SEL BUTTON BU

15 Autumn Inspirations

Projects that will ignite your creativity

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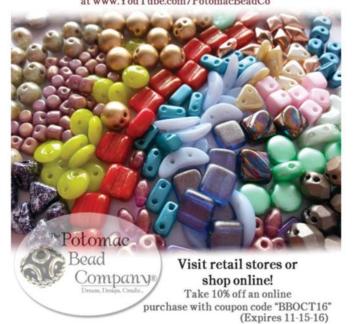
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PROJECTS IN THIS ISSUE



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by Jimmie Boatright



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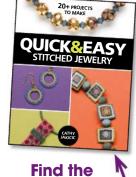


Textured treasure 2 bracelet by Margherita Fusco

Persistence and creativity

Of all the reasons I love my job, near the very top is the fabulous BeadDreams competition that we've been hosting since 1995 (though it was called Embellishment in the early years). It highlights a wide range of beading techniques, design styles, and artistic visions, and I get to see — up close and personal — amazing pieces of jewelry and beaded art from around the globe. We're sharing the winning designs in this issue (see p. 16), and once again I want to say how humbled and grateful I am that we had the opportunity to feature these pieces, along with all the other finalists, at the Bead&Button Show. Thanks to all the talented designers behind the amazing designs you inspire us all! I may never be a BeadDreams-caliber designer myself, but your creativity always gives me something to strive for.

Turning my focus from creativity to persistence (because you need both to be a beader, right?), I hope you'll play along with this issue's Find the Bead Strand challenge. Email me by November 9 with the page the hidden strand is on (put "Find the bead strand" in the subject line). We'll pick a winner the following week. Congratulations to Carol Wilson of Parkville, Maryland, who won our June issue contest after finding the strand on p. 62!



bead strand!

for your chance to win!







Sunset harbor earrings by Jamie Van



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Learn to make harmonius color blends in polymer clay



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Translate a chain mail weave into seed beads



Watch a how-to video on chenille stitch





Subscribers, download your October issue of *B&B Extra* on October 1 at **www.facetjewelry.com/extra.**



Phoenix pendant by Cindy Clark

Adorable acorn earrings
by Lane Landry



Global elements necklace by Dana Meredith

Pretty peyote scarf ring by Svetlana Dubinsky

DiamonDuo bracelet by Marcia Balonis





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Kumihimo Rope and Tassel Pendant by Adrienne Gaskell. Visit http://kumihimoresource.com

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BEADSOUP

Beading trends, tips, news, reviews, projects, and more!

Bead Happenings

Oneida Nation beadwork exhibit

If you'll be in the Madison, Wisconsin, area, be sure to check out the Native American Oneida Nation beadwork exhibit, Beading Culture: Raised Beadwork and the Oneida Nation of Wisconsin. Running September 16-November 6, 2016, the exhibit chronicles the revival of



Haudenosaunee (Iroquois) raised beadwork among the Wisconsin Oneida, who have been established on lands near Green Bay, Wisconsin, since the 1830s. The exhibit will feature examples of their early distinctive raised beadwork, pieces by Six Nations beaders, videos, artist demonstrations, a panel discussion, and gallery talks. To learn more, visit www.wisconsinacademy.org/gallery.

Table mat photo by Jim Kelly

Strung Together: Beads, People, and History Exhibit

The University of Oregon's Museum of Natural and Cultural History is presenting the Strung Together exhibit through February 5, 2017. Spanning thousands of years and six continents, the exhibit uncovers a complex world of stories behind the beauty of beads, and showcases more than 50 items from the museum's collections. To learn more, visit www.natural-history.uoregon.edu/exhibits.



Beaded mittens, Mackenzie River style, Northwestern Canada, late 19th century

NATIONAL BUTTON DAY

It's that time of year again! Mark your calendars for November 16 to observe National Button Day. This is a celebration day for all button collectors and jewelry designers that utilize buttons. Send us photos of your favorite button designs

so we can share them with the beading community on the big day! Email your photos to editor@beadandbutton.com, and put "Button design" in the subject line.



Call for entries: Wearable Expressions exhibit

The 7th International Juried Exhibit presented by the Palos Verdes Art Center in southwestern Los Angeles County, California, is seeking entries featuring wearable art designed for the human body in all media, including jewelry and accessories, to be on display January 20-April 16, 2017. A total of \$20,000 in awards across 16 categories will be awarded. Entries are due October 1, 2016. Learn more at www. wearableexpressions.com.

Shimmering Free, Elaine Unzicker Photo coutesy of Wearable Expressions



Do you need a simple method to eliminate all that accumulated dust and fuzz from your beading mat? Just use an aluminum triangle scoop, and run the edge across the surface of your bead mat to gather all the fuzz into a ball for easy removal.

Norma Jean Dell,
 Louisville, Tennessee



Findings...from the Bead&Button Show!



1 Arcos and Minos beads

A new crescent shape bead that has three holes and an even thickness; measures 5×10 mm. Designed to fit perfectly within the center of two Arcos beads, the new Minos bead is cylindrical in shape and measures 2.5×3 mm.

2 New finish

The Czech Republic keeps producing new and interesting finishes, such as "mercury" (a silvery coating), shown on these 6 x 8 mm rondelles. Wholesale: www.nirvanabeads.com; retail: www.limabeads.com.

3 Cats with attitude

Hand-crafted decoupage beads, measuring 2¾ x 1¾6 in. (7 x 2.1 cm) and depicting whimsical cat images. From www.priscillabeads.com.

4 Cool clasps

A gorgeous assortment of highly detailed clasps with attached cord ends (great for kumihimo, bead crochet, and leather) or crimp ends (for flat bead-stitched or ribbon projects). Cast in bronze and silver, they're available at www.annabronze.com.

5 Little Ricky Beading Loom

This new compact version of the Ricks

Beading Loom is adjustable to accommodate projects 2-8½ in. (5-21.6 cm) long. It's easy to use, and you can set 25 warps in less than five minutes. Learn more at www.beadsmith.com/rvloom.

6 Bangle Bracelet Weaver Tool

2016 ČHA Hot Product Award winner! Weave intricate bracelets with ease with this hot new bracelet-weaving tool designed by Kleshna Handel. The tool turns a variety of bead stringing wires, craft wires, and threads into beautiful bracelets. Available at your local bead or craft store.

7 The Snip line cutter

Perfect for travel, this compact tool delivers clean cuts to Fireline thread. It hangs from a retractable key ring, has stainless steel blades, and includes an LED light to illuminate the space between beads where your thread emerges. Available at www.boomerangtool.com.

8 Xuron chisel nose pliers

The tips of these pliers are ground to a 45-degree angle, which allows for optimal gripping of a jump ring while eliminating any interference the pliers have with the rings. It works great for micro-mail! Available at www.micro-tools.com and other retailers.

9 Knitted bead necklace kit

Combine your love of beads and knitting with this knitted bead necklace kit by KnittenJen's beads. The kit includes instructions, yarn, wooden beads, 6° seed beads, and leather cord. From www.knittenjen.etsy.com.

NEW ON THE BOOKSHELF



Design challenge

We tried a different product for our design challenge this month—stainless steel mesh chain. The chain we used is 10 mm wide and 3 mm thick, and is available at www.t-beads.com. See what the editors and a B&B reader came up with! (These ideas are for your inspiration; instructions are not available.)

Connie

I really wanted to add some stitching on the mesh chain, but had a little trouble at first. Because the mesh flexes a little, I discovered that if I hold the mesh tight in the stretched-out position, a size #11 beading needle slides right through it. Once I figured that out, the rest was fun. For my necklace, I incorporated an assortment of beads, pearls, and amethyst drops.

Penny Dixon

(B&B reader)

While at the Bead&Button Show this year, I stopped at the Rod Griffin Australian Opal booth (rodgriffinopals@bigpond.com) and fell in love with his boulder opals, exclusively found and mined in South Queensland by Rod and his son. The mesh chain was the perfect backdrop for a vintage style, lacy design of Czech fire-polished beads and seed beads that echo the colors of the beautiful opal. The clasp, with its textured pattern, added the perfect finishing touch to the piece.

Cassie

The mesh chain immediately piqued my interest, as there are so many possible ways to embellish it. I ended up making a strip of right-angle weave that I encrusted with crystals, drop beads, O-beads, and seed beads. I then used a needle and thread to tack the strip to the center of the mesh. The magnetic buckle clasp makes it really easy to slip on and off the wrist.



While I was intrigued with the idea of beading directly onto the mesh chain, I struggled with getting a needle through it (I should have asked for Connie's advice — she managed it swimmingly!). After toying with a couple of other ideas, I ultimately decided to take the easy road with some simple crystal sliders for a stylish, everyday bracelet.

How to Create Your Own Jewelry Line

By Emilie Shapiro

To develop a successful jewelry line, designers have to be more than just creative artists. This book is a great resource for budding jewelry entrepreneurs and covers all the ins and outs of starting your own jewelry business. Topics include creating handmade work that people will want to buy, business essentials, small-scale production, publicity, and outlets on where to sell your work. This is an informative and well-rounded guide for someone starting out in the jewelry design business.

Lark Jewelry & Beading ISBN: 978-1-4547-0933-6 www.larkcrafts.com

Hemp Macramé 20 Easy Boho Chic Designs

By Jenny Townley

Discover macramé with a beach theme in this delightful book, featuring projects that incorporate items like sea glass or shells into the design. The projects are trendy and easy to make. The book covers all the basics and essential techniques, and then moves on to a wide variety of inspiring projects that include step-by-step directions that are loaded with large color photos. It's a perfect choice for beaders who want to work with the increasingly popular art of macramé.

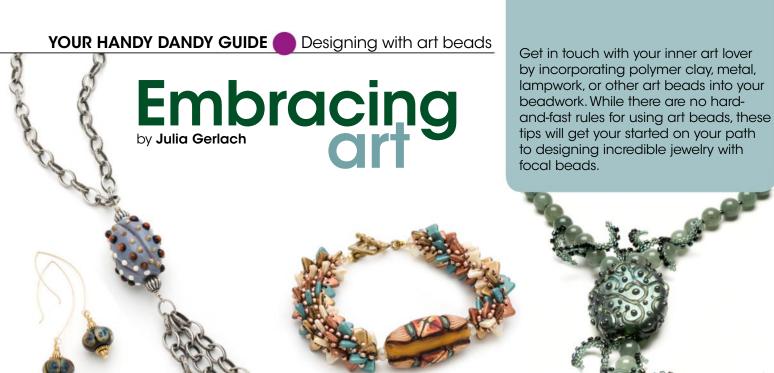
Lark Jewelry & Beading ISBN: 978-1-4547-0949-7 www.larkcrafts.com

New Rings 500+ Designs

By Nicolas Estrada

Rings symbolize many things and can serve as personal statements, adornments, representations of commitment, or sentimental reminders. This revised and updated edition of *New Rings* showcases 591 contemporary rings — including 100 new designs — created by nearly 300 artists from around the globe. The book is arranged in a gallery style layout with large, impressive photos. The diverse collection is certainly a treasure to be lingered over.

Thames & Hudson ISBN: 978-0-500-29240-2 www.thamesandhudson.com



Quick and easy

Probably the quickest and easiest way to show off your favorite lampwork beads is to make a pendant or, if the beads are smaller, a pair of earrings.

• String an art bead along with any desired accent beads or bead caps onto a head pin or eye pin or a piece of wire with a plain or wrapped loop at one end.

• String additional beads as desired, and make a plain or wrapped loop.

Scale rules

When designing with art beads, scale is important. A large bead will look out of proportion with a wimpy strand of seed beads. Larger beads will usually help provide visual balance. Likewise, several strands of seed beads or a stitched rope will offer the right support.

Don't over-design

If you have too many colors, too much texture, or simply too much of everything, your focal bead will get lost in a sea of beadwork. Purchasing a gorgeous mini masterpiece is an artistic statement in and of itself and letting that art bead shine is proof of your taste and style.



Create a beaded setting

While simplicity is often advisable, a well-designed beaded setting can really make a focal bead pop. In this example, Anne Hesse used bead embroidery techniques to set a colorful bead into the center of a dynamic peyote pendant.

Choose the right materials

Use the appropriate weight materials for your design. Flexible beading wire is often an appropriate choice; make sure you're using the thickest beading wire available, as long as it will pass through the other beads you're using in your design.

If you're using a hollow bead, avoid stringing problems by using a Speeder Beader needle — it slips over the end of your flexible beading wire, allowing you to easily string your bead.

Stitched beadwork featuring art beads will often need to be reinforced with extra thread paths to ensure adequate support. •

Art beads by (clockwise from upper left): Cynthia McEwen, Karen Lewis (KLEW), Cynthia McEwen, Tera Belinsky-Yoder (Beady Girl Beads), Marcia Kmack.

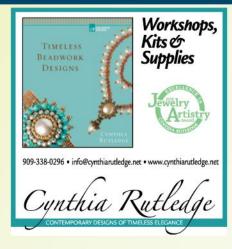
Color, color, color

Many art beads are awash in gorgeous color, and it can be tempting to use every single hue in your design, creating what is affectionately known as "a hot mess." It's often better to minimize your color choices, letting the colors in the art bead take center stage.

Showcase of Artisans

We invite you to browse our Showcase of Artisans.

You're sure to find your own special treasure, something you'll enjoy for years to come!



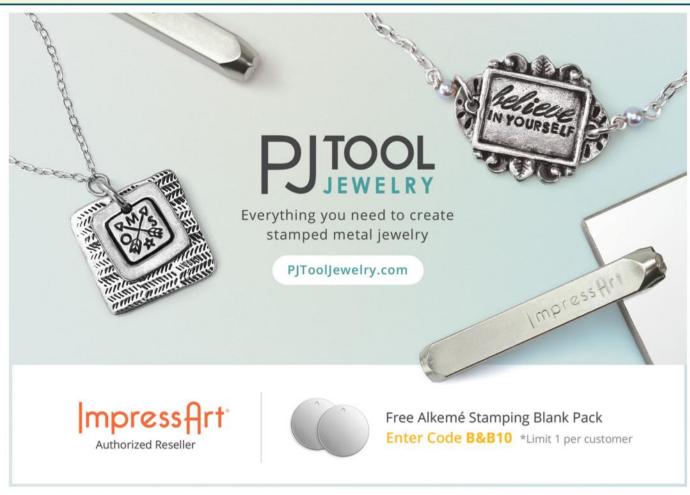


Showcase of Artisans









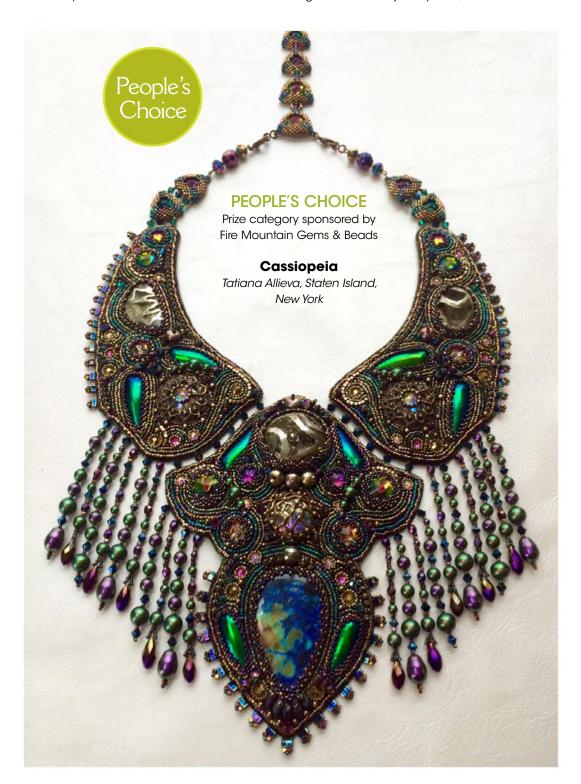
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BEADDREAMS 2016

Congratulations to all our BeadDreams 2016 finalists and winners! With tough competition from around the globe, this year's exhibit at the Bead&Button Show was stunning.

Special thanks to the prize sponsors, who generously offered prizes totaling more than \$12,000: Fire Mountain Gems and Beads, ISGB (International Society of Glass Beadmakers), Rio Grande, Swarovski Elements, Rings & Things, Cool Tools, Beaducation, Ms. Maddie's Blooms and The Berelowitz Family, and John Bead. Thanks also to Fusion Beads for sponsoring the display cases for the exhibit.

Shown here are the ribbon winners in each category plus Best In Show, Runner-Up Best in Show, and People's Choice winners. To see all the finalists, go to www.facetjewelry.com/BeadDreams2016.



HANDMADE BEADS AND BUTTONS

Prize category sponsored by ISGB and Kalmbach Publishing



1st place • Honeybee's Playground Kris Schaible, Palmerton, Pennsylvania



2nd place Flora and Fauna in Copper and Leather Jill Tower, Irvine, California



3rd place Creatures of the Sea Leah Nietz, Wayne, Ohio

CRYSTAL JEWELRY

Prize category sponsored by Swarovski Elements

1st place • Halcyon

Svetlana Kossman, Pittsburgh, Pennsylvania





2nd place • There's a Star Inside Us All Marie New, Dudley West Midlands, United Kingdom



3rd place The Dark SideSonia Lidozzi,
Ciampino, Italy



FINISHED JEWELRY

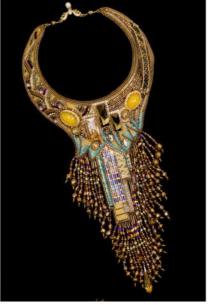
Prize category sponsored by Rio Grande

1st place • The Winds of Winter

Tatiana Van Iten, Hanover, Indiana



2nd place The Wisdom Keeper Heidi Kummli, Ward, Colorado



3rd place • Vivid Sydney Irina Rudneva, Moscow, Russia

METAL CLAY Prize category sponsored by Cool Tools



1st place • Devoted Rodica Frunze, Nanaimo, British Columbia, Canada



3rd place Playful Cat on Yarn Natalia Kamaritou, Dubai, United Arab Emirates

2nd place **Guardian** of

Shambhala

British Columbia, Canada

Rodica Frunze, Nanaimo,





METALWORK

Prize category sponsored by Rings & Things

1st place • Cherry Blossoms

Jill Tower, Irvine, California



2nd place • StrataSandy Mikel, Hawthorne, Florida



3rd place • Coastal AttitudeBernadette Leach, Plano, Texas



1st place • Dreams of Japan Nadezda Gerber, Neuss, Germany

MS. MADDIE'S FABULOUS FLORALS

Prize category sponsored by Ms. Maddie's Blooms and The Berelowitz Family



2nd place Castle in the distance of the Flower Mieko Ogura, Nissin Aichi, Japan



3rd place BarcelonaBetty Stephan,
West Valley, New York

Best in Shovy

3rd place Cleopatra: Single, Looking for Short Term Relationship Justina Coffey, Flagstaff, Arizona



OBJECTS & ACCESSORIES

Prize category sponsored by Rings & Things

1st place and Best In Show Swan Princess Headdress — Transformer

Olesya Bryutova, Surgut Tyumen Region, Russia



2nd place Indigo Ibis Ellen Solomons, Sarasota, Florida

POLYMER CLAY

Prize category sponsored by Fire Mountain Gems & Beads



Kathy Bingaman, Three Rivers, Michigan 2nd place

Sunset Gold Rush

1st place Dragonfleye

Staci Smith, Pennsburg, Pennsylvania



3rd place • Sticks and Stones Lorrene Baum-Davis, Placerville, California





1st place and Runner-Up Best in Show Whisper Wind

Tatiana Konstantinova, Odessa, Ukraine

SEED BEAD JEWELRY

Prize category sponsored by John Bead



2nd place The Rani Weds Margaret Corchnoy, Laurel Springs, New Jersey



3rd place Time After Time *Kellie Wiese, Fort Morgan, Colorado*

WIREWORK

Prize category sponsored by Beaducation



3rd place The Phantom of Mardi Gras Melissa Woods. Toledo. Ohio



Hammered Lace Kimberley Newman, Urbana, Ohio





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FALL FLAMES

Work a subtle color gradation into a chenille stitch rope for a necklace that reflects nature's beautiful seasonal colors.

by Marsha Wiest-Hines

Prepare the cord necklace

Fold the necklace in half. aligning the ends, to find the exact center, and mark that point with a marker or pen. Open the necklace and lay it out straight. On each side of the center, mark the cord at the $\frac{1}{2}$ in. (1.3 cm), 2 in. (5 cm), 3½ in. (8.9 cm), 5 in. (13 cm), and 6½ in. (16.5 cm) points. Clasp the necklace, and lay it flat on your workspace, making sure you can see these "balance marks."

Gradated chenille stitch sheath

1 On a comfortable length of conditioned thread, pick up eight color A 11º seed beads. Wrap the beads around the cord at one end. and leaving a 6-in. (15 cm) tail, sew through all eight beads again to form them into a ring. Sew through one more bead (figure 1), pulling snug from both ends, to secure the ring of beads next to the cord end. Grasp the cord end and thread tail securely to keep the beadwork from slipping around the cord.

2 Work rounds of chenille stitch as follows:

Round 2: Pick up one color F 11º seed bead, and sew through the next two As. Repeat this stitch three times to complete the round, and step up through the first F (figure 2).

Round 3: Pick up two As and, sew through the next F. Repeat this stitch three times to complete the round, and step up through the first A added in this round (figure 3). Round 4: Pick up one F, and sew through the next two As. Repeat this stitch three times to complete the round, and step up through the first F (figure 4).

These four rounds comprise one "unit" of chenille stitch. Counting in units will be necessary for the remainder of this project.

3 Repeat rounds 3 and 4 twice to work another unit of chenille stitch for two complete units. At this point, if your beads are slipping around the necklace, coat your tail with microcrystalline wax, and sew through the original eight As with a tight tension once or twice until the beads are securely anchored to the cord by tension.

4 Continue working in chenille stitch with As and

best practices Slide your needle through the

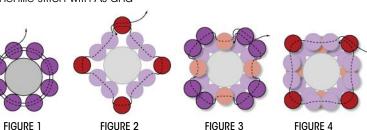
top of the beads, away from the cord, to avoid piercing the thread already in the beads. Use a size 12 needle for this task. Don't force the needle and break beads.

just say no to knots When starting and ending threads,

knots can make this smooth, elegant necklace lumpy. To secure a thread, sew diagonally away from the end point, all the way around the outside of the necklace at least once, with at least one zigzag, and then trim the excess thread.

Fs until you reach your first balance mark.

5 Next comes the first color transition, which will be completed over the next eight units (32 rounds), finishing at the next balance mark. You will gradually reduce the number of As in a round,



11º seed bead.

color A





keep your place

Using transparent rainbow beads makes the necklace mysterious and subtle, but it is easy to get lost in your count. To help keep track of your progress, tie a bright thread with a square knot into one of the final F beads in each transition, so you never need to count more than eight units to know where you are. Leave these threads a couple inches long, and hold them out of the way with your fingers.

Round 8: F. F. F. F. this completes unit 2.

Round 9: AB, AA, AB, AA

Round 10: EEEE

Round 11: AA, AB, AA, AB

Round 12: E.E.E.E. this com-

pletes unit 3.

Round 13: AB, AA, AB, AB

Round 14: EEEE

Round 15: AB, AB, AA, AB

Round 16: E.E.E.E. this com-

pletes unit 4.

Round 17: AB, AB, AB, AB

Round 18: EEEE

Round 19: AB, AB, AB, AB

Round 20: E.E.E.E. this com-

pletes unit 5.

Round 21: BB, AB, AB, AB

Round 22: EEEE

Round 23: AB, AB, BB, AB

Round 24: F. F. F. this com-

pletes unit 6.

Round 25: BB, AB, BB, AB

Round 26: EEEF

Round 27: AB, BB, AB, BB

Round 28: F. F. F. this com-

pletes unit 7.

Round 29: BB, AB, BB, BB

Round 30: FFFF

Round 31: BB, BB, BB, AB

Round 32: F, F, F, F; this com-

pletes unit 8.

6 You will notice that the work is somewhat elastic, and can be stretched longer or condensed shorter as you work. The balance marks indicate

The rope needs to be relaxed to curve easily around your neck, so use the balance marks to orient the work to the correct amount of stretch. 7 You will use the same chart for each transition on the first half of the necklace by putting away the beads you just eliminated in the transition, moving the color you transitioned to into the "A" position, and placing your next color of beads in the "B" position. The Fs remain constant throughout the piece. Work three more color transitions. transitioning from color B to color C, color C to color D, and color D to color E, using your balance marks to double check that your work is

a relaxed position for the end

of each gradation transition.

line. Stretch or condense your work as needed. 8 Work three units with color E, and tie a bright thread to an F in the last round. This is the center of your necklace

and should align with your

center balance mark.

going according to plan.

When your have finished

the transition to color E, you

should be at the mark $\frac{1}{2}$ in.

(1.2 cm) short of the center

Difficulty rating









Materials

rope 18 in. (46 cm) with 1½-in. (3.8 cm) extender chain

- 11º seed beads
- 4 g color A (Miyuki 356, purplelined amethyst AB)
- **3 g** color B (Toho 165C, dark ruby transparent rainbow)
- **3 g** color C (Toho 165, ruby hyacinth transparent rainbow)
- 3 g color D (Toho 2030, hyacinth silver-lined rainbow)
- 3 g color E (Toho 175, citrine transparent rainbow)
- -8 g color F (Toho 2609F, semiglazed marsala)
- 1 3 mm x 18-in. (46 cm) prefinished satin covered cord necklace, with clasp and chain (burgundy; www.satincord. com/d_necklaces_ssc3mm.html)
- · nylon beading thread, size D (beige or brown; should blend with the cord)
- · contrasting thread used for "balance marks"
- microcrystalline wax
- needles, #11 and 12 Straw or Sharp (the length of a beading needle is awkward for this project)
- marker or pen

Basics, p.82

- · conditioning thread
- · ending and adding thread
- square knot

You can use other types of cord for the core try leather, cotton bolo cord, or just about any other 3 mm thick cord. Finish the ends with glue-in end caps or a magnetic clasp.

as possible in each unit. Beginning at the first round in the transition, work four stitches per round as follows, stepping up at the end of each round:

Round 1: AA, AA, AA, AA

Round 2: F, F, F, F

Round 3: AA, AA, AA, AA

Round 4: F, F, F, F; this completes unit 1 of this section.

Round 5: AB, AA, AA, AA

Round 6: EEEF

Round 7: AA, AA, AB, AA

9 Work three more units of color E. This is the end of the center F color block.

10 You are now ready to begin your next color transition, from color E to color D. On the first side of the necklace, you worked a unit of the new color to begin. On this side, to keep our necklace symmetrical, you will want that new color unit to be at the end of the transition. On this side, the chart looks like this:

Round 1: ED, EE, EE, EE

Round 2: EEEF

Round 3: EE, EE, ED, EE

Round 4: E.E.E.E. this com-

pletes unit 1.

Round 5: ED, EE, ED, EE

Round 6: F, F, F, F

Round 7: EE, ED, EE, ED

Round 8: F. F. F. F. this com-

pletes unit 2.

Round 9: ED. EE. ED. ED

Round 10: EEEE

Round 11: ED, ED, EE, ED

Round 12: F. F. F. F. this com-

pletes unit 3.

Round 13: ED, ED, ED, ED

Round 14: EEEE

Round 15: ED, ED, ED, ED

Round 16: F, F, F, F; this com-

pletes unit 4.

Round 17: DD. ED. ED. ED.

Round 18: EEEF

Round 19: ED. ED. DD. ED

Round 20: F. F. F. F. this com-

pletes unit 5.

Round 21: DD. ED. DD. ED

Round 22: EEEF

Round 23: ED. DD. ED. DD

Round 24: F. F. F. F. this com-

pletes unit 6.

Round 25: DD. ED. DD. DD

Round 26: EEEE

Round 27: DD, DD, DD, ED

Round 28: F. F. F. F. this com-

pletes unit 7.

Round 29: DD, DD, DD, DD

Round 30: EEEE

Round 31: DD. DD. DD. DD. Round 32: F, F, F, F; this com-

pletes unit 8.

11 Use the same chart for each transition on the second half of the necklace by putting away the beads you just eliminated in the transition, moving the color you transitioned to into the "E" position, and placing your next color of beads in the "D" position. Stitch this gradation transition four times in total, moving from E to D (finished), D to C, C to B, and B to A. Each transition will have eight units, ending with a unit of the newly established color. End and add thread

12 To complete the rope, stitch in rounds using As to eaual the number of rounds of As at the other end. If your work is twisted, align it now.

as needed.

Wax your remaining thread with Microcrystalline wax, switch to a size 12 needle. and secure this end by passing your needle through the last row of eight As at least three or four times, with very snug tension, until the beads are anchored securely at the end of the cord. •

Marsha Wiest-Hines discovered and fell in love with bead weaving in 2007.



She has a BFA and MA in Costume Design for Theater, and has made her living for the last 28 years designing for competitive ballroom dancers. Email Marsha at marshawiesthines@amail.com. visit her Etsy shop at www.hauteicebeadwork.etsy.com (where she sells kits for this necklace), or read her blog at www.hauteicebeadworks.blogspot.com.







The HOTTEST New Component





Necklace

- 1 On a comfortable length of thread, attach a stop bead, leaving an 8-in. (20 cm) tail. Pick up an 8° seed bead.
- 2 Pick up an 8 mm pearl and nine 11° seed beads, and sew through the pearl again, going in the same direction (figure 1, a-b) to form a loop around one side of the pearl.
- **3** Pick up an 11°, a 4 mm bicone crystal, and an 11° **(b-c)**.
- **4** Work as in steps 2–3 for the desired length, ending after step 2 **(c-d)**. Our 19-in. (48 cm) necklace has a total of 30 pearls.
- **5** Pick up an 8° and three 11° s, and sew back through the 8° and the end pearl

- **(figure 2, a-b)** to form a picot on this end.
- **6** Sew through the first seven 11°s in the loop around the pearl **(b-c)**. Pick up a 15°, an 11°, an O-bead, a leaf bead, an O-bead, a Super-Duo, and an 11°, skip the first two 11°s in the loop, and sew through the remaining seven 11°s, going in the same direction **(c-d)**. Sew through the adjacent pearl, 11°, 4 mm crystal, 11°, and the next pearl **(d-e)**.
- **7** Work as in step 6 to embellish the next 28 pearls, except pick up an 11°, a SuperDuo, an O-bead, a leaf bead, an O-bead, a SuperDuo, and an 11° for each embellishment (e-f).
- **8** Embellish the last pearl as a mirror image of the first pearl by picking up an 11°,

- a SuperDuo, an O-bead, a leaf bead, an O-bead, an 11°, and a 15° **(f-g)** and continue through the next 8° **(g-h)**.
- **9** Remove the stop bead. Using the working thread, pick up three 11°s, sew back through the 8° your thread is exiting, and continue through the first five 11°s in the adjacent loop around the end pearl (figure 3, a-b).
- **10** Pick up three 15° seed beads, a 3 mm bicone crystal, and two 15°s, and sew through the open hole of the next SuperDuo **(b-c)**.
- 11 Pick up a 15°, an 8°, and a 15°, and sew through the open hole of the next SuperDuo (c-d).
- **12** Pick up two 15°s, a 3 mm crystal, and three 15°s, and

sew through the center 11° in the loop around the next pearl (**d-e**).

13 Work as in steps 10–12 for the remainder of the necklace **(e-f)**.

Clasp

- 1 Sew through the next four 11°s in the loop, the following 8°, and the next two 11°s in the end picot (f-g). Pick up three 11°s, the loop of the toggle ring, and three 11°s, and sew through the 11° your thread is exiting, going in the same direction (g-h). Retrace the thread path several times, and end the working thread.
- 2 With the tail, sew through the adjacent two 11°s in the adjacent picot, exiting the center 11°. Work as in step 1 to add the toggle bar. ●



Difficulty rating









Materials

necklace 19 in. (48 cm)

- 30 8 mm pearls (Swarovski, iridescent green)
- 30 12 x 7 mm leaf beads (Czech, iris brown)
- **5 g** 2.5 x 5 mm SuperDuo beads (opaque green luster)
- bicone crystals (Swarovski)
 - 29 4 mm (chrysolite AB2X)
 - **58** 3 mm (chrysolite AB2X)
- 2 g 3.8 mm O-beads (crystal golden rainbow)
- 2 g 8º seed beads (Miyuki 457, metallic dark bronze)
- **3 g** 11º seed beads (Toho 221, bronze)
- **3 g** 15º seed beads (Toho 221, bronze)
- 1 toggle clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

Basics, p.82

- ending and adding thread
- · attaching a stop bead

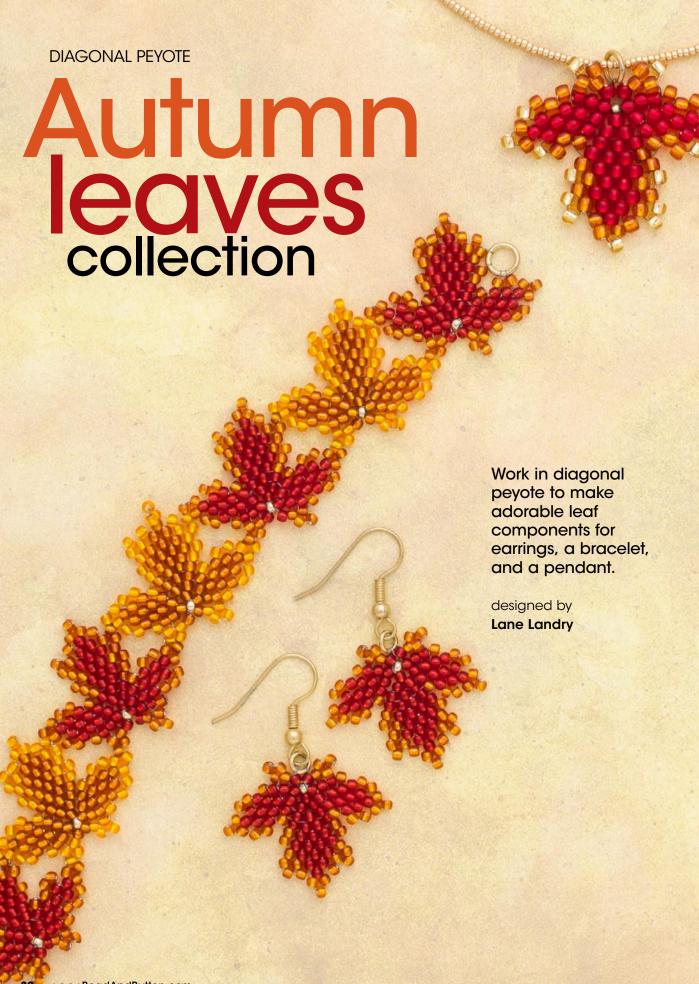
Isabella Lam

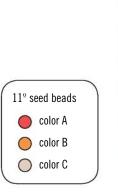
lives in Israel and has been beading since 2009.

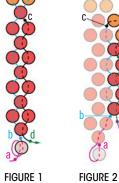


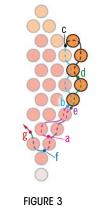
She has designed over 100 beading tutorials and kits and has been published in several leading beading magazines. Contact Isabella at scarlet@actcom.co.il or visit www.isabellalam.com or www.bead4me.etsy.com.

Nou can make a matching bracelet with just a few tweaks to this pattern. Learn how at www.facetjewelry.com/ beadbuzz.









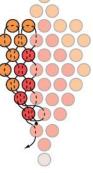


FIGURE 4





1 On 2 ft. (61 cm) of thread, pick up a color C 11º seed bead. Leaving a 3-in. (7.6 cm) tail, sew through the bead again to use it as a stop bead temporarily (figure 1, a-b). This bead will be part of the design. Pick up nine color A 11° seed beads and three color B 11° seed beads. Sew back through the last A picked up **(b-c)**. The three Bs will form a picot at the end. Working back toward the tail, work four peyote stitches with As (c-d). Pull the thread tight so the beadwork is straight. If needed, pull on the tail as well to even out the tension. Sew through the end C, and then sew back through the last two As your thread exited (figure 2, a-b). **2** Work three peyote stitches with As **(b-c)**. To turn, pick up two Bs,

- and sew back through the last A added (c-d). Work two stitches with As (d-e).
- **3** Sew up through the adjacent A, turn, and sew back through the last A added (figure 3, a-b). Make sure the thread gets tucked between the rows of As. Work two stitches with Bs (b-c). To turn, pick up two Bs, and sew back through the last B added (c-d). Work one stitch with a B (d-e), and then sew down through the next three As (e-f).
- 4 Sew up through the adjacent A (f-g), and then work as in steps 2-3 to complete the center lobe (figure 4).
- **5** To begin a side lobe, sew down through the next A (figure 5, a-b). Pick up seven As and three Bs, and sew back through the last A just added (b-c). Work three stitches with As (c-d).
- **6** Sew through the adjacent C and back through the last two As your thread exited (figure 6, a-b). Work two

FIGURE 5 FIGURE 6 FIGURE 7

stitches with As (b-c), turn with two Bs, and work a stitch with a B (c-d). **7** Join the side lobe to the center lobe: Sew up through the adjacent A on the center lobe (figure 7, a-b) and the next B on the side lobe **(b-c)**. Sew down through the two adjacent As on the center lobe (c-d) and the next A on the side lobe (d-e), and sew through the adjacent A (e-f). Complete this lobe with two As and three Bs (f-g).

8 To finish this side of the leaf, add a tiny

Difficulty rating











Materials

all projects

- beading needles, #12
- · Fireline, 6 lb. test

earrings 1 x 11/4 in. (2.5 x 3.2 cm)

- 11º seed beads
 - 1 g color A (Toho 25C, silver-lined ruby)
 - 1 g color B (Toho 2208, silver-lined burnt
- 2 color C (Toho 557, permanent-finish gold)
- 1 pair of earwires
- 2 4 mm outside-diameter soldered jump rings
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

bracelet 6¾ in. (17.1 cm)

- 11º seed beads
 - **3 g** color A (Toho 25C, silver-lined ruby)
 - 2 g color B (Toho 2208, silver-lined burnt
 - **7** color C (Toho 557, permanent-finish
 - 2 g color D (Toho 30B, silver-lined light orange)
- 1 6 mm outside-diameter soldered jump ring
- 1 lobster-claw clasp

pendant 11/4 x 11/2 in. (3.2 x 3.8 cm)

- 8º seed beads
 - **2** g color A (Toho 25C, silver-lined ruby)
 - 1 g color B (Toho 2208, silver-lined burnt orange)
 - 1 g color D (Toho 22, silver-lined light topaz)
- 1 11º seed bead, color C (Toho 557, permanent-finish gold)
- 1 8 mm outside-diameter soldered jump ring

Basics, p.82

- · peyote stitch: flat even-count
- attaching a stop bead
- square knot
- ending thread
- opening and closing loops and jump rings

lobe: Sew through the next two As (figure 8, a-b). Pick up an A and four Bs, and sew back through the first B just added (b-c). Join the tiny lobe to the side lobe by sewing through the adjacent A on the side lobe and the last B added on the tiny lobe (c-d). Sew back through the adjacent A on the side lobe and the bottom B and A on the tiny lobe before sewing through the C (figure 9).

9 Work as in steps 5–8 to add another side lobe and tiny lobe on the other side of the center lobe. At the end of step 8, do not sew through the final A and C.

10 To attach a jump ring, pick up a jump ring, and sew through the next A and then continue through the adjacent A on the opposite lobe. Sew through the jump ring again, and sew back through the A your thread just exited (figure 10). Retrace the thread path through the As and jump ring. After retracing the thread path, your working thread and tail should be exiting at the same point. If they aren't, sew through the beadwork so the working thread is exiting next to the tail. Tie the working thread and tail together with a square knot, and end both threads.

11 Open the loop on an earwire, and attach it to the jump ring.

12 Repeat steps 1-11 to make another earring.

Bracelet

1 Work as in steps 1-9 of "Earrings" to make a total of seven leaf components, with the following changes:

- Start with 3 ft. (.9 m) of thread for each component, and leave a 6-in. (15 cm) tail.
- Make four components with colors A and B as in the earrings and three components substituting Bs for the As and Ds for the Bs.
- After each component is complete, sew through the beadwork to exit the tip of one side lobe, with the thread facing down toward the base of the leaf. With the tail, sew through the beadwork to exit the tip of the other side lobe, but exit with the thread facing up toward the tip of the leaf.
- **2** Arrange two components as shown in figure 11. Using the corresponding thread from each component, follow the existing thread paths to stitch the components together (a-b and c-d). End each thread when the connection is secure.

- 3 When all the components are connected, thread a needle on the remaining thread that is facing down on an end component. Following the existing thread path, sew a lobster claw clasp to this spot (e-f). Retrace the thread path, and end the thread.
- 4 With the remaining thread at the other end, sew through the beadwork to exit between the side and center lobes on the end component. Following the existing thread paths, stitch a 6 mm jump ring to this spot, attaching it to the four adjacent Bs of the two lobes (g-h). End the thread.

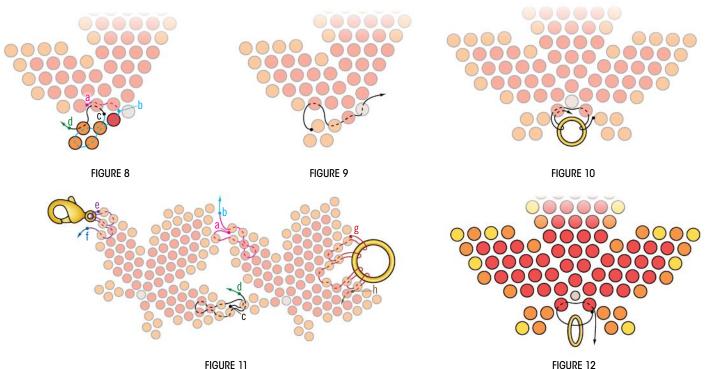
Pendant

Following figure 12 as a guide, work as in steps 1-9 of "Earrings" using three colors of 8° seed beads and one color C 11°. When the pendant is complete. attach a jump ring at the base of the leaf as in figure 12. •

Lane Landry caught the beading bug from her daughter, Cara, whose love for seed beads was apparently contagious. After



teaching jewelry making for many years, they launched www.simplebeadpatterns.com, which offers hundreds of detailed beading tutorials for all skill levels. To contact Lane, email her at lane@simplebeadpatterns.com.









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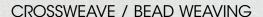












SUPER DUPER DONUT

Two layers of SuperDuos, pearls, and seed beads come together with partially hidden crystals along the edge of a sturdy donut pendant.

designed by Justyna Szlezak

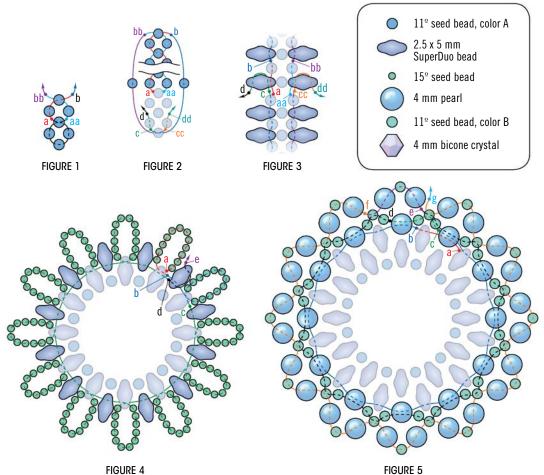


FIGURE 4

Pendant

1 Attach a needle to each end of 3 yd. (2.7 m) of thread. With one needle, pick up four color A 11º seed beads. Cross the other needle through the last bead added. and center the beads on the thread (figure 1, point a and point aa).

2 With each needle pick up an A. With one needle, pick up an A, and cross the other needle through it (a-b and aa-bb). Repeat this stitch nine times (figure 2, a-b and aa-bb).

3 With each needle, pick up an A, and sew through the center A on the other end of the strip to form a ring (b-c and bb-cc). With one needle, retrace the thread path of the join (not shown in the figure for clarity). With each needle, continue

through the following edge A (c-d and cc-dd).

4 Working with one thread at a time, stitch the front and back surfaces in rounds as follows:

Round 1: With each needle. pick up a SuperDuo bead, and sew through the next edge A (figure 3, a-b and aa-bb). Repeat this stitch to complete the round (b-c and bb-cc), and continue through the following SuperDuo and the open hole of the same SuperDuo (c-d and cc-dd).

Round 2: With each needle. pick up 12 15° seed beads, and sew through the same hole of the SuperDuo, going in the same direction, to form a loop (figure 4, a-b). Only the top layer of the beadwork is shown in figures 4-6 for clarity. Pick up a SuperDuo,

and sew through the open hole of the next SuperDuo **(b-c)**. Repeat these stitches 11 times to complete the round (c-d). As you work the round, position the loops to the outside of the beadwork and the SuperDuos to the inside. When both layers are done, the SuperDuos in each layer should be next to each other and the loops on the outside of the SuperDuos. Continue through the first SuperDuo added in the round and the open hole of the same SuperDuo (d-e). Round 3: With each needle,

pick up a 4 mm pearl, and sew through the open hole of the next SuperDuo (figure **5, a-b)**. The loops added in the previous step are not shown in this figure for clarity. Repeat this stitch 11 times to complete the round, and

Difficulty rating











Materials

pendant 13/4 in. (4.4 cm)

- **48** 2.5 x 5 mm SuperDuo beads (iet metallic suede blue)
- 12 4 mm bicone crystals (Swarovski, Montana)
- 84 4 mm glass pearls (agua grey; Eclectica, 262-641-0910)
- 11º seed beads
 - 1 g color A (Toho 705, matte frosted blue iris)
 - 2 g color B (Toho 512, galvanized blue haze)
- **2 g** 15^o seed beads (Toho 706, matte iris teal)
- 1 bail (TierraCast "Legend," silver-plated pewter)
- 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

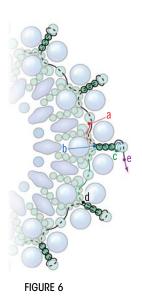
Basics, p.82

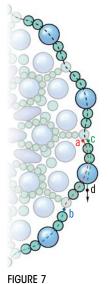
- · ending and adding thread
- opening and closing jump rings

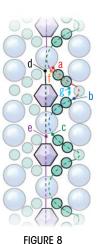
Justyna Szlezak was a very talented bead artist from Poland. She passed

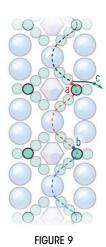


away in 2015 after a battle with cancer. We first published her "Blooming flower pendant" in June, 2015, and have published several other projects since then. Her family is generously allowing us to publish this pattern. Find more of her patterns at www.inmemoryoferidhan.etsy.com.









continue through the first 4 mm added **(b-c)**. Make sure your loops are still positioned to the outside of the beadwork.

Round 4: With each needle, pick up three color B 11° seed beads, and sew through the next pearl to form a picot (c-d). Repeat this stitch 11 times to complete the round, and continue through the first two Bs added in the first picot (d-e).

Round 5: With each needle, pick up a pearl, a B, and a pearl, and sew through the center B in the next picot

design option
Eliminate the bail and hang the pendant through the center with a ribbon or chain.

(e-f). Repeat this stitch 11 times to complete the round **(f-g)**.

Round 6: With each needle, skip the first four 15°s in the next loop, and sew through the next two 15°s (figure 6, a-b). Pick up three 15°s, and sew through the B between the next two pearls added in the previous round (b-c). Sew back through the three 15°s just added, and continue through the next two 15°s in the same loop, the center B in the next picot, and the corresponding two 15°s in the following loop (c-d). Repeat these stitches 11 times to complete the round, and continue through the first three 15°s added and the adjacent B (d-e). End and add thread if needed. 5 With one needle, pick up two Bs, a pearl, and two Bs, and sew through the B between the next set of pearls (figure 7, a-b). Repeat this stitch 11 times to complete the round (b-c), and continue through the first two Bs and pearl added in this round (c-d). **6** With the same thread, pick up two Bs, and sew through the B between the next set of pearls on the opposite edge (figure 8, a-b). The edge view of the beadwork is shown for figures 8 and 9. Pick up two Bs, and sew through the next pearl along the center edge (b-c). Repeat these stitches 11 times to complete the round, joining the two edges together (c-d).

7 With the other thread exiting at **point d**, pick up a 4 mm bicone crystal, and sew through the next pearl along the edge **(d-e)**. Push the crystal into the opening



of the seed beads so it sits flush with or slightly below the seed beads (photo). The sides of the beadwork expand slightly as the crystals are added. Repeat this stitch 11 times to complete the round (e-f), and continue through the first two Bs added (f-g). End and add thread if needed.

8 With the same thread, pick up a B, skip the next B, and sew through the following two Bs, edge pearl, and two Bs on the same surface (figure 9, a-b). Repeat this stitch 11 times to complete the round (b-c). Sew through the beadwork to the other edge, and repeat the stitch to complete the round on this side.

Bail

Attach a 4 mm jump ring to a bail. With either thread exiting an edge pearl, pick up seven 15°s and the jump ring with the bail attached, skip over the adjacent crystal, and sew through the next edge pearl. Sew through the beadwork, and retrace the thread path of the bail loop. End the threads. •

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.



Check out Craftsy jewelry classes here: www.craftsy.com/bead

MACRO † micro

From chunky rock crystal to refined gemstones, quartz in its many forms has helped shape human existence.

by **Kia Resnick**

he quartz family has been vital to humanity since before the emergence of our species. Doesn't seem possible, but it's true.

A small flint blade discovered in Spain has been dated to 1.4 million years old, and is thought to have been used by our hominid ancestor, Homo Habilis. Many anthropologists believe advances made in the Stone Age would not have been possible without flint, a very hard yet easily flaked form of auartz used for blades, arrowheads, and fire-starters. Quartz allowed early humans to have much greater control over two of the things most crucial to their survival: fire and food. Our prehistoric ancestors mined and traded quartz long before the development of agriculture ten thousand years ago.

Quartz crystals have always been imbued with special powers. Ritual and healing use appears to date back half a million years. Crystal gazing for divination has been practiced by pre-industrial cultures as diverse as the Celtic Druids, Persians, and Pawnee and Iroquois Native Americans. The stone is still commonly used by energy workers (and fortunetellers!) today. Could there be anything to all this talk of amplifying energy and getting rid of negativity using rocks? On the other hand, would people have gone on using them since, well, forever if they were of no use?

Unseen abundance

Quartz comprises the second most abundant mineral in the earth's crust. Large parts of the planet's surface are literally covered in it. The material is incredibly stable, and intact crystals over



Quartz cat's eye pendant with aguamarine and iolite, strung on a strand of doubleterminated quartz crystal beads and displayed on a quartz geode.

a billion years old have been found in Brazil, a major source of specimens from this mineral family. So why don't we find crystals absolutely everywhere?

(And what's the most abundant mineral? Find out in the next issue!)

Quartz is an important component of all three major categories of rock: igneous, metamorphic, and sedimentary. Technically, it's a silicon-oxygen tetrahedra, which is why perfectly-formed quartz crystals have six sides and a six-sided pyramid-shaped point, or termination. Remember, "crystal" doesn't mean "quartz"— a crystal is a type of highly organized molecular formation, and salt, diamond, and many other substances can form crystals.

Although the word "crystal" derives from the ancient Greek krustallos, meaning "icy cold" and did refer to quartz crystals, which were thought to be a special, non-melting ice, there is much more to quartz than just clear crystals.

The mineral has another major type





Quartz crystal ball with phantom quartz slab beads.

of formation — cryptocrystalline, or microcrystalline — in which tiny individual crystals can only be seen under high magnification. So while about 12% of the earth's crust is quartz, much of it is a component in other minerals such as sand or granite, or takes forms we don't recognize. That's why we don't see crystals everywhere, even if we're standing on a beach made mostly of quartz.

That's quartz? Really?

Cryptocrystalline quartz gems are called chalcedony. Not sure how to pronounce that? My favorite way to remember it is to imagine a renegade rockhound by the name of Cal Sedony, emerging from the wilds of Brazil or Botswana with never-before-seen quartz specimens.

Agate is the translucent form of chalcedony, and opaque types are

10 STONES YOU DIDN'T KNOW WERE QUARTZ: Agate • Amethyst • Aventurine





▲ Hand-cut cryptocrystalline quartz beads (from top): Fire agate; banded agate; chrysoprase; yellow agate; moss jasper; carved black agate; various jaspers.

be found all over the world in a vast range of colors and with a wide variety of inclusions — moss agate, crazy lace, carnelian, aventurine, rose quartz, tiger's eye, and onyx. Some of the more valuable types of chalcedony are fire agate, chrysoprase, ocean jasper, and (natural) blue chalcedony.

Rockin' gems

Crystalline quartz gems include clear and smoky quartz, citrine, amethyst and Carnelian • Chrysocolla (gem silica) • Chrysoprase • Chalcedony • Citrine • Onyx • Tiger's eye

Hand-faceted quartz beads (from top): Rose quartz; smoky quartz; tourmalinated quartz; citrine; Zambian amethyst, clear quartz. All photos by Kia Resnick.



Un-cut quartz beads (from top): Smoky quartz; clear quartz; double-terminated quartz; natural crystal quartz.



Quartz look-alikes (from top): Calcite: selenite; apophyllite; topaz; danburite; goshenite (clear beryl); spodumene. Note the differences in crystal form!

start very low, but be aware of treatments including heat, dye, coating, and radiation. Glass beads are also frequently sold as fancy varieties of quartz.

The stone is often altered to resemble more costly gems including ruby, emerald, tourmaline, jade, and neon blue apatite. Any big, translucent, brightly-

colored stone beads may turn out to be dyed quartz, especially if the deal seems too good to be true. Check carefully for deeper color in cracks, color spotting, or a powdery feel. Also beware of anything with a fruit in the name! Though there is a rare, iron-rutile material known as strawberry quartz, it's not being cut into beads, and all those lemon, raspberry, pineapple, etc., strands are treated or fake, even if they look like they have natural inclusions in them. Iridescent material has a metallic coating.

The good news is that many natural quartz stones are beautiful and inexpensive whether carved, faceted, cut into beads and cabochons, or as uncut crystals, including clear and smoky quartz, rose quartz, Brazilian amethyst, and some agates and jaspers.

So follow in the footsteps of our protohuman forebears and find some fabulous quartz to adorn yourself or keep on your shelf! •

Kia Resnick is a jewelry designer and world traveler who has been sourcing gems in India since 1985. She lives in New Mexico and has a small stone-cutting production making natural stone beads and gems for her one-of-a-kind jewelry. Contact Kia at kia_jewels@hotmail.com.

Peanuty Darty bracelet



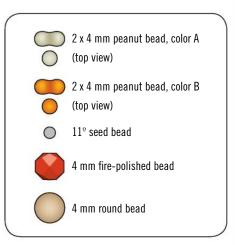


FIGURE 1

Base

1 On a comfortable length of thread and leaving a 6-in. (15 cm) tail, work a 10-bead ladder using three color A peanut beads, four color B peanut beads, and three As (figure 1, a-b). This will be row 1 of the base. End and add thread throughout the pattern as needed.

2 Work row 2 in brick stitch as follows,



noting the different terms for each kind of stitch:

Decrease start stitch: Pick up two As, sew under the second-to-last thread bridge in the previous row, and sew back up through the last A just added. Sew through both beads to align them (not shown in the figure for clarity), and exit the last A **(b-c)**.

Regular stitch: Pick up a B, sew under the next thread bridge in the previous row, and sew back up through the B just added. Work four more regular stitches using Bs, and two using As **(c-d)**.

3 Continue to work in rows as follows: **Row 3:** Decrease start stitch using an A and a B; five regular stitches using Bs; one regular stitch using an A **(d-e)**.

Row 4: Decrease start stitch using two Bs; five regular stitches using Bs **(e-f)**.

Row 5: Increase start stitch: Pick up two Bs, sew under the last thread bridge in the previous row, and sew back up through the last B just added (f-g); five regular stitches using Bs; increase end stitch: pick up a B, sew under the same thread bridge as in the previous stitch, and sew back up through the B just added (g-h).

Row 6: Increase start stitch using two Bs; six regular stitches using Bs; one increase end stitch using a B **(h-i)**.

Row 7: Increase start stitch using two Bs; seven regular stitches using Bs; one increase end stitch using a B (i-j).

Row 8: Increase start stitch using two Bs; eight regular stitches using Bs; one increase end stitch using a B (j-k).

Row 9: Decrease start stitch using two Bs; eight regular stitches using Bs (k-I). Row 10: Decrease start stitch using two

Bs; seven regular stitches using Bs (I-m).

Difficulty rating









Materials

orange bracelet 13% x 7 in. (3.5 x 18 cm)

- 28 4 mm fire-polished beads (opaque dark red)
- 28 4 mm round druk beads (opaque green luster)
- 2 x 4 mm peanut beads
 - **6 g** color A (opaque moss green luster)
- **6 g** color B (opaque coral luster)
- 1 g 11º seed bead (Toho 262, crystal gold-lined)
- 1 5-strand tube clasp
- nylon beading thread, size D
- beading needles, #11 or #12

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

Basics, p.82

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

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Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.

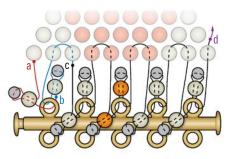
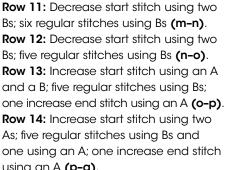
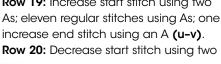


FIGURE 2



As; five regular stitches using Bs and using an A (p-q). Row 15: Increase start stitch using two As; one regular stitch using an A, four using Bs, and two using As; one increase end stitch using an A (q-r). Row 16: Increase start stitch using two As; two regular stitches using As, three using Bs, and three using As; one increase end stitch using an A (r-s). Row 17: Increase start stitch using two As; three regular stitches using As, two using Bs, and four using As; one increase end stitch using an A (s-t). Row 18: Increase start stitch using two As; four regular stitches using As, one using a B, and five using As; one increase end stitch using an A (t-u). Row 19: Increase start stitch using two



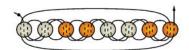


FIGURE 3

As; four regular stitches using As, one using a B, and six using As (v-w).

Row 21: Decrease start stitch using two As; three regular stitches using As, two

using Bs, and five using As (w-x).

Row 22: Decrease start stitch using two As; two regular stitches using As, three using Bs, and four using As (x-y).

Row 23: Decrease start stitch using two As; one regular stitch using an A, four using Bs, and three using As (y-z).

Row 24: Decrease start stitch using two As; five regular stitches using Bs, and two using As (z-aa).

Row 25: Decrease start stitch using an A and a B; five regular stitches using Bs; one regular stitch using an A (aa-bb). Row 26: Decrease start stitch using two Bs; five regular stitches using Bs (bb-cc). 4 Repeat rows 13-26 (cc-dd).

5 Repeat rows 5–26 and then rows 13–26. Finish the base by working rows 5–15 for a 7 in. (18 cm) bracelet. To make the pattern longer, continue working the pattern on both ends. To use a 5-strand clasp, be sure to end with 10 beads in the last row.

Clasp

Pick up an A and an 11° seed bead, sew back through the A just added, and continue down through the end loop of the clasp (figure 2, a-b). Pick up an A and an 11°, sew back through the A just added, and continue up through the same clasp loop, the next end peanut bead, and the following peanut bead (b-c). Repeat these stitches for the remainder of the clasp loops, except use Bs instead of As for the center loop (c-d).

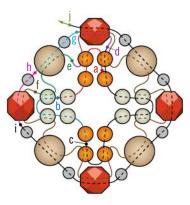


FIGURE 4

Embellishment ring

1 On 2 ft. (61 cm) of thread, work in ladder stitch using two As, two Bs, two As, and two Bs, and join them into a ring (figure 3).

2 Working in herringbone stitch, pick up two Bs, sew down through the adjacent B, and continue up through the next A (figure 4, a-b). Pick up two As, sew down through the adjacent A, and continue up through the next B (b-c). Repeat these stitches once more, and sew through the first B added in this round (c-d).

3 Pick up a 4 mm fire-polished bead, and sew down through the adjacent B (d-e). Pick up a 4 mm round bead, and sew up through the next A (e-f). Repeat these stitches three times to complete the round, and sew through the first fire-polished bead added (f-g). **4** Pick up an 11°, and sew through the next round bead (g-h). Pick up an 11°, and sew through the following fire-polished bead (h-i). Repeat these stitches three times to complete the round (i-j), and retrace the thread path. End the tail, but not the working thread. **5** Repeat steps 1-4 to make six more embellishment rings.

6 Position a ring on the base in the center of a diamond, with the fire-polished beads sitting horizontally and vertically on the base. Sew through an adjacent peanut directly below the bead your thread is exiting, and continue through the nearest bead in the ring. Repeat this stitch around the ring to attach it to the base, and end the thread. Repeat to add the remaining embellishment rings to the centers of the diamonds. ●





WIREWORK

Sunset harbor earrings

Create clever tassels and incorporate them into a whimsical pair of framed earrings.

designed by Jamie Van



Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.





Tassels

1 Determine the desired length of your tassel, allowing an additional % in. (5 mm) for the end cap. Our tassels measure between 1% 6-1% in. (3.3-3.7 cm). Trim a business card or scrap piece of card stock to the desired size. Working with the free end of the spool of S-Lon nylon cord, complete 60 wraps around the card, wrapping the cord within a ½ in. (6 mm) section on the card. Trim the cord so the tails extend about ½ in. (1.3 cm) beyond the edge of the card.

2 Cut a 12-in. (30 cm) piece of cord, and pass it under the wrapped cords









iust below the top edge, center it, and make a square knot around the wrapped cords (photo a). Do not trim the tails.

tip It may help to use a needle to get the 12-in. (30 cm) cord under the wrapped cords.

- 3 Gently slide the wrapped cord off the card. Using a tail from the knotted cord from step 2, make five wraps around the cords to cover the knotted section, make a square knot (photo b), and trim the tails to the same length as the other tassel cords.
- **4** With a toothpick, apply a small dab of E6000 adhesive inside a 6 mm end cap. Squeeze the sides of the wrapped cords together near the knotted section, and insert the cord inside the end cap (photo c). Set the tassel aside to dry for an hour.
- **5** Use a pair of scissors to cut the bottom end of the loop (photo d), and trim any uneven cords.
- **6** If desired, hold the ends of the tassel over a candle flame or lighter for a few seconds to seal and prevent the ends from fravina.
- 7 Work as in steps 1-6 to make a matching tassel.

Assembly

- 1 Cut a 3-in. (7.6 cm) piece of 24-gauge wire. On one end, make a small wrapped loop. String one hole of a bead frame, a spacer bead, a 12 mm pearl, and a spacer bead, and thread the wire through the open hole of the bead frame. Make a wrapped loop on the other end of the wire (photo e).
- **2** Use a 6 mm jump ring to attach the tassel's end cap to a wrapped loop on the bead frame (photo f).
- **3** Open the loop of an ear wire, and attach the remaining wrapped loop of the bead frame before closing the loop.
- 4 Repeat steps 1–3 with the other tassel. ●

Jamie Van is a university student from Huntington Beach, California, and an active participant in crafts. She believes in doing what you



enjoy. Jamie loves spending time with her family and friends and loves integrating inspiration found in her surroundings into her designs. Contact Jamie at jamieyoungloving@gmail.com or visit www.jjbead.com.

Difficulty rating









Materials

purple earrings 24 in. (5.7 cm)

- 2 12 mm pearls or round beads (Swarovski, bronze)
- 2 18 mm round bead frames (www.jjbeads.com)
- 6 in. (15 cm) 24-gauge wire (gold-filled)
- 2 6 mm cord end caps (TierraCast, gold)
- 4 4-5 mm star-shaped spacer beads (gold)
- 2 6 mm jump rings (gold)
- 1 pair of earring findings
- S-Lon nylon cord (Tex 70, purple)
- Big Eye needle or tapestry needle (optional)
- E6000 adhesive
- · business card or scrap piece of card stock
- candle or lighter (optional)
- toothpicks
- scissors
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

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

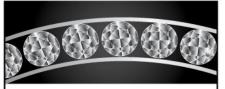
Basics, p.82

- square knot
- · opening and closing jump rings
- wrapped loop



choose your

Different bead frames such as the ones here, can alter the look of the design.





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The Craft

From beads to fiber to metal, Anat Silvera has built a life around all things jewelry.

by Lori Ann White

Sgraffito Tab-Set Pendant

xperienced teacher, successful businesswoman, published author, acclaimed artist. Metalsmith, beader, wireworker, enamellist. Berkeley jeweler Anat Silvera is — pun intended — a multi-faceted woman. One might think Silvera tried out a few different careers before settling into her current role as co-owner and co-head instructor, with her husband Joe, of Silvera Jewelry School in Berkeley, California, but nothing

could be further from the truth. Silvera has acquired every single one of her hard-earned skills because of her love for jewelry and her desire to create it.

An early introduction

Silvera grew up near Los Angeles in Claremont, which is the home of several small liberal arts colleges, and both her parents were writers and professors. Silvera says the town attracted plenty of jewelry makers — amateur and professional — and she was only seven when she joined them.

"I found a bead shop in Pasadena and bought beads and wire," she says, and after that there was no looking back. "When I was 11, I learned how to solder." At 15, instead of a typical high school job at a fast-food joint, Silvera worked at a high-end jewelry store, then a jewelry and gift store, while making her own jewelry. Meanwhile, friends and family were happy to feed her addiction. "Everybody knew I loved

of metal and color you get with enamel is so exciting and inspiring for me.??

jewelry and beads so I was always getting them," she says with a laugh.

A trip to Israel when she was 17 did nothing to change her mind; Silvera remembers bead-buying excursions in Arab markets, and trips to museums to look at jewelry collections — "Wherever I go, I'm always drawn to jewelry."

Finding her way

Her plans to enroll in a jewelry school in Israel were disrupted by her father's illness, and after his death Silvera explored the family tradition of scholarship. But after she received a master's degree from Berkeley and was preparing to go on for a PhD, she realized she could not give up her first love.

She left the doctorate idea behind. "I started some jewelry lines focusing on beading and wire," she says, which were sold throughout the U.S. and Canada, and her work even made some inroads into Europe. Then Silvera was asked to teach at a Berkeley bead store, Baubles and Beads, and she began to add another skill set to the jewelry and business acumen already in her repertoire.

In the meantime, she continued to explore different areas of the jewelry world, including hot glass in its many forms. "I tried lampwork," she says, "and after making some beads I really appreciated how much work goes into some of the beads I love." But enameling took over, because enameling had one thing lampworking did not: metal. "The marriage of metal and color you get with enamel is so exciting and inspiring for me."

Silvera is equally at home with torch-firing and kiln-firing her enamel work, but as one of the pioneers of "kitchen-table metalsmithing" (she is the author of "Enameling Made Easy," available at www.JewelryAndBeadingStore.com), she often works with the type of simple butane torch used in cooking. "But," she cautions, "powdered glass and food don't really mix very well," so it's best to set up the enameling in a food-free area.

Enameled Cabochon Ring

In 1999 Silvera met her now-husband, Joe, when they were vendors at the same location during the Christmas season. "Six weekends," Silvera recalls. "Everyone else we knew in the show abandoned us, so we talked to each other." And talked. And laughed, a lot. "We've been together ever since." She acknowledges that it's rare for couples to be together so much, running multiple businesses together, teaching together, but they make it work. "We communicate really well. I've never worked so well with anybody in my life," she says.

Joe Silvera also cites their ability to communicate as key to their success as partners in all walks of life, along with a mutual respect for each other's abilities. "We both have our own areas," he says. "She's more enameling and fold-forming, and I'm more lost-wax casting and figurative work. And she has a different teaching style, which is really good for our students.

"So we're not too matchy-matchy," he says with a laugh.

Joining forces

In 2005 the Silveras opened a bead and yarn store in the small California town of Kelseyville that unfortunately lasted only five-and-a-half years, when the recession forced them to close. Silvera looks back at the business fondly.

"The store was extremely successful and well-loved," she says. "There's nothing like a brick-and-mortar store with staff who know what they're doing and can help — with design, with color choices." Silvera even taught her husband how to knit and bead so he could share in teaching duties. But the town was heavily dependent on tourism, and when the local resort closed, much of the tourist trade left, followed by many townsfolk looking for more opportunities elsewhere.

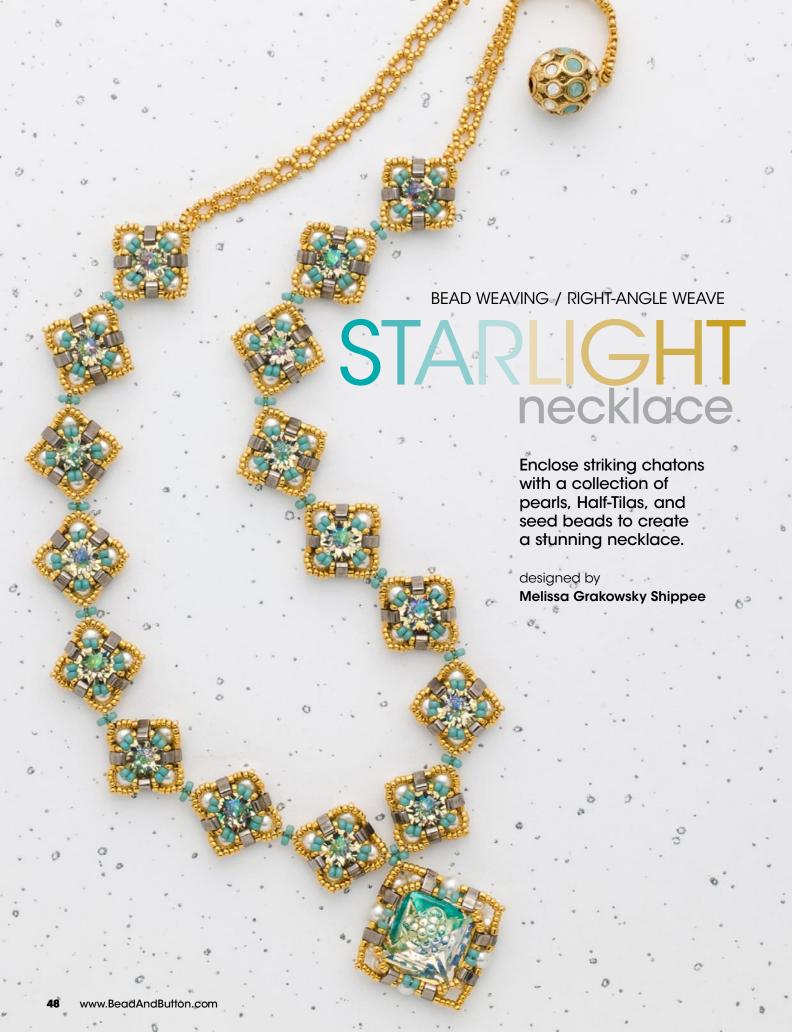
Now the couple is back in Berkeley, teaching, writing, and making miniature, wearable artworks in metal, glass, and stones. Silvera misses some aspects of small-town living and all of her customers. She especially misses the opportunity to teach children, including at-risk youth, which she recalls as "a magical, profound time." But she's more of a city girl, even finding inspiration in urban landscapes and ironwork.

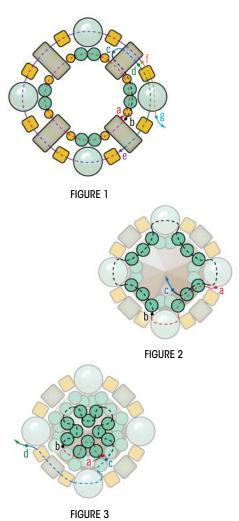
According to Silvera, her father, the award-winning poet Bert Meyers, taught her about the art of craft — the practice, the persistence, and the commitment to creation that goes into being an artist. And about the love and passion needed to live an artist's life.

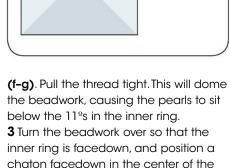
"I really love jewelry in so many different forms," she says. "I love it all." •











beadwork. If needed, pull the thread

tight so the pearls are slightly overlap-

15° seed bead 11° seed bead 5 x 2.3 mm Half-Tila bead

-end view

4 mm pearl

11º cylinder bead

-back view

front view

8 mm pointed chaton

16 mm square

crystal

Necklace Small components

through the bottom hole.

1 On 4 ft. (1.2 m) of thread, pick up a repeating pattern of one 15° seed bead, two 11° seed beads, one 15°, and one Half-Tila a total of four times. Leaving a 6-in. (15 cm) tail, tie a square knot to form the beads into a ring (figure 1, a-b). Sew through the next five beads in the ring, exiting a Half-Tila (b-c), and continue through the open hole of the same Half-Tila (c-d).
2 Pick up an 11° cylinder bead, a 4 mm pearl, and a cylinder, and sew through the open hole of the next Half-Tila (d-e). Repeat this stitch three times to complete the round (e-f), and step

up through the first cylinder and pearl

Picking up the Half-Tila beads

The front of the Half-Tila is the side that

is smooth. With the holes running hori-

zontally, you will pick up the Half-Tila

ping the back of the chaton.

4 Pick up three 11°s, and sew through the next pearl (figure 2, a-b) to form a picot. Repeat this stitch three times to complete the round, and step up through the first two 11°s added (b-c).

5 Pick up three 11°s, and sew through the center 11° in the next picot (figure 3, a-b). Repeat this stitch three times to complete the round (b-c), and continue through the next five beads as shown to exit a cylinder in the outer ring adjacent to a pearl (c-d).

6 Turn the component over to position

the chaton faceup. Pick up six 15°s,

skip the next pearl, and sew through

Difficulty rating









Materials

necklace 181/2 in. (47 cm)

- 1 16 mm vision square fancy stone crystal (Swarovski 4481, crystal luminous green)
- 16 pointed 8 mm chatons (Swarovski 1188, crystal luminous green)
- **76** 4 mm pearls (Swarovski, light cream rose)
- **5 g** 5 x 2.3 mm Half-Tila beads (Miyuki, nickel-plated)
- **5 g** 11° seed beads (Miyuki 2028, matte opaque seafoam luster)
- 2 g 11º cylinder beads (Toho Treasure #1, metallic gold; www.limabeads.com)
- **5 g** 15° seed beads (Toho 465, 24k gold-plated)
- 1 13 mm round rhinestone filigree clasp (www.beadfx.com)
- · Fireline, 6 lb. test
- beading needles, #11 or #12

Basics, p.82

- · right-angle weave
- · ending and adding thread
- · square knot

Melissa Grakowsky Shippee





the next cylinder, Half-Tila, and cylinder (figure 4, a-b) to form a picot. Repeat this stitch three times to complete the round (b-c), and step up through the first three 15°s added (c-d).

7 Pick up a 15°, and sew through the beadwork as shown to exit the third 15° in the next picot (figure 5, a-b). Repeat this stitch three times to complete the round, and step up through the first 15° added in this round (b-c). End the tail, but not the working thread.

8 Repeat steps 1–7 to make a total of 16 components.

Neck straps

1 Place two components next to each other, with the working threads centered on the right side. With the working thread from the component on the left, pick up an 11°, and sew through the corresponding tip 15° on the next component. Pick up an 11°, and sew through the 15° your thread just exited (figure 6).

Retrace the thread path to reinforce the connection several times, and end this working thread.

2 Work as in step 1 to connect a total of eight small components to create half of the neck strap.

3 Pick up eight 15°s, and sew through the 15° your thread is exiting, going in the same direction to form a loop. Continue through the first five 15°s in the loop (figure 7, α-b).

4 Working in right-angle weave (RAW), pick up eight 15°s, and sew through the last two beads your thread exited in the previous stitch. Continue through the first five beads just added **(b-c)**.

5 Work as in step 4 for a total of 15 RAW stitches to form a chain at the end of the neck strap.

6 To attach half the clasp, work a RAW stitch, but pick up the loop of the clasp after picking up the first four 15°s. Retrace the thread path of the connection, and end the working thread.

7 Work as in steps 1–6 to make another neck strap.

Pendant

1 On a comfortable length of thread, pick up a repeating pattern of four 15°s, a Half-Tila, a 15°, two 11°s, a 15°, and a Half-Tila a total of four times (figure 8, a-b). Leaving a 6-in. (15 cm) tail, tie a square knot to form the beads into a ring. Retrace the thread path (not shown in the figure for clarity), and sew through the next five beads in the ring (b-c). Continue through the open hole of the same Half-Tila (c-d).

2 Pick up a pearl, a cylinder, and a pearl, and sew through the open hole of the next Half-Tila (d-e). Pick up a cylinder, a pearl, and a cylinder, and sew through the open hole of the following Half-Tila (e-f). Repeat these two stitches three times to complete the round (f-g), and step up through the next pearl and cylinder (g-h).

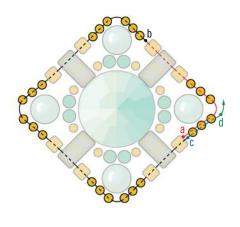


FIGURE 4

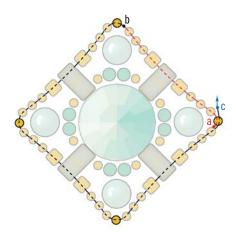
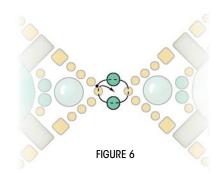


FIGURE 5



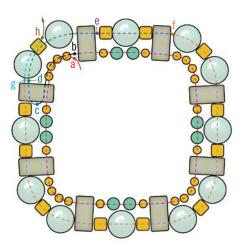


FIGURE 8

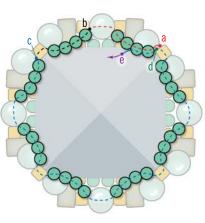


FIGURE 9

FIGURE 7

3 Turn the beadwork over, and center the square crystal facedown inside the bezel, aligning the corners of the crystal with the corners of the bezel.

4 Pick up four 11°s, skip the next pearl, and sew through the following pearl (figure 9, a-b) to form a picot. Pick up four 11°s, and sew through the cylinder between the next pair of pearls (b-c). Repeat these two stitches three times to complete the round (c-d), and step up through the first two 11°s added at the start of this step (d-e).

5 Pick up four 11°s, and sew through the third and fourth 11°s in the next picot (figure 10, a-b). Skip the following cylinder, and continue through the first two 11°s in the next picot (b-c). Repeat this stitch three times to complete the round (c-d). Pull the thread tight. If needed, retrace the thread path of this round to cinch up the beads, and continue through the next two 11°s, pearl, cylinder, and Half-Tila as shown (d-e).

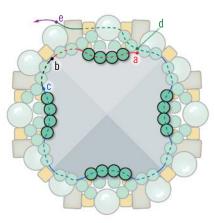


FIGURE 10



6 Turn the bezel faceup. Pick up a cylinder, six 15°s, and a cylinder, and sew through the corresponding hole of the next Half-Tila to form a picot (figure 11, a-b). Continue through the next cylinder, pearl, cylinder, and Half-Tila (b-c). Repeat this stitch three times to complete the round (c-d), and step up through the first cylinder and three 15°s added (d-e).

7 Pick up a 15°, and sew through the next three 15°s and cylinder in the same loop (figure 12, a-b) Continue through the beadwork as shown to exit the third 15° in the next picot (b-c). Repeat this stitch three times to complete the round, and

step up through the first 15° added in this round **(c-d)**.

8 To attach the pendant to the neck straps, position the pendant with the working thread centered at the top and a neck strap on each side of the pendant as shown in figure 13. Pick up an 11°, and sew through the tip 15° on an end component. Repeat this stitch with the end component on the other strap, and then pick up an 11°, and sew through the 15° your thread exited at the start of this step, going in the same direction (figure 13). Retrace the thread path several times, and end the thread. ●

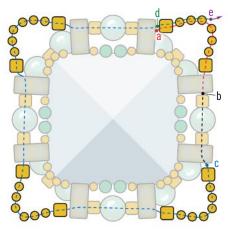


FIGURE 11

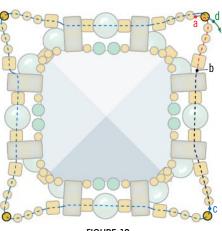


FIGURE 12

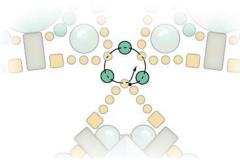


FIGURE 13

Shimmering lights ornament

Adorn your holiday tree with an ornament trimmed with flowers that twinkle with crystals, peanut beads, and seed beads.

designed by Cary Bruner

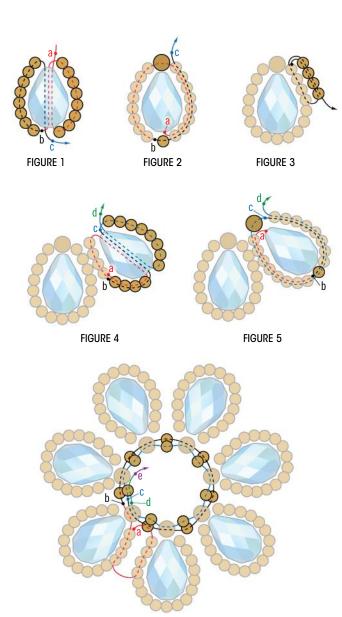


FIGURE 6

Ornament Flower motif

1 On 2 yd. (1.8 m) of thread, pick up a 6 x 9 mm teardrop crystal through the narrow end and eight 11° seed beads. Sew through the teardrop again in the same direction, leaving a 6-in. (15 cm) tail (figure 1, a-b). This forms a loop of 11°s around one side of the teardrop. Pick up eight 11°s, and sew through the teardrop again to form a loop on the other side of the teardrop (b-c).

2 Sew through the first eight

11°s, pick up an 8° seed bead, and sew through the next eight 11°s on the other side of the teardrop (figure 2, a-b). Pick up an 11°, and sew through the next eight 11°s (b-c). Retrace the thread path of all the beads in the ring. This forms the first flower petal.

- **3** Pick up four 11°s, sew through the last four 11°s your thread exited, going in the same direction, and continue through the four new 11°s (figure 3).
- **4** Pick up four 11°s and a teardrop through the wide



end, and sew through the four 11°s your thread just exited (figure 4, a-b). Continue through the four 11°s and teardrop just added (b-c). Pick up eight 11°s, and sew through the teardrop, going in the same direction, to form a loop on the other side of the teardrop (c-d). **5** Sew through the eight 11°s on the first side of this teardrop (figure 5, a-b), pick up an 11°, and continue through the following eight 11°s **(b-c)**. Pick up an 8°, and sew through all the 11°s in the ring around this teardrop (c-d).

- 6 Repeat steps 3–5 five more times to make a total of seven flower petals.
- **7** Join the petals: Sew through the corresponding four 11°s on the first and last petals, and exit the 8° in the last petal (figure 6, a-b).
- **8** Pick up an 11°, and sew through the next 8°. Repeat this stitch six times to complete the round **(b-c)**.
- **9** Work as in step 8 to add a second layer of 11°s that

Difficulty rating









Materials

blue/gold ornament

- 1 2½ in. (6.4 cm) diameter glass ball ornament (gold)
- 14 6 x 9 mm center-drilled teardrop crystals (Swarovski 5500, aqua AB; www.gerriscrystals.com)
- 2 8 mm faceted round crystals (Swarovski 5000, emerald AB)
- bicone crystals (Swarovski 5328, jet AB2X)
 - 18 6 mm
 - **44** 4 mm
 - **64** 3 mm
- 13 g 2 x 4 mm peanut beads (metallic gold)
- 1 g 8º seed beads (Toho 457A, metallic copper)
- 5 g 11º seed beads (Toho 221, bronze)
- 4 g 15º seed beads (Toho 221, bronze)
- · Fireline, 6 lb. test
- beading needles, #11 or #12
- thread bobbin or piece of cardboard

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

Materials for the silver/gray ornament are available at Bead Haven Las Vegas at (702) 233-2450 or www.beadhaven.com.

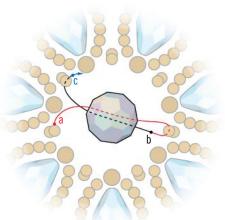
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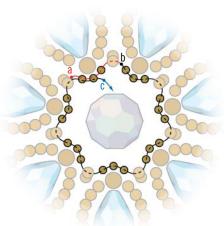
- · ending and adding thread
- square knot

Cary Bruner teaches at Bead Haven Las Vegas. She feels she owes



her creative ability to her grandmother because of the many crafty projects they did together when she was young. Contact Cary at creationsbycary@aol.com or visit www.creationsbycary.etsy.com.





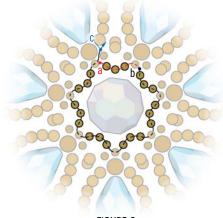


FIGURE 7 FIGURE 8 FIGURE 9

will sit on top of the previous 11°s in the ring (c-d), and continue through the first 11º added in this round (d-e). **10** Pick up an 8 mm round crystal, skip the next three 11°s on the top layer of the ring, and sew through the following 11º on the top layer (figure 7, a-b). Continue back through the 8 mm and the next 11º in the top layer of the ring, going in the same direction **(b-c)**. Pull the thread tight. 11 Pick up three 15° seed beads, and sew through the next 11° in the top layer of the ring to form a picot (figure 8, a-b). Repeat this stitch six times to complete the round, and step up through the first two 11°s added in the first picot (b-c). **12** Pick up three 15°s, and sew through the center 15° in the next picot (figure 9, a-b). Repeat this stitch six times to complete a second round of picots (b-c). Do not step up. **13** Pick up a 15°, a 3 mm bicone crystal, and a 15°, and sew through the center 15° in the next picot from the first round (figure 10, a-b). Repeat this stitch six times to complete the round (b-c). This is now the front of the flower. Sew through eight beads as shown to exit a side 11º in the next flower

14 Pick up a 3 mm, sew

petal (c-d).

down through the corresponding five 11°s on the adjacent petal (d-e), and continue through the next 8º and up through the following five 11°s on the same petal (e-f). Repeat this stitch six times to complete the round (f-g). Sew through the first 3 mm added (g-h). **15** Pick up nine peanut beads, and sew through the next 3 mm between the petals to form a loop (h-i). Repeat this stitch six times to complete the round (i-j). If needed, position each loop to sit behind the petals. End the working thread and tail. **16** Work as in steps 1–15 to make a second flower motif.

Top ring

1 On 3 yd. (2.7 m) of thread, pick up an alternating pattern of an 11º and a 3 mm eighteen times, and center them on the thread. Tie the beads into a ring with a sauare knot. Wrap one of the threads around a thread bobbin or piece of cardboard. With the working thread, sew through the next 11º in the ring. Slide the ring on top of the ornament to check the fit. If the ring is too tight, loosen it slightly until it fits. Remove the ring from the ornament. **2** Pick up two 15°s, a peanut, and two 15°s. Sew through the 11° your thread just exited,

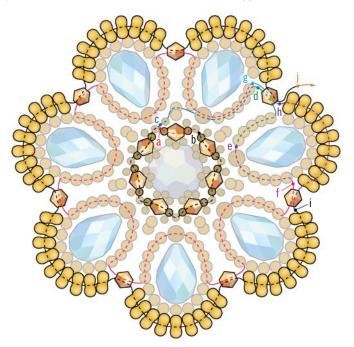


FIGURE 10

to form a loop, and continue through the next 3 mm and 11° (figure 11, a-b). Repeat this stitch 17 times to complete the round (b-c), and continue through the first two 15°s and peanut added in the first loop (c-d).

3 Pick up a 4 mm bicone crystal, and stitching in the opposite direction, sew through the next peanut (d-e). Repeat this stitch 17

going in the same direction

the opposite direction, sew through the next peanut (d-e). Repeat this stitch 17 times to complete the round, and step up through the first 4 mm added (e-f).

4 Pick up three peanuts, a 4 mm, and three peanuts, and sew through the 4 mm your thread just exited, going in the same direction to form a loop (figure 12, a-b) Retrace the thread path to reinforce the connection (not shown in the figure for clarity), and continue through the next three peanuts and 4 mm in the loop (b-c).

5 Repeat step 4 once (c-d). **6** Connect the flower motif:
Position a flower motif face up and centered below the last stitch. Pick up three peanuts, sew through the three center peanuts on the petal, pick up three peanuts, and sew through the 4 mm your thread is exiting, going in

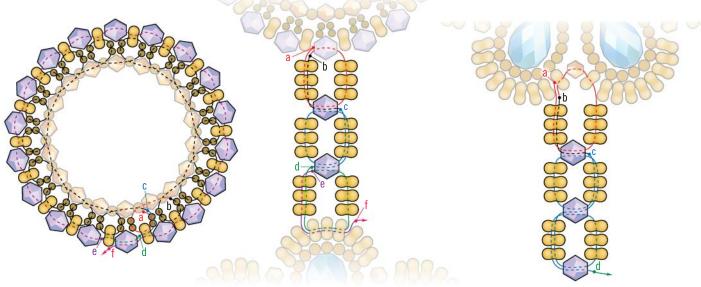


FIGURE 11 FIGURE 12 FIGURE 13

the same direction (d-e). Sew through the beads again to reinforce the connection (not shown in the figure for clarity), and continue through the next six peanuts in the connection as shown (e-f). **7** Sew through the peanuts and 3 mms along the perimeter of the flower motif to exit the 3 mm on the opposite edge of the flower motif, and then continue through the next peanut (figure 13, point a). Pick up three peanuts, a 4 mm, and three peanuts, and sew through the peanut, 3 mm, and peanut your thread is exiting, going in the same direction (a-b) to form a loop. Continue through the next three peanuts and 4 mm in the loop (b-c). Repeat step 4 twice (c-d). Set this working thread aside.

8 Unwind the thread from the bobbin or piece of cardboard, and attach a needle on this working thread. Sew through the outer ring of 4 mms and peanuts in the top ring to exit a 4 mm directly opposite the first connector strip.

9 Work as in steps 4–7 to attach the other flower

motif to the opposite side.

Bottom ring

The bottom ring will be stitched in the opposite order of the top ring, going from the outside and working toward the center of the ring. 1 With a working thread remaining from either connector strip, pick up a peanut and a 4 mm in a repeating pattern eight times, and then pick up another peanut. Sew through the corresponding end 4 mm on the opposite connector strip, going in the same direction. Repeat to form the outer section of the bottom ring. Retrace the thread path, and continue through the next peanut in the ring.

- **2** Pick up two 15°s, an 11°, and two 15°s, sew through the peanut your thread is exiting, going in the same direction to form a loop, and continue through the next 4 mm crystal and peanut. This loop should sit on the inside of the ring. Repeat this stitch 17 times to complete the round, and sew through the next 4 mm, two 15°s and 11° in the next loop.
- **3** Pick up a 3 mm, and sew through the center 11º in the next loop. Repeat this stitch 17 times to complete the round. Retrace this

thread path, and end this working thread.

Side connectors

1 Add 2 yd. (1.8 m) of thread to the top ring, exiting the fifth 4 mm crystal away from the upper flower connection points (figure 14, point a). Pick up four peanuts, a 6 mm bicone crystal, and four peanuts, and sew through the last three beads your thread is exiting (4 mm, peanut, and 4 mm) to form a loop (figure 14, a-b). Continue through the next four peanuts and 6 mm in the loop **(b-c)**. Position the beadwork on the ornament with the top and bottom ring centered in the proper position on the bulb. The flowers should be on opposite sides. 2 Using your fingers to keep the beadwork stable on the ornament, pick up four peanuts, a 6 mm, and four peanuts, and sew through the 6 mm your thread is exiting, going in the same direction. Retrace the thread path (not shown in the figure for clarity), and continue through the next four peanuts and 6 mm in the loop (c-d) Depending on the bulb's diameter, repeat this

stitch six to seven times.

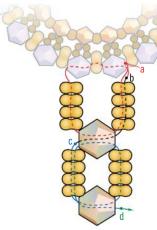


FIGURE 14

making sure the connector fits snugly when attached to the bottom ring. 3 To attach this side connector to the bottom ring: Pick up four peanuts, sew through the corresponding 4 mm, peanut, and 4 mm at the center of this side of the bottom ring. Pick up four peanuts, and sew through the 6 mm your thread exited at the start of this step, going in the same direction. Retrace the thread path, and end the thread.

4 Work as in steps 1–3 to add a second side connector to the opposite side of the ornament. •



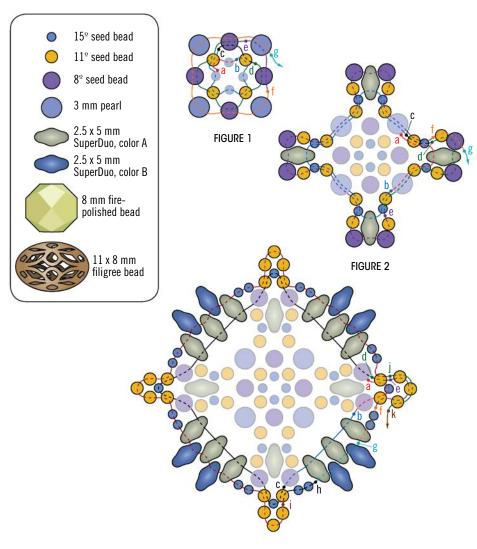


FIGURE 3

Component

- **1** On 4 ft. (1.2 m) of thread, pick up four 15° seed beads, sew through the beads again to form a ring, and continue through the next 15°, leaving a 6-in. (15 cm) tail.
- 2 Pick up an 11° seed bead, and sew through the next 15° (figure 1, a-b). Repeat this stitch three times to complete the round, and step up through the first 11° added in this round (b-c).
 3 Pick up an 8° seed bead, and sew through the next 11° (c-d). Repeat this stitch three times to complete the round, and step up through the first 8°
- **4** Pick up a 3 mm pearl, and sew through the next 8° (e-f). Repeat this stitch three times to complete the round, and step up through the first pearl added in this round (f-g). Retrace the thread path, pulling tight

added in this round (d-e).

to dome the beadwork slightly. End the tail.

- **5** Pick up an 11°, a 15°, a color A SuperDuo bead, a 15°, and an 11°, and sew through the next pearl (figure 2, a-b). Repeat this stitch three times to complete the round (b-c). Retrace the thread path (not shown in the figure for
- thread path (not shown in the figure for clarity), and continue through the first 11° and 15° added in this round (c-d).
- **6** Pick up an 11° and an 8°, and sew through the open hole of the next A. Pick up an 8° and an 11°, and sew through the following 15°, 11°, pearl, 11°, and 15° (**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 first 11° and 8° added in this round (**f-g**).

7 Pick up an 11° , a 15° , and an 11° , and sew through the next 8° (figure 3, a-b).

Difficulty rating









Materials

bracelet 11/4 x 61/2 in. (3.2 x 16.5 cm)

- 2.5 x 5 mm SuperDuo beads
- 6 g color A (metallic suede gold)
- 4 g color B (pastel Montana blue)
- 40 3 mm glass pearls (blue gray; Eclectica, 262-641-0910)
- 2 g 8º seed beads (Toho 1701, gilded marble blue)
- 4 g 11º seed beads (Toho 223, antique bronze)
- 2 g 15° seed beads (Toho PF567F, permanent finish purple matte metallic)
- 2 magnetic clasps (bronze)
- Fireline, 6 lb. test
- beading needles, #11 or #12

pendant 17/8 in. (4.8 cm)

- 1 11 x 8 mm filigree bead (bronze; Eclectica, 262-641-0910)
- 6 8 mm fire-polished beads (glittery matte amber; Eclectica, 262-641-0910)
- 2.5 x 5 mm SuperDuo beads
 - 21 color A (metallic suede gold)
 - 25 color B (pastel Montana blue)
- **8** 3 mm glass pearls (blue gray; Eclectica, 262-641-0910)
- 1 g 8º seed beads (Toho 1701, gilded marble blue)
- 2 g 11º seed beads (Toho 223, antique bronze)
- 1 g 15° seed beads (Toho PF567F, permanent finish purple matte metallic)
- · Fireline, 6 lb. test
- beading needles, #11 or #12

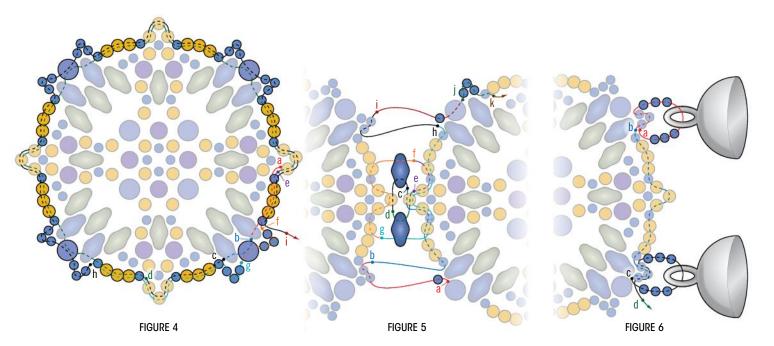
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ending and adding thread

Zsuzsanna Veres, also known as Vezsuzsi, is a full-time Hungarian designer who lives in Austria with her husband



and two children. She has been designing and teaching since 2008 and has been published in several beading magazines. Contact her at vezsuzsi@gmail.com, see her blog at www.vezsuzsi.hu, or visit www.beadsbyvezsuzsi.etsy.com.



Pick up three As, and sew through the following 8° (b-c). Repeat these two stitches three times to complete the round (c-d). Retrace the thread path (not shown in the figure for clarity) using an even tension so this round lies flat when the open holes of the As are positioned to the outside. Continue through the first 11º added in this round (d-e). 8 Pick up three 11°s, skip the next 15°, and sew through the following 11° (e-f). Pick up two 15°s, and sew through the open hole of the following A (f-g). Pick up a color B SuperDuo, and sew through the open hole of the next A. Work another stitch with a B (g-h). Pick up two 15°s, and sew through the following 11º **(h-i)**. Repeat these stitches three times to complete the round (i-j), and continue through the first three 11°s added in this round (j-k). Pull the thread just tight enough so the center of the beadwork domes slightly but does not twist.

9 Pick up a 15°, three 11°s, and a 15°, and sew through the open hole of the next B (figure 4, a-b). Pick up a pearl, and sew through the open hole of the following B (b-c). Pick up a 15°, three 11°s, and a 15°, and sew through the next three 11°s (c-d). Repeat these stitches three times to complete the round (d-e), and continue through the first 15°, three 11°s, and 15° added in this round (e-f).

10 Pick up three 15°s, and sew through the next pearl to add a picot **(f-g)**. Pick

up three 15°s, and continue through the next 13 beads as shown to add another picot (g-h). Repeat these stitches three times to complete the round (h-i), and end the working thread.

11 Repeat steps 1–9 to make another component, and continue through the beadwork to exit the next pearl. The 15°s in the outer round will be added when joining the components together.

Joining

1 Position the two components next to each other with the first component on the left and the new component on the right, and the domed areas facing up. Your thread on the new component should be exiting a pearl near the other component, with the needle pointing toward the opposite edge of the beadwork (figure 5, point a).

2 Pick up a 15°, skip the first 15° in the adjacent picot on the first component, and sew through the next two 15°s (**a-b**). Continue through the adjacent

 15° , three 11° s, 15° , and two 11° s on the new component **(b-c)**.

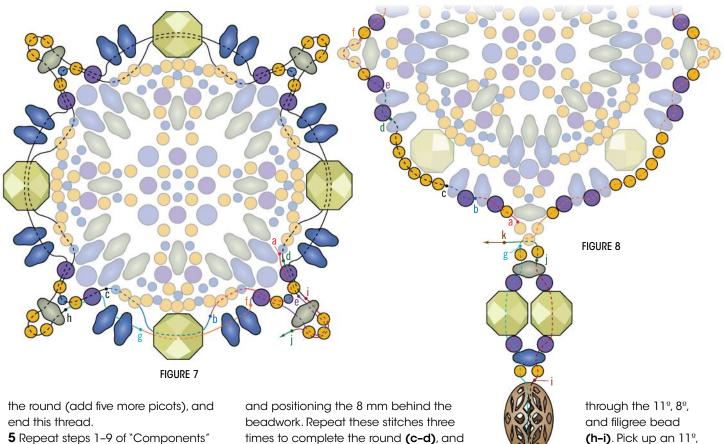
3 Pick up a B, and sew through the corresponding 11° on the first component (c-d). Pick up a B, and sew through the 11° your thread exited at the start of this step (d-e). Retrace the thread path (not shown in the figure for clarity), and continue through the next 11°, 15°, and 11° in the new component (e-f). Sew through the open hole of the adjacent B, and continue through the next seven beads in the first component as shown (f-g). Sew through the open hole of the adjacent B, and continue through the following 10 beads in the new component to exit a 15° (g-h).

4 Sew through the first two 15°s in the adjacent picot on the first component (h-i), pick up a 15°, and sew through the next pearl (i-j). Pick up three 15°s, and sew through the following 15° (j-k) and the next 12 beads to exit a 15° on the new component. Work as in step 10 of "Component" to complete



check your stash

Any style of oblong or drop bead can be used in the pendant dangle.



5 Repeat steps 1-9 of "Components" and 1-4 of "Joining" three times to add three more components for a 61/2-in. (16.5 cm) length bracelet.

Clasp

Add 12 in. (30 cm) of thread to an end component, exiting at figure 6, point a. Pick up three 15°s, half of the clasp, and three 15°s, and sew through the three 15°s in the picot your thread exited at the start of this step, going in the same direction (a-b). Retrace the thread path (not shown in the figure for clarity), and sew through the next 16 beads on the end (b-c). Work as before to add another clasp (c-d), and end the thread. If needed, add more 15°s to each loop to lengthen the bracelet. Repeat this step at the other end of the bracelet.

Pendant

1 Using 2 yd. (1.8 m) of thread, repeat steps 1-9 of "Component."

2 Pick up an 8°, an 11°, a 15°, an 11°, and an 8°, skip the next B, pearl, and B, and sew through the following 15° and two 11°s (figure 7 a-b). Pick up an 8 mm fire-polished bead, skip the next seven beads, and sew through the next two 11°s and 15° (b-c), pulling tight

times to complete the round (c-d), and sew through the first 8° and 11° added in this round (d-e).

3 Pick up an A and three 11°s, sew through the open hole of the same A, and continue through the next 11º and 8° (e-f). Pick up two Bs, and sew through the next 8 mm (f-g). Pick up two Bs, and sew through the next 8° and 11° added in the previous round (g-h). Repeat these stitches three times to complete the round (h-i), and sew through the first A and three 11° s added (i-j). 4 Pick up an 11º and an 8º, and sew through the open hole of the next B (figure 8, a-b). Pick up an 8°, and sew through the open hole of the following B **(b-c)**. Pick up six 11°s, and sew through the open hole of the next B (c-d). Pick up an 8°, and continue through the open hole of the following B (d-e). Pick up an 8° and an 11°, and sew through the next three 11° s (e-f). Repeat these stitches three times to complete the round, but after the final

Dangle

of three (f-g).

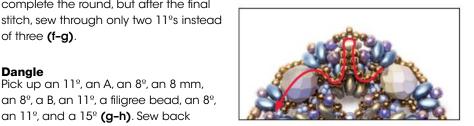
Pick up an 11°, an A, an 8°, an 8 mm, an 8°, a B, an 11°, a filigree bead, an 8°, an 11°, and a 15° (g-h). Sew back

(h-i). Pick up an 11º, and sew through the open hole of the next B, pick up an 8º, an 8 mm, and an 8° ,

and sew through the open hole of the following A (i-j). Pick up an 11°, and sew through the 11° your thread exited at the start of this step, going in the same direction (j-k). Retrace the thread path, and end the thread.

Bail

With the back of the pendant facing up, add 2 ft. (61 cm) of thread to the beadwork, exiting one of the 8 mms on the top of the pendant, with the needle pointing toward the top. Pick up eight 11°s, sew through the top A, and continue through the other hole of the same A. Pick up eight 11°s, and sew through the corresponding top 8 mm (photo). Retrace the thread path, and end the thread.





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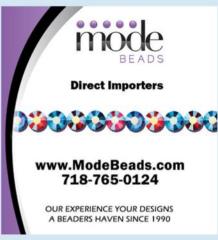
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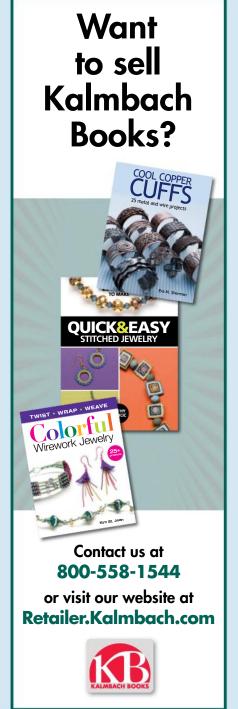












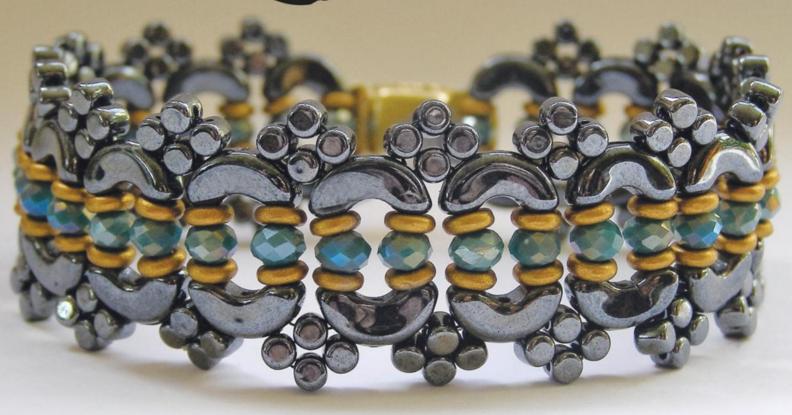
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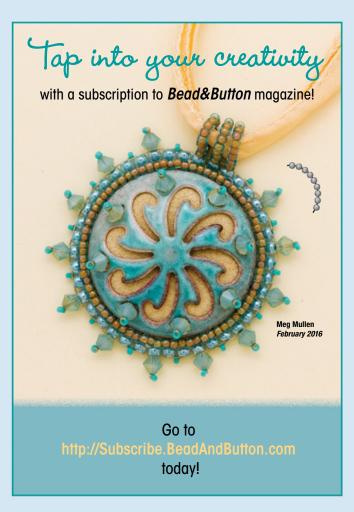
3/10mm CzechMates Crescent



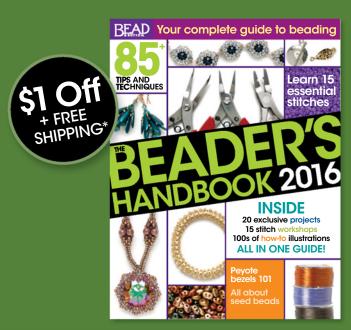
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P28330

BEAD WEAVING

Crescent rosettes NECKLACE

This unique stitch using crescent and seed beads creates a necklace of tiny rosette shapes.



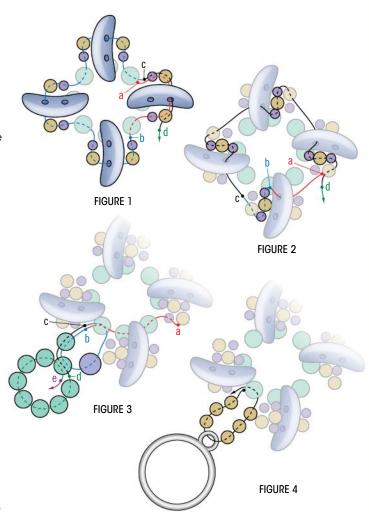
How to hold the crescent beads when adding them: Hold the bead with the tips of the crescent facing down, and sew through the left hole (LH) or right hole (RH), going in the direction indicated in the instructions.

Rosettes

- 1 On a comfortable length of thread, pick up eight 8° seed beads, and tie the beads into a ring with a square knot, leaving a 12-in. (30 cm) tail. Sew through all the beads again, and continue through the next 8º. 2 Working in a clockwise direction, pick up a 15° seed bead, an 11º seed bead, a crescent (RH) going from back to front, an 11°, and a 15°. Skip the next 8° in the ring, and sew through the following 8º (figure 1, a-b). Repeat this stitch three times to complete the round (b-c). Continue through the first 15°, 11°, crescent (through the same hole), and 11° added (c-d). The open holes of the crescents should be positioned toward the center of the ring.
- 3 Sew through the open hole of the next crescent (figure 2, **a-b)**. Pick up a 15°, an 11°, and a 15°, and sew through the 11º adjacent to the crescent your thread is exiting (b-c). Repeat these stitches three times to complete the round (c-d). Sew through the adjacent 15º and next three 8° s in the ring (figure 3, a-b). 4 Pick up two 8°s and a 3 mm round bead, and sew through the 8° your thread exited at the start of this step (b-c). Retrace the thread path (not shown in the figure for clarity), and

continue through the two

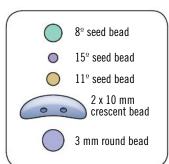
new 8ºs (c-d).



- **5** Pick up seven 8°s, and sew through the 8° your thread exited at the start of this step (d-e). Retrace the thread path to form a ring for the next rosette.
- 6 Repeat steps 2-5 for the desired length, ending with step 3 for the last rosette. Our 17-in. (43 cm) necklace has 31 rosettes. End and add thread as needed.

Clasp

With the working thread, pick up three 11°s, the loop of the toggle ring, and three 11°s, and sew through the 8° your thread exited at the start of this step (figure 4). Retrace the thread path several times, and end the working thread.



Using the tail, add the toggle bar as before, but add five or more 11°s to each side instead of three 11°s so the toggle pivots properly. End the thread.

Difficulty rating









Materials necklace 17 in. (43 cm)

- 124 2 x 10 mm two-hole CzechMates crescent beads (blue iris)
- 30 3 mm melon beads or round beads (luster iris cobalt)
- **7 g** 8º seed beads (Toho 377, teal-lined aqua)
- 4 g 11º seed beads (Toho 221, bronze)
- **3 g** 15º seed beads (Toho 504, higher metallic violet iris)
- 1 toggle clasp
- Fireline, 6 lb. test, or OneG thread
- beading needles, #11 or #12

Basics, p. 82

· ending and adding thread

bracelet option

To make a bracelet, in step 4, replace the 3 mm round bead with an 8°.

Cassandra Spicer began beading in college and 11 years later, she



and her husband opened Beads To Live By in Jackson, Michigan, where she teaches as well. She also enjoys painting, drawing, working with fiber arts, and traveling, Contact her at cassandra@beadstoliveby.com or visit www.beadstoliveby.com.



BEAD WEAVING

Textured TREASURE

bracelet

SuperDuo beads and pearls create a dimensional bracelet with crystals adding a hint of sparkle along the edge.

designed by Margherita Fusco



Base

1 On 1 yd. (.9 m) of thread, pick up a repeating pattern of an 11° seed bead and a SuperDuo eight times, and tie the beads into a ring with a square knot, leaving a 6-in. (15 cm) tail. Sew through the first 11º (figure 1). 2 Pick up a 6 mm pearl, skip the next seven beads, and sew through the next 11º (figure 2, a-b). Continue back through the pearl, the 11º your thread exited at the start of this step (going in the same direction), and the following SuperDuo (b-c). Sew through the open hole of the same SuperDuo (c-d). 3 Pick up a SuperDuo, and sew through the open hole of the next SuperDuo (d-e). Repeat this stitch seven times to complete the round (e-f). Continue through the first SuperDuo added in this round (f-g), and pull tight. The beadwork will begin to dome. Sew through the open hole of the same SuperDuo (g-h). Repeat this step once more to add

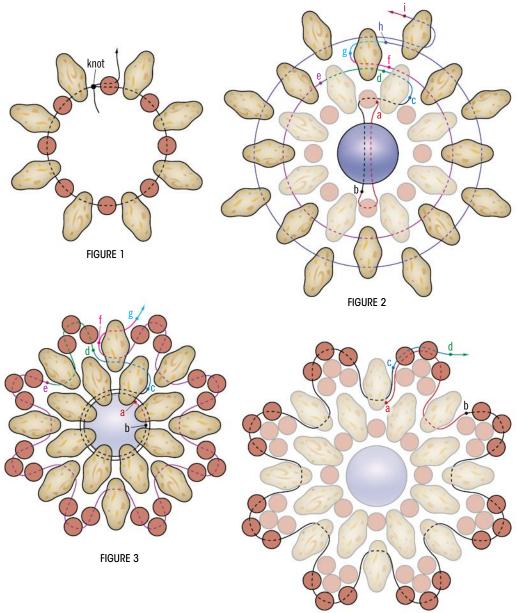


FIGURE 4

another round of SuperDuos **(h-i)**, and tighten.

4 Flip the beadwork over, and sew through the open hole of the next SuperDuo (figure 3, a-b). The beads on the top surface of the component are not shown for clarity. Repeat this stitch seven times using a tight tension to close up the back of the beadwork, and retrace the thread path (b-c). This will be the bottom surface of the component. Sew through the other hole of the same SuperDuo, and continue

through the adjacent hole of the next SuperDuo in the center round **(c-d)**.

5 Pick up three 11°s, skip the next SuperDuo, and sew through the adjacent hole of the following SuperDuo in the center round to form a picot (d-e). Repeat this stitch seven times to complete the round (e-f), and continue through the other hole of the SuperDuo your thread is exiting (f-g).

6 With the top of the component facing up, pick up three 11°s, and sew through the

corresponding hole in the next SuperDuo in the center round to form a picot that sits parallel to the previous picot (figure 4, a-b). The beads on the bottom of the component are not shown for clarity. Repeat this stitch seven times to complete the round (b-c), and continue through the first two 11°s added in this round to exit the tip of the first picot (c-d). End the tail, but not the working thread.

7 Repeat steps 1–6 to make nine more components for a 7½-in. (19.1 cm) bracelet.

Difficulty rating











Materials

bracelet 7½ in. (19.1 cm)

- 28 6 mm pearls (Swarovski, dark purple)
- 32 4 mm bicone crystals (Swarovski, chrysolite opal AB2X)
- **16 g** 2.5 x 5 mm SuperDuo beads (opaque green luster)
- **8 g** 11º seed beads (Toho 222, dark bronze)
- 1 clasp (magnetic, antique copper)
- · Fireline, 6 lb. test
- beading needles, #11 or #12

Basics, p.82

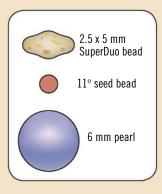
- ending and adding thread
- square knot

Margherita Fusco lives in Cremona, Italy, and started beading about nine years ago

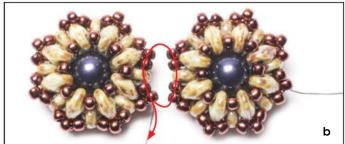


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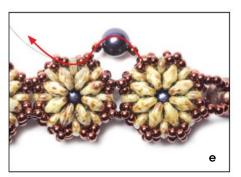






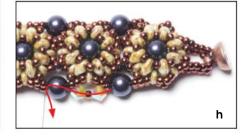












Joining

1 Position two components next to each other, with the working thread of each component exiting the tip of the picot as shown (photo a). With the working thread of the left component, sew through the adjacent two 11°s, SuperDuo, and two 11°s on the other component and the corresponding five beads on the first component (photo b). Retrace the thread path, and sew through the beadwork to the corresponding picots on the bottom surface, and attach the picots as you did on the top surface. End this working thread.

- **2** Work as in step 1 to attach all the remaining components, and end any remaining threads.
- **3** Add 2 yd. (1.8 m) of thread to an end component, with the thread exiting from the

end picot on the bottom surface as shown (photo c). Pick up four 11°s, half of the clasp, and four 11°s, and sew through the next picot and the following eight beads to exit the tip of an edge picot (photo d).

Edge embellishments

1 Pick up an 11°, a pearl, and an 11°, and sew through the tip bead of the next edge picot and the following four beads along this edge (photo e). Repeat this stitch for the remainder of this edge.

2 Sew through the beadwork in the end component, and attach the other half of the clasp as before.

- **3** Work as in step 1 to embellish the other edge of the bottom surface.
- **4** Sew through the next four beads in the end component, the following four 11°s

in the clasp attachment, and the clasp. Pick up four 11°s, sew through the tip on the adjacent top surface picot, and continue through the following eight beads on this edge (photo f).

- **5** With the top of the beadwork facing up, pick up an 11°, sew through the next pearl on the bottom surface, pick up an 11°, and sew through the tip bead of the following top surface picot. Sew through the next four beads along this edge to exit the tip of the next picot **(photo g)**. Repeat these stitches for the remainder of this edge.
- **6** On the end component, sew through the next four beads on the end component. Pick up four 11°s, sew through the clasp loop, pick up four 11°s, and sew through the tip of the next

picot and the following eight edge beads on the top surface. Work as in step 5 for the remaining edge.

- **7** To complete the clasp attachment on the end component, sew through the next eight beads, pick up four 11°s, continue through the clasp loop, and sew through the following four 11°s in the top surface clasp attachment. Sew through the next 11 beads along the edge of the top surface to exit the first edge pearl.
- 8 Pick up a 4 mm bicone crystal, an 11°, and a crystal, and sew through the next edge pearl (photo h). Repeat this stitch for the remainder of this edge, sew through the beadwork, and embellish the other edge of the bracelet. End the thread. ●



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Botanical bling necklace

Combine dangles and a filigree bezel finding to make a playful necklace.

designed by Irina Miech

Necklace

1 Place the rivoli in the bezel setting and use flatnose pliers to press the filigree side inward around the perimeter of the bezel.

2 Cut a 1-in. (2.5 cm) piece of chain, and attach a 6 mm jump ring to the crystal drop bead and an end link of the chain.

3 Cut a $\frac{1}{2}$ -in. (1.3 cm) piece of chain. On a head pin, string a 6 mm bicone crystal, make the first half of a wrapped loop, attach the loop to an end link of the chain, and complete the wrap.

4 Cut a $\frac{1}{2}$ -in. (1.3 cm) piece of chain. Attach a 5 mm jump ring to the flower charm and an end link of the chain.

5 Use a 5 mm jump ring to attach the three chains, and then use two 5 mm jump rings to attach the group of chains and the bezel loop to a 12 mm soldered ring. 6 For each side of the necklace, use 3.5 mm jump rings to alternate three 1-in. (2.5 cm) pieces of chain with three connector links. End with a 5-in. (13 cm) piece of chain.

7 Use 3.5 mm jump rings to attach a clasp on one end and an extender chain on the other end. Attach a 5 mm bicone crystal dangle to the end of the extender chain. •





Difficulty rating









Materials

necklace 201/2 in. (52.1 cm) plus extender chain

- 1 14 x 12 mm crystal drop bead (Swarovski, violet)
- 1 12 mm rivoli (Swarovski, light sapphire)
- 1 6 mm bicone crystal (Swarovski, violet)
- 1 5 mm bicone crystal (Swarovski, light sapphire)
- 1 10 mm flower charm (silver)
- 6 13 x 4 mm two-hole connector links
- 1 12 mm filigree bezel setting
- 1 lobster claw clasp
- 20 in. (51 cm) 2 mm rolo chain
- 2 in. (5 cm) extender chain
- 2 2-in. (5 cm) ball-end head pins
- 1 12 mm soldered jump ring
- 1 6 mm jump ring
- **5** 5 mm jump rings
- **16** 3.5 mm jump rings
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Kits and materials are available at Eclectica, (262) 641-0910, www.eclecticabeads.com.

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

Basics, p.82

- · opening and closing jump rings
- wrapped loops

Irina Miech has been involved in jewelry making for more than 20 years. She has authored numerous jewelry design books, including Beautiful Wire Jewelry for Beaders, volumes 1 and 2. She owns the retail beading shop Eclectica in Brookfield, Wisconsin, Contact Irina

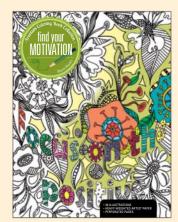
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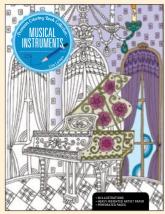
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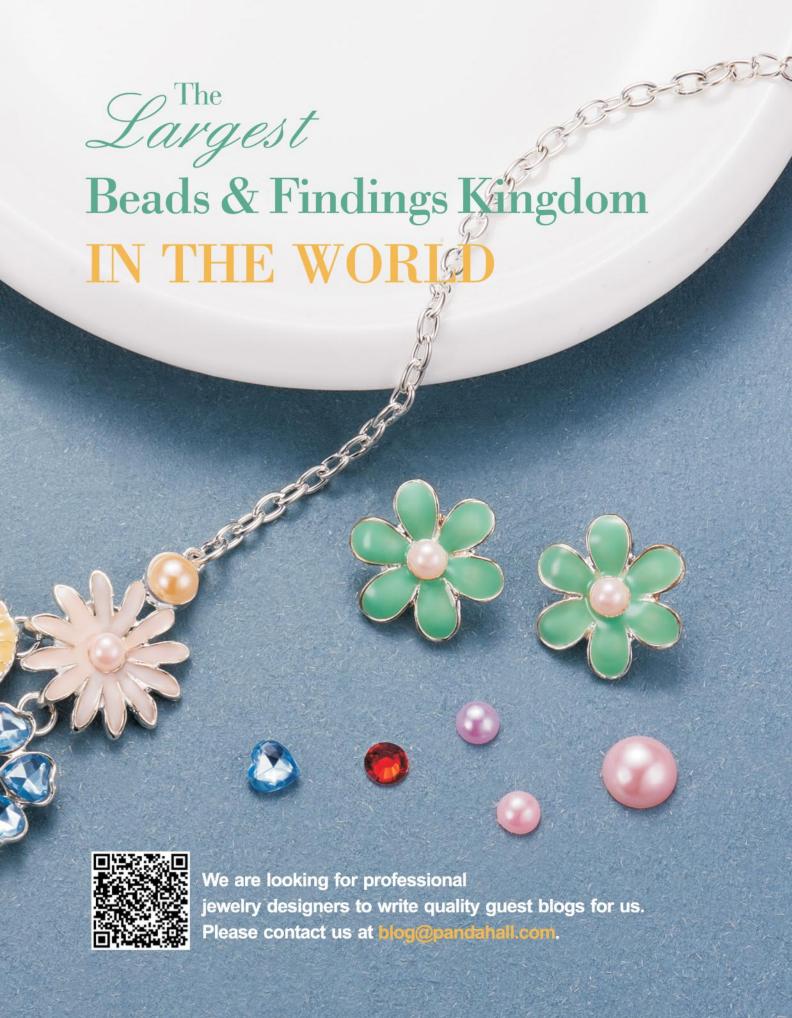
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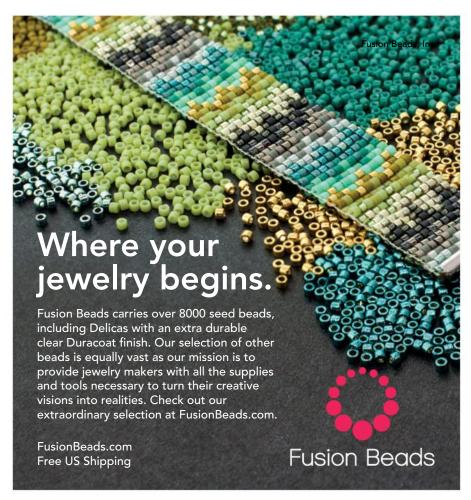
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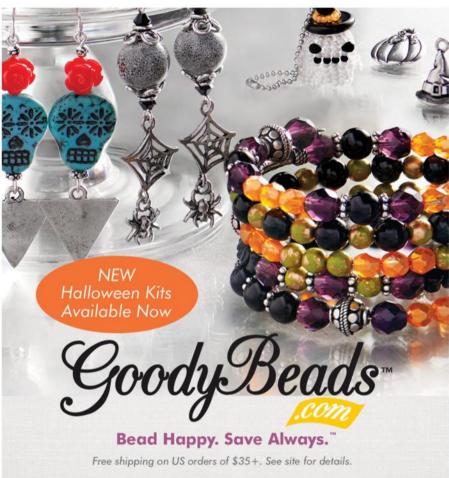


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THREAD AND KNOTS

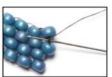
Conditioning thread

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.



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

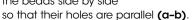


- **1** To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.
- **2** Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, 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



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.



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 "upbeads."

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

Two-drop

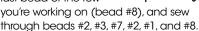
Work two-drop peyote stitch the same way as basic flat peyote, but treat pairs of beads as if they were single beads.

- **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

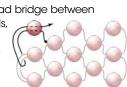
Odd-count peyote is the same as evencount peyote, except for the turn on oddnumbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

- **1** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.
- 2 Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row



You 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.

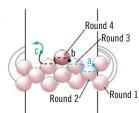
1 Pick up an even number of beads, and

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).

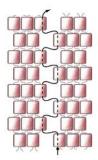
- 4 Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat this stitch to complete the round.
- **5** Repeat steps 3 and 4 for the desired length tube.

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.

Zipping up or joining

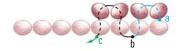
To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



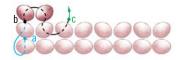
HERRINGBONE STITCH

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).

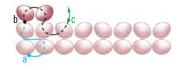


4 To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead (b-c). Continue adding pairs of beads across the row.

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.



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).



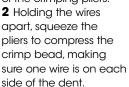
3 Continue adding three beads per stitch until the first row is the desired length. You are stitching in a figure-8 pattern, alternating the direction of the thread path for each stitch.

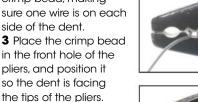
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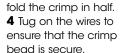
Crimping

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.







Squeeze the pliers to









issue

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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

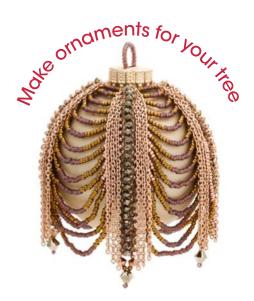
- 1 Using chainnose pliers, make a right-angle bend in the wire directly above a bead or other component or at least 1/4 in. (6 mm) from the end of a naked piece of wire. For a larger loop, bend the wire farther in.
- 2 Grip the end of the wire with roundnose pliers so that the wire is flush with the 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.



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Wrapped loop

- 1 Using chainnose pliers, make a rightangle bend in the wire about 2 mm above a bead or other component or at least 11/4 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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SPOTLIGHT

ON THE MAT

We asked you to send us your "Cat on the Mat" photos. Here are some of our favorites.



project! - Jackie Leisenheimer, Hilliard, Ohio

by Julia Gerlach

From the American south to the nether regions of Canada and the far-flung reaches of Italy, France, Belgium, and South Africa, it seems to be universal cats like sitting on bead mats. Beads or no beads, and regardless of whether or not there's a human companion nearby, put a bead mat in sight of a feline, and soon there will be no distance between them. Go ahead and try it, you'll see.



Here's Francie Pants in her favorite spot. – Lisa Thornburgh, Woodstock, Georgia



depiction of how supervisors can sometimes make it very difficult to get a job done!

– Barbara Woltenholme, Lake Mills, Wisconsin



This is Poly, our polydactyl calico, "helping" me with a Rick's Beading Loom project!

- Kath Hurt, Princeville, Illinois

To see more and submit your own photos, visit www.facetjewelry.com/catonthemat.



The name of this image says it all: Quality Control.

- Carol Brown, Saratoga Springs, New York



All this helping wears a cat out! - April Saladino, Chestnut Ridge,

New York

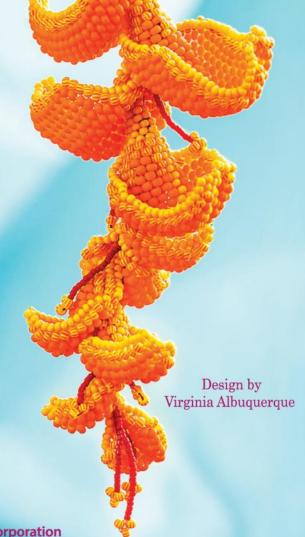
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