

DECEMBER 2016 Issue 136

BEAD & BUTTON®

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22 projects to make your spirit sparkle



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65 Navette necklace
by Melissa Grakowsky Shippee

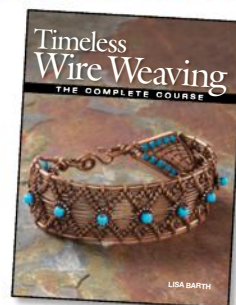
A beady Christmas

The holidays are here, a time for reflection, gratitude, and good cheer. A time to gather with friends and family to show how much we appreciate them. A time to let bygones be bygones and spread goodwill far and wide (have I got you thinking about Jimmy Stewart in "It's a Wonderful Life" yet?). This year, we're adding a bit of beaded joy to all of our packages and cards with a series of 12 easy-to-make gift ideas that you'll find right in the middle of the special pull-out booklet, "Your Guide to a Sparkling Holiday." Besides these gift toppers and stocking stuffers, this booklet also features a beautiful necklace, a bracelet, earrings, and an ornament, all crafted with care using Swarovski crystals and pearls. And because we are so grateful to you, our dear readers, this issue has additional beautiful projects, helpful info, and inspiring designs to keep your beading fingers busy in the coming months. On behalf of the entire *Bead&Button* staff, we wish you a very happy holiday season!

As always, I hope you'll play along with our Find the Bead Strand challenge. Email me by January 8, 2017, with the page the strand is on (put "Find the bead strand" in the subject line). We'll pick a winner the following week. Congratulations to Susie Denning of Cape Town, South Africa, who won our August issue contest after finding the strand on p. 76!

Julia Gerlach

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



Find the
bead
strand!

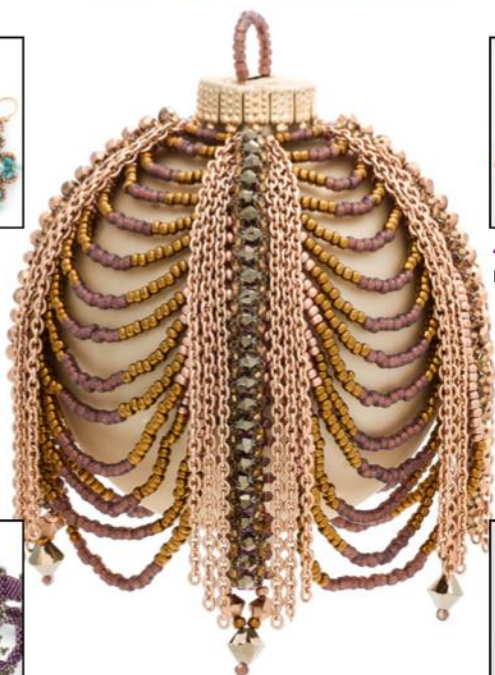


for your
chance
to win!

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Call (262) 796-8776 or write to:
Editor, *Bead&Button*
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Go to www.FacetJewelry.com/ChristmasGiveaway to enter for your chance to win a 40-piece set of TierraCast holiday findings. Retail value: \$75. Deadline is December 14, 2016. No purchase necessary.

NEW in B&B Extra!

Subscribers, download your December issue of B&B Extra on December 1 at www.FacetJewelry.com/extra.



Zinnia zeal bracelet & earrings by Marina Montagut



Solitaire snowflake earrings by Richard Eivins, Sr.



Christmas rose ornament by Julia Gerlach



Delicate diamonds choker by Nicole Vogt



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OCTOBER 29 & 30	ALBANY, NY
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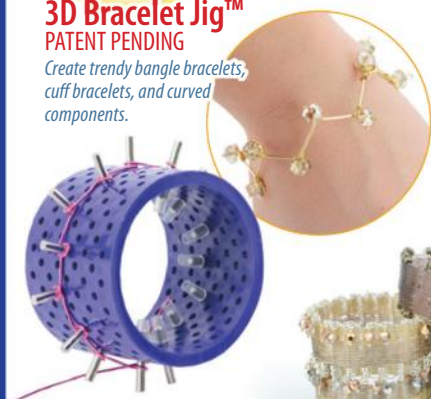
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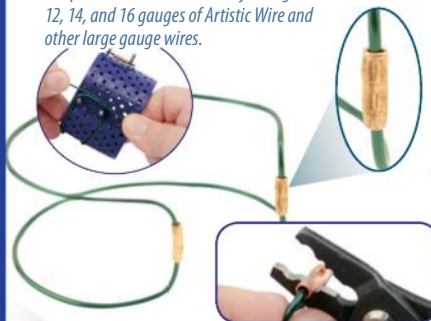
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12 Projects for All of Your Holiday Gift Giving

Celebrate the gift giving season with friends at your local beads store. Join in the fun and win prizes with hashtag: #TrendSettersHoliday



Top Row: Pendant by Leslee Frumin, Earrings by Stephanie Goff, Earrings by Kassie Shaw. Middle Row: Pendant by Ayako Kosaka, Bracelet by Kathy Simonds, Earrings by Emi Yamada, Pendant by Nichole Starman. Bottom Row: Bracelet by Vicky Roberts, Bracelet by Kathy Simonds, Bracelet by Cheryl Erickson, Bracelet by Hannah Rosner, Bracelet by Nichole Starman.

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Beading trends, tips, news, reviews, design challenge, and more!

Bead Happenings

Bead-It-Forward 2017

Started in 2006 by Jeannette Shanigan to benefit breast cancer research, Bead-It-Forward is still going strong under the direction of Amy Severino. The 2017 theme is "Fantasy: Dreaming of a cure." Get involved and check out the patterns that are already available. Deadline to send in squares is March 1, 2017. Visit www.bead-it-forward.com for additional information. Plus, click on "Auction" to bid on some remaining pieces from 2016. All proceeds benefit breast cancer research.



tip

In a recent class with Beki Haley, she included plastic letter beads in her supply packet. Beki explained that the letter beads are an easy way to keep multiple seed bead colors labeled. Just group your seed bead colors in alphabetical order and place the corresponding letter bead next to each set of beads. Find them at your local bead or craft store.



BeacDreams

It is time for BeadDreams, our annual competition celebrating bead artistry. This year's categories are:

- Seed Bead Jewelry
- Finished Jewelry
- Crystal Jewelry
- Objects and Accessories
- Metal Clay
- Polymer Clay
- Wirework
- Metalwork
- Handmade Beads and Buttons



Finalists will compete for thousands of dollars in prizes and will be exhibited at the Bead&Button Show in June. Go to www.FacetJewelry.com/BeadDreams for complete rules.

Aloha!

Polymer clay and cruising

Learn new skills while vacationing! Join Christi Friesen, Mami Kelly, and Debbie Crothers for their International Polymer Clay Cruise in Hawaii, March 31-April 8, 2017. Lots of creativity is promised, and the cruise includes classes with each of the instructors onboard as well as workshop experiences on shore. All skill levels are welcome. Learn more at www.christifriesen.com or email cruise@christifriesen.com.



Findings

Charms are hot right now with many new choices available. Look for them at your local bead store.

Swarovski now offers a collection of **crystal charms** including mini charm sets, birthstone charms, and single crystal charms. Pair them with their new chain necklace and bracelet designs.

Show your team support with **football, volleyball, baseball, and soccer charms** from TierraCast. Add a little sparkle with **crystal charms** in colors to match your favorite team. Also available are **heart-shaped charms** with or without crystals, and 12-gauge wire bracelets available in five metal finishes.

New from ImpressArt, these pewter **border stamping blanks** are available in drop, heart, circle, and square shapes. Find them at www.impressart.com.

New **frames** from Nunn Designs include open rectangles in three sizes and open channel bezels in small and large sizes. Available in a variety of finishes at your local bead store.

Soft Flex now offers a 49-strand stringing wire in .014 and .019 inch diameter called **Pro Econoflex**. Both come in gold and steel gray colors.

Oops!
On the Cat on the Mat page in the October issue, we misspelled Barbara Wolstenholme's name.
Sorry, Barbara!

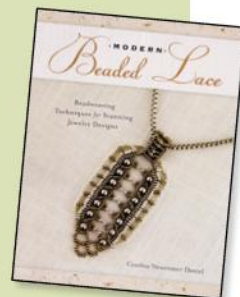
NEW ON THE BOOK SHELF

Modern Beaded Lace

By Cynthia Newcomer Daniel

Cynthia is very experienced in both lace-making and bead weaving and enjoys creating the look of lace in her beadwork. Incorporating at least one technique in every project, this book teaches the three main fundamentals of lace (figures, cordonnets, and ground) using traditional bead weaving stitches. There are 18 well-illustrated projects from beginner to advanced with tips and design ideas to inspire you from start to finish.

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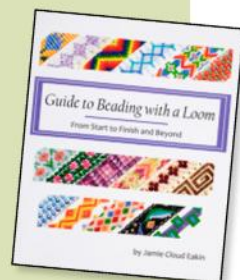


Guide to Beading with a Loom

By Jamie Cloud Eakin

This a great book to learn the basics and more for one of the oldest beading techniques around. Jamie covers the basics of loomwork, supplies, edging techniques, reading patterns, and finishing, plus she presents 20 projects, many with design variations. Additional techniques like split warp weaving, what to do about a broken warp thread, adding fibers, and stringing beads on the warps will take you beyond the ordinary. If you've always wanted to try loomwork, Jamie's book will put you on the right path.

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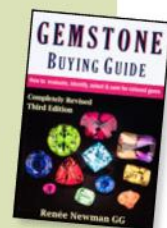


Gemstone Buying Guide

By Renee Newman

This is an updated guide to gem valuation with detailed information on price comparison, cutting styles and treatments, identification, and care. There are 323 stunning new photos along with new gem varieties, and historical and curious facts. This guide is a valuable resource for both consumers and professionals.

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Show bead designs

Besides featuring fabulous classes, shopping, and bead-related fun, the Bead&Button Show usually includes a commemorative bead designed by a lampworker. For the 2016 Show, we chose instead to have a metal bead made by Robyn Cornelius of Little Rock Jewellery Studio. As a special challenge, we asked three members of our local bead society, the Loose Bead Society of Greater Milwaukee, to create designs with the bead, and we're happy to share their work with you here.

For my necklace, "Metallicious," I used metal beads in five colors (gold, silver, copper, gunmetal, and brass), rose montées, two-hole triangles and bars, and Silver Silk for the neckstrap. Gunmetal cord ends attach the neckstrap to a beaded and wire-wrapped ring, which supports the focal bead. Chain fringe with beaded dangles add a fun touch at the bottom.

– Suzanne Stimac
Oconomowoc, Wisconsin
suzanne@garnetgal.com



For this challenge, I chose to make an Alexander Calder-inspired mobile instead of jewelry. The body of "Off-Kilter Mobility" is a varnished wooden sculpture on a granite lazy Susan (yes, it spins!). I attached wire accents to the sculpture and added wire arms and chain from which I hung eight whimsical beaded beads. The Show bead hangs by itself in its own little nook.

– Susan Beal
Milwaukee, Wisconsin
casmico3@yahoo.com

"Heavy Metals" is a series of beaded beads made from stainless steel, copper, glass, pearls, and silver- and gold-plated brass beads. Some of the designs are my own, while others I learned from Valerie Hector and Diane Fitzgerald. As a tribute to my son's band (which was the inspiration for the name of the piece), I also included one bead made with used guitar strings.

– Karen Radtke
Menomonee Falls, Wisconsin
radfam@milwpc.com

Design challenge

For our challenge this month, we are using the new Arcos par Puca and Minos par Puca shaped beads, which are designed to be used together or by themselves. Check out the project by Puca (designer of these new beads) on p. 29 to make our stunning cover necklace. (These ideas are for your inspiration; instructions are not available.)

Diane Fitzgerald

(B&B reader)

While the new multi-hole beads offer a wide range of possibilities for new structures of beadwork, it is surprising how sometimes the old familiar structures remain tried and true but with an added twist. So it was when I designed my "Cactus necklace" using a slight variation of the technique called spiral rope. Instead of moving up the chain with the addition of each new bead, seven Arcos are added through the same core beads in each section. I added a 15° to the outer edge of each hole in the Arcos, creating the look of a spiky cactus. I used 8° seed beads for the core and silver daisies and 6 mm melon beads as spacers.

Cassie

We have been gushing over the Arcos and Minos beads in the office, and when the suggestion came to use the new beads for our design challenge, I was excited to discover a way to use them. I love the way Lisa Kan uses double rows of seed beads in many of her designs (see her earrings on p. 62), which inspired me to experiment with double rows. I designed the neck straps using cross weave, and when I went back to add another row of seed beads to one edge, it made the straps form a gentle curve when I skipped over the crystals.

Julia

I love the wavy lines and shapes you can make with the new Arcos and Minos beads and chose to make a simple bracelet with them, adding 8° Demi beads and 11° and 15° seed beads for extra detail. Not complicated, yet pretty — win, win!

Connie

This pendant actually started out as a clasp in Melanie Potter's 2016 Bead&Button Show Master class, but I was having so much fun designing with the Arcos and Minos I just couldn't stop! So my clasp idea turned into a pendant. I did end up making a much smaller clasp component that I'll use when I figure out just the right rope to complete this project.

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Nancy Cain's 2015 stitching master class at the Bead&Button Show focused on creating structural vessels in peyote stitch. Student Yvonne Kuriata of Australia used what she learned in that class to create this gorgeous collection of beaded forms. See more work from Nancy's students at www.BeadAndButton.com/resources.





Ephesian Septenary

I attended Nancy's master class with the expectation of making a wearable piece. I learned a lot about construction and, most importantly, the math behind it. I was initially disappointed that my vessel was too big to wear. It took me a couple of months to get around to finishing it, but once I did, it reminded me of an ancient urn. This inspired me to create a set of complementary urns and explore construction techniques further. It was a wonderful journey.

Yvonne Kuriata
Melbourne, Australia
alexylvonne@optusnet.com.au

Bead pattern software roundup

Discover 7 programs for designing and documenting bead illustrations.

by **Julia Gerlach**

Many beaders have no interest in using software as an aid in beading — they'd rather just sit down with their beads and start playing. But for those who are inclined, software can be a great help in designing graphed patterns for peyote, loomwork, and the like, and it can be immensely useful when you want to document your stitching paths, as we do in the magazine and designers do for tutorials and kits. For the most part, these uses really require two different types of software. This software roundup overviews seven programs that can make these tasks easier.*

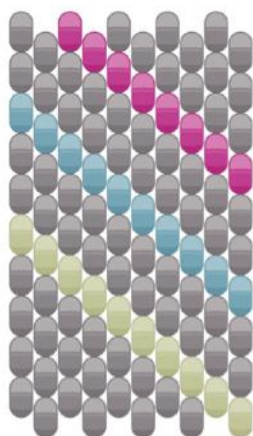


Turn a photo into a pattern.



Graphed patterns

A graphed pattern is generally defined as a design or image that is worked into an otherwise plain piece of beadwork in a single stitch, like a straight, flat peyote bracelet or a loomwork wall hanging. No thread paths are shown in these graphs because they follow a basic stitch. Traditionally, these graphs have been made with colored pencils on graph paper. Graphing programs make the task easier by providing bead placement for a variety of stitches, colors that can easily be changed at the click of a button, the ability to convert a photo



to a bead graph, and more.

The three programs here have many similar functions, though how they work within each program varies. Along with the price and website, some features unique to each program are listed.

Functions of all graphing programs

- Create original images by adding color to individual cells that represent beads
- Convert photos to patterns at the touch of a button (while all three programs have this function, there is a strong correlation between the quality of this conversion process and the price of the program)
- Customize canvas size and stitch type
- Print and save patterns to a variety of formats (varies by program)
- Flood option allows you to fill large defined areas with a single color
- Eyedropper tool lets you select and change colors easily
- Shape tools allow you to quickly create a handful of geometric motifs within the graph

Easy Bead Patterns

Windows and Mac; Free;

www.easybeadpatterns.com

- Grids for loom/square stitch, brick stitch, flat peyote, two-drop peyote, and rosettes
- Includes manufacturer color numbers for Miyuki 11° Delicas and hex-cut Delicas
- Generates a shopping list for each project

BeadTool

Windows and Mac; \$50; www.beadtool.net

- Grids for loom and square stitch, brick stitch, flat peyote (up to 9-drop), tubular peyote, sacred gourd, and right-angle weave (1-, 2-, and 3-bead)
- Free trial version available that lets you create patterns but does not allow you to save, print, or export
- Includes manufacturer color numbers for 15 different types of beads (including Miyuki Delicas in four sizes, Miyuki rounds in six sizes, Toho Aikos, Toho Treasures, Toho rounds, and pony beads)
- Helpful videos online demonstrate functionality
- "Pattern" and "Palette" menus help you

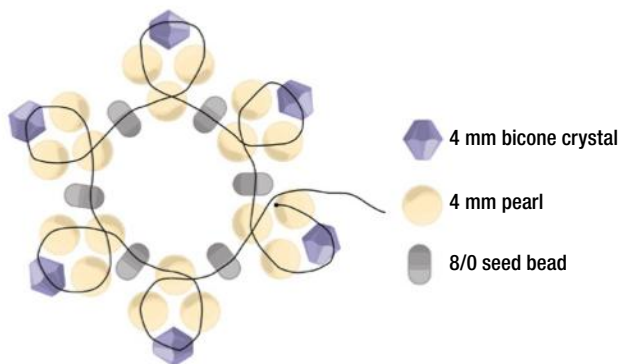


Illustration programs

For diagrams that require a thread path illustration in order to see how to create a design, you may want to try a vector drawing program. These programs are not automated like the graphing programs in that you have to create and place bead shapes, choose generic colors (rather than colors associated with specific beads), and draw and edit thread paths manually. However, because you are basically using an electronic drawing program, you really have unlimited options for what you create. You can use standard geometric shapes or create any form you want, and once you learn how the program works, you have a lot of flexibility in terms of copying, rotating, sizing, moving, layering, etc.

Adobe Illustrator

Windows and Mac; \$19.99/month; www.adobe.com

In the professional world, Adobe Illustrator is the go-to program of this type, for good reason (in fact, the figures in *Bead&Button* are created in Illustrator), but it is probably a more powerful tool than you are likely to need. It is also pricey, as Adobe has converted to a monthly fee for use of the program in the Creative Cloud. However, if you are planning on selling tutorials and have an aptitude for technical software, don't be frightened off. Adobe Illustrator will be able to handle your most complex bead illustration needs.

InkScape

Windows, Mac, and Linux; Free; www.inkscape.org

By all accounts, InkScape is very similar to Adobe Illustrator, and therefore may have more functions than you need. However, it

is reported to be easier to learn and since it is free, there may not be any downside to trying this program.

EazyDraw

Mac only; \$20–139; www.eazydraw.com

For Mac Users, EazyDraw is a good basic program for creating relatively simple drawings, like beading diagrams. Our editors here at *Bead&Button* actually use EazyDraw to create "starter" drawings for our in-house illustrator, who then uses her deep knowledge of Illustrator to refine them and make them professional quality. In most cases, EazyDraw figures would probably be more than adequate for most people selling tutorials and the program is pretty easy to learn, so if you find InkScape to be more than you need or find it difficult to use, you might consider giving EazyDraw a try.

keep track of and search for colors and create a shopping list

- Export Word charts as well as graphs
- Create custom palettes

BeadCreator Pro 6 and BeadCreator Pro 6 Plus

Windows and Mac; \$150–390; www.beadcreator.com*

- Grids for peyote (up to 9-drop), loom, brick, RAW, fringe, herringbone, sacred gourd
- Integrated bead inventory system
- Includes Miyuki Delica manufacturer numbers as well as a robust color typing system called the Dewey Delica System
- Collate patterns for e-publishing
- Includes built-in file protection to limit the printing of your patterns if desired
- Export Word charts as well as graphs
- Create custom palettes
- Single and perpetual licenses available
- Professional Plus version includes access to a stock image database of approximately 60,000 images of public domain Old Masters paintings

Perl'Art bead design app

iPad only; \$39.95; Apple App Store

A recent and exciting introduction, Perl'Art is an app for the iPad only that automates many of the functions of a vector drawing program. The app comes pre-loaded with 40 bead shapes, including seed beads, rounds, and bicone crystals. The beads are easy to select and place on your virtual work area, where you can adjust the color, size and rotation with your finger or stylus. After you get your beads placed for your pattern, add your thread, again with your finger or stylus. The software automatically smooths out the thread line and keeps it relatively centered within the beads. Patterns can be saved within the program or to the cloud, printed to a wireless printer, or they can be emailed or shared on social media.

In addition, Perl'Art also includes the ability to create graphed patterns, though it is clunkier than the graphing programs listed at left. The scant instructions leave something to be desired (though if you know your way around

an iPad, you should be able to figure things out), as does the fact that if you want to include beads or findings other than the 40 that come with the program, you need to see if they are part of one of the nine supplemental bead packs they offer as either free or low-cost (\$1.99–\$3.99 per pack) add-ons. If they aren't, you're out of luck (at least until they release the next add-on), and will have to make do with existing shapes. Having said that, this app is a good first step in automating the design/drawing process for beaders.

* Many more programs exist — some are online-only programs, others are downloads. I've included only the ones I believe to be most appropriate and widely used.

** The Mac version of Bead Creator requires an additional utility called Boot Camp.

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



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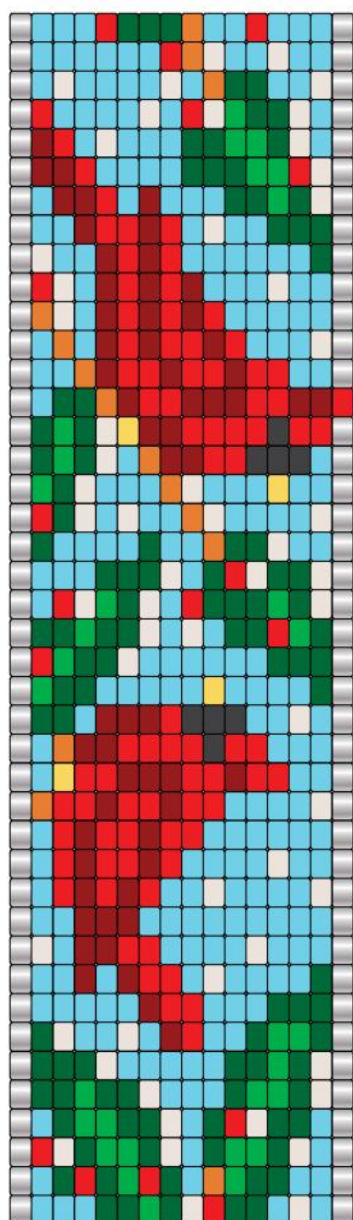
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Cardinal ornament


Create a seamless band of loomwork that fits an ornament ball perfectly and leaves no warp threads to weave in.

by Deb Moffett-Hall



PATTERN

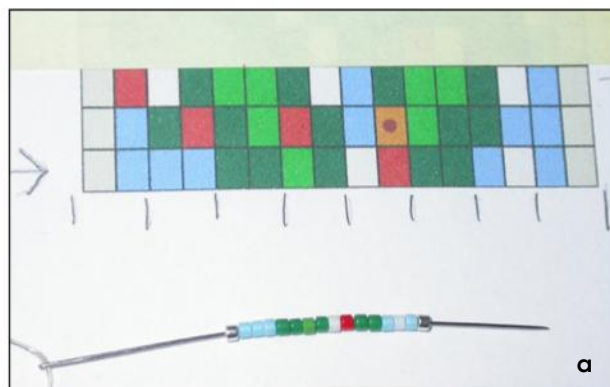
11° cylinder beads

-  color A
-  color B
-  color C
-  color D
-  color E
-  color F
-  color G
-  color H
-  color I
-  color J

Designed as a versatile loom to make various styles of bracelets, the Endless Loom can also be used to make bands to fit 2½-in. (6.7 cm) diameter ornament balls. Fringe at the bottom and decreasing rounds of crystals and seed beads at the top create an heirloom-style ornament cover to be cherished for generations.

Prep the loom

- 1** Measure your ornament around the widest part. The one in the photos measures 8⅝ in. (20.8 cm). Due to manufacturing variances, your ornament may differ somewhat.
- 2** Assemble the loom using the sizing rods marked "Orn." Add easement rod(s) as needed to adjust the loom measurement to equal your ornament circumference



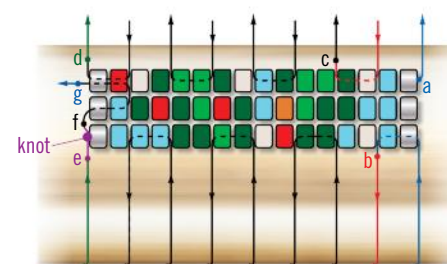
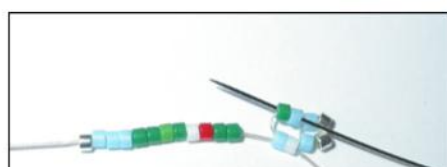
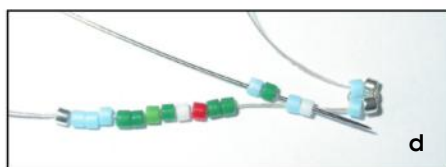
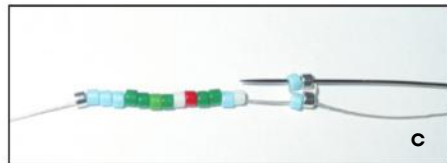
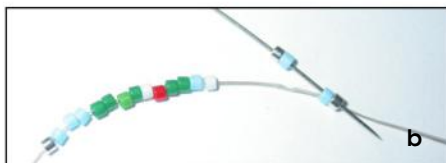


FIGURE 1

plus an additional $\frac{1}{8}$ in. (3 mm) to accommodate the Delica beads.

3 Wrap your thread 16 times around the loom, and trim. You will use this thread to warp the loom and begin stitching. Attach a needle to one end.

4 Make a square stitch starter strip as follows. Beginning at the lower left-hand corner of the **pattern**, pick up the following 11° cylinder beads for the first row: one A, three Bs, two Is, one H, one I, one G, one E, two Is, one B, one G, one B, and one A (**photo a**).

5 Reading row 2 of the pattern from right to left, work the next row in square stitch, picking up two beads per stitch: Pick up an A and a B, sew back through the end two beads in row 1 (**photo b**), and sew through the two new beads again (**photo c**). Pick up the next two beads (a B and an I), sew back through the next two beads in row 1 (**photo d**), and sew through the two new beads again (**photo e**). Repeat this process across the row, working six more stitches as follows: IH, DB, IE, HI, EI, BA. Sew back through all the beads in row 1 and continue through all the beads in row 2 (**photo f**).

6 Work row 3 of the pattern from left to right: AE, GI, HH, IG, BI, HH, IG, BA. Sew back through all the beads in row 2 and row 3. This completes the starter strip.

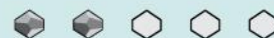
7 Use the starter strip to warp the loom: Position the starter strip so it is resting on the easement rod on the front of the loom with the working thread exiting the upper-right corner (**photo g**). Wrap the working thread up and around the

loom, and sew through the first pair of beads on the bottom right of row 1 (**figure 1, a-b**). Pull snug to form the first warp, but don't worry about keeping tension on the thread just yet.

8 Wrap the thread down and back around the loom, and sew through the second pair of beads from the right in the top row (**b-c**) to create the second warp.

9 Work as in steps 7-8 to add six more warps, each time sewing through the next pair of beads on the opposite side of the starter strip (**c-d**). For the last warp, wrap the thread up and around the loom (**d-e**). Pull all the warps snug, and tie the working thread and tail in a square knot. With the working thread, sew through the end two beads in row 2 (starting at the edge), and then sew through the end two beads in row 3 in the opposite direction (**f-g**).

Difficulty rating



Materials

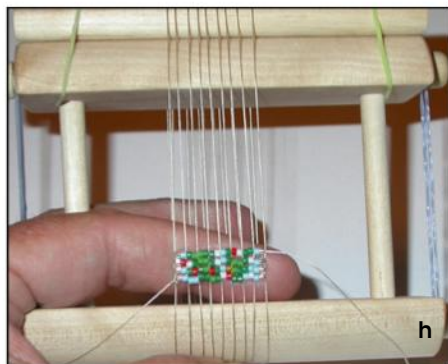
ornament 2 $\frac{5}{8}$ in. (6.7 cm)

- 11° Miyuki Delica cylinder beads
 - 2 g color A (DB035, galvanized silver)
 - 4 g color B (BD879, matte opaque turquoise blue AB)
 - 1 g color C (DB721, opaque yellow)
 - 1 g color D (DB653, opaque pumpkin)
 - 2 g color E (DB727, opaque vermillion red)
 - 2 g color F (DB654, opaque maroon)
 - 2 g color G (DB351, matte white)
 - 1 g color H (DB754, matte opaque green)
 - 2 g color I (DB656, dyed opaque green)
 - 1 g color J (DB310, matte black)
- 2 g 11° seed beads (aqua silver-lined)
- 3 g 15° seed beads (galvanized silver)
- 54 6 mm bugle beads (aqua AB)
- 45 4 mm round beads, color K (red)
- 54 4 mm round beads, color L (aqua)
- 4 mm Swarovski bicone crystals
 - 54 color M (light emerald)
 - 18 color N (crystal Labrador silver)
- nylon beading thread, size D
- 1 2 $\frac{5}{8}$ -in. (6.7 cm) ornament ball
- Endless Loom
- beading needles, #12
- tape measure

Basics, p.79

- ending and adding thread
- square knot

- 11° seed bead
- 15° seed bead
- 6 mm bugle bead
- 4 mm round bead, color K
- 4 mm round bead, color L
- 4 mm bicone crystal, color M
- 4 mm bicone crystal, color N



10 Slide the front easement rod up and over the top edge of the loom, and let it drop into the center bead weaving area. Remove the easement rod. This releases tension on the warps.

11 Rotate the starter strip so it is in the open bead weaving area in the center of the loom. Place a thicker easement rod under the top layer of warps, and slide it up onto the back end of the loom to place the warps under greater tension. Slide the elastics around the back end of the loom and the easement rod to keep it in place.

Loomwork band

1 Reading the **pattern** from left to right, pick up all the beads for row 4: A, B, I, 2H, 2I, G, B, I, E, G, 2I, B, A. Slide the beads below the top warps, and press them up to position two beads between each set of warps (**photo h**). Sew back through all the beads in row 4, keeping your needle on top of the warps.

2 Reading each row from left to right, work rows 5–42 following the pattern. As the bead weaving area fills up, drop the back easement rod forward to release the tension, and rotate the beadwork forward to move unbeaded warps into the bead weaving area (**photo i**). Replace the easement rod. As the beadwork progresses around the loom, you will need to use thinner easement rods to maintain tension.

Row 5: A, 2I, H, 2I, G, 3B, I, 2H, I, G, A

Row 6: A, 3I, G, 5B, 2I, H, I, G, A

Row 7: A, I, G, 2B, G, B, F, E, 2B, I, 2H, I, A

Row 8: A, 5B, F, 2E, 3B, 3I, A

Row 9: A, 2B, F, B, F, 2E, B, G, 4B, I, A

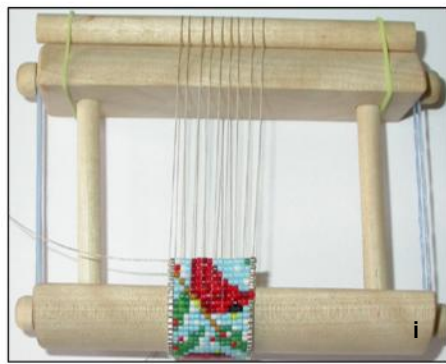
Row 10: A, G, B, 2F, 2E, 4B, G, 3B, A

Row 11: A, 2B, 3F, 9B, A

Row 12: A, B, E, F, E, F, E, 2B, G, 4B, G, A

Row 13: A, B, E, F, 2E, F, E, 4B, G, 2B, A

Row 14: A, B, E, F, 2E, F, 2E, 6B, A



Row 15: A, D, 2E, F, 2E, F, 2E, 4B, G, A

Row 16: A, B, C, 2E, 3F, 2E, F, 2E, 2B, A

Row 17: A, B, D, 2F, 4E, J, 2E, 3B, A

Row 18: A, 2I, B, 3F, E, 3J, 2B, G, B, A

Row 19: A, H, 2I, 5B, C, 4B, I, A

Row 20: A, E, H, 2I, G, 6B, 3I, A

Row 21: A, 2I, H, 2I, G, B, G, B, 2I, E, H, I, A

Row 22: A, B, E, G, H, I, G, B, E, 3I, H, I, G, A

Row 23: A, 3B, 3I, G, B, I, E, G, 2I, G, A

Row 24: A, I, 4B, I, 2B, D, 2I, G, 2B, A

Row 25: A, E, I, G, B, G, 2B, D, G, 4B, G, A

Row 26: A, H, I, G, 3B, D, G, 3B, C, 2B, A

Row 27: A, I, H, I, G, B, D, 2F, 2E, 3J, B, A

Row 28: A, I, H, I, G, C, 2F, 4E, J, 2E, A

Row 29: A, B, 2I, D, F, 2E, 3F, 2E, 2F, E

Row 30: A, 2B, D, F, 2E, F, 2E, F, 2E, 2B, A

Row 31: A, B, D, B, F, E, F, 2E, F, E, 3B, G, A

Row 32: A, D, G, B, F, E, F, E, F, E, 5B, A

Row 33: A, E, G, B, F, E, F, E, F, 3B, G, 2B, A

Row 34: A, G, 2B, F, E, F, E, 6B, I, A

Row 35: A, 2B, F, 2E, F, E, B, G, 2B, 3I, A

Row 36: A, B, 2F, E, B, F, 3B, 2I, H, I, G, A

Row 37: A, 2F, E, 4B, 3I, 2H, E, G, A

Row 38: A, F, E, B, G, 3B, 2I, 2H, I, G, B, A

Row 39: A, E, 4B, G, B, E, G, H, 2I, G, B, A

Row 40: A, B, G, 4B, G, B, D, 2I, 2B, G, A

Row 41: A, 6B, E, D, G, 2B, G, 2B, A

Row 42: A, 3B, E, 3I, D, 2B, E, 3B, A

3 Repeat rows 1–42 twice for a total of six cardinals. It's OK if there is a small gap left between the first and last row when you're done. Don't tie off the working thread yet. Remove the beadwork from the loom, and allow the band to rest for about an hour. Most (if not all) of the gap will disappear as the thread returns to its starting length. If a small gap remains, gently massage the beads to distribute them evenly along the warps until the gap is gone. End the threads.

Fringe

1 Add a comfortable length of thread to the band, and exit the bottom A in row 1.

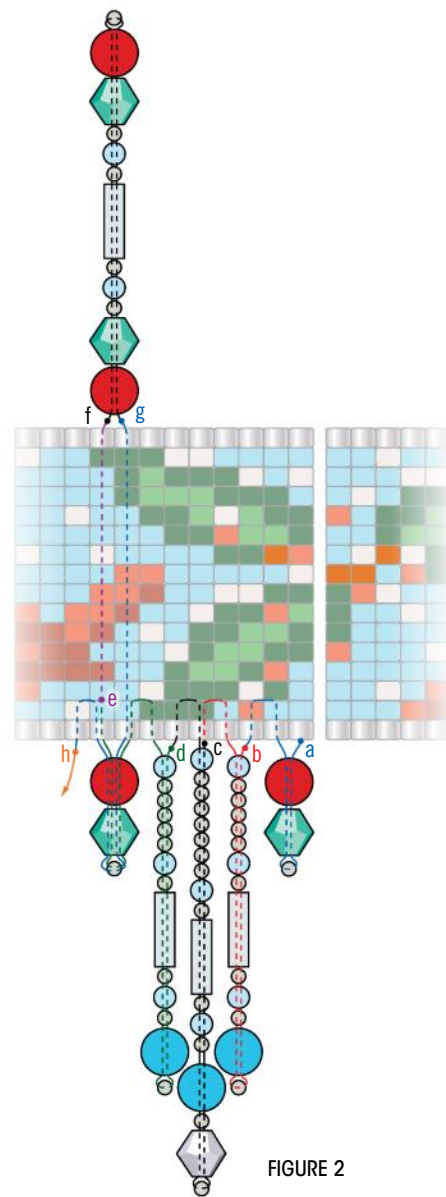


FIGURE 2

String a red dangle: Pick up a color K 4 mm round bead, a color M 4 mm bicone crystal, and a 15°. Skip the 15°, sew back through the two new beads and the two bottom beads in the next row, and continue through the two adjacent bottom beads (**figure 2, a–b**).

2 Add a short dangle: Pick up an 11°, five 15°, an 11°, a 15°, a bugle bead, a 15°, an 11°, a 15°, a color L 4 mm round bead, and a 15°. Skip the last 15°, sew back through all the beads just strung and the two bottom beads in the next row, and sew through the bottom two beads in the following row (**b–c**).

3 Add a long dangle: Pick up an 11°, seven 15°, an 11°, a 15°, a bugle bead, a 15°, an 11°, a 15°, a color L 4 mm round bead, a 15°, a color N 4 mm bicone crystal, and a 15°. Skip the last 15°, sew back through all the beads just

strung and the two bottom beads in the same row your thread exited to start this fringe, and sew through the bottom two beads in the next row (c-d).

4 Add another short dangle and another red dangle (d-e), but don't sew through the next two beads after adding the red dangle. Instead, continue up through all the remaining beads in the row (e-f).

5 Add an upper arm: Pick up a K, an M, a 15°, an 11°, a 15°, a bugle, a 15°, an 11°, a 15°, an M, a K, and a 15°. Skip the last 15°, and sew back through all the beads just strung (f-g). Sew down through the previous row in the band and the corresponding red dangle at the bottom of the band. Skip the bottom 15°, sew back through the red dangle and the two bottom beads in the next row, and continue through the two bottom beads in the following row (g-h).

6 Working as in steps 1-4, add a short dangle, a long dangle, a short dangle, and a red dangle. Do not add an upper arm above this red dangle.

7 Ending and adding thread as needed, work as in steps 1-6 around



the band, working in a repeating pattern of short dangle, long dangle, short dangle, red dangle, and adding an upper arm above every other red dangle. You should have a total of nine upper arms. End the thread.

Finishing

1 Add a new thread in the beadwork, and sew through an upper arm, exiting the end 15°.

2 Pick up an M, a 15°, a K, and a 15°. Skip the last 15°, and sew back through the K to create a picot (photo j). Pick up a 15° and an M, and sew through the 15° at the tip of the next arm (photo k). Repeat this stitch eight times to com-

plete the round. Step up through the first M, 15°, K, and 15° added at the start of this step.

3 Place the beadwork on the ornament ball. Pick up six 15°s, and sew through the 15° at the tip of the next picot (photo l). Repeat this stitch eight times to complete the round. Retrace the thread path through all the 15°s in the top ring, and end the thread. ●

Deb Moffett-Hall is the inventor of the Endless Loom along with other handy beading tools like the Quick Start Peyote Cards. You can find many more patterns by Deb at www.patternstobead.com.



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BEAD WEAVING

Arco deco necklace



See how easy it is
to use the new Arcos
par Puca and Minos
par Puca beads in
this stunning yet easy
to stitch necklace.

designed by **Puca**

Difficulty rating



Materials

necklace 17 in. (43 cm)

- 27 6 mm pearls (Swarovski, gray)
- 80 5 x 10 mm Arcos par Puca beads (argentees)
- 80 2.5 x 3 mm Minos par Puca beads (argentees)
- 52 3 x 5 mm pinch beads (metallic suede light green; www.baublesandbeads.com)
- 1 g 11° seed beads (Toho 512, galvanized blue haze)
- 2 g 15° seed beads (Miyuki 2030, Duracoat steel blue matte; www.beyondbeadery.com)
- 1 magnetic clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

Basics, p.79

- attaching a stop bead
- ending and adding thread

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 bead and the new Arcos par Puca and Minos par Puca beads. Email Puca at annickmth@gmail.com, and visit perlepuca.canalblog.com and pucashop.etsy.com.

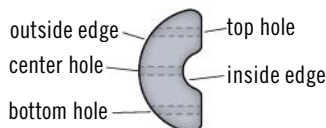
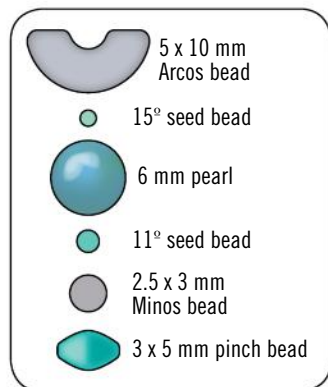


FIGURE 1



Necklace

The Arcos beads have an outside edge and an inside edge, and the instructions will state which edge to sew through. When sewing through the Arcos, the holes will be referred to as the top hole (TH), the center hole (CH), and the bottom hole (BH) (figure 1).

- 1 On 2 yd. (1.8 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up an Arcos bead through the outside edge (CH), a 15° seed bead, a 6 mm pearl, a 15°, and an Arcos through the inside edge (CH) (figure 2). Repeat this pattern 26 times for a 17-in. (43 cm) necklace.
- 2 Pick up three 15°s, and sew through the outside edge (TH) of the same Arcos bead (figure 3, a-b).
- 3 Pick up five 15°s, skip the next 15°, pearl, and 15°, and sew through the inside edge (TH) of the following Arcos bead (b-c).
- 4 Pick up an 11° seed bead, and sew through the outside edge (TH) of the next Arcos bead (c-d).
- 5 Repeat steps 3-4 for the

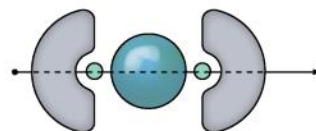


FIGURE 2

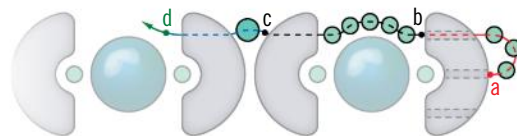


FIGURE 3

remainder of the necklace, ending with step 3.

- 6 Pick up three 15°s, an 11°, and three 15°s, and sew through outside edge (BH) of the same Arcos (figure 4, a-b).
- 7 Pick up a Minos bead and four 15°s, and sew through the first 15° just picked up, going in the same direction to form a picot (b-c). Tighten the beads. Pick up a Minos, and sew through the inside edge (BH) of the next Arcos (c-d).
- 8 Pick up a Minos, and sew through the outside edge (BH) of the next Arcos (d-e).
- 9 Repeat steps 7-8 for the remainder of the necklace, ending with step 7 (e-f). The beadwork will curve as you work these stitches.
- 10 Pick up three 15°s and an 11°, and sew through the next three 15°s and the outside edge (TH) of the same Arcos (f-g). End the working thread, but not the tail.
- 11 Attach 2 yd. (1.8 m) of thread to the end of the necklace opposite the tail, exiting the second-to-last Minos bead, with the needle pointing toward the opposite end of the necklace (figure 5, point a). Pick up a 15°, an Arcos (inside edge, TH), three 15°s, an 11°, and three 15°s, and sew through the outside edge (BH) of the same Arcos (a-b). Pick up a 15°, skip the next Arcos, Minos, and Arcos, and sew through the following two Minos (b-c). Repeat these stitches for the remainder of the necklace.
- 12 Sew through the beadwork as shown to exit the tip of the end picot with the needle pointing toward the other end of the necklace (figure 6, a-b).
- 13 Pick up a pinch bead, and sew through the next three 15°s and 11° (b-c). Pick up three 15°s, and sew through the 11° your thread is exiting, going in the same direction, and the following three 15°s (c-d). Pick up a pinch bead, and sew through the tip of the next picot (d-e). Repeat these stitches for the remainder of the necklace. Sew through the beadwork to exit the 11° at the end of the necklace.
- 14 Pick up three 15°s, the loop of a clasp, and three 15°s, and sew through the 11° your thread is exiting, going in the same direction (figure 7). Retrace the thread path several times, and end the thread. Repeat this stitch at the tail end of the necklace, and end the thread. ●

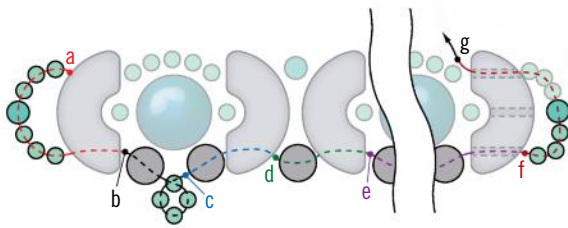


FIGURE 4

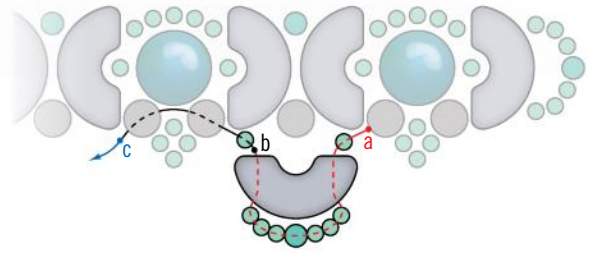


FIGURE 5

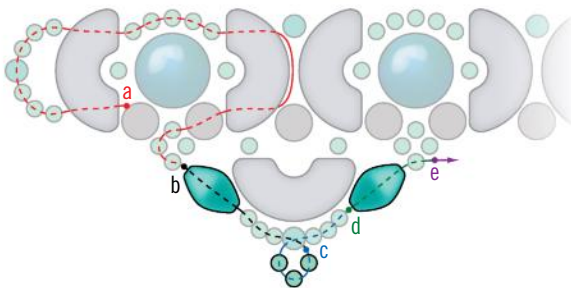


FIGURE 6

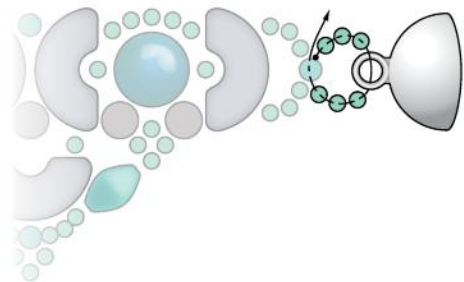


FIGURE 7



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CUBIC RIGHT-ANGLE WEAVE

Sophisticated shell bracelet

Beautiful scrolled shell beads are the highlight of this CRAW base bracelet.

designed by **Helen Roosa**

CRAW base

1 On a comfortable length of thread, work a cubic right-angle weave strip (see "Cubic RAW how-to" p. 35) using 11° seed beads for the desired length, ending with an odd number of units, and leaving a 12-in. (30 cm) tail. Allow 1 in. (2.5 cm) for the clasp, and end and add thread as needed. A 7-in.

(18 cm) bracelet has 51 units. Make another strip of the same length.

2 On one end of one of the strips, work a two-unit row off one side (see "Subsequent rows"). Sew through the beadwork to exit a side bead in the first unit of the two-unit row.

3 To join the two-unit row to the end of the other strip,

line them up so the ends are even. The end two rows ultimately need to be four units all the way across, so you will need to add beads as needed to achieve this:

- Exiting the top surface bead on the side of the end unit, pick up an 11°, sew through the corresponding side bead in the end unit of the other strip, pick up an 11°, and

sew through the bead your thread exited at the start of this step (**photo a**).

- Sew through the next two 11°s to exit an inner-edge 11° in this unit. This inner-edge stitch already has three beads in place, so you need to add one bead to complete the stitch (**photo b**).

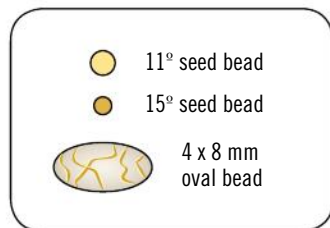
- Flip the beadwork over so you can see the bottom

surface, and add one bead to complete the bottom stitch (**photo c**).

- Rotate the beadwork to reveal the end stitch of the unit, and note that all four beads are already in place. To complete this unit, simply sew through the four beads in the stitch to cinch them up (**photo d**).

- To finish the final unit of the join, note that there are only two beads missing — one on the top surface and one on the bottom surface. Following a RAW thread path, add these beads (**photos e and f**), and then sew through any loose thread paths in the unit to cinch it up.

4 Repeat steps 2-3 to join the other end of the strips using the tail from one of the strips. End both tails.



Embellishment and clasp

1 With the working thread, sew through the base to exit the second 11° inside the top edge, with the needle pointing away from this end of the base (**figure 1, point a**). Only the top of the base is shown for clarity.

2 Pick up a 15° seed bead, a shell bead, and a 15°, and sew through the corresponding 11° on the opposite strip (**a-b**). Pick up a 15°, sew back through the shell bead, pick up a 15°, and sew through the 11° your thread exited at the start of this step

(**b-c**). Retrace the thread path (not shown in the figure for clarity). Sew through the base as shown to exit the second inside-top edge 11° from the last 11° (**c-d**). Repeat these stitches for the remainder of the base, ending and adding thread as needed, but in the last stitch, sew through the base as shown to exit the last inside-top edge 11° with the needle pointing toward the opposite end (**d-e**).

3 Pick up a 15°, and sew through the next 11° along this edge (**figure 2, a-b**). Repeat this stitch for the

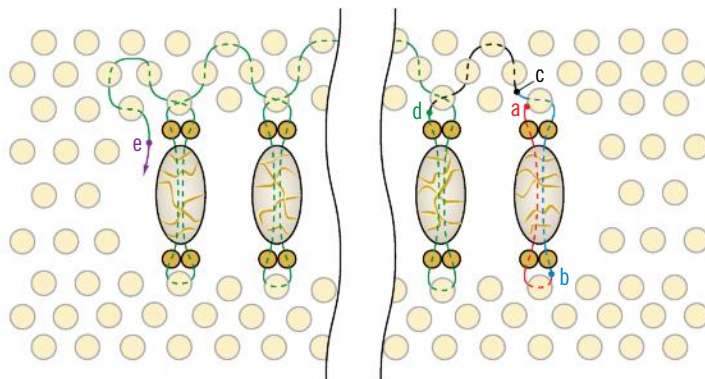
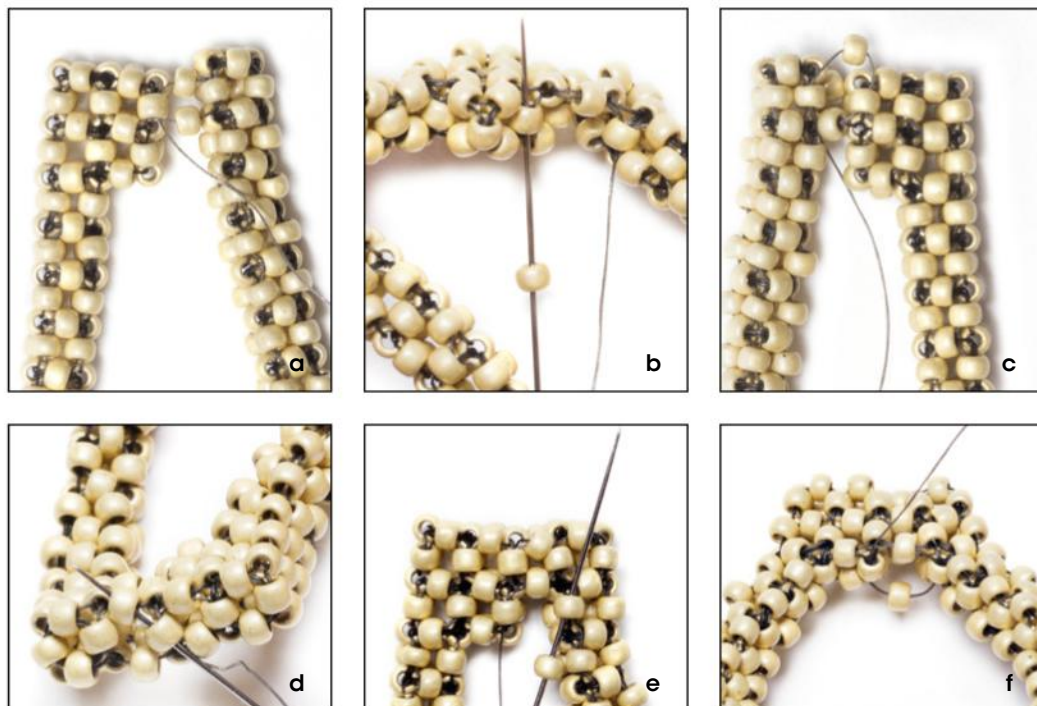


FIGURE 1



Difficulty rating



Materials

ivory bracelet 7 in. (18 cm)

- **23** 4 x 8 mm shell beads (ivory/gold; www.nordicjewelrydesigns.etsy.com)
- **20 g** 11° seed beads (Toho 577, candlelight opal gilt-lined; www.beyondbeadery.com)
- **6 g** 15° seed beads (Toho PF557, permanent finish galvanized starlight)
- **1** fold-over magnetic clasp (look1926gld-rtb1708, gold marcasite; www.mobile-boutique.com)
- Fireline, 6 lb. test
- beading needles, #11 or #12

Information for the alternate colorways is listed at www.BeadAndButton.com/resources.

Basics, p. 79

- ending and adding thread

Helen Roosa lives in Washington state, and started beading about eight years ago



when she retired from teaching. Her favorite stitch is CRAW, and she enjoys creating new designs inspired from the natural beauty of her home state. Her other hobbies include sewing, cooking, and daydreaming! Contact Helen at hroosa1956@gmail.com or visit www.nordicjewelrydesigns.etsy.com.

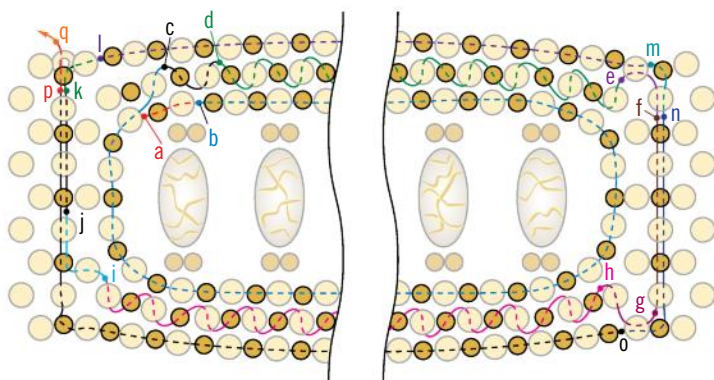
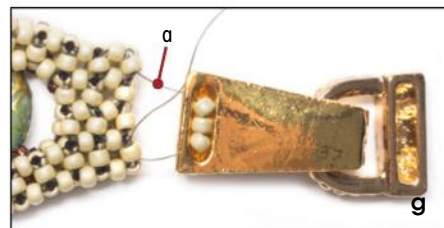


FIGURE 2



entire inside edge of the base, and continue through the next 11° as shown in the same unit **(b-c)**.

4 Pick up a 15°, cross the adjacent opening diagonally, and sew through the next center 11°, going in the same direction **(c-d)**. Repeat this step for the remainder of this surface **(d-e)**, and continue through the next two 11°s in this unit **(e-f)**.

5 Pick up 15°, and sew through the corresponding 11° in the next unit. Repeat this stitch twice **(f-g)**, and continue through the next two 11°s in this unit **(g-h)**.

6 Work as in step 4 for the remainder of this surface of the base **(h-i)**. Sew through the next 11° in the same unit, pick up a 15°, and continue through the following 11° as shown **(i-j)**.

7 Work as in step 5 for two

stitches **(j-k)**. Pick up a 15°, and sew through the next outside edge 11° in the same unit **(k-l)**.

8 Pick up a 15°, and sew through the next outer-edge 11°. Repeat this stitch for the remainder of this edge **(l-m)**. Pick up a 15°, and sew through the next 11° in the same unit **(m-n)**. Continue through the following six beads, pick up a 15°, and sew through the next outer-edge 11° **(n-o)**. Repeat these stitches for the remainder of the base **(o-p)**, and continue through the next 15° and edge 11° of the unit **(p-q)**. Flip the base over horizontally, and continue through the next two 11°s on the bottom of the base **(photo g, point a)**.

9 With the two-strand clasp upside down, sew through the nearest hole in the clasp.

Pick up three 11°s, positioning them in the slot, and sew through the open hole of the clasp. Skip two end edge 11°s, and sew through the next 11° with the needle pointing toward the opposite edge of the base **(photo g)**. Using tight tension, retrace the thread path. Exit the 11° your thread exited at the start of this step, going in the same direction **(photo h)**. The beadwork in the photo is shown loose so you can see the thread path. Sew through the base to exit the corresponding 11° on the top surface, and work a similar thread path to attach this surface, sewing through the existing 11°s in the clasp channel.

10 With the thread exiting the end 11° nearest the clasp **(figure 3, point a)**, pick up two 15°s, and sew through

the next 11° **(a-b)**. If two 15°s fit too tightly, add only one for this stitch. Repeat this stitch two times **(b-c)**. Pick up a 15°, and sew through the side 11° in this unit **(c-d)**.

11 Flip the beadwork over to work on the bottom surface. Pick up a 15°, and sew through the next end 11° nearest the clasp **(figure 4, a-b)**. Repeat this stitch four times, sewing through the side 11° for the last stitch **(b-c)**. Set this thread aside.

12 Add 18 in. (46 cm) of thread to the other end of the base, and work as in steps 9–11 for this end of the base. End this thread.

13 With the working thread, pick up a 15°, sew through the beadwork as shown, and continue back through the 11° your thread exited at the start of this step **(figure 5, a-b)**. Pick up a 15°, and sew through the corresponding side 11° going in the same direction **(b-c)**. Repeat the last stitch for the remainder of this side. Sew through the beadwork on the end of the base to exit the corresponding 11° on the other side edge, and repeat this stitch for this side. End the thread. ●

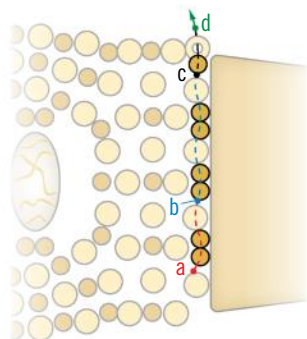


FIGURE 3

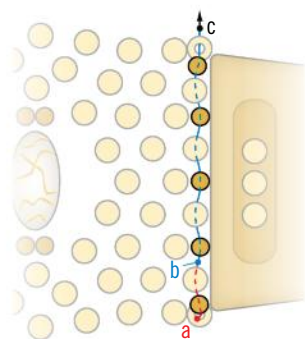


FIGURE 4

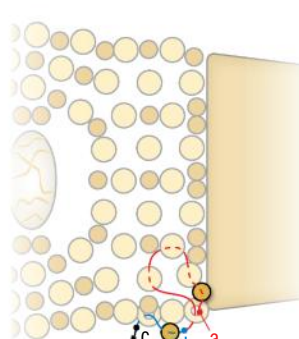
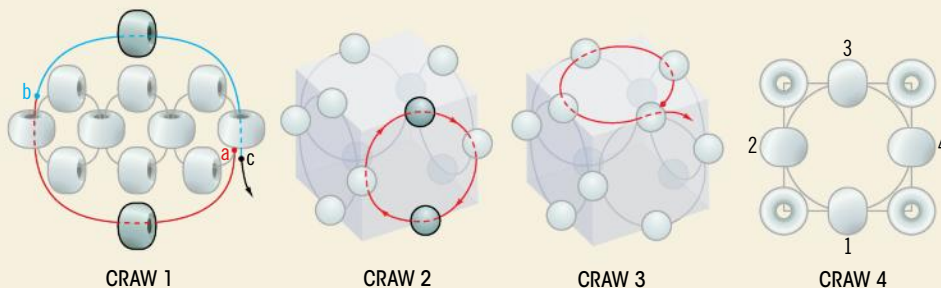


FIGURE 5

Cubic RAW how-to

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 (**CRAW 1, a-b**), pick up a bead, and sew through the end bead in the last stitch (**b-c**). **CRAW 2** shows a three-dimensional view of the resulting cube-shaped unit.

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



Working more CRAW units

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

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

3 For the second stitch of the new unit: Pick up two beads, and sew through the side bead in the previous stitch, the top bead your thread exited at the start of this stitch (**CRAW 6**), and the next top bead in the previous unit.

4 For the third stitch of the new unit: Repeat step 3 (**CRAW 7**), and continue through the side bead in the first stitch of the new unit.

5 For the fourth stitch of the new unit: Pick up a bead, and sew through the side bead in the previous stitch and the top bead in the previous unit (**CRAW 8**).

6 To make the unit more stable, sew through the beadwork to exit a top bead in the



new unit, and sew through all four top beads (**CRAW 9**). This completes the new CRAW unit.

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

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 **photos CRAW 10–15**.

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 (**CRAW 10**). Exit the bottom bead of the new unit (**CRAW 11**).

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 (**CRAW 12**).

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 (**CRAW 13**).

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 (**CRAW 14**).

5 To complete the unit, sew through the four top beads of the new unit to stabilize them. (**CRAW 15**).

The glow from within

Though abundant, softly radiant feldspar is beloved far and wide.

by **Kia Resnick**

Lovely labradorite. Shimmering spectrolite. Sparkly sunstone. Turquoise-blue amazonite and mysterious moonstone. What do all these softly-radiant gems have in common? They are members of the feldspar mineral family.

In the last issue, we learned that quartz is the second most abundant mineral in the earth's crust. Feldspar is number one, and actually comprises up to 60 percent of the crust.

But wait, don't dig up your backyard just yet! We also learned in the last issue that this doesn't mean gorgeous jewel-ready rocks are lying around all over the place. So, sadly, there probably aren't any hiding underneath your lawn.

Technically, feldspar is a group of rock-forming tecto-silicate minerals that crystallize from magma in igneous rocks, and are also found in metamorphic and sedimentary rocks. It has many permutations including orthoclase, plagioclase and microcline, and various chemical formulae, but rather than get too technical, let's talk about jewels!

Flashes of color

The plagioclase variety known as labradorite is many people's favorite feldspar. In gem quality it displays a stunning flash of green, gold, blue, or, more rarely, purple or peach radiance when viewed from the correct angle. This phenomenon actually happens below the stone's surface, when light penetrates to the twinned crystalline structure, and is called labradorescence.

Inuit people familiar with the stone believed it had captured the Northern Lights, and modern stone healing practitioners say it can protect the aura,

enhance psychic abilities, and help people find and stay true to their paths.

Discovered by Europeans in 1770, Paul's Island, off Labrador on Canada's Atlantic coast, has huge cliff faces of the stone, and gave it its name. But the sea is rough with no safe anchorage, and the cliffs are high and steep, so no significant quantity of material has ever been sourced from there.

To show its full beauty, labradorite should be oriented correctly when it's cut, to display that fabulous flash. Of course, plenty of the material is not gem quality, and is a dull grey-green with no labradorescence. But a gigantic find in Madagascar as well as the explosion of factory stone-cutting production in China means that most commercial material has been slabbed out of huge chunks of inexpensive rough in order to maximize the yield, and will typically display only random flashes here and there. Beads cut from selected material are gorgeous but not cheap. Poor quality beads are now sometimes coated to look fully iridescent. This has not been tested for toxicity, and may wear off. In natural labradorite, the flash will appear and disappear as you turn the stones in the light.

Beyond labradorite

High quality plagioclase feldspar similar to labradorite is also found in Finland and Norway, and is known as spectrolite. White spectrolite with a blue flash is often marketed—incorrectly—as moonstone and is found mainly in Madagascar and India.

True moonstone is a mixture of albite and orthoclase feldspar, and displays a soft luminescence (hence the name),

and sometimes chatoyance, or cat's eye, an optical reflectance that looks like a line of light in the stone.

Moonstone can be white, peach-colored, brown, smoky gray, or even pale green, and has been used in jewelry at least since ancient Roman times. Major sources include Madagascar, India, and Sri Lanka.

Sunstone, another plagioclase feldspar, technically of the oligoclase or orthoclase variety, can vary from an opaque orange filled with sparkly points of light to a pale clear golden, red, or peach color. Recent finds in Oregon have produced lovely gem material, and India and Tanzania are sources for larger-size specimens as well as cutting rough.

Amazonite, a microcline feldspar, can resemble the much more costly larimar, and has been cut into beads since Neolithic times in the Sahara Desert. Ancient Egyptians used amazonite in jewelry. Falsely believed to have its source in the Amazon River, high quality material is found in Minas Gerais, Brazil (far from the Amazon), Russia, India, Madagascar, and Colorado. Though inexpensive, amazonite is not common in the market, and fractures fairly easily.

Feldspar is on the soft side at 6 on the MOHs scale, and you should always check beads for structural cracks and correct drilling orientation.

For a wide variety of stunning gems that do amazing things in light, nothing comes close to feldspar. ♦

Page at right, clockwise from top left:

- Scapolite crystal beads, sunstone and moonstone cabs
- Left to right: White spectrolite, labradorite, albite moonstone briolettes, peach moonstone, grey moonstone, and sunstone
- Spectrolite and kyanite necklace
- From top: Rough amazonite, brown chatoyant feldspar, Indian sunstone, scapolite, Oregon sunstone
- Green moonstone, star diopside, and pearl necklace
- Rough labradorite pendant on leather, sunstone and labradorite beads

Kia Resnick is a designer and world traveler who has been sourcing gems in India since 1985. Contact her at kia_jewels@hotmail.com.



say what?

Not sure what some of the terminology in this article means? Knowing the root of a word can sometimes help in understanding it, so here are the origins of a few key terms.

feldspar: From German *feld* (field) + *spar* (crystal)

plagioclase: From Classical Greek *plagios* (slanting, sideways) + *klasis* (a cleaving, fracture)

orthoclase: From Classical Greek *orthos* (straight, upright) + *klasis* (a cleaving, fracture)

oligoclase: From Classical Greek *oligos* (few, little) + *klasis* (a cleaving, fracture)

microcline: From Classical Greek *mikros* (small) *klinein* (incline, lean)

albite: From Latin *albus* (white)

chatoyance: From French *chatoyer* (to shine like a cat's eyes)





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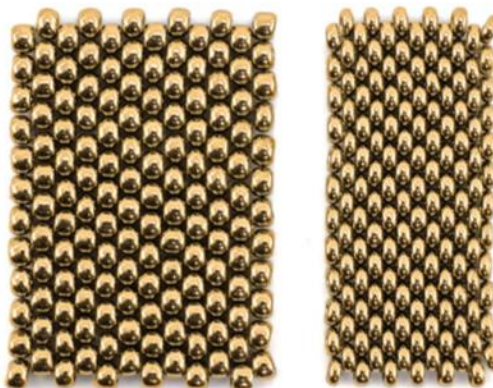
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11° Round
1" (2.54cm) wide

11° Demi Round
5/8" (1.59cm) wide

12-bead-wide even-count peyote stitch

YOUR GUIDE TO A SPARKLING HOLIDAY

From the editors of *Bead&Button*, sponsored by Swarovski



ALL DRAPED UP ORNAMENT • STAR BRIGHT EARRINGS
12 EASY CHRISTMAS DELIGHTS
VICTORIAN FLOWER BRACELET • CRYSTAL BRILLIANCE NECKLACE

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THE BALANCE OF NATURE



The focus for the season is firmly set on the growing trend of the human desire for wellbeing, and the search for an oasis of calm amid the harsh demands of twenty-first century life. Swarovski's trend experts have identified four distinct sub-themes that are fueling these contemporary aspirations:

- **Air** – A celebration of beauty and simplicity in designs focusing on balance & purity.
- **Earth** – Individualized, handcrafted designs with a sense of nature and organic poetry
- **Fire** – Mystical designs full of energy, passion and sensuality.
- **Water** – Fluid shapes, powerful patterns & wavy elements define these designs.

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BEAD WEAVING

ALL DRAPED UP ORNAMENT

Make a stunning holiday ornament that is adorned with a festive collection of seed beads, crystals, and chain.

designed by **Cary Bruner**

Ornament

Connector strips

1 On 1 yd. (.9 m) of thread, work in ladder stitch using 8° cylinder beads to make a 25-bead ladder, leaving a 6-in. (15 cm) tail (**figure 1**).

2 Pick up a 15° seed bead, a 3 mm color A bicone crystal, and a 15°, and sew through the previous 8° cylinder in the ladder, going in the same direction (**figure 2, a-b**). If needed, position the new beads to sit diagonally on top of the cylinder your thread exited at the start of this step. Repeat this stitch 23 times to complete the row (**b-c**).

3 Working in the opposite direction, pick up a 15°, and sew through the next A (**figure 3, a-b**). Pick up a 15°, and sew through the following 8° cylinder in the ladder (**b-c**). Pull the thread tight. This will position the A to sit on top of the ladder between the cylinders, and the 15°s will form an X-shape with the A in the center of the X. Repeat these two stitches for the remainder of the ladder (**c-d**), and end the threads.

4 Work as in steps 1–3 to make a total of four connector strips, except make two of the connector strips using color B 3 mm bicone crystals in place of the As.


Assembly

1 Cut 24 3-in. (7.6 cm) pieces of chain.

2 On 2 yd. (1.8 m) of thread, pick up a repeating pattern of a color C 11° seed bead, two color D 11° seed beads, three color E 11° seed beads, two Ds, a C, a piece of chain, the end 8° cylinder of a connector strip (alternating the strips




 8° cylinder bead

 15° seed bead


 3 mm bicone crystal, color A

 11° seed bead, color C

 11° seed bead, color D

 11° seed bead, color E

 2 mm chain

 4 mm bicone crystal

 6 mm bicone crystal

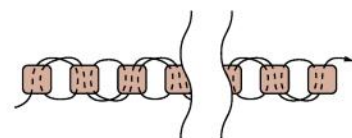


FIGURE 1

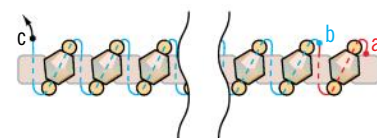


FIGURE 2

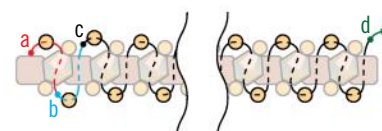


FIGURE 3

Difficulty rating



Materials

rose gold ornament

- 1 2½-in. (6.4 cm) diameter glass ball ornament (matte gold)
- Swarovski bicone crystals
 - 4 6 mm (light metallic gold 2X)
 - 8 4 mm (crystal rose gold)
 - 48 3 mm color A (crystal rose gold)
 - 48 3 mm color B (light metallic gold 2X)
- 4 g 8° cylinder beads (Miyuki DBL0108, cinnamon gold luster)
- 11° seed beads
 - 8 g color C (Miyuki D4204, Duracoat gold)
 - 8 g color D (Miyuki 457L, metallic light bronze)
 - 8 g color E (Miyuki 581, silver-lined opal peach)
- 1 g 15° seed beads (Toho 989F, frosted gold-line crystal)
- 6 ft. (1.8 m) of 2 mm link chain (rose gold)
- Fireline, 6 lb. test
- beading needles, #11 or #12
- wire cutters

Information for the alternate colorway is listed at www.BeadAndButton.com/resources.

Materials, excluding the ornament, for the rose gold ornament are available at Bead Haven Las Vegas at (702) 233-2450 or www.beadhaven.com.

Basics, p. 79

- ladder stitch: making a ladder
- ending and adding thread
- square knot

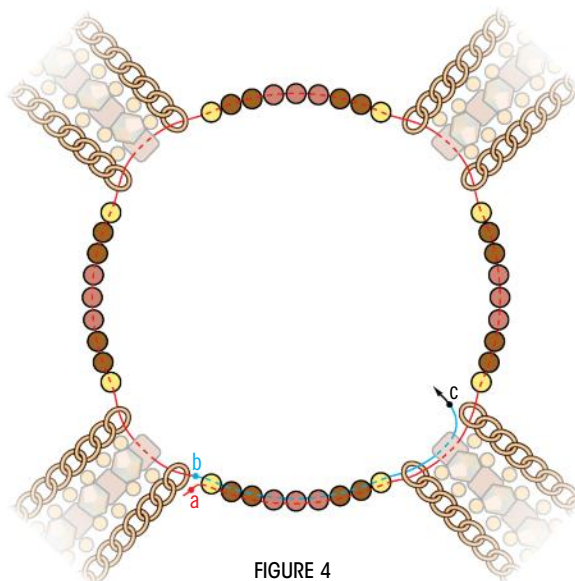


FIGURE 4

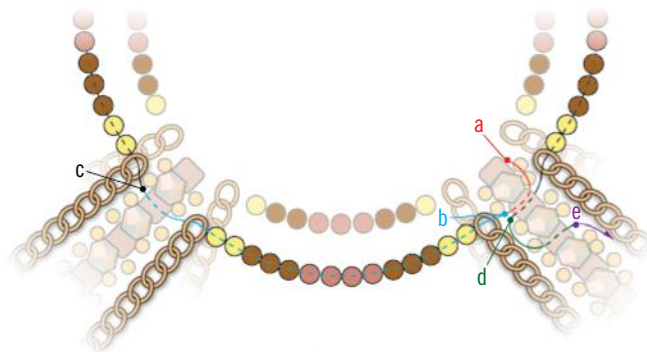


FIGURE 5

with color A and B crystals), and a piece of chain four times, and tie the beads into a ring with a square knot, leaving a 6-in. (15 cm) tail (**figure 4, a-b**). Sew through the ring again (not shown in the figure for clarity), and sew through the next nine beads, the first piece of chain, and the following 8° cylinder in the ring (**b-c**).

3 Flip the chain out of the way, and sew through the adjacent 8° cylinder in the connector strip (**figure 5, a-b**). In **figures 5-6**, only the first few links of the previously added chain is shown in the figure for clarity.

4 To bridge the connector strips, work in rounds:

Round 1: Pick up a piece of chain, two Cs, three Ds, four Es, three Ds, two Cs, and a piece of chain, and sew through the corresponding 8° cylinder in the next connector strip (**b-c**). Repeat this stitch three times to complete the round

(**c-d**), and then step up by sewing through the next 8° cylinder in the connector strip to reverse direction (**d-e**).

Round 2: Work as in round 1, but pick up a chain, three Cs, four Ds, five Es, four Ds, three Cs, and a chain for each bridge (**figure 6**).

Round 3: For each bridge, pick up four Cs, five Ds, six Es, five Ds, and four Cs.

Rounds 4-13: Continue each round by picking up an additional bead in each color group, making sure to step up at the end of each round, except do not step up at the end of the last round. Round 13 should have 14 Cs, 15 Ds, 16 Es, 15 Ds, and 14 Cs between each bridge.

Embellishment

1 Pick up a D, and working toward the end of the connector strip, sew through the next 8° cylinder (**figure 7, a-b**). Pick up a D, an E, and a D, and sew through

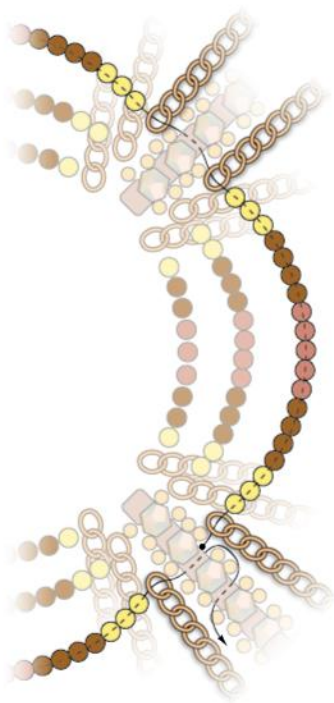


FIGURE 6

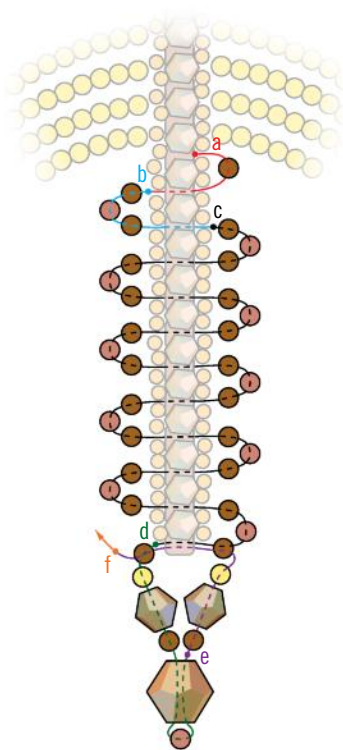


FIGURE 7

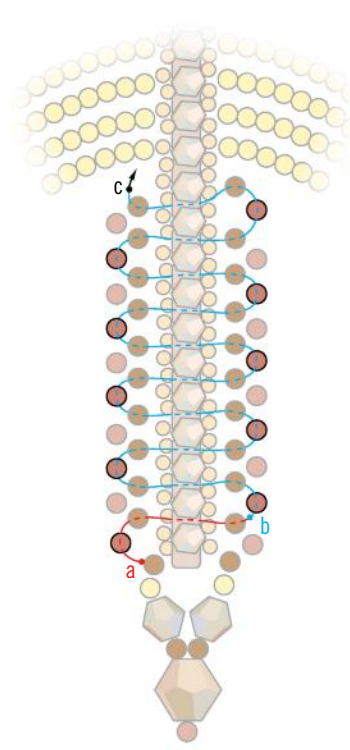


FIGURE 8

the next 8° cylinder (**b-c**) to form a picot. Repeat this last stitch nine times to complete the row (**c-d**).

2 Pick up a D, a C, a 4 mm bicone crystal, a D, a 6 mm bicone crystal, and an E, and sew back through the 6 mm just added (**d-e**). Pick up a D, a 4 mm, and a C, and sew through the corresponding D on the opposite side of the connector strip. Continue through the end 8° cylinder and the first D added at the start of this step (**e-f**).

3 Working toward the top of the beadwork, pick up an E, and sew through the next D in the following picot, the 8° cylinder in the strip, and the corresponding D in the next picot on the opposite side (**figure 8, a-b**). Repeat this stitch nine times to complete the row (**b-c**). End and add thread as needed.

4 Sew through the next 8° cylinder and all the beads in round 13 to exit the corresponding 8° cylinder in the

adjacent connector strip, and work as in steps 1-3 to add embellishment to this connector strip. Repeat this step for the remaining two connector strips, and end the thread.

5 Center the beadwork on the neck of the bulb. If desired, remove the metal cap from the bulb, string 16-17 11° seed beads on the loop of the wire, and replace the cap. ●

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



STAR BRIGHT EARRINGS

You'll sparkle brightly when wearing these gorgeous earrings with rivolis, SuperDuos, Rullas, and bicone crystals.

designed by **Margherita Fusco**

Earrings

1 On 5 ft. (1.5 m) of thread, pick up a repeating pattern of a Rulla bead and a 15° seed bead six times. Leaving a 6-in. (15 cm) tail, tie a square knot to form the beads into a ring, and sew through the first Rulla again (**figure 1, a-b**).

2 Sew through the open hole of the same Rulla (**b-c**). Pick up two SuperDuo beads, and sew through the open hole of the next Rulla (**c-d**). Repeat this stitch five times to complete the round (**d-e**). Sew through the first SuperDuo, and continue through the open hole of the same SuperDuo (**e-f**).

3 Pick up a Rulla, and sew through the open hole of the next SuperDuo (**f-g**). Pick up a SuperDuo, and sew through the open hole of the following SuperDuo (**g-h**). Repeat these stitches five times to complete the round (**h-i**). Sew through the first Rulla added in this round, and continue through

the open hole of the same Rulla (**i-j**).

4 Position a rivoli faceup in the center of the beadwork. The rivoli will overlap the inner round of Rullas. Pick up a 15°, a 4 mm bicone crystal, and a 15°, and sew through the open hole of the next Rulla (**figure 2, a-b**). Pull the thread tight. Make sure the 4 mm is positioned on the top edge of the rivoli. Repeat this stitch five times to complete the round (**b-c**). Retrace the thread path (not shown in the figure for clarity), and continue through the first 15°, 4 mm, and 15° added (**c-d**).

5 Pick up five 15°s, and sew through the same 15°, 4 mm, and 15° your thread exited at the start of this step, going in the same direction to form a picot (**figure 3, a-b**). Sew through the next Rulla and the following set

of three beads (**b-c**). Repeat this stitch five times to complete the round, except on the last stitch, don't sew through the Rulla and the following three beads (**c-d**).

6 Sew through the next three 15°s in the picot just added, exiting the center 15° (**d-e**). Pick up three 15°s, and sew through the center 15° in the following picot (**e-f**). Repeat this last stitch five times to complete the round (**f-g**). Check the fit. If needed, add four 15°s instead of three in each stitch. Retrace the thread path (not shown in the figure for clarity), and sew through the beadwork as shown to exit the open hole of a SuperDuo in the outer ring (**g-h**).

7 Using tight tension, pick up a SuperDuo and three 15°s, sew through the open hole of the same SuperDuo, and continue through the outer hole of the next Rulla (**h-i**). Pick up a SuperDuo and three 15°s, sew through the open hole of the same SuperDuo, and continue through the open hole of the following SuperDuo (**i-j**). Repeat these stitches five times to complete the round (**j-k**), and continue through the first SuperDuo and three 15°s added at the start of this step (**k-l**).

8 Using tight tension, pick up three 15°s, and sew through the inner hole of the next Rulla (**figure 4, a-b**). Pick up three 15°s, and sew through the



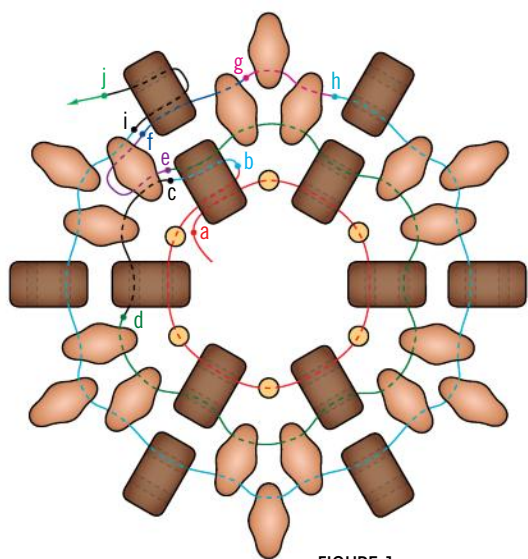
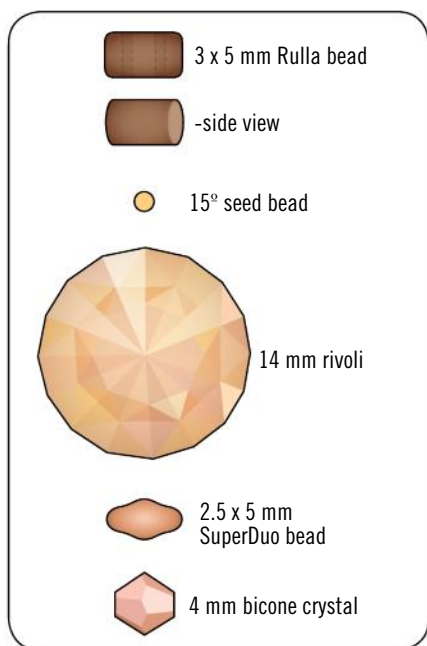


FIGURE 1



following set of three 15°s (**b-c**). Pick up a 4 mm, and sew through the next set of three 15°s (**c-d**). Repeat these stitches five times to complete the round (**d-e**). Sew through the beadwork as shown to exit the first 4 mm added in this step (**e-f**).

9 Pick up seven 15°s, and sew through the 4 mm your thread is exiting, going in the same direction to form a picot. Retrace the thread path several times, and end the thread.

10 Open the loop of an earwire, and attach it to the picot.

11 Make a second earring. ●

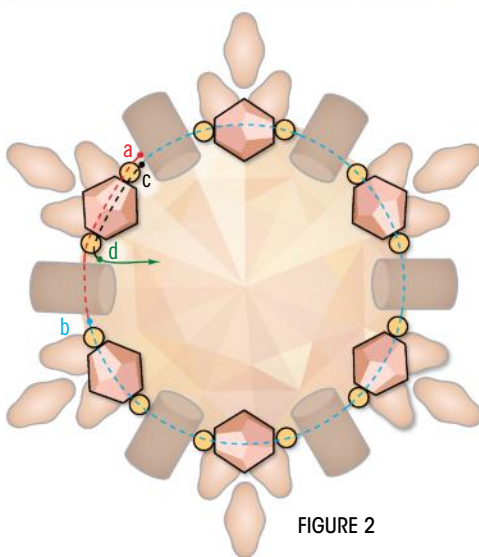


FIGURE 2

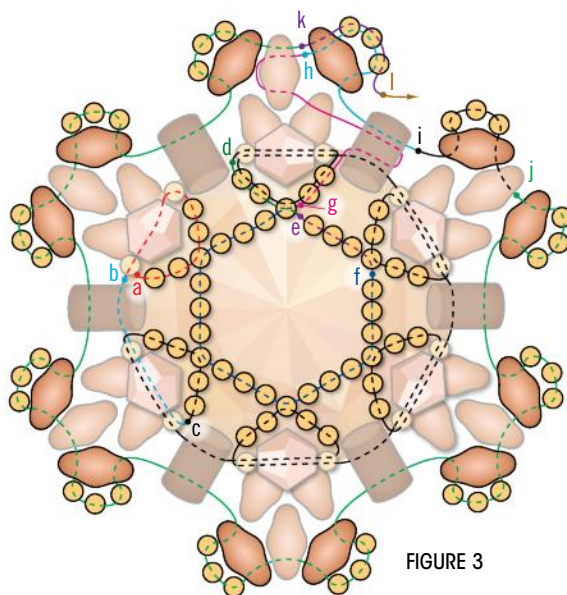


FIGURE 3

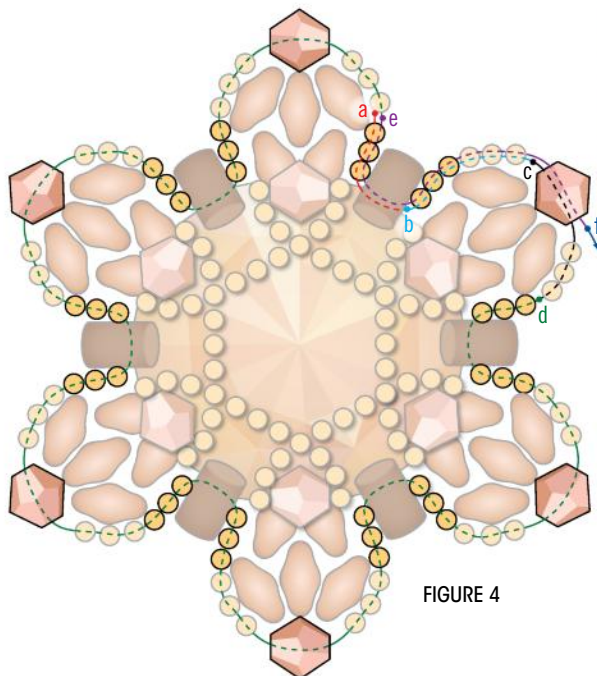
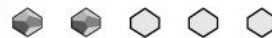


FIGURE 4

Difficulty rating



Materials

brown earrings

1½ in. (4.1 cm)

- 2 14 mm Swarovski rivolis (light Colorado topaz)
- 24 4 mm Swarovski bicone crystals (light smoked topaz AB)
- 24 3 x 5 mm Rulla beads (metallic dark bronze)
- 6 g 2.5 x 5 mm SuperDuo beads (crystal bronze copper)
- 2 g 15° seed beads (Toho PF557, permanent finish galvanized starlight)
- 1 pair of earring findings
- Fireline, 6 lb. test
- beading needles, #12
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

Information for the alternate colorway is listed at www.BeadAndButton.com/resources.

Basics, p. 79

- ending thread
- square knot
- opening and closing loops

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. Contact her at fusco_margherita@yahoo.it or visit www.75marghe75.etsy.com or 75marghe75.blogspot.it.



EASY CHRISTMAS DELIGHTS

Looking for quick and easy ways to add beads to your home décor or for gifts this year? Look no further! Get inspired by these 12 beady ideas to give your holidays the festive touch you've been seeking. Visit www.FacetJewelry.com/ResourceGuideDec16 for complete instructions.



Beaded wreath ornaments

Ornament
earrings

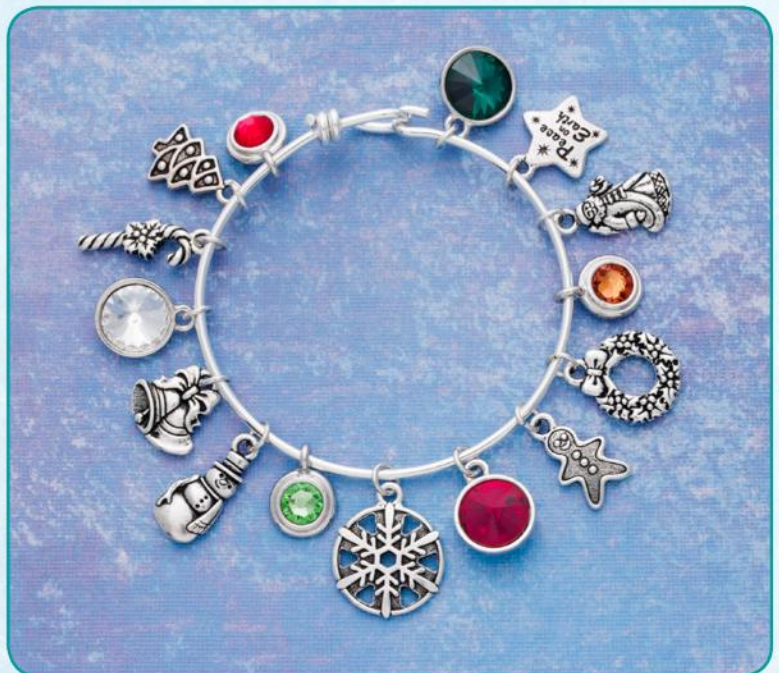
Buttoned up snowman



Wire ornaments



Santa button ball



Charming holiday bangle

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Button holiday card



Ornament hangers



Crystal icicle



Button wreath



Ruby Radiance
earrings



Ombré holiday tree earrings and pendant

PEYOTE STITCH

VICTORIAN FLOWER BRACELET

Make a festive bracelet of sturdy but delicate hexagonal component and pearl-embellished flowers.

designed by **Lorraine Coetzee**



Base components

1 On 4 ft. (1.2 m) of thread, pick up a repeating pattern of a color A 11° cylinder bead and five color B 11° cylinder beads six times. Retrace the thread path to form a ring, leaving a 16-in. (41 cm) tail, and sew through the fifth B in the ring.

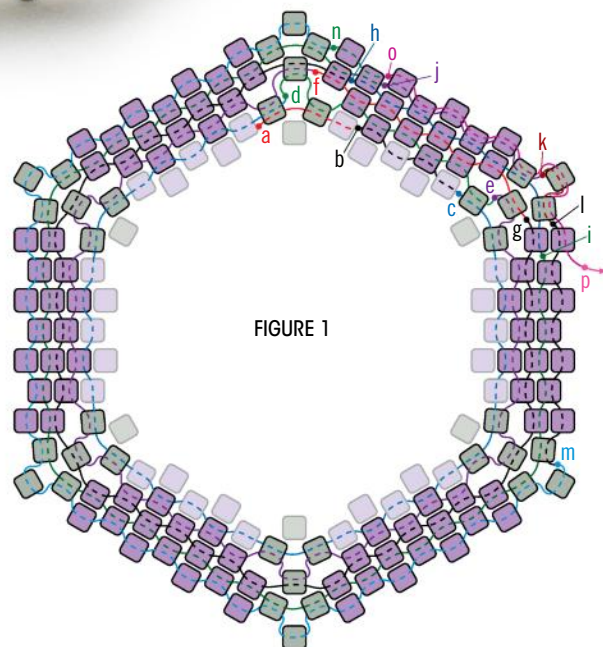
2 Work in rounds as follows, keeping a tight tension:

Round 2: Pick up two As, skip the next A, and sew through the following B (**figure 1, a-b**).

Work two peyote stitches using Bs (**b-c**). Repeat these stitches five times to complete the round, and step up through the first A added in this round (**c-d**).

Round 3: Pick up one A, and sew through the next A. Work three peyote stitches using Bs (**d-e**). Repeat these stitches five times to complete the round, and step up through the first A added in this round (**e-f**).

Round 4: Work four peyote stitches using Bs (**f-g**).



Repeat these stitches five times to complete the round, and step up through the first B added (g-h).

Round 5: Work three peyote stitches using Bs. Pick up two As, and sew through the next B (h-i). Repeat these stitches five times to complete the round, and step up through the first B added (i-j).

Round 6: Work three peyote stitches using Bs (j-k). Pick up one A, and sew through the next A (k-l). Work four peyote stitches using Bs (l-m). Continue around, adding an A at each corner and four Bs on each side (m-n). Work one more stitch using a B to complete the round (n-o). Sew through the next nine beads as shown to exit the first B on the following side (o-p), and set this thread aside. Attach a needle to the tail.

Round 7: The beads added in the next three rounds will begin to curve upward. With your tail exiting an A (figure 2, point a), work three peyote

stitches using Bs (a-b).

Repeat these three stitches five times to complete the round, and step up through the first B added (b-c).

Round 8: Work two peyote stitches using Bs. Pick up two As, and sew through the next B (c-d). Repeat these stitches five times to complete the round, and step up through the first B added (d-e).

Round 9: Work two peyote stitches using Bs. Pick up one A, and sew through the next A (e-f). Continue around, adding three Bs on each side and one A at each corner for the next five sides (f-g). Work one peyote stitch using a B to complete the round (g-h). End this thread.

3 Using the working thread (point l), work in flat odd-count peyote using Bs to add seven rows to form a tab that is seven beads wide. End with three up-beads (i-j).

4 Repeat steps 1-3 to make four more components.

5 To connect the base components, position two

components face up next to each other with the tabs to the right. With the thread on the first component, zip the tab on the first component to the center row edge opposite the tab on the second component. Retrace the join, and end this thread. Repeat this step with the remaining components.

Toggle ring

1 Repeat steps 1-2 of "Base components" with the following changes:

- In step 1, pick up the repeating pattern only five times so the shape has five sides instead of six, and leave a 2-ft. (61 cm) tail.
- In step 2, work the repeats for completing the rounds for a five-sided ring, not six.
- At the end of round 9, step up through the first B added in the round, and do not end the thread.

2 Continue working in rounds as in the "Base components." Rounds 1-7 in figure 3 are not shown in the illustration for clarity:

Difficulty rating



Materials

bracelet 7¼ in. (18.4 cm)

- 4 10 mm Swarovski rivolis (light vitrail)
- 52 4 mm Swarovski pearls (creamrose)
- 2 g 11° seed beads (Miyuki 4220, Duracoat galvanized eggplant)
- 11° Delica cylinder beads
 - 3 g color A (Miyuki DB1851F, Duracoat galvanized matte light pewter)
 - 10 g color B (Miyuki DB1850, Duracoat galvanized eggplant)
- 3 g 15° seed bead (Miyuki 2008, matte metallic patina iris)
- 1 g 13° Charlotte beads (silver)
- Fireline, 6 lb. test
- beading needles, #11 or #12

Basics, p.79

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

Lorraine Coetzee

is a beading artist from Cape Town, South Africa who designs unique patterns and tutorials for beginner to advanced beaders, and whose work has been featured in local and international publications. When she is not being creative you'll find her chasing after her adorable but mischievous three-year-old dog, Mishka, who loves stealing her beads. Email her at trinitydj@tiscali.co.za or visit www.trinitydj.etsy.com.

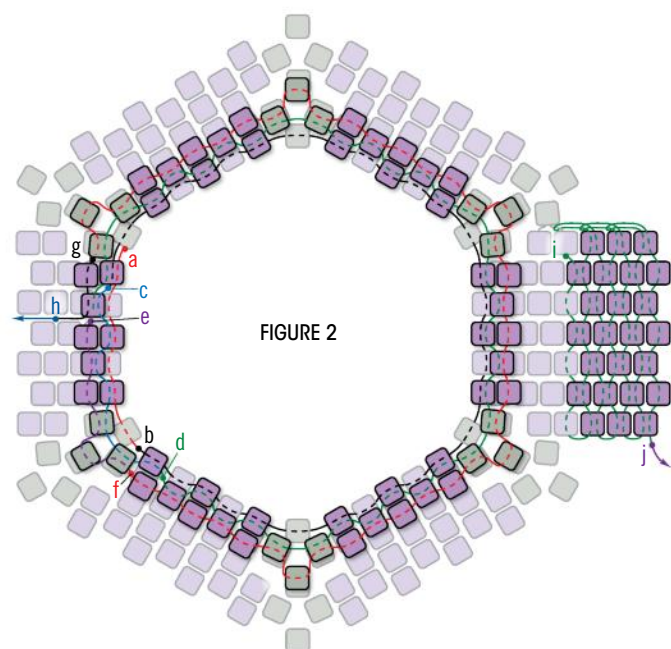


FIGURE 2



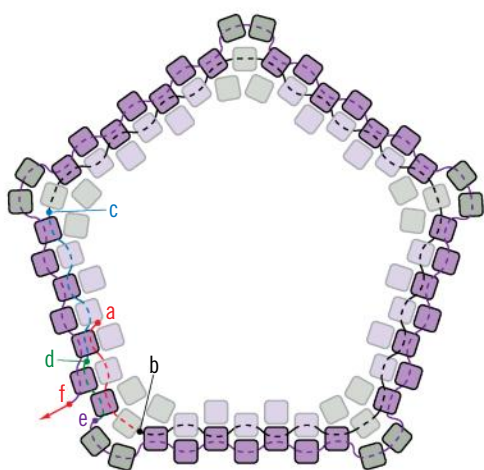


FIGURE 3

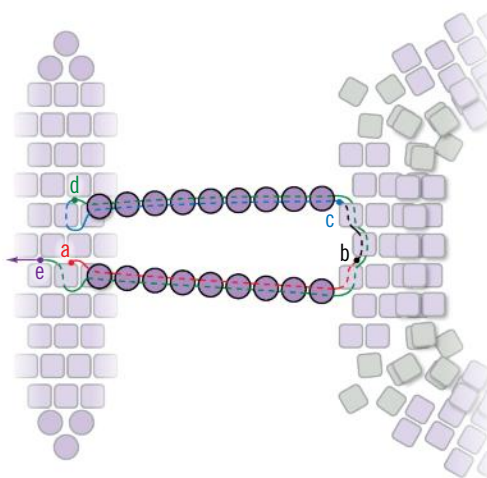


FIGURE 4

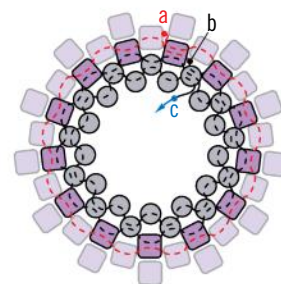


FIGURE 5

Round 10: Work two peyote stitches using Bs (**figure 3, a-b**). Work four peyote stitches using Bs, and then repeat three times to add four Bs per side (**b-c**). Work two peyote stitches using Bs, and step up through the first B added to complete the round (**c-d**).

Round 11: Work one peyote stitch using a B (**d-e**).

Continue around, picking up two As at each corner and working three stitches with Bs on each side, stepping up through the first B (**e-f**).

3 Zip up round 11 and round 6 (the opposite edge) by sewing through the next B in round 6. Continue through the following A in round 11, the tip A in round 6, and the next A in round 11. Continue to zip up the remaining edges and corners, and end the threads.

4 With the thread from the tab on the end base component, attach the tab to the toggle ring by zipping it to the center row on one edge of the toggle ring. Retrace the join, and end this thread.

Toggle bar

1 On 2 ft. (61 cm) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up 11 Bs. These beads will shift to become the first two rows of the toggle bar as the next row is added.

2 Using Bs, work in flat odd-count peyote until you have eight rows. Zip up rows 1 and 8 to form a tube.

3 Sew through the center of the tube to the other end, pick up three 11^s, sew back through the tube to the first end, pick up three 11^s, and sew through the tube again. Retrace the thread path twice, and then sew through the beads to exit a B five beads from the end edge (**figure 4, point a**). End the tail, but not the working thread.

4 Pick up nine 11^s, and sew through the second B on the bottom edge of the end base component, opposite the tab (**a-b**). Sew through the beadwork to exit the next B in the same row (**b-c**). Pick up nine 11^s, and sew through the next B in the same row

on the bar (**c-d**). Retrace the thread path back through the beads to exit the B on the bar your thread exited at the start of this step, going in the same direction (**d-e**). End the thread.

Flower

1 On 4 ft. (1.2 m) of thread, pick up 26 Bs. Sew through the beads again to form a ring, and continue through the first bead again, leaving an 8-in. (20 cm) tail.

2 Work in rounds of tubular peyote stitch for the front of the bezel as follows, stepping up after each round:

Round 3: Work a round using Bs (**figure 5, a-b**).

Rounds 4-5: Work both rounds using 13^s Charlottes (**b-c**).

3 Flip the beadwork over, and place the rivoli face-down in the bezel. The bezel will not fit on the rivoli very well until the second round of 13^s Charlottes are added to the back and tightened.

4 Using the tail, work two rounds of 13^s Charlottes for

the back of the bezel, using a tight tension. End the tail. With the working thread, sew through the beadwork to exit the second (center) round of cylinders. Flip the bezel to the front.

5 Pick up an 11^s seed bead, a 4 mm pearl, and three 15^s seed beads, and sew back through the pearl. Pick up an 11^s, and sew through the next cylinder in the same round (**figure 6, a-b**). Repeat these stitches 12 times using a tight tension to complete the round (**b-c**), and sew through the next cylinder in round 1 (**c-d**).

6 Pick up three 15^s, and sew through the next cylinder in the same round (**figure 7, a-b**). Repeat this stitch 12 times using a tight tension to complete the round (**b-c**). Sew through the beadwork to exit the last round of cylinder beads near the center on the back of the bezel.

7 Repeat steps 1-6 to make a total of four flowers.

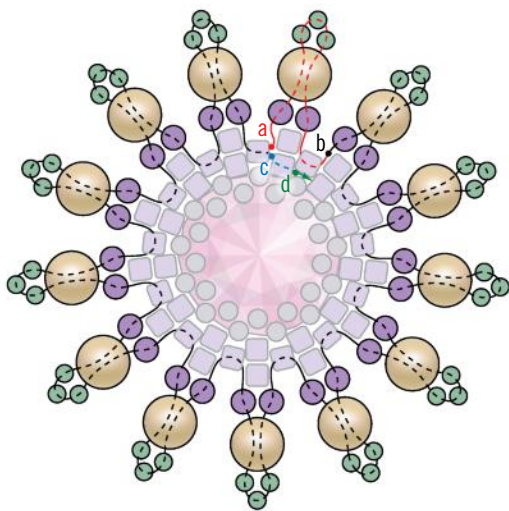


FIGURE 6

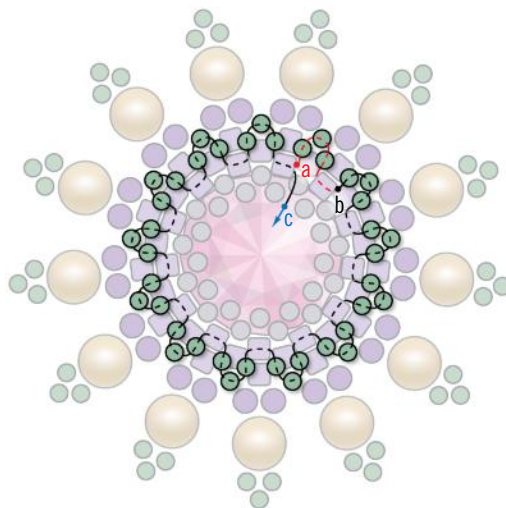


FIGURE 7

Attaching the flowers to the base

Position a flower over the tab between two base components, with the working thread from the flower near the adjacent top outer edge B of the base component. Sew through the first top outer edge B in the base component, and continue through the next B in the same round of the flower. Continue to attach the flower by sewing through the next B in the top outer edge of the base component and the following B in the same round of the flower. Sew through the last top outer edge B in the base component, and sew back through the join using a tight tension (**figure 8 and photo**). The beadwork is shown loose so you can see the thread path. Sew through the flower to exit the opposite side, and attach it to the edge of the next base component. End this thread. Repeat to attach the remaining flowers. ●

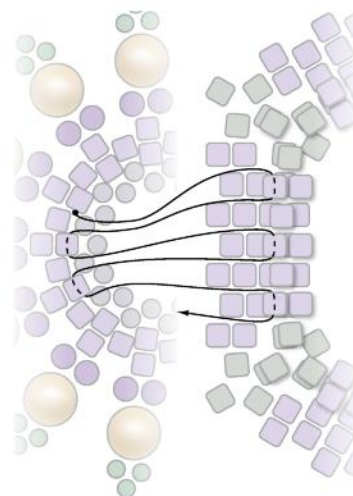


FIGURE 8

ADJUST THE LENGTH

If you need to adjust the length, try one of these tips:

- Use more or fewer base components and flowers
- Adjust the tab connecting the toggle ring
- Shorten or lengthen the toggle bar attachment

TUBULAR PEYOTE / BEAD WEAVING

CRYSTAL BRILLIANCE NECKLACE

Create a delightful,
wintery pendant
with seed beads
and sparkling crystals.

designed by **Alicia Compos**

Bezel

1 On a comfortable length of thread, pick up 40 11° cylinder beads, and sew through the first three beads again to form a ring, leaving a 6-in. (15 cm) tail. These beads will shift to form rounds 1 and 2 as the next round is added. End and add thread throughout the project as needed.

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

Round 3–5: Work rounds using cylinders.

Rounds 6–7: Work both rounds using 15° seed beads.

Round 8: Pick up a 15°, and sew through the next two 15°s in the previous round using a tight tension. Repeat this stitch nine times to complete the round. Sew through the beadwork to exit a cylinder in round 1, and flip the beadwork over. Place the rivoil facedown in the beadwork.

3 Stitching off the cylinders in round 1, work a round using 15°s.

4 Pick up a 15°, and sew through the next two 15°s in the previous round using a tight tension. Repeat

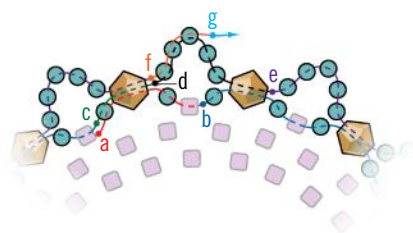


FIGURE 1

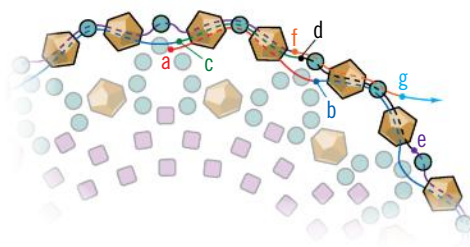


FIGURE 2

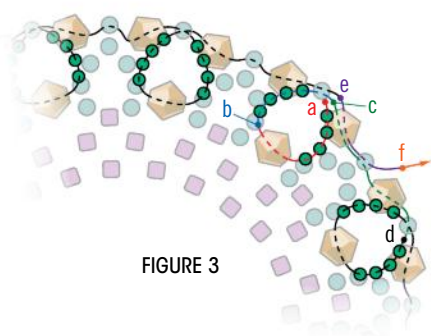


FIGURE 3

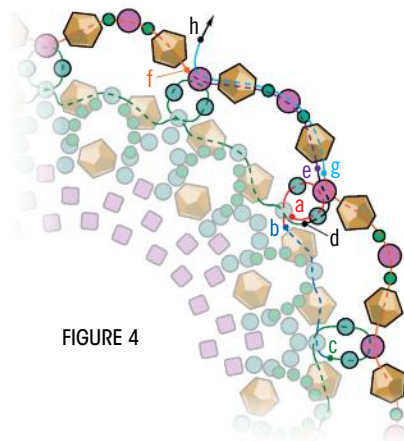


FIGURE 4

this stitch nine times to complete the round.

5 Sew through the beadwork to exit a cylinder in round 3 (center round of cylinders in the bezel). Work a round of stitch-in-the-ditch, adding a cylinder in every other stitch: Pick up a cylinder, and sew through the next cylinder in this round, the following cylinder in an adjacent round, and the next cylinder in the center round. Repeat this stitch nine times to complete the round, and step up through the first cylinder added in this round.

Embellishment

1 Pick up an 11° seed bead, a 4 mm bicone crystal, and an 11°, and sew through the next cylinder in the previous round (**figure 1, a-b**). Repeat this stitch nine times to complete the round (**b-c**), and sew through the first 11° and crystal added in this round (**c-d**).

2 Pick up five 11°s, and sew through the next crystal to add a picot (**d-e**). Repeat this stitch nine times to complete the round (**e-f**), and sew through the first three 11°s in the first picot (**f-g**).

3 Pick up a crystal, an 11°, and a crystal, and sew through the center 11° in the next picot (**figure 2, a-b**). Repeat this stitch nine times to complete the round (**b-c**), retrace the thread path (not shown in the figure for clarity), and sew through the first crystal, 11°, and crystal added in this round (**c-d**).

4 Pick up an 11°, and sew through the next crystal, 11°, and crystal (**d-e**). Repeat this stitch nine times to complete the round (**e-f**), and sew through the following 11°, crystal, and 11° (**f-g**).

5 Pick up four 15°s, and sew through the adjacent crystal on the inner ring of crystals (**figure 3, a-b**). Pick up four 15°s, and sew through the 11° your thread exited at the start of this step, going in the same direction (**b-c**). Continue through the next crystal, 11°, crystal, and 11° (**c-d**). Repeat these stitches nine times to complete the round (**d-e**), and continue through the following crystal and 11° (**e-f**).

6 Pick up an 11°, an 8° seed bead, and an 11°, and sew through the 11° your thread exited at the start of this step, going in the same direction

Difficulty rating



Materials

opal pendant 2¼ in. (5.7 cm)
on a 21-in. (53 cm) necklace

- 1 16 mm Swarovski rivoli (light vitrail)
- 90 Swarovski bicone crystals (white opal AB2X)
- 2 g 8° seed beads (Miyuki 4220, Duracoat eggplant)
- 2 g 11° seed beads (Toho 565F, permanent finish frosted galvanized blue slate)
- 1 g 11° Delica cylinder beads (Miyuki DB1850, Duracoat eggplant)
- 1 g 15° seed beads (Japanese P487, silver sage permanent galvanized)
- 42 in. (1.06 m) chain (silver; Eclectica, 262-641-0910)
- 1 13 mm spring ring clasp (silver; Eclectica, 262-641-0910)
- 1 6 mm jump ring
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

Basics, p. 79

- tubular peyote
- ending and adding thread

Information for the alternate colorway is listed at www.BeadAndButton.com/resources.

Alicia Campos is from Spain and started beading about four years ago. She enjoys designing and creating unique

jewelry. When not beading, she likes reading, listening to music, and going for walks. Contact her at malizzia23@hotmail.com or visit www.complementosalicia.etsy.com.



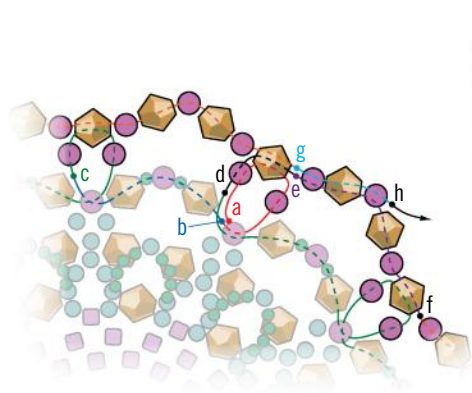


FIGURE 5

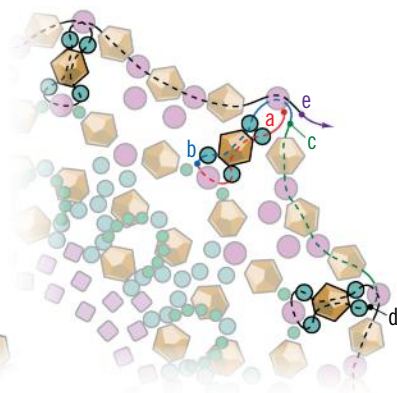


FIGURE 6

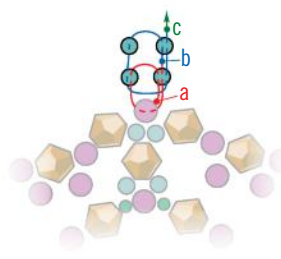


FIGURE 7

-  11° cylinder bead
-  11° seed bead
-  4 mm bicone crystal
-  15° seed bead
-  8° seed bead

(figure 4, a-b). Retrace the thread path (not shown in the figure for clarity), and continue through the next crystal, 11°, crystal, and 11° (b-c). Repeat these stitches nine times to complete the round (c-d), and continue through the first 11° and 8° added (d-e).

7 Pick up a crystal, a 15°, an 8°, a 15°, and a crystal, and sew through the next 8° (e-f). Repeat this stitch nine times to complete the round (f-g), retrace the thread path (not shown in the figure for clarity), and continue through the next six beads (g-h).

8 Pick up an 8°, a crystal, and an 8°, and sew through the 8° your thread exited at the start of this step (figure 5, a-b). Retrace the thread path (not shown in the figure for clarity), and continue through the next crystal, 15°, 8°, 15°, crystal, and 8° (b-c). Repeat these stitches nine times to complete the round (c-d), and continue through the first 8° and crystal added in this round (d-e).

9 Pick up an 8°, a crystal, an 8°, a crystal, and an 8°, and sew through the next crystal added in the previous round (e-f). Repeat this stitch nine times to complete the round (f-g), retrace the thread path (not shown in the figure for clarity), and continue through the first 8°, crystal, and 8° added in this round (g-h).

10 Pick up an 11°, a crystal, and an 11°, and sew through the 8° between the 15°s in the adjacent inner round (figure 6, a-b). Pick up an 11°, sew back through the crystal just added, pick up an 11°, and sew through the 8° your thread exited at the start of this step (b-c). Continue through the next six

beads (c-d). Repeat these stitches nine times to complete the round (d-e).

Bail

Pick up two 11°s, and sew through the 8° your thread is exiting, going in the same direction. Retrace the thread path (not shown in the illustration for clarity), and continue through the first 11° picked up (figure 7, a-b). Pick up two 11°s, sew through the previous two 11°s, and continue through the first 11° just picked up (b-c). Repeat this stitch 12 times using 11°s to form a strip. Curve the strip to the back of the pendant,

sew through the 8° your thread exited at the start of this step, and continue through the last two 11°s added. Retrace the thread path several times and end the thread.

Chain attachment

Attach a 6 mm jump ring to both ends of a 42-in. (1.06 m) piece of chain and to the connector loop of the spring ring clasp. Attach the clasp to the pendant loop. Place the doubled chain around your neck, and slide the pendant through the loop of chain to wear like a lariat. ●



CHANGE IT UP

This pendant can be worn several different ways:

- As a lariat (p. 52)
- Remove it from the spring clasp, and hang it from a ribbon.
- Suspend it from a chain.



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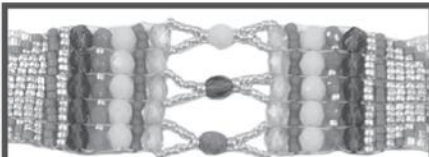
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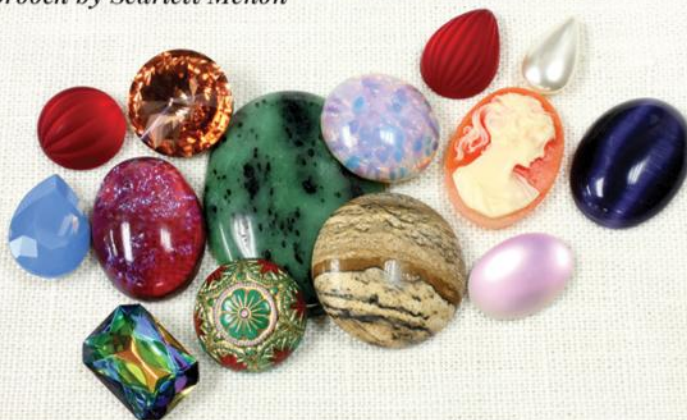
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BEAD WEAVING / BRICK STITCH Woodland

Combine a simple collection of crescent beads, round beads, and seed

Earrings

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

1 On 1 yd. (.9 m) of thread, pick up a repeating pattern of a crescent bead (RH) and a color A

15° seed bead six times, and tie the beads into a ring with a square knot, leaving an 8-in. (20 cm) tail. Sew through the first crescent and A (**figure 1**). The crescents naturally want to form a melon shape; use your fingers to gently fan the beads

flat so the crescents lie with their tips facing down.

2 Pick up a 4 mm round bead and an A, sew back through the 4 mm round, and continue through the A in the ring your thread is exiting, going in the same direction (**figure 2, a-b**). Sew through the next crescent and A (**b-c**). Repeat these two stitches five times to complete the round, and continue through the first 4 mm round and A added at the start of this step (**c-d**)

3 Pick up three As, and sew through the A your thread is exiting, going in the same direction to form a picot

(**figure 3, a-b**). Pick up two color B 15° seed beads, and sew through the open hole of the next crescent (**b-c**). Pick up two Bs, and sew

through the A above the next 4 mm round (**c-d**). Repeat these stitches five times to complete the round, and continue through the

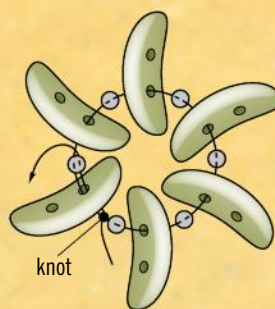


FIGURE 1

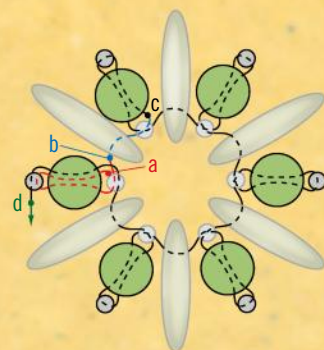


FIGURE 2



earrings

beads to create a playful pair of earrings.

designed by **Lisa Kan**

first three As added in this step **(d-e)**.

4 Pick up a 2 mm fire-polished bead, and sew through the outer hole

of the next crescent, positioning it slightly behind the two adjacent Bs **(figure 4, a-b)**. Pick up a 2 mm, position it slightly behind the two

adjacent Bs, and sew through the three As in the following picot **(b-c)**. Repeat these two stitches five times to complete the round,

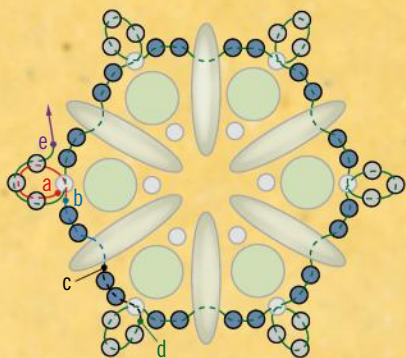


FIGURE 3

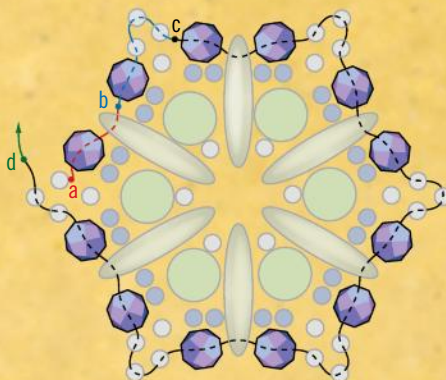


FIGURE 4

Difficulty rating



Materials

teal earrings

2 1/8 x 1 1/4 in. (5.4 x 3.2 cm)

- **2** 12 x 16 mm pear drop beads (Czech, milky peridot celsian)
- **12** 3 x 10 mm CzechMates two-hole crescent beads (oxidized bronze clay)
- **12** 4 mm round beads (Czech, sueded gold emerald)
- **2** 4 mm pearls (Swarovski, cream rose)
- **24** 2 mm fire-polished beads (iris purple)
- **15°** seed beads
 - **1 g** color A (Toho 711, nickel)
 - **1 g** color B (Toho 82, metallic nebula)
 - **1 g** color C (Miyuki 4217, Duracoat seafoam)
- **1** pair of earring findings
- Fireline, 6 lb. test
- beading needles, #12

Information for the alternate colorways is listed at www.BeadAndButton.com/resources.

Basics, p. 79

- ending and adding thread
- square knot

Lisa Kan is an author, bead weaver, jewelry designer, and



glass artist. She creates elegant, wearable beadwork that is often modular or reversible, and has been published in many beading magazines. Contact Lisa at lisakandesigns@yahoo.com or visit www.ariadesignstudio.com.

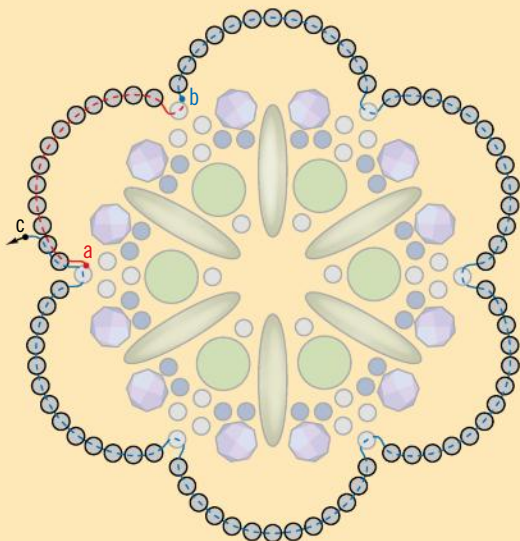


FIGURE 5

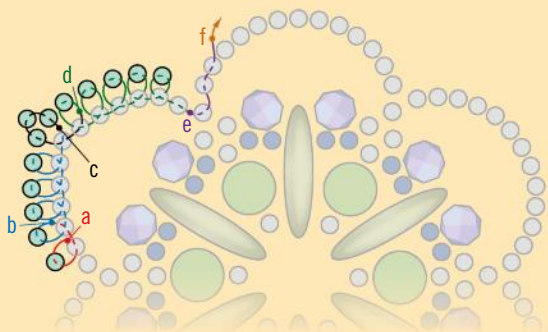


FIGURE 6

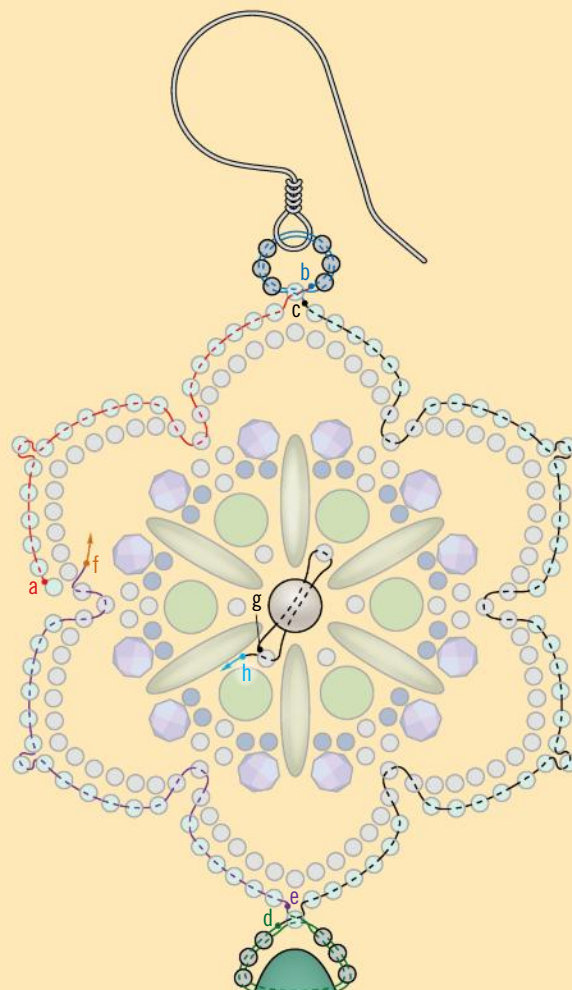
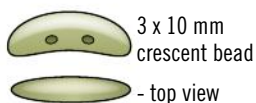


FIGURE 7



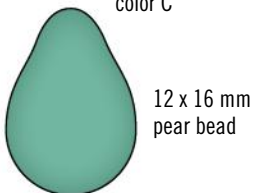
15° seed bead, color A

4 mm round Czech bead

15° seed bead, color B

2 mm fire-polished bead

15° seed bead, color C



4 mm pearl

except on the last stitch sew through only the first two As in the picot (c-d).

5 Pick up 13 As, and sew through the center A of the next picot to form a loop (figure 5, a-b). Repeat this stitch five times to complete the round, and step up through the first two As added in this round (b-c).

6 Work in square stitch to embellish the loop: Pick up a color C 15° seed bead, and sew through the A your thread is exiting, going in the same direction, and the following A in the loop (figure 6, a-b). Repeat this stitch four times (b-c).

7 Pick up three Cs, and sew through the A your thread is exiting, going in the same direction, and the following A in the loop to form a picot

(c-d). Repeat step 6 to complete the loop (d-e), and sew through the center A in the adjacent picot and the next two As in the following loop (e-f).

8 Repeat steps 6-7 five times to complete the round, except sew through only the first A in the following loop after the last stitch to exit figure 7, point a.

9 To stabilize the Cs just added, sew through the beadwork as shown to exit the center A in the picot two loops over (figure 7, a-b).

10 Pick up three As, the loop of an ear wire, and three As, and sew through the C your thread is exiting, going in the same direction. Retrace the thread path through the ear

wire connection (b-c).

11 Sew through the beadwork as shown to exit the center A in the picot directly opposite (c-d)

12 Repeat step 10

once, except pick up a pear drop bead instead of an ear wire (d-e). Sew through the beadwork as shown to stabilize the remaining Cs (e-f). End the working thread.

13 Using the tail, pick up a 4 mm pearl, and sew through the A directly opposite. Continue back through the pearl and the A your thread exited at the start of this step, going in the same direction (g-h). Retrace the thread path, and end the tail.

14 Repeat steps 1-13 to make another earring. ●



BEAD WEAVING

Navette necklace

Capture stunning crystals and chatons with a classic collection of seed beads to create a timeless accessory.

designed by **Melissa Shippee Grakowsky**

Necklace

12 mm rivoli components

1 On 1 yd. (.9 m) of thread, pick up 32 color A 11° cylinder beads, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Continue through the next two As.

2 Pick up a color B 11° cylinder bead, skip the next A in the ring, and sew through the following seven As in the round (**figure 1, a-b**). Repeat this stitch three times to complete the round, positioning the Bs to the inside of the ring, and sew through the first B added (**b-c**).

3 Pick up six color C 15° seed beads, and sew through the next B in the ring (**figure 2, a-b**). Repeat this stitch three times to complete the round (**b-c**), and sew through the first group of Cs added (**c-d**). Check the fit. If this round is too tight, add seven Cs instead of six for each stitch. There should be a small open space between the ring of As and Cs.

4 Pick up a color D 15° seed bead, and sew through the following group of Cs in the inner ring (**d-e**). Repeat this stitch three times to complete the round (**e-f**). Retrace the thread path (not shown in the figure for clarity), and continue through the next B in the previous round. Reverse direction, and sew back through the adjacent A in round 1 (**f-g**).

5 Center a 12 mm rivoli facedown on the beadwork. You will now work the back of the bezel. Working as in step 3, pick up seven Cs, and sew through the next "up" A in round 1 (**figure 3, a-b**). Repeat this stitch three times to complete the round (**b-c**). Check the fit. If this round is too tight, add eight

Cs instead of seven for each stitch. Retrace the thread path (not shown in the figure for clarity), and sew through the first group of Cs added (**c-d**).

6 Working as in step 4, add a C next to each up-A, sewing through each group of Cs added in the previous round and stepping up through the first C added (**d-e**).

7 Working as in step 3, add groups of six Cs between the up-beads added in the previous round (**e-f**). Check the fit, and add or remove a C in each stitch if needed. Retrace the thread path, skipping the C up-beads in the previous round to cinch up the beads.

8 Flip the component over, and sew through the beadwork to exit the middle A in the outer ring (**figure 4,**

point a). Pick up three 11° seed beads, and sew through the middle A again and the following As in the group to form a picot (**a-b**). Pick up a B, and sew through the outer round to exit the next middle A (**b-c**). Repeat these two stitches three times to complete the round (**c-d**). Retrace the thread path, and end the tail but not the working thread.

9 Work as in steps 1–8 to make a total of nine 12 mm rivoli components.

14 mm rivoli component

Work as in "12 mm rivoli components" with the following changes:

- Work as in steps 1–2, except pick up 40 As to form the ring, and sew through nine instead of seven As after picking

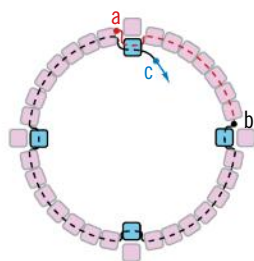


FIGURE 1

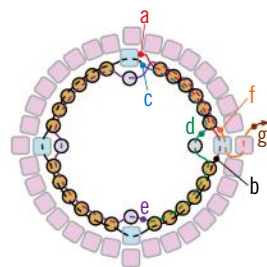


FIGURE 2

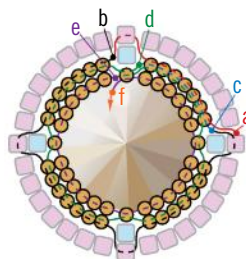


FIGURE 3

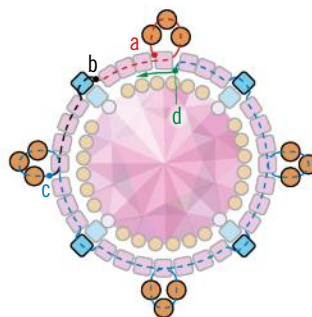


FIGURE 4

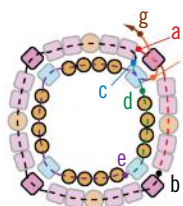


FIGURE 5

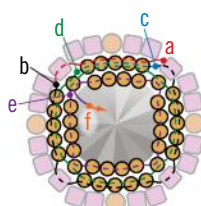


FIGURE 6



FIGURE 7

- 11° cylinder bead, color A
- 11° cylinder bead, color B
- 15° seed bead, color C
- 15° seed bead, color D



12 mm rivoli



-back surface

- 11° seed bead



8 mm chaton



-back surface



32 x 17 mm
navette crystal



14 mm rivoli

up the B in each stitch.

- Work as in steps 3–4, except pick up eight Cs in each group instead of six.
- Work as in step 5, except pick up eight Cs instead of seven, and use a 14 mm rivoli.
- Work as in step 6, sewing through eight Cs instead of seven Cs after adding each C.
- Skip step 7.
- Work as in step 8. After retracing the thread path, exit the tip 11° in a picot. End the tail, but not the working thread.

Chaton components

1 On 1 yd. (.9 m) of thread, pick up a repeating pattern of an 11°, two As, a B, and two As four times, and sew through all the beads again, leaving a 6-in. (15 cm) tail. Continue through the first three beads in the ring.

2 Pick up an A, skip the next B in the ring, and sew through the next five beads (**figure 5, a-b**). Repeat this stitch three times to complete the round (**b-c**), and continue through the following B (**c-d**).

3 Pick up four Cs, and sew through the following B (**d-e**). Repeat this stitch three times to complete the round (**e-f**). Check the fit. If this round is too tight, add five Cs instead of four in each stitch. Reverse direction, and sew back through the adjacent A (**f-g**).

4 Position a chaton facedown in the center of the beadwork. Pick up five Cs, and sew through the following up-A (**figure 6, a-b**). Repeat this stitch three times to complete the round (**b-c**). Retrace the thread path, skipping the As (not shown in the figure for clarity), and continue through the first five Cs added (**c-d**).

5 Add a C next to each up-A in the ring, stepping up through the first C added (**d-e**).

6 Add groups of four Cs between the Cs added in the previous round (**e-f**). Check the fit. If this round is too tight, add five Cs instead of four in each stitch. Retrace the thread path, skipping the Cs added in the previous round, and sew through the beadwork to exit between an A and a B on the front of the component, with the needle pointing toward the B (**figure 7, point a**).

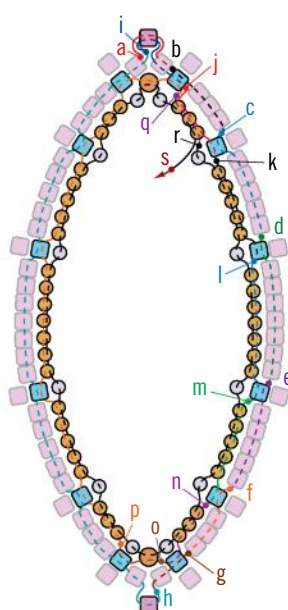


FIGURE 8

7 Add a B next to each previous B, and step up through the first B added (**a-b**). End the tail, but not the working thread.

8 Work as in steps 1-7 to make a total of 10 chaton components.

Navette component

1 On a comfortable length of thread, pick up 62 As, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Continue through the first two As.

2 Pick up an A, and sew through the next A in the ring (**figure 8, a-b**). Pick up a B, skip an A, and sew through the next three As (**b-c**). Repeat this last stitch five times, but sew through five As (**c-d**), seven As (**d-e**), five As (**e-f**), three As (**f-g**), and one A (**g-h**) in that order.

3 Repeat step 2 to complete the round (**h-i**). Sew through the first A added in this round, and continue through the following A and B (**i-j**).

4 Pick up three Cs, and sew through the next B (**j-k**). Repeat this stitch four times with five Cs (**k-l**), seven Cs (**l-m**), five Cs (**m-n**), and

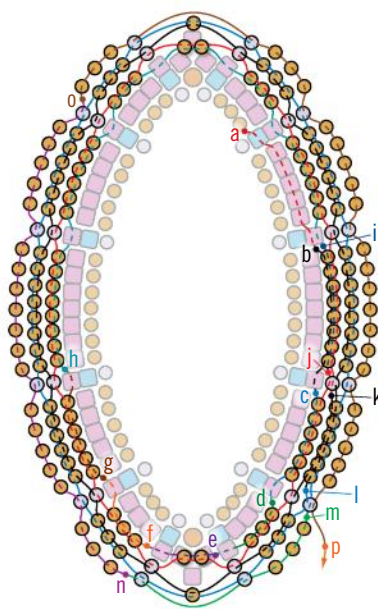


FIGURE 9

three Cs (**n-o**). Pick up an 11°, and sew through the following B (**o-p**).

5 Repeat step 4 (**p-q**), and continue through the first three Cs added (**q-r**).

6 Work a round with Ds, adding a D next to each adjacent B (**r-s**).

7 Sew through the beadwork to exit an up-A in the outer ring as shown (**figure 9, a-b**). Pick up eight Cs, and sew through the next up-A (**b-c**). Repeat this stitch once with six Cs (**c-d**), once with three Cs (**d-e**), once with three Cs (**e-f**), and once with six Cs (**f-g**). Repeat this sequence of stitches to complete the round (**h-i**), and sew through the first eight Cs added (**i-j**).

8 Work a round with Ds, adding a D next to each adjacent A, and step up through the first D added (**j-k**).

9 Position the navette crystal facedown in the beadwork, and hold it in place while completing the remaining rounds. Work as in step 7, except start the pattern with picking up six (instead of eight) Cs, pick up only one instead of two Cs at the end

Difficulty rating



Materials

adjustable necklace
14-19 in. (36 x 48 cm)

- 1 32 x 17 mm navette (4227) crystal (Swarovski, ultra blue AB)
- rivolis (Swarovski)
 - 1 14 mm (ultra blue AB)
 - 9 12 mm (fuchsia)
- 10 8 mm (SS39) chatons (Swarovski 1088, ruby glacier blue)
- 11° cylinder beads
 - 5 g color A (Miyuki Delica 2049, luminous hot pink)
 - 1 g color B (Toho Aiko 2117, aqua opal silver-lined permanent; www.bobbybead.net)
- 5 g 11° seed beads (Toho 221, bronze)
 - 6 g color C (Toho 221, bronze)
 - 1 g color D (Miyuki 574, lilac silver-lined alabaster)
- Fireline, 6 lb. test
- beading needles, #11 or #12

Basics, p. 79

- ending and adding thread

Melissa Shippee
Grakowsky is a
beadwork designer
based in Conn-



ecticut. She has always been interested in arts and crafts of all kinds but became obsessed with beadwork. She is inspired by nature and the mathematical relationships found therein. Melissa is also a Starman TrendSetter. Contact her at grakowsky@gmail.com or visit www.mgsdesigns.net and www.grakowsky.etsy.com.

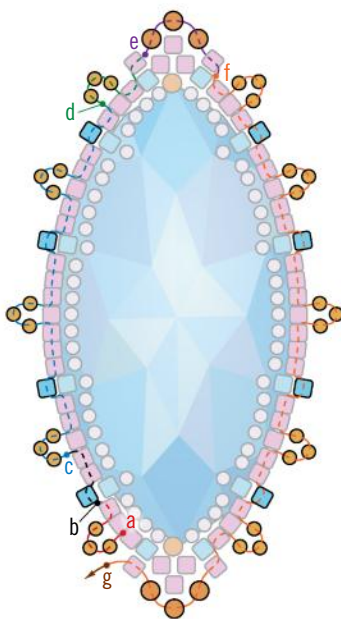


FIGURE 10

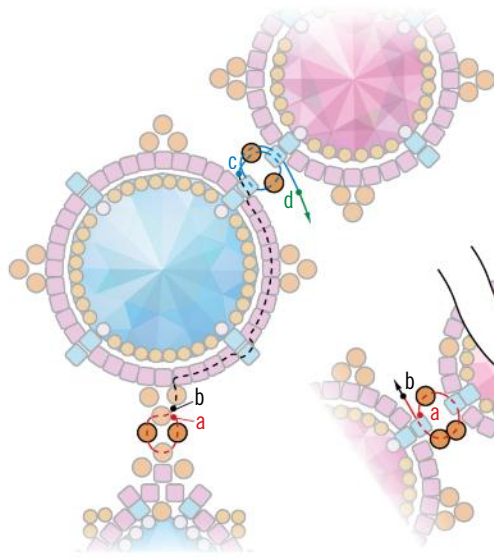


FIGURE 11

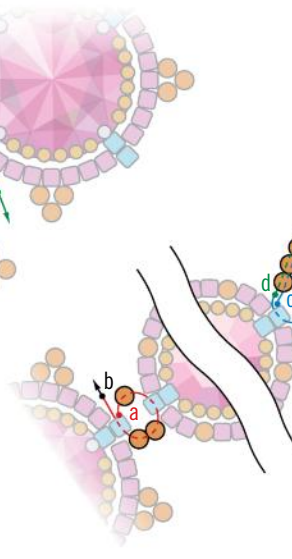


FIGURE 12

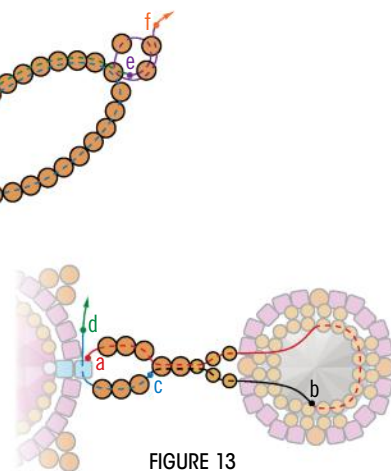


FIGURE 13

points, and step up through the first six Cs added (k-l).

10 Work as in step 8 (l-m).

11 Pick up three Cs, and sew through the next two Ds (m-n). Work this side of the bezel with the same number of Cs as in the previous round of Cs (n-o). Repeat all of these stitches to complete the round (o-p).

12 Sew through the ring of As on the front of the bezel, and exit at **figure 10, point a**.

13 Pick up three Cs, skip the next A in the round, and sew through the following A to form a picot (a-b). Pick up a B, skip the next B, and sew through the next two As (b-c). Repeat these two stitches three times, adjusting the number of As you sew through so each picot is made over the center A in its section (c-d). Pick up three Cs, skip the next A, and sew through the following A in the same section and the next up-A (d-e). Pick up three 11's, skip the three As at the tip, and sew through the corresponding up-A on the other edge (e-f). Position the 11's on the tip to sit behind the As. Work in the same manner to add picots and Bs to this edge and bot-

tom tip of the component (f-g). Retrace the thread path, and end the threads.

Assembly

1 Position the 14 mm rivoli component above the navette on your bead mat. With the working thread from the 14 mm rivoli, work a join: Pick up an 11°, sew through the tip 11° on the top picot of the navette, pick up an 11°, and sew through the 11° your thread exited at the start of this step (**figure 11, a-b**). Retrace the thread path several times (not shown in the figure for clarity), and sew through the beadwork as shown to exit the upper outer B on the right-hand side of the 14 mm rivoli (b-c).

2 To make the first half of the neck strap, position a 12 mm rivoli component to the right of the 14 mm rivoli. Using the working thread from the 14 mm rivoli, join to the adjacent up-B on the 12 mm using 11's. (c-d). End the thread. With the working thread from the 12 mm, sew through the beadwork to exit the B opposite the join (**figure 12, point a**).

3 Position a chaton compo-

nent to the right of the 12 mm, and work a curving join: Pick up an 11°, and sew through the corresponding B on the chaton component. Pick up two 11's, and sew through the B your thread exited on the 12 mm component (**figure 12, a-b**). Retrace the thread path several times.

4 Continue attaching 12 mm components and chatons in an alternating pattern with a curving join three more times. On the end chaton, sew through the beadwork to exit the B opposite the join (point c). Do not end this thread, but end any other remaining threads on the neck strap.

5 Pick up 23 11's, and sew through the B your thread is exiting to form a loop (c-d). Retrace the thread path twice (not shown in the figure for clarity), and continue through the first 12 11's added (d-e).

6 Pick up three 11's, and sew through the 11° your thread is exiting to form a picot. Retrace the thread path twice (not shown in the figure for clarity), and sew through the first two 11's added (e-f).

7 Work as in steps 5-6

to make four more loops and picots.

8 Work as in steps 2-7 on the left side of the navette to complete the second half of the neck strap.

Clasp

The clasp consists of a double button made of two chaton components and a 12 mm rivoli component.

1 With the working thread of the 12 mm rivoli component, sew through the beadwork to exit an outer B (**figure 13, point a**). Pick up five 11's and three Cs, and sew through 10 inner-round Cs on the back of a chaton component as shown (a-b). Pick up two Cs, and sew through the first C added and the next two 11's (b-c). Pick up three 11's, and sew through the B your thread exited at the start of this step (c-d). Retrace the thread path several times.

2 Work as in step 1 to attach the remaining chaton component to the B on the adjacent side of the 12 mm rivoli component. To secure the necklace, pass a chaton button component through a loop on each side of the chain. ●

HER revolution IN THE BASEMENT

Julia S. Pretl's detailed approach to structure and geometry have inspired beaders worldwide.

by Lori Ann White

"I'm a bit reclusive," says author and bead artist Julia Pretl. "I like to work out of my house. I like to write my books, I like to create my patterns." Confirmation of this can be found in the name of her website — Julia S. Pretl (beading in my basement) — and in case there's still any doubt, her website's URL is "www.beadcave.com."

BIRTH OF A BEADER

That bead cave occupies hallowed beading ground, because Pretl is the artist behind the ground-breaking techniques in *Little Beaded Boxes*, now in its tenth year of publication. Pretl's techniques for building hollow, self-supporting three-dimensional geometric forms in peyote stitch (tight-fitting custom lids included) have inspired beaders across the globe.

Pretl says she started beading in the late '80s. "I had a boyfriend who was in a play about Native Americans but they had no beadwork," she says. Pretl found a book about Native American beadwork and put her graphic design background and a lifelong DIY mindset to work, making pieces on a bead loom as props for the play. But when the curtain fell, Pretl realized she wasn't finished with the beads. She continued to make loomworked pieces — after making her own loom — as she hunted down all the bead stores she could find. There weren't many.

"It was the early days when beading was just starting to take off," Pretl says. "After I had been doing loomwork for a while, I found a few peyote stitch amulet bags in one store." The stitch intrigued her; "I figured out how to do it and made a zillion peyote stitch bags for a while."

She took further inspiration from Nicolette Stessin's book, *Beaded Amulet Purses*. However, one personal quirk made itself all too evident

in her finished pieces. "I have very, very firm tension," she says with a laugh. "I've always had firm tension — I don't know why. All my bags ended up very flat, and so tight you could barely slip a stamp in them."

EXPLORATION AND EXPERIMENTATION

Her next source of inspiration was crochet. "I thought about how crochet deals with increases and decreases at corners, and I wondered if I could use that sort of technique with beads." Her first experiment resulted in a piece with a triangular base that she still thought of as more amulet bag than box, but when she was asked to teach a class on her purses, Pretl felt

A combination of whimsy and restraint characterize Pretl's vessels, many of which evoke stained glass panels.





Above: Beaded collars were among Pretl's first obsessions after she discovered Virginia Blakelock's *Those Bad, Bad Beads*.

Below: Pretl's boxes are a treasure of delightful details. Beneath each lid, a precisely-engineered hem reinforces the opening of the box, providing strength and security.

students deserved more options than the triangle pouch or the square version that had followed. Experimentation resulted in two additional shapes as bases: the pentagon and the hexagon.

Requests for instructions began to arrive from the nascent world of online beading forums and Pretl realized a book might be a good idea. She self-published two versions of *Little Beaded Boxes*, the second of which was picked up by Creative Publishing International.

And the rest, as they say, is beading history.

"I still get comments on that book," Pretl says. She also continues to refine the techniques it contains. (For those in the know, Pretl has updated her instructions for creating the hem that stabilizes the opening of the box. You can find it on her website.)

BEYOND BOXES

Pretl does have a few other favorite techniques. She also knits and discovered bead knitting. "It's a neat technique and the fabric feels wonderful," she says. Another classic beading



book, *Those Bad Bad Beads*, by Virginia Blakelock, was also a formative influence. "I was obsessed with collars for quite a few years," Pretl says. "But I don't wear jewelry."

Her next challenge sprang directly from her beloved boxes. "I took a class from Joyce Scott many years ago that turned out to be a little too basic for my skill level at the time, so I spent the class looking through a box of her odds and ends and grilling her about how she did them," Pretl says. What she learned in that class, combined with the love of symmetry and structure expressed in her boxes, became the basis for a series of beaded vessels which have silhouettes that flow more gracefully than the boxes but still give the impression of precise and careful construction and provide a lovely canvas for her designs, which Pretl says are often based on stained glass patterns.

Will she ever get tired of boxes and vessels? Pretl tells a story of a trip to The Container Store with a student after a class. "I had never been before. We had so much fun!" She laughs. "Like most beaders, I'm obsessed with containers. In more general terms, I like objects. I like form and shapes and the way things fit together. The boxes — the shapes, the lids, the hems, all of it — satisfies that."

Pretl is currently at work on a book about her vessels, but since she designs the patterns, writes the text, and creates the illustrations — along with her freelance work as a graphic artist and teaching — she hasn't yet set a date for publication. In the meantime, her first book is still available to inspire beaders the world over. "Occasionally

people say to me, 'Wow, you started all this,'" Pretl says, "and I get a proud mom moment. One of my goals is to have people branch off from what I show them and do their own thing. Whether it's adapting Native American or European or Asian or African techniques, that's how craft works. People add their own twist and pass it along." ●

Lori Ann White is a freelance writer whose favorite topics are beads, physics, and martial arts. Contact her at www.ori-ann-white.com.



Above: The supple yet sturdy drape of bead knitting is showcased in Pretl's beaded purses.



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TUBULAR PEYOTE /
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BEAD WEAVING

Rosette pendant

Bezel a rivoli with seed beads, and enhance it with a delightful combination of fire-polished beads, crescents, and triangle beads.

designed by **Patrick Duggan**

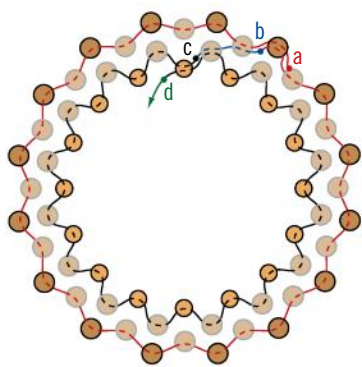


FIGURE 1

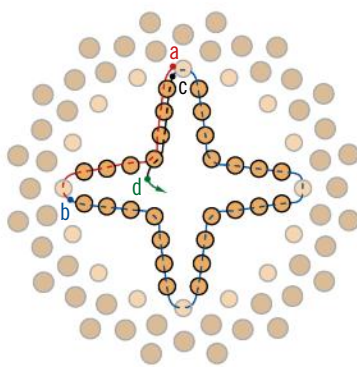


FIGURE 2

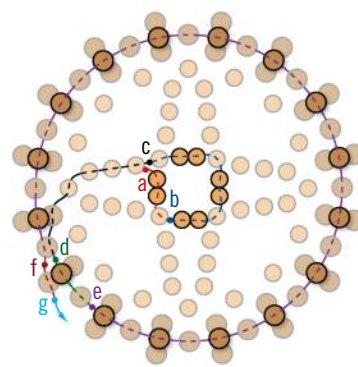


FIGURE 3

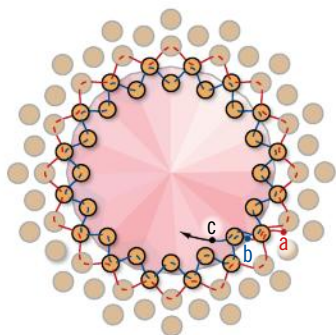


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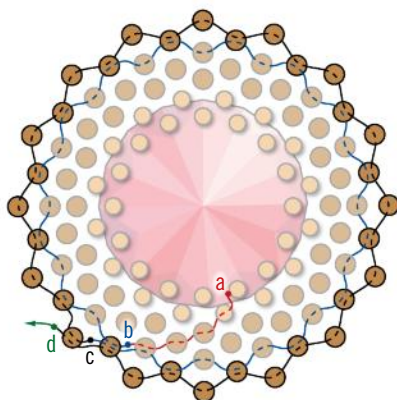


FIGURE 5

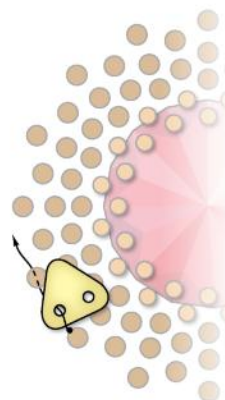
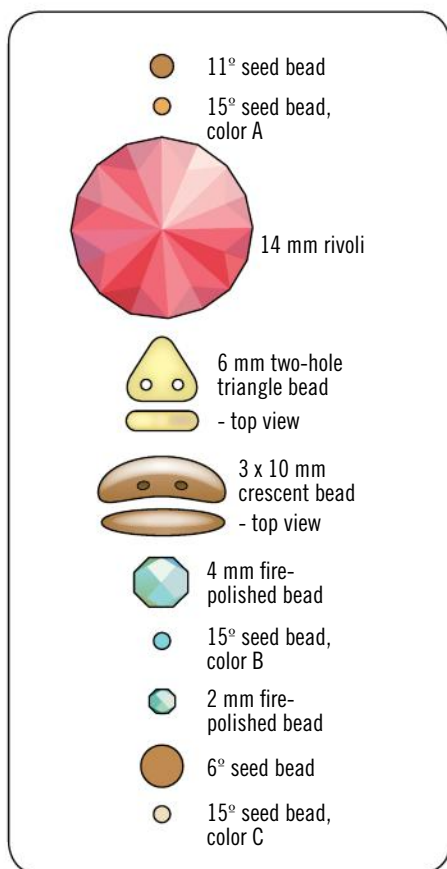


FIGURE 6



Pendant

How to pick up triangle beads: With the point of the triangle with no hole facing away from you, pick up the bead through the left hole (LH). How to pick up crescent beads: With the tips of the crescent facing down, pick up the bead through the left hole (LH).

1 On a comfortable length of thread, pick up 32 11° seed beads, and sew through the beads again. Continue through the next two 11°s to form a ring, leaving a 6-in. (15 cm) tail. These beads will shift to form rounds 1 and 2 as the next round is added.

2 Work a round of tubular peyote stitch using 11°s, and step up through the first 11° added in the round (**figure 1, a-b**).

3 Sew through the beadwork to exit an 11° in round 1 (**b-c**). Work a round using color A 15° seed beads, and step up through the first A added in the round (**c-d**).

4 Pick up seven As, skip the next three As in the previous round, and sew through the following A to form a loop (**figure 2, a-b**). Repeat this stitch three times to complete the round (**b-c**), and step up through the first four As added

in this round (**c-d**). Pick up two As, and sew through the center A in the next loop (**figure 3, a-b**). Repeat this stitch three times to complete the round (**b-c**), and retrace the thread path (not shown in the figure for clarity). This is now the back of the bezel.

5 Sew through the beadwork as shown to exit a "down" 11° in the outer ring (**c-d**). Stitch in the ditch: Pick up an 11°, and sew through the next 11° in the same round (**d-e**). Repeat this stitch 15 times to complete the round (**e-f**), and sew through the adjacent 11° in the outer round (**f-g**). Flip the beadwork over, and place the rivoli faceup inside the bezel setting.

6 Work a round using As, and step up through the first A added in this round (**figure 4, a-b**). Repeat this step once (**b-c**), and retrace the thread path. Sew through the beadwork as shown to exit an 11° stitch-in-the-ditch bead added in step 5 (**figure 5, a-b**).

7 Using a firm but not tight tension, work a round using 11°s, and step up at the end of the round (**b-c**). Retrace the thread path (not shown in the figure for clarity). Any exposed thread will be

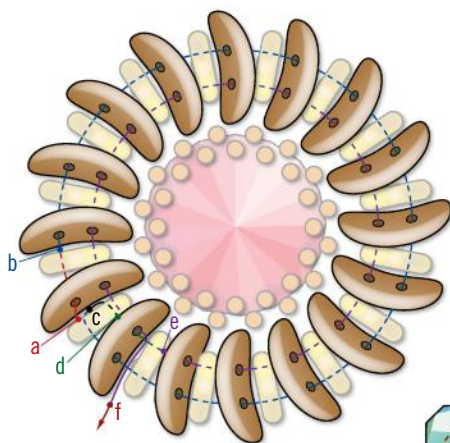


FIGURE 7

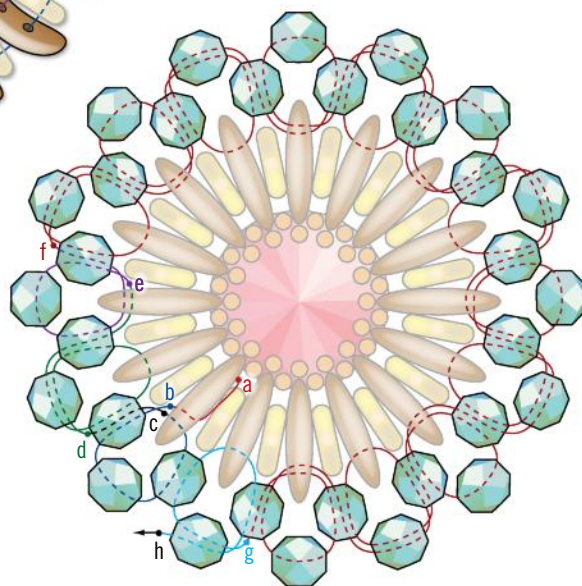


FIGURE 8

cinched up in future rounds. Repeat this step once **(c-d)**.

8 Pick up a triangle bead (LH) from front to back, and sew through the next 11° in the previous round **(figure 6)**. The triangle will sit on top of the beadwork with the open hole facing toward the rivoli. Repeat this stitch 15 times to complete the round. Retrace the thread path, and sew through the first triangle added **(figure 7, point a)**.

9 Pick up a crescent bead (LH) from front to back, and sew through the next triangle (LH) **(a-b)**. The crescent will sit on top of the beadwork with the open hole facing toward the rivoli. Repeat this stitch 15 times to complete the round, and retrace the thread path (not shown in the figure for clarity), exiting the last triangle **(b-c)**. Continue through the open hole of the triangle your thread is exiting **(c-d)**.

10 Sew through the open hole of the next crescent and triangle **(d-e)**. Repeat this stitch 15 times to complete the round, retrace the thread path (not shown in figure for clarity), and continue

through the next crescent **(e-f)**. Sew through the other hole of the crescent your thread is exiting **(figure 8, a-b)**.

11 Pick up three 4 mm fire-polished beads, and sew through the crescent your thread is exiting, going in the same direction **(b-c)**. Retrace the thread path (not shown in the figure for clarity), and continue through the first 4 mm added **(c-d)**.

12 Working in right-angle weave (RAW), pick up two 4 mms, and sew through the next crescent, the adjacent 4 mm in the previous stitch, and the two 4 mms just added. Retrace the thread path (not shown in the figure for clarity), and continue through the following crescent in the ring **(d-e)**. Pick up two 4 mms, and sew through the adjacent 4 mm in the previous stitch, the crescent your thread just exited, and the first 4 mm added in this stitch **(e-f)**. Retrace the thread path (not shown in the figure for clarity).

13 Repeat step 12 six times **(f-g)**. To complete the round, pick up a 4 mm, sew through the adjacent 4 mm in the

Difficulty rating



Materials

green pendant 2 in. (5 cm)

- 1 14 mm rivoli (Swarovski, volcano)
- 16 3 x 10 mm CzechMates two-hole crescent beads (matte metallic antique gold)
- 16 6 mm CzechMates two-hole triangle beads (opaque luster Picasso)
- 32 4 mm fire-polished beads (opaque turquoise Picasso)
- 32 2 mm fire-polished beads (turquoise bronze Picasso)
- 1 g 6° seed beads (Toho 221, bronze)
- 1 g 11° seed beads (Toho 221, bronze)
- 15° seed beads
 - 2 g color A (Toho 221, bronze)
 - 1 g color B (Miyuki 412, opaque light teal)
 - 1 g color C (Miyuki 403, opaque bone)
- 1 12 mm bail (gold)
- 1 6 mm jump ring
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Information for the alternate colorway is listed at www.BeadAndButton.com/resources.

Basics, p. 79

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

Patrick Duggan resides in Sydney, Australia. He has been an avid bead weaver since 2007, and his designs are known around the world. His favorite part of beading is designing, engineering, and making new centerpieces, especially with new bead shapes. Purchase more of his tutorials at www.artfire.com/ext/shop/home/patrickduggandesigns or visit his blog at patrickduggandesigns.blogspot.com.au.



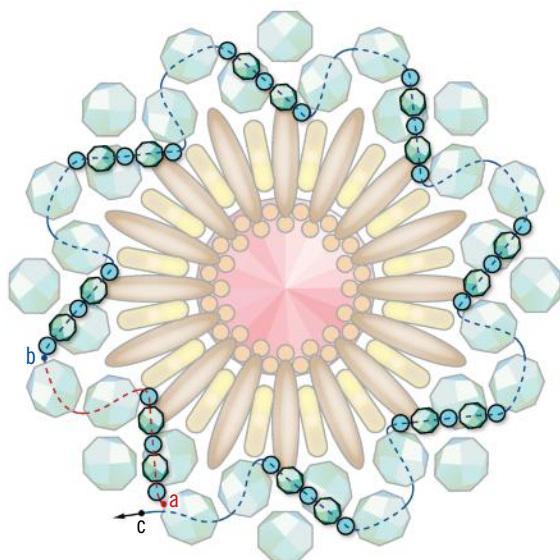


FIGURE 9

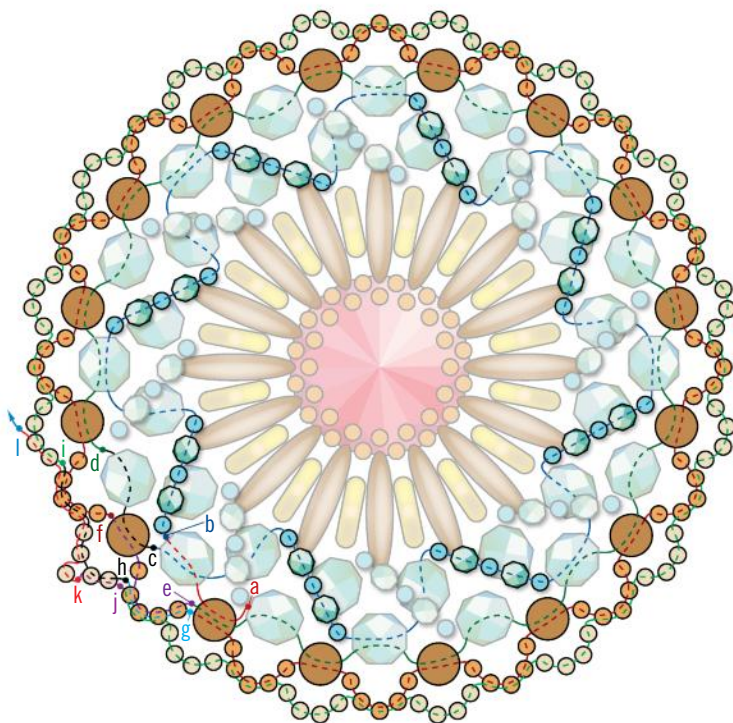


FIGURE 10

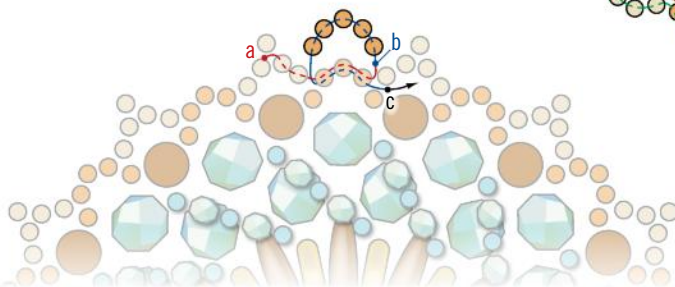


FIGURE 11



change it up

If desired, alternate a second color of 11's in the bezel ring for a cool checked pattern on the back of the pendant.

first stitch, the next crescent, the 4 mm your thread exited at the start of this step, and the 4 mm just added (g-h).

14 Pick up a color B 15° seed bead, a 2 mm fire-polished bead, a B, a 2 mm, and a B, skip the next two 4 mms, and sew through the following two 4 mms (figure 9, a-b). Repeat this stitch seven times to complete the round (b-c).

15 Pick up a 6° seed bead, and sew through the next 4 mm in the outer ring (figure 10, a-b). Repeat step 14 to add eight more bead sets between the previous sets, making sure to sew under the sets previously added (b-c).

16 Pick up a 6°, and sew through the next 4 mm in the outer ring (c-d). Repeat this stitch 14 times to complete the round. Retrace the thread path (not shown in the figure for clarity), and step up through the next 6° (d-e).

17 Pick up five As, and sew through the next 6° to form a loop (e-f). Repeat this stitch 15 times to complete the round (f-g), and step up through the first four As added in this round (g-h).

18 Pick up four color C 15° seed beads, skip the next A, 6°, and A, and sew through the center three As in the following loop to form a picot (h-i). Repeat this stitch 15 times to complete the round (i-j), and step up through the first two Cs added in this round (j-k).

19 Pick up a C, and sew through the next seven beads as shown to exit the second C in the following picot (k-l). This will form the tip of the picot. Repeat this stitch 15 times to complete the round. Retrace the thread path, but skip the C just added in each picot to make each tip C form a point.

Bail

1 Sew through the next five beads as shown (figure 11, a-b). Pick up five As, and sew through the last three As your thread exited, going in the same direction to form the loop for the bail (b-c). Retrace the thread path several times, and end the threads.

2 Open a jump ring, and attach the bail to the pendant loop. ●

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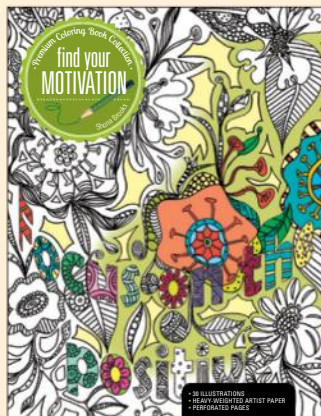
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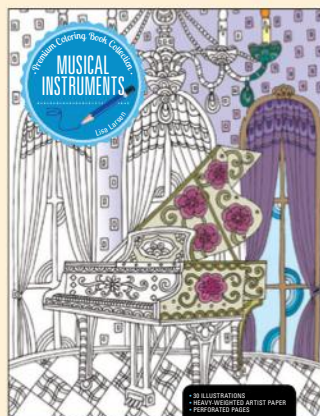
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THREAD AND KNOTS

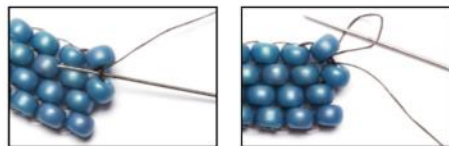
Conditioning thread

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.



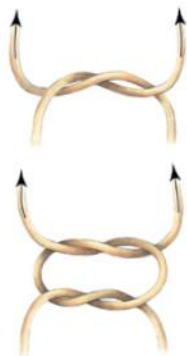
Half-hitch knot

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 the tail through the loop, and tighten.



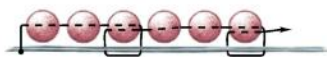
Attaching a stop bead

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



STITCHES

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.

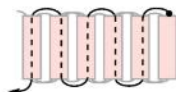
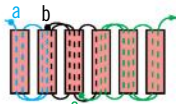
3 Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.

LADDER STITCH

Making a ladder

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

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



Forming a ring

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

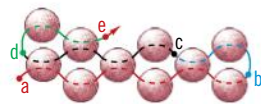
PEYOTE STITCH

Flat even-count

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

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

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



Two-drop

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

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

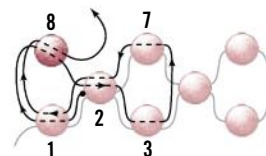
2 To begin row 3, pick up two beads, skip the last two beads added in step 1, and sew back through the next two beads. Repeat this stitch across the row.

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

Flat odd-count

Odd-count peyote is the same as 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.



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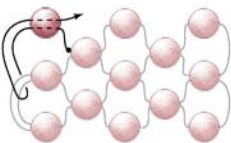
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2 Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're working on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.

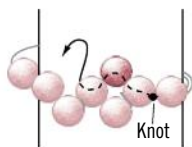
You can work the figure-8 turn at the end of each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, sew under the thread bridge between the last two edge beads, and sew back through the last bead added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



Tubular

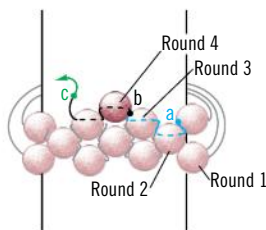
Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

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.

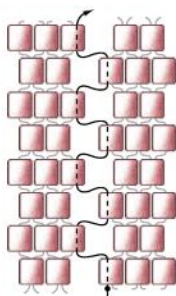
5 Repeat steps 3 and 4 for the desired length tube.

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.

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.

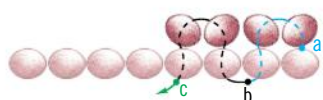


HERRINGBONE STITCH

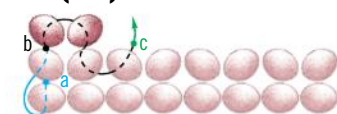
Flat strip

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).

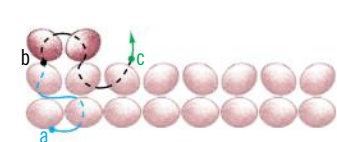


4 To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead (b-c). Continue adding pairs of beads across the row.

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.

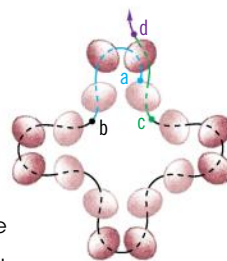


Tubular

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.



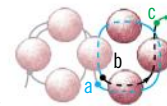
RIGHT-ANGLE WEAVE

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.

STRINGING AND WIREWORK

Crimping

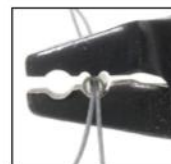
Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. Or, for a more finished look, use crimping pliers:

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.



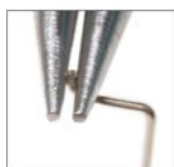
Opening and closing loops and jump rings

- 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 1/4 in. (6 mm) from the end of a naked piece of wire.
- 2** Grip the end of the wire with roundnose pliers so that the wire



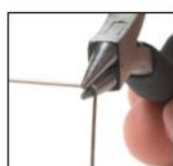
is flush with the jaws of the pliers where they meet. The closer to the tip of the pliers that you work, the smaller the loop will be. Press downward slightly, and rotate the wire toward the bend made in step 1.

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 1 1/4 in. (3.2 cm) from the end of a piece of wire.
- 2** Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.



- 3** Curve the short end of the wire over the top jaw of the roundnose pliers.
- 4** Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.
- 5** To complete the wraps, grasp the top of the loop with one pair of pliers.
- 6** With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers.





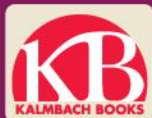
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www.bsgw.org or info@bsgw.org

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www.greatlakesbeadworkersguild.org

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www.nvbs.org

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E-mail: beadsocmembership@gmail.com

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www.afterglowbeads.com
AFTER GLOW LAPIDARY & BEADS
3816 Shelbyville Road 502-893-6060

LOUISIANA•Baton Rouge

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www.br-beads.com
BATON ROUGE BEAD COMPANY
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LOUISIANA•New Orleans

French Quarter's Bead Store, Pearls, Semi-precious & Glass Beads, Bali, Thai, Silver Findings, Tools, Lamp worked Glass Beads by Local Artists. The Artist Market has 2 entrances, 85 French Market Pl. (across from Flea Market), the other below.

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333 Water St. 207-622-1666

MARYLAND•Annapolis (Edgewater)

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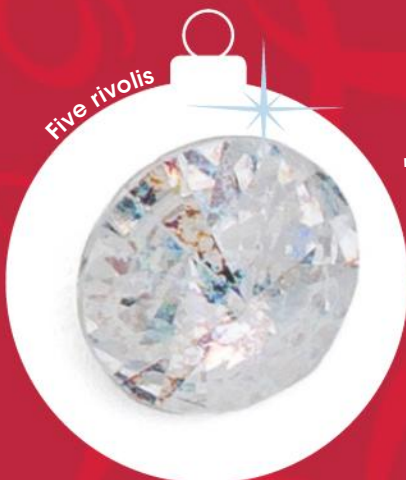
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