastic and semi-precious. Boxes and displays. Closeout Prices. Open M-F 8:30-5:00pm  
[www.wolfemyrow.com](http://www.wolfemyrow.com)  
**WOLF E. MYROW, INC.**  
 46 Aleppo Street 401-331-2921

# SOUTH CAROLINA•Hilton Head Island

Treasures from pearls, beads & findings found around the globe, to lampwork beads made right here in the Lowcountry! Delica, Swarovski, Safflex & many trusted brands. Owner Steve Mardell teaches wirework, beading, lampwork & more.  
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# SOUTH CAROLINA•Pendleton

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[www.themercantilestore.com](http://www.themercantilestore.com)  
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 149 East Queen St. 864-646-9431

# SOUTH CAROLINA•Surfside Beach

We offer "classes on demand" for all levels. We have an in store glass studio & specialize in Kumihimo, Aluminum Wire & Beading FUN. We have lots of unique beads & beading kits for your beading pleasure! LEARN • CREATE • INSPIRE  
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**BEACH BEADS & GLASS STUDIO**  
 1918 Highway 17 North 843-839-9808

# TENNESSEE•Chattanooga

We carry a large selection of seed beads, Delicas, natural stone beads, freshwater pearls, gemstone beads, fire polish, Swarovski, Super Duos, findings and classes.  
 Tues - Sat 9:30am-5:30pm Facebook.com/Beadtherapy1

# BEAD-THERAPY

400 E. Main St., Ste. 210a 423-509-1907

# TEXAS•Arlington (close to Six Flags)

Arlington's largest bead store. Delicas, 15's, seed beads, crystals, vintage beads, pearls, gemstones & findings. Tools, books & wire. Custom & repair work. Classes. Open 7 days a week.  
[www.wildbeads.biz](http://www.wildbeads.biz)  
**WILD BEADS**  
 2833 Galleria Dr. NORTH OF 6 FLAGS MALL 817-652-3232

# TEXAS•Dallas

SERIOUSLY UNIQUE BEADS: Gemstone beads (inc. diamond, ruby, sapphire, opal), pearls, art-glass beads, seed beads, silver, vermeil, chain, wire, findings, tools, private lessons, classes, parties & more.  
[www.beadindreams.com](http://www.beadindreams.com)  
**BEADING DREAMS**  
 5629 W. Lovers Lane 214-366-1112

# TEXAS•Dallas

One Stop Bead Shop  
 We have huge variety of gemstone beads, findings, pewter, Chinese crystal, agates, chains & sterling silver jewelry. Wholesale & Retail  
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**BEADS UNLIMITED / INDIA GEMS**  
 2454 Royal Lane 214-749-0444

# TEXAS•Katy

Bead room treasures! We carry a variety of Czech glass, Bali, trade, Vintage, wood & pearl beads, plus unique chain, buttons & interesting findings - Great classes too!  
[www.multiplicity.co](http://www.multiplicity.co) - Note: NOT .com  
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# TEXAS•Pearland (So. of Houston)

Excellent selection Swarovski crystal, semi-precious stones & silver, gold-filled & copper findings. Beading classes with helpful, friendly instructors. Special orders welcome.  
[www.abcraftypeople.com](http://www.abcraftypeople.com)  
**ANTIQUES BEADS & CRAFTY PEOPLE**  
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# TEXAS•Richmond

We offer beginning to advanced classes and offer membership plans. Learn to fabricate cast, form and finish metal jewelry. We have all the equipment and tools you need.  
[www.multiplicity.co](http://www.multiplicity.co) - Note: NOT .com  
**MULTIPLICITY STUDIO**  
 19412 FM 1093, Suite 5 281-647-2442

# VIRGINIA•Annandale

Largest selection of beads and jewelry. Tribal & ethnic beads, jewelry, and findings. Wide variety of beads, pendants, bone, precious, gold, silver, metal, brass. Open 7 days/week 11-6. Also in Lake Forest Mall, Gaithersburg, MD, 301-990-1668  
[tribalrugsjewelry@aol.com](mailto:tribalrugsjewelry@aol.com)  
**TRIBAL RUGS & JEWELRY**  
 7120 Little River Turnpike 703-642-8260

# VIRGINIA•Charlottesville

Full service bead store with a huge selection of Delicas, seed beads, glass, semi-precious, pearls & more. Friendly, knowledgeable staff. Visit website for class schedule and hours.  
[www.studiobaboo.com](http://www.studiobaboo.com)  
**STUDIO BABOO® "A Big Little Bead™ Store"**  
 1933 Commonwealth Dr. 434-244-2905

# VIRGINIA•Falls Church

One stop bead store from basics to exotic & extraordinary. Gemstones, organics, all metals, crystals, seed beads, glass. Stringing materials, findings, wire, chain, tools, books, classes. Friendly staff in an organized & inspiring environment.  
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# Then & now

by Julia Gerlach

## In its first two years of publication,

*Bead&Button* often featured stories about fashion, from handbags to scarves to clothing. It's fun to look back at those early issues and see how both beading and fashion in general has changed — and what has either remained the same or come back around. In the December, 1994, issue, an article by Deb Gottlieb featured tassel necklaces. Well, you'd pretty much have to be comatose not to have noticed the huge tassel trend in today's jewelry and clothing, so I decided to create an updated tassel necklace to reflect the times.



In the 1994 story, the tassel necklace featured strands of ruby-colored crystals streaming from a silver bead cap, all suspended from a flapper-length pearl-and-crystal strung necklace. For my take, I designed a stitched bell-shaped tassel cap using seed beads and two colors of SuperDuos, and then added chain to complete the pendant. I attached the pendant to a long neck chain to create a modern, streamlined look. Instructions for this project can be found at [FacetJewelry.com](http://FacetJewelry.com). **B B**

Join us as we revisit a popular style from the past with updated materials and a fresh silhouette.





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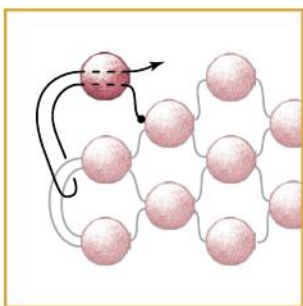
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## THREAD AND KNOTS

### Conditioning thread

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

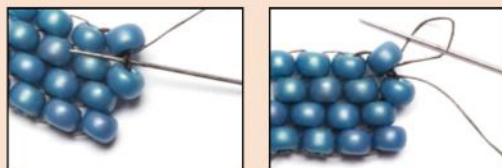
### Ending and adding thread

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

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

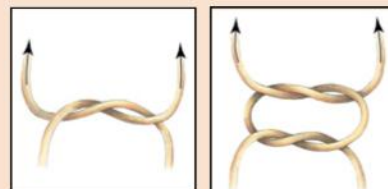
### Half-hitch knot

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



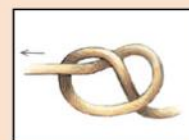
### Square knot

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



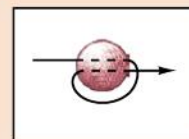
### Overhand knot

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



### Attaching a stop bead

Use a stop bead to secure beads temporarily when you begin stitching: Pick up the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.



## STITCHES

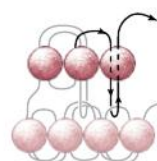
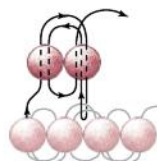
### Beaded Back Stitch

- 1) To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.
- 2) Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, and sew through the third bead again.
- 3) Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.



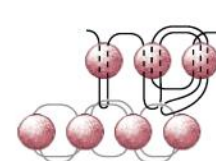
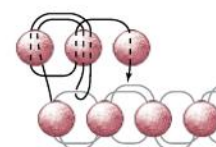
### Brick stitch

- 1) Begin with a ladder of beads, and position the thread to exit the top of the last bead. Brick stitch naturally increases or decreases at the start and end of each row, depending upon where you attach the first and last stitches of the row.
- 2) To work the typical method, which results in progressively decreasing rows, pick up two beads. Sew under the thread bridge between the second and third beads in the previous row from back to front. Sew up through the second bead added, down through the first bead, and back up through the second bead.
- 3) For the row's remaining stitches, pick up one bead. Sew under the next thread bridge in the previous row from back to front. Sew back up through the new bead. The last stitch in the row will be positioned above the last two beads in the row below, and the row will be one bead shorter than the ladder.



### Brick stitch increase

A single increase at one end of the row will keep the number of beads the same as in the previous row. To increase at the beginning of a row, work a typical brick stitch, but start by sewing under the thread bridge between the first two beads in the previous row. To increase at the end of the row, add a second stitch to the final thread bridge on the previous row.

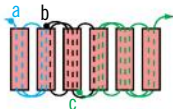




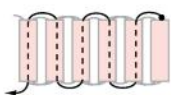
## Ladder stitch

### Making a ladder, traditional method

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



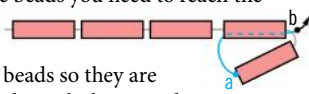
**2)** Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead (**b-c**). Continue for the desired length ladder. This technique produces uneven tension, which you can correct by zigzagging back through the beads in the opposite direction.



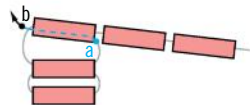
### Making a ladder, alternate method

**1)** Pick up all the beads you need to reach the length your pattern requires.

Fold the last two beads so they are parallel, and sew through the second-to-last bead in the same direction.



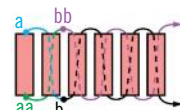
**2)** Fold the next loose bead so it sits parallel to the previous bead in the ladder, and sew through the loose bead in the same direction. Continue sewing through each bead until you exit the last bead of the ladder.



### Making a ladder, crossweave method

Center a bead on the thread.

Pick up a bead on one needle and cross the other needle through it (**a-b** and **aa-bb**). Add each subsequent bead in the same manner.



### Forming a ring

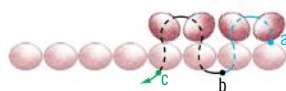
With your thread exiting the last bead in your ladder, sew through the first bead and then through the last bead, or cross the needles through the first bead if you are using the crossweave technique.

## Herringbone stitch

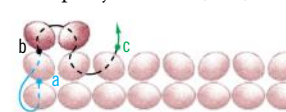
### Flat strip

**1)** Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads, and exit the top of the last bead added.

**2)** Pick up two beads, and sew down through the next bead in the previous row (**a-b**) and up through the following bead in the previous row. Repeat (**b-c**) across the first row.



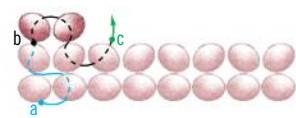
**3)** To turn to start the next row, sew back through the last bead of the pair just added (**a-b**).



**4)** To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead (**b-c**). Continue adding pairs of beads across the row. To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added, or work the "Concealed turn" below.

### Concealed turn

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



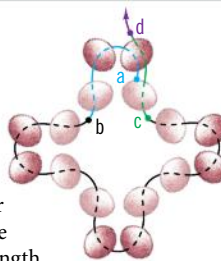
### Tubular

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

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

**3)** Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step

up at the end of each round until your rope is the desired length.

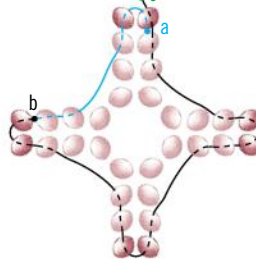


### Twisted tubular

**1)** Work in tubular herringbone stitch for a total of three rounds.

**2)** To begin creating the twist in the tube, work the next round as follows: Pick up two beads, sew down through one bead in the next stack, and then sew up through two beads in the following stack (**a-b**). Repeat this stitch to complete the round, adding two in the last repeat (**b-c**). Snug up the beads.

**3)** Continue working rounds as in step 2 until your rope is the desired length. The twist will begin to appear after the sixth round.



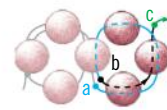
## Right-angle weave

### Flat strip

**1)** To start the first row of right-angle weave, pick up four beads, and tie them into a ring (see "Square knot"). Sew through the first three beads again.

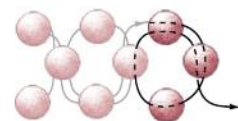


**2)** Pick up three beads. Sew through the last bead in the previous stitch



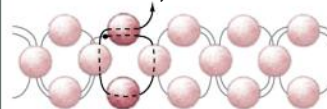
(**a-b**), and continue through the first two beads picked up in this stitch (**b-c**).

**3)** Continue adding three beads per stitch until the first row is the desired length. You are stitching in a figure-8 pattern, alternating the direction of the thread path for each stitch.



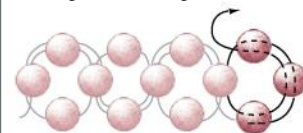
### Forming a strip into a ring

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch. Retrace the thread path to reinforce the join.



### Adding rows

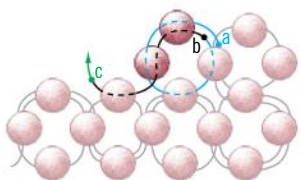
**1)** To add a row, sew through the last stitch of row 1, exiting an edge bead along one side.



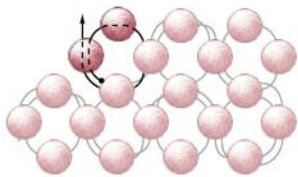
**2)** Pick up three beads, and sew through the edge bead your thread exited in the previous step (**a-b**). Continue through the first new bead (**b-c**).



**3)** Pick up two beads, and sew back through the next edge bead in the previous row and the bead your thread exited at the start of this step (a–b). Continue through the two new beads and the following edge bead in the previous row (b–c).



**4)** Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead. Continue working a figure-8 thread path, picking up two beads per stitch for the rest of the row.



#### **Tubular**

**1)** Work a flat strip of right-angle weave that is one stitch shorter than needed for the desired circumference of the tube. Form the strip into a ring, exiting an edge bead in the connecting stitch.

**2)** Add rounds, picking up three beads in the first stitch, two beads in the subsequent stitches, and one bead in the final stitch to join the first and last stitches in the round.

#### **Cubic right-angle weave (CRAW)**

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

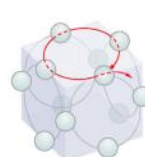
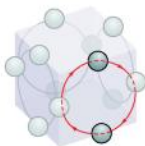
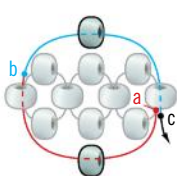
#### **Working the first CRAW unit**

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

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

**3)** To join the first and last stitches:

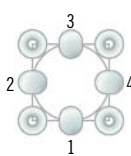
Pick up a bead, sew through the end bead in the first stitch (a–b), pick up a bead, and sew through the end bead in the last stitch (b–c). The figure at right shows a three-dimensional view of the resulting cube-shaped unit.



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

#### **Working more CRAW units**

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



**2)** For the first stitch of the new unit: Pick up three beads, and sew through the top bead your thread exited at the start of this step. Continue through the three beads just picked up. Sew through the next top bead in the previous unit.



**3)** For the second stitch of the new unit: Pick up two beads, and sew through the side bead in the previous stitch, the top bead your thread exited at the start of this stitch, and the next top bead in the previous unit.



**4)** For the third stitch of the new unit: Repeat step 3, and continue through the side bead in the first stitch of the new unit.

**5)** For the fourth stitch of the new unit: Pick up a bead, and sew through the side bead in the previous stitch and the top bead in the previous unit.

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

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

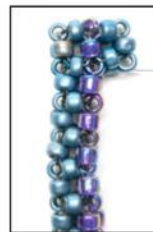


#### **Subsequent rows**

To make multiple rows, you'll share the beads along one edge of the CRAW units. The shared edge beads are shown in purple in the following photos.

**1)** Work as in "Working more CRAW units" off the four edge beads of the last stitch in the previous row to add a new unit. Exit the bottom bead of the new unit.

**2)** Pick up two beads, and sew through the bottom edge bead in the next unit of the previous row. Sew through the bead your thread exited at the start of this step and the first bead added in this stitch.



**3)** Pick up two beads, and sew through the edge bead of the previous unit in this row, the bead your thread exited at the start of this step, the next bead of the previous stitch, and the center edge bead of the unit in the previous row.



**4)** Pick up a bead, sew through the center edge bead of the previous stitch, the bottom bead, the bead your thread exited at the start of this step, and the bead just added.



**5)** To complete the unit, sew through the four top beads of the new unit to stabilize them.



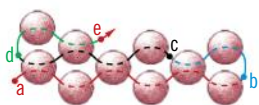
**6)** Continue working as in steps 2–5 for the desired length.



## Peyote Stitch

### Flat even-count

**1)** Pick up an even number of beads, leaving the desired length tail (a-b). These beads will shift to form the first two rows as the third row is added.



**2)** To begin row 3, pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail (b-c). For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 (c-d). The beads added in this row are higher than the previous rows and are referred to as “up-beads.”

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

**TIP** Is your beadwork twisty and loose after working row 3? Not to worry! Simply pull the working thread taut, pressing your thumbnail against the end bead to get the rows to straighten out.

### Two-drop

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

**1)** To work in even-count two-drop peyote, pick up an even number of beads that is divisible by four. For odd-count two-drop peyote, pick up an even number of beads that is divisible by two and an odd number.

**2)** To begin row 3, pick up two beads, skip the last two beads added in step 1, and sew back through the next two beads. Repeat this stitch across the row.

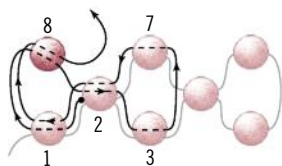
**3)** For subsequent rows, pick up and sew through two beads per stitch. Work each turn the same as in regular flat peyote, using the odd-count turn if you are working an odd-count pattern.

### Flat odd-count

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

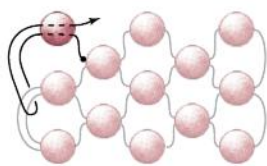
**1)** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.

**2)** Work a figure-8 turn at the end of row 3: Sew through the first bead



picked up in step 1 (bead #1). Pick up the last bead of the row you're working on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.

You can work the figure-8 turn at the end of each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows,

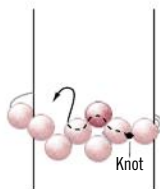


pick up the last bead of the row, sew under the thread bridge between the last two edge beads, and sew back through the last bead added to begin the next row.

### Tubular

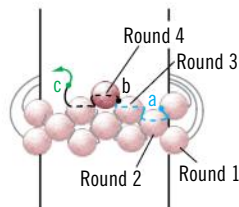
Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

**1)** Pick up an even number of beads, and tie them into a ring with a square knot (see “Square knot”), leaving the desired length tail. If desired, slide the ring onto a dowel.



**2)** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.

**3)** To step up to start the next round, sew through the first bead



added in this round (a-b).

**4)** Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat this stitch to complete the round.

**5)** Repeat steps 3 and 4 for the desired length tube.

### Circular

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

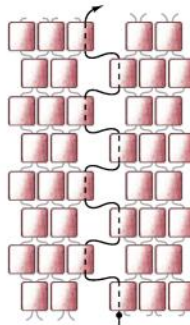
### Stitch in the ditch

The “stitch in the ditch” technique is done on top of an existing layer of peyote. Exit the beadwork as directed in the project instructions. Pick up a bead, and sew through the next bead in the same row. Repeat across the row or as directed.



### Zippering up or joining

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



## Kumihimo

### Kongoh gumi on the marudai Setup

**1)** Cut four cords to the length specified in your pattern. Center the cords in a 10 mm or larger split ring, and tie an overhand knot to secure the cords to the ring (photo a). This creates the eight cords for your kongoh gumi braid.

**2)** Feed the ring through the center hole of the marudai, slide a chopstick through the split ring, and tape the chopstick to the underside of the mirror (photo b). Arrange the cords around the mirror, placing two at the top (north), two at the bottom (south), and two on each side (east and west).

### Braiding

**1)** Slide the beads off the mirror down to the tama. Remove the chopstick from the split ring below the mirror, and attach your counterweight to the split ring.

**2)** Work in kongoh gumi with no beads for about ½ in. (1.3 cm):

**Movement 1:** Lift cords 2 and 6 simultaneously. Hold the cords, not the tama; the tama should hang freely. The cords hang over your fingers about 1 in. (2.5 cm) from the mirror. Working in a clockwise direction, place cord 2 to the right of cord 5 and cord 6 to the left of cord 1 (figure 1). Using both hands simultaneously, adjust the top and bottom pairs to look like figure 2.

**Movement 2:** Lift cords 4 (right hand) and 8 (left hand) simultaneously. Working in a clockwise direction, place cord 8 above cord 3 and cord 4 below cord 7 (figure 3). Using both hands simultaneously, adjust the east and west pairs to look like figure 4. Repeat the two movements until the unbeaded braid is ½ in. (1.3 cm) and all the cords are back in their original positions.





a



c



d



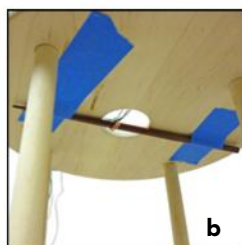
e



f



g



b

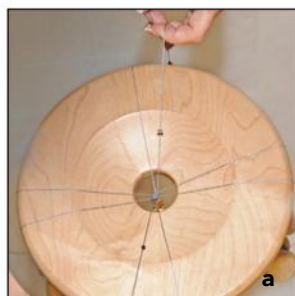
**3)** Using a Big-Eye needle, string each cord with beads as indicated in the pattern you are going to follow.

**4)** After stringing, tie a tama loop at the end of each cord, and attach a tama:  
 • About 3 in. (7.6 cm) from the end of the cord, make a fold. With the folded end, make a loop. Pass the folded end through the loop, and pull tight (**photo c**). This loop should be pretty small, but the size isn't critical.

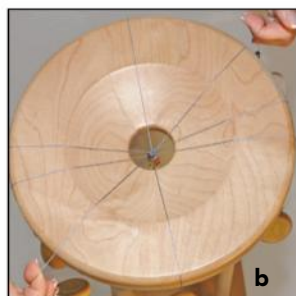
• Next, pass the working cord through the loop, making a large slip knot (**photo d**). Insert the tama or bobbin into the new loop, and pull snug.  
 • Begin wrapping the cord onto the tama, winding about half of the beads onto the tama as you go. Push the remaining beads

up onto the mirror. Stop winding when you have about 6 in. (15 cm) of cord between the tama and the bottom edge of the mirror. Make a slipping hitch: With the working cord coming from the bottom of the tama, grasp the middle of the cord with your dominant hand

palm down (**photo e**). Flip your hand over, wrapping the cord around your fingers to form a loop (**photo f**). Slip the loop over the tama (**photo g**), and tighten the cord.



a



b



c

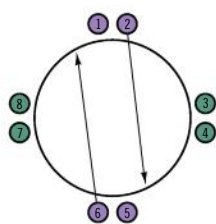


FIGURE 1

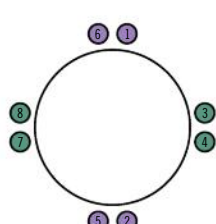


FIGURE 2

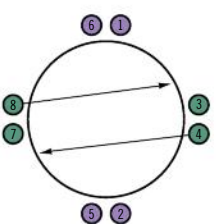


FIGURE 3

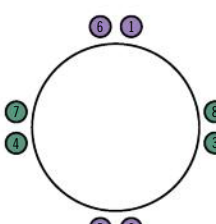


FIGURE 4

**NOTE:** The cords switch positions as you braid but the active cords are always the ones in positions 2 and 6 and 4 and 8. It takes a total of four pairs of movements for the cords to return to their original positions. While you're learning the braid, it may help to label the tama so you can easily tell them apart.

**3)** Continue working as in step 2, but now add beads using the "Drop, skip, jump" method: Lift cords 2 and 6. Isolate the top bead on each cord. While lifting the cords, drop the beads toward the point of the braid (**photo a**). Lower the cords down to touch the mirror, and "skip" the cords into their new positions (**photo b**). Watch as the beads slip under the previously braided cords all by them-

selves! Lift the cords slightly, and "jump" the cords into their new positions (**photo c**).

Continue to add beads on each move and keep braiding until you've reached the desired length. As you braid, your cords will get shorter and you'll need to adjust them as the tama get too close to the mirror. To do so, lift the tama slightly to release the tension on the cord, and rotate the tama toward you a bit. The

slipping hitch will release the cord, giving you more cord to work with. To release more beads onto the working cord, remove the slipping hitch from the tama. Slide more beads toward the mirror, and make a new slipping hitch.

**4)** When your beaded braid is the desired length, work ½ in. (1.3 cm) with just the cords.

**5)** Using pliers or a hemostat, grasp the unbeaded end of the braid just under the point of braiding. While securely holding the pliers or hemostat, use your other hand to remove the counterweight. Lift the braid from the marudai, and rest the braid and the tama on your work surface. Seal the ends of the braid (see "Sealing the end of a braid").

## Kongoh gumi on the disk

### Setup

- 1) Cut four pieces of cord to the length specified in your pattern. Center them in a 10 mm or larger split ring, and tie an overhand knot to secure the cords to the ring.
- 2) Align the kumihimo disk so you have a dot at the top, the bottom, and each side.
- 3) Feed the ring through the hole in the disk, and arrange the cords so you have two cords flanking each dot. Slide the cords into the appropriate slots.
- 4) Use a Big Eye needle to string beads on each cord according to the desired pattern.
- 5) Wind each beaded cord onto a bobbin, leaving about 4 in. (10 cm) of cord free between the disk and the bobbin.
- 6) Attach a counterweight to the split ring.

### Braiding

- 1) Work a 2-drop kongoh braid with no beads for about ½ in. (1.3 cm):

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

**Movement 2:** Repeat "Movement 1" with the two cords that are now in the top-right and bottom-left positions (**figure 4**).

Repeat the two movements until the unbeaded braid is ½ in. (1.3 cm) and all the cords are back in their original positions.

**NOTE:** As you work, the cords will move around the disk — they will not remain adjacent to the dots. It takes a total of four pairs of movements for the cords to return to their original positions (relative to each other, not the disk). It may help to label the bobbins so you can easily tell which cord is which.

- 2) Continue as in step 1, but add beads as you work: With each cord movement, slide a bead up to the braid before you move the cord. Slip the bead under the cord that crosses over the cord you are working with (**photo**), and then cross the cord as usual. Repeat for the desired length braid, sliding a bead in place on each cord before making each movement. Release more thread and beads from the bobbins as needed.

- 3) When you reach the desired length, continue to braid without beads for ½ in. (1.3 cm).

- 4) Remove the braid from the disk, and seal the end (see "Sealing the end of a braid").

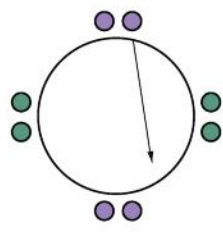


FIGURE 1

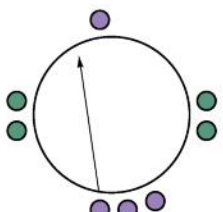


FIGURE 2

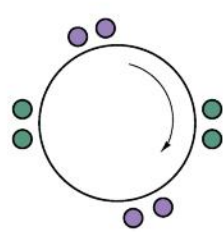


FIGURE 3

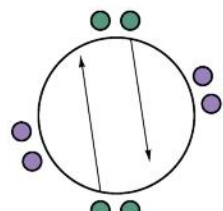
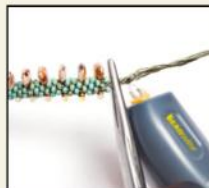


FIGURE 4



### Sealing the end of a braid

Grasp the unbeaded end of the braid — just beyond the beaded portion — with pliers or a hemostat. Allow the cord burner to heat up for a second or two, and then apply the tip where you want to end the braid. Continue to apply the cord burner to melt and seal the end of the braid.



## STRINGING AND WIREWORK

### Crimping

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

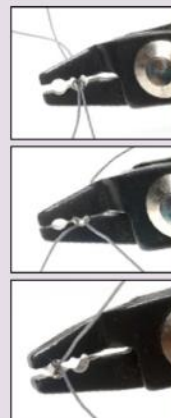
it firmly with chainnose pliers to flatten it. Or, for a more finished look, use crimping pliers:

- 1) Position the crimp bead in the hole that is closest to the handle of the crimping pliers.

- 2) Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.

- 3) Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.

- 4) Tug on the wires to ensure that the crimp bead is secure.



- 2) Grip the end of the wire with roundnose pliers so that the wire is flush with the jaws of the pliers where they meet. The closer to the tip of the pliers that you work, the smaller the loop will be. Press downward slightly, and rotate the wire toward the bend made in step 1.

- 3) Reposition the pliers in the loop to continue rotating the wire until the end of the wire touches the bend.



### Wrapped loop

- 1) Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 1¼ in. (3.2 cm) from the end of a piece of wire.

- 2) Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.

- 3) Curve the short end of the wire over the top jaw of the roundnose pliers.

- 4) Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

- 5) To complete the wraps, grasp the top of the loop with one pair of pliers.

- 6) With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. **B B**



### Opening and closing loops and jump rings

- 1) Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.

- 2) To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.

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



### Plain loop

- 1) Using chainnose pliers, make a right-angle bend in the wire directly above a bead or other component or at least ¼ in. (6 mm) from the end of a naked piece of wire. For a larger loop, bend the wire farther in.

