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BONUS ONLINE CONTENT P. 4

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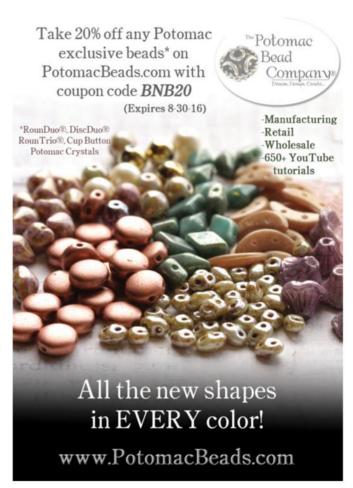
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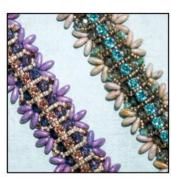
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Lifelong learning

Earlier this summer, we hosted the 16th annual Bead&Button Show, and thousands of beaders from around the world came to Milwaukee, Wisconsin, for 10 fabulous days of classes, shopping, events, and all things bead-related. Students, teachers, and vendors bonded over all the minutiae that we beaders and jewelry-makers love. Of course, not everyone can make the trek to Milwaukee for the Show. But that doesn't mean you're on your own! Great beading teachers are everywhere and many travel the world to share their designs. Not to mention the many talented designers who create detailed kits so that no beader need be left without expert guidance. Check out the "Classes and Kits" ad section on p. 48–49 of this issue to find designers who can assist you in your lifelong quest for beading and jewelry-making knowledge.

As always, I hope you'll play along with our Find the Bead Strand challenge. Email me by September 9 with the page the strand is on (put "Find the bead strand" in the subject line). We'll pick a winner the following week. Congratulations to Susan Goulay of Thibault des Vignes, France, who won our April issue contest after finding the strand on p. 76!





Find the bead strand!

00000000

for your chance to win!

Editor, Bead&Button editor@beadandbutton.com





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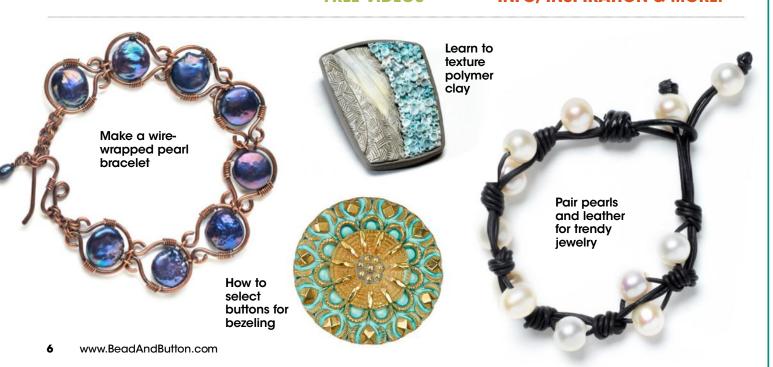
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Bead Happenings



BRAIDS 2016

Braiding and kumihimo enthusiasts — the Braid Society's Third Annual International Conference will be held in Tacoma, Washington, this year from July 24–30. Featuring talks, outings, a marketplace, and classes (like this hira kara bracelet by Adrienne Gaskell), this is a great opportunity to learn from braiding experts from around the world.

Visit www.braidsociety.com for more.

Rubber earnuts to the rescue

A friend asked me to convert a treasured brooch into a pendant for her,

but my first few attempts didn't work. The pin didn't have a bail or a flat back that I could attach a bail to. The pin back was off-center so the brooch converter I tried caused the pin to tilt. Furthermore, I don't have good wireworking skills. So I improvised and found a great solu-



tion! I opened the pin back, slid on a rubber earnut, a soldered jump ring, and another earnut, centering them on the pin stem. The jump ring is smaller than the earnuts, which prevents it from sliding right over them. To use it as a pendant, I just strung beading wire through the jump ring. Perfect! – Vivian McDermott

Clifton, New Jersey

Call for entries: Storytelling in Metal

The Florida Society of Goldsmiths (FSG) is seeking entries for their upcoming juried exhibit, Storytelling in Metal, to be on display at their conference November 12-13. The exhibit will be juried by Charles Lewton-Brain. To enter, you do not need to be a member of FSG or plan to attend the conference. Entries are due September 5, 2016. Learn more at www.fsgmetal.org.



44th Annual Glass International Exhibit

If vou'll be in the Detroit area this July, be sure to check out INSIGHT: **Habatat Galleries** 44th Annual Glass International Exhibit in Royal Oak. Running through July 22, 2016, the exhibit will feature more than 200 stunning works of contemporary glass art from artists such as Paul Stankard, Martin Blank, William Morris, Shayna Leib, Eunsuh Choi, and seed beader extraordinaire David Chatt. To learn more. visit www.habatat.com.

UK National Beading Week

UK beaders, July 30-August 7 is National Beading Week.
Sponsored by The Beadworker's Guild, National Beading Week features events, bead bombings, design challenges, and more at locations across the country. To find events in your area, visit www.nationalbeadingweek.co.uk.

Findings

Tools for better stamping

Two new tools from ImpressArt will help you take metal stamping to the next level. The ergonomically designed **Texture**

Stamper allows you to create uniquely beautiful patterns, borders, and textures with any of the stamps in the ImpressArt line. It's easy to use and adjusts to fit all of their 1.5-6 mm stamps.

For newbies and those who are uncertain about stamping, the **Simple Strike Jig** is an ingenious aid because it takes the

fear of striking your fingers out of the equation. Simply slide a stamp into the opening, hold the jig, and strike the stamp. Not only does it

protect delicate fingers, it also holds the stamp perfectly vertical so you get a clean impression with every solid strike. Jigs are available in five sizes to work with 1.5 mm, 3 mm, 4 mm,

6 mm, and 9.5 mm stamps.

To find an outlet that carries these handy tools, use the store finder at www.impressart.com.

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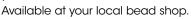
The **Toho Demi bead** is a new seed bead shape available in sizes 11° and 8°. The Demi bead is a thinner version of a standard size seed bead with the same diameter and hole size. The 10-bead-wide by 10-row swatches shown above show how the Demis compare to regular seed beads. Available in 50 shades, Demi beads will work great for adding just a touch of color or dimension to an area or hiding thread between beads for a more polished look. Available at your favorite bead store.

ENDLESS LOOM

A collaboration between The Beadsmith and Deb Moffett-Hall of www.patternstobead.com,

the **Endless Loom** is an adaptation of Deb's earlier

Ornament Loom. It creates bracelets (cuffs, bangles, and more, including leather wrap styles), ornaments, and other loomwork designs leaving NO warp threads to weave in. Compact and adjustable, it comes in a handy pouch that holds all your supplies — even your needles and scissors.







NEW ON THE BOOKSHELF

Beading Learn it. Love it.

By Jean Power

New to beading or want to learn a different technique? Then this is a great book to start with. Jean teaches you the basics of stringing, wirework, and beadwork, along with a section on findings, tools, and working with color. Using many photos and step-by-step instructions, each technique is described in detail and follows with several projects from guest designers. This is also a great book to use as a reference to brush up on techniques you may not use often.

Barron's Educational Series ISBN: 978-1-4380-0758-8 www.barronseduc.com

Design challenge

For our challenge this month, we used the new DiamonDuo beads. DiamonDuos are pressed 5 x 8 mm two-hole diamond-shaped beads that are flat on the bottom and "faceted" on top. Available at your local bead store. (These ideas are for your inspiration; instructions are not available unless otherwise noted.)



Micro Macrame 25 Superfine Jewelry projects

By Jenny Townley

If you haven't tried micro macramé or want to advance your skills, this book is for you. Jenny presents detailed sections on knots, basic tools and materials needed, cords, and finishing techniques along with several projects for beginner, intermediate, and advanced skill levels. An abundance of photos clearly depict the techniques used for each project.

Barron's Educational Series ISBN: 978-1-4380-0725-0 www.barronseduc.com

Leather & bead Jewelry to makeBy Cat Horn

Create fun and fashionable jewelry using leather and cords with 33 projects using a variety of techniques including stringing, knotting, braiding, weaving, and macramé in different skill levels. Advice on how to design and create your own beaded leather jewelry will put you on the path to creating designs that reflect your own creative vision.

Barron's Educational Series ISBN: 978-1-4380-0786-1 www.barronseduc.com

Polymer Clay Jewelry Workshop

By Sian Hamiton

Whether you are a beginner to polymer clay or have some experience, you'll want this volume for learning techniques and finding inspiration. Featuring great photos to clearly demonstrate each technique and well-written step-by-step instructions, each of the 30 projects designed by various artists includes a matching piece.

Guild of Master Craftsman Publications ISBN: 978-1-78494-045-4 www.gmcbooks.com



Midnight in the Garden necklace

As an artist who paints a story or memory with beads, I often find inspiration in nature. "Midnight in the Garden" represents a flower who stands alone admiring the midnight sky and stars above. The copper flower is a Patricia Healy pendant. I used abalone shells, crystals, gemstones, O-beads, and three sizes of seed beads, working in peyote stitch, backstitch, brick stitch, and stringing. Pamela Garbig Hernando, Florida

www.thebeadedgarden2.com



Your Work submissions:

We're always looking for new works of beaded art from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to editor@ beadandbutton.com. If your piece is selected, we will ask you to send it to us to photograph.





Nature's treasures

I made this necklace just for fun during a Facebook group challenge. I wanted the piece to have a really organic feel, and to look as if it had just been lifted out of the ocean near a sandy beach. So I made a loose, random net, and embellished it with pearls, apatite, seed beads, and pieces of shell. Next, I stitched some starfish, sea urchins, shells, and sea anemones. Finally, for a pop of color, I created Clarence the crab, and positioned him just off center. Jeannette Morley Church Langley, Harlow, Essex, UK andy-jen.morley@ntlworld.com

Palm paradise

Living in south Florida allows me to observe and enjoy a variety of palm trees in different lights everyday. It feels like everlasting paradise. For this bracelet, I made each bead-embroidered panel separately using Czech seed beads and Delicas. Each panel is finished on the back with a piece of Ultrasuede in a color that corresponds to the imagery. I used a gold-plated four-strand slide clasp to secure this lovely bracelet. Sophie Achceniak

Boca Raton, Florida chso319@gmail.com





For this one-of-a-kind bracelet, I started by sculpting the four koi in fine porcelain and firing them five times, layering the glazes. Next, I made the cloisonné lily pads and lotus flowers and set them and the koi in fine silver. The vegetation-shaped hinged links are bimetal strips (18k gold on one side and sterling silver on the other) that were heated and hammered to form graceful vessels. Faceted sapphires, gold and silver beads, and oxidation further enhance the overall piece. The closure is a rod and barrel clasp, which blends flawlessly with the other links. Laura Stamper

Minneapolis, Minnesota www.laurastamper.com

The icing on the bead

Halo, Marea, Picasso ... No these, aren't the names of artists or video games but rather different finishes on glass and/or crystal beads. Check out this chart, grouped by general appearance, to start making sense of the many different finishes you'll come across while bead shopping.

MATTE		
	Etched/ Matte	A soft, subdued finish created by either tumbling or dipping beads into an acid solution
600	Matte AB	A glowing effect created by first applying an AB finish and then dipping into an acid solution to remove the shine
ST	Matte metallic*	Frosted metallic appearance

OTHER FINISHES			
AB** (aurora borealis)	A prismatic or oil-slick effect usually applied to one side of a bead through a heat-induced chemical reaction. May also be called iris or rainbow. Usually applied on one side as a half-coat.		
Celsian	Soft, golden luster		
Funky	Two-tone coatings in a variety of colorways that is applied to opaque white beads		
Halo	A glowing finish created from a gold-tone coating		
Magic	Two-tone coatings in a variety of colorways that is applied to clear beads		
Mirror	Crystal beads with a ½ silver finish and coated with a brilliant color		
Peacock	A rainbow effect applied in spots or stripes, reminiscent of the eyes in a peacock's plumage		
Tweedy	Speckled or mottled finish, looks somewhat like tweed fabric		
Luster, gold luster	Slight glossy finish applied like a glaze		
Duracoat (Miyuki) Permanent finish (Toho)	A clear coating applied over galvanized, dyed, and silver-lined beads to stabilize them for better durability		

^{*} Use caution with these beads as the finishes may chip or wear off.

by Julia Gerlach

by dalla delladii			
METALLIC			
Apollo	Half-coat rose copper finish		
CAL** (comet argent light)	Silver half-coat finish		
Dorado**	Gold half-coat finish		
Galvanized*	Chemically plated metal finishes		
Labrador	Silver half-coat finish		
Marea	A metallic coating usually with orange or gold highlights that is applied to one side of a bead		
Metallic suede*	A soft, velvety appearance		
Polychrome*	A multi-hued color-shifting coating that changes in appearance from various different angles		
Vitrail	Half-coat of various metallic hues on a crystal (clear) bead		

ORGANIC INSPIRATION		
Alabaster*	Translucent, marble-like coating	
Ceylon	Soft pearlized finish	
Opal	Semi-transparent beads made from lustrous, milky-looking glass	
Pastel, pearlized*	Pearly coating	
Picasso	A speckled or spotty luster coating that gives beads an organic look similar to stone or pottery	
Satin	Striated opaque glass with a glossy sheen	

^{**} When applied as a full coat, finish will include the designation 2X.



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- Covers the basics of the marudai from set-up to braiding to finishing.
- Overview of tools, supplies, and techniques for beaded braids.
- Perfect for those new to kumihimo or new to the marudai.
- 60 minutes.

More Beaded Kumihimo on the Marudai

- Review of the marudai basics.
- Teaches techniques for making continuous beaded braids.
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- 60 minutes.



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BEAD









Tempting treasures wire frame earrings

Shape simple wire frames, and fill them with pearls and gemstone beads to make earrings that overflow with rich abundance.

designed by Bonnie Riconda

Frames

- **1** Flush cut 6 in. (15 cm) of 18-gauge wire. With a marker, make marks ¾ in. (1.9 cm), 2¾ in. (7 cm), 3¼ in (8.3 cm), and 5¼ in. (13.3 cm) from one end (photo a).
- 2 Using roundnose pliers, make a loop on each end, making sure they face the same way (photo b).
- **3** Using chainnose or flatnose pliers, make a right-angle bend at each mark to form a rectangular shape, making sure the loops are on the outside. If the loops don't overlap, trim and re-shape them as needed (photo c).
- 4 Place the frame on the bench block, and hammer it to slightly flatten and texture the wire (photo d). Don't hammer the loops when they are overlapped. Instead, sep-

arate them, hammer them individually, and squeeze them back together.

5 Repeat steps 1-4 to make another frame.

Embellishment

- 1 Cut 3 ft. (.9 m) of 26-gauge wire, and wrap it several times around the top-left edge of a frame (photo e).
- **2** String enough gemstone rondelles to reach the other side of the frame, and make several wraps (photo f). Repeat this step with the desired beads, altering the number of wraps as needed to match the height of each row of beads.
- 3 At the bottom, if you wish to add a couple of vertical beads (as in the sample earrings), first make a spot for them: Stop adding rows

when the space remaining is the same height as the beads you want to add. Attach a 3 mm pearl to the side of the frame by stringing a pearl on the wire, and wrapping it once or twice around the frame. Repeat to the bottom edge of the frame several times. Next. string the bead that you want to position vertically, and wrap the wire between two adjacent beads in the another vertical bead, being sure to position it correctly in the remaining space (bend the 26-gauge wire horizontally to position the bead properly), and then wrap the wire around the bottom of the frame.

4 Trim and tuck the wire tail, pressing it in close to the frame.

5 Repeat steps 1-4 to embellish the other frame, making it a mirror image of the first.



1 Cut 2 in. (5 cm) of 22-gauge wire, and make a tiny loop at one end. Use roundnose pliers to bend the wire to match

the **template**. Place the ear wire

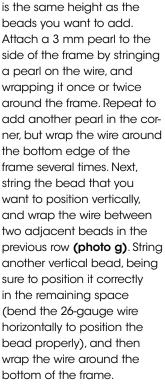
on the bench block, and use a hammer to slightly flatten and texture the wire. Use a file or cup burr to smooth the end of the wire. Repeat

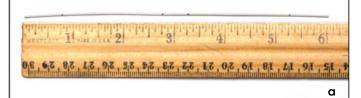
2 Open the loop of an earwire, pass it through the two loops at the top of an earring frame, and close the loop.

to make another ear wire.

TEMPLATE

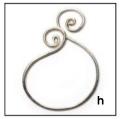
3 Repeat steps 1-2 to complete the other earring.





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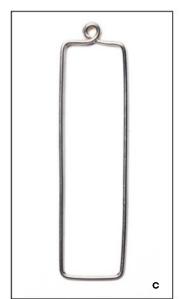




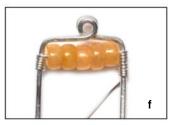


You don't have to restrict yourself to rectangles and straight lines. Flex your creativity to make freeform earrings, keeping these guidelines in mind:

- Draw a shape with one continuous line to represent your wire, and then bend your wire to match the shape (photo h).
- Fill your shapes completely or partially. Begin filling by wrapping 26-gauge wire along one side or the bottom of the shape. String one or more beads, slide the bead(s) up to the previous wraps, and make two wraps around the frame (photo i). Repeat along the inner edge of the frame, picking up one or more beads each time.
- Once the first "row" is established, work the next row in the same manner but wrap the 26-gauge wire around a wire in the previous row (photo j).
- To add a drop bead or other top-drilled bead where desired, string the bead, slide it up to the previous wraps, and make a wrap around the frame or other internal wire. Now make several wraps around the bottom of the bead (photo k), ending with one or two additional wraps around the frame or internal wire. It's okay if these wraps look somewhat "organic" compared to the more regular wraps made around the frame.











Difficulty rating









Materials

pair of earrings 2½ x ½ in. (6.4 x 1.3 cm)

- 12 in. (30 cm) 18-gauge wire
- 4 in. (10 cm) 22-gauge wire
- 6 ft. (1.8 m) 26-gauge wire
- assorted beads, such as:
 - 2 x 3 mm gemstone rondelles
 - 3 mm pearls
 - 4 x 6 mm pillows/rectangles
- chainnose pliers
- roundnose pliers
- wire cutters
- · bench block
- hammer
- file or cup burr
- marker

Basics, p. 71

· opening and closing loops and jump rings

Bonnie Riconda's jewelry showcases her love of bright colors, an interest



in light and airy designs, and a passion for all things handcreated. After earning a BFA in 1998 and an MFA in 2000, she started her own jewelry business, Calico Juno Designs, which features more than 1,500 jewelry pieces, all handmade in the studio by her and her design team. Her work has been featured in numerous magazines, including InStyle, Lucky, Marie Claire, Seventeen, Glamour, The Knot, Cosmo Girl, and Good Housekeeping. Contact Bonnie at calicojunodesigns@msn.com, or visit www.calicojunodesigns.com.



BEAD WEAVING

Super cube beaded beads

Stitch up these cute and easy cube-shaped beaded beads, and string them for an easy to wear necklace.

designed by Zsuzsanna Veres

Beaded bead

1 Attach a needle to each end of 4 ft. (1.2 m) of thread. With one needle, pick up a repeating pattern of a rondelle and an 8° seed bead four times. Sew through all the beads again to form a ring, and continue through the next rondelle, centering the beads on the thread (figure 1).

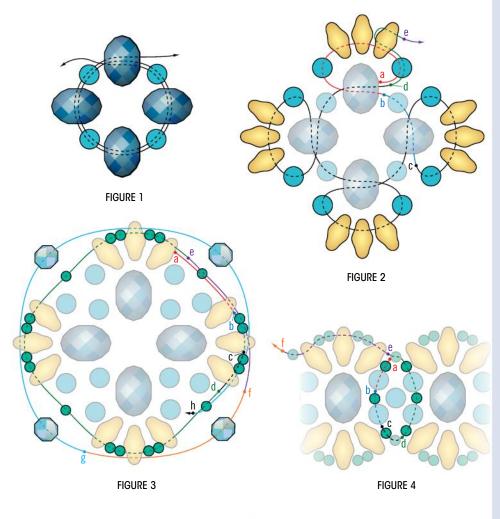
2 With one needle, pick up an 8°, three SuperDuo beads, and an 8°, and sew through the rondelle your thread is exiting to form a loop (figure 2, a-b). Retrace the thread path (not shown in the figure for clarity). Continue through the next 8° and rondelle in the ring (b-c). Repeat these stitches three times to complete the round (c-d), and continue through the next 8° and SuperDuo in the first loop added and through the open hole of the same SuperDuo (d-e). 3 With the other needle, work as in step 2

to add another loop to each rondelle. **4** With the needle from the first set of loops, pick up a 15° seed bead, and sew through the open hole of the next SuperDuo in the following loop (figure 3, a-b). Only the first round of loops is shown in the figure for clarity. Pick up two 15°s, and sew through the open hole of the following SuperDuo (b-c). Repeat just this stitch once more (c-d). Repeat these three stitches three times to complete the round (d-e) using a tight tension. Continue through the next five beads to exit the center SuperDuo in the next loop (e-f).

5 With the same thread, pick up a 3 mm fire-polished bead, and sew through the center SuperDuo in the next loop **(f-g)**. Repeat this stitch three times to complete the round using a tight tension. Continue through the following two 15°s, SuperDuo, and 15° as shown **(g-h)**.

6 With the other needle, work as in steps 4-5 on the second round of loops. **7** With one needle, pick up a 15°, and sew through the next 8° along the side edge of the beaded bead (figure 4, **a-b)**. The side view of the beaded bead is shown in this figure for clarity. Repeat this stitch once more (b-c). Pick up a 15°, and sew through the following 15° (c-d). Repeat these three stitches to complete this edge (d-e). Sew through the next eight beads along the top edge to exit the corresponding 15° on the following side edge (e-f). **8** Work as in step 7 for the remaining side edges. To tighten up the bead, if needed, retrace the thread path through the fire-polished beads and center SuperDuos on each end, and

end the threads.



raid your stash

Substitute a 6-8 mm bead or pearl for the rondelle used between the beaded beads to achieve a different look.

Assembly

- **1** On 10 in. (25 cm) of beading wire, center a repeating pattern of a rondelle and beaded bead three times, and then add one more rondelle.
- 2 On each end, string a crimp bead and a wire guard, and go back through the crimp bead. Use crimping pliers to compress the crimp bead, and trim the excess wire. Using crimping pliers, close a crimp cover over each crimp bead.
- 3 Using 6 mm jump rings, attach a 7 in. (18 cm) piece of chain to each wire guard, and attach a lobster claw clasp to the other end of one chain. ●





Difficulty rating











Materials

necklace 18 in. (46 cm)

- **16** 4.5 x 6 mm faceted rondelles (opaque teal, www.beadaholique.com)
- **72** 2.5 x 5 mm SuperDuo beads (chocolate bronze)
- 24 3 mm fire-polished beads (ethereal halo azurite)
- 1 g 8° seed beads (Japanese 460G, steel blue metallic)
- 1 g 15° seed beads (Japanese P487, permanent galvanized silver sage; www.beyondbeadery.com)
- **2** 7-in. (18 cm) lengths of chain
- 1 lobster claw clasp
- **3** 6 mm jump rings
- 2 2 x 2 mm crimp beads
- 2 wire guards
- 2 3 mm crimp covers
- 10 in. (25 cm) flexible beading wire, .019
- Fireline, 6 lb. test
- beading needles, #11 or #12
- crimping pliers
- wire cutters

Basics, p.71

- · ending and adding thread
- · crimping

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.

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



'Colonnade' reversible bracelet featuring CzechMates® 2-Hole Crescent™ beads, 3mm English Cut, and 3mm Melon Round beads by TrendSetter Nichole Starman. Tutorial available via Etsy.

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3mm Melon Round

BEAD EMBROIDERY / BRICK STITCH

Fundey fringe earrings

Dagger beads add some fun and movement to these embroidered Lunasoft earrings.

designed by Angie Mézes



Embroidery

1 Apply a thin coat of E6000 to the back of a Lunasoft cabochon, and center the cab on the top half of a 1½-in. (3.8 cm) square of beading foundation. Allow the glue to dry.

2 Tie an overhand knot at the end of 2 ft. (61 cm) of thread. Sew up through the back of the foundation, exiting near the outer edge of the cab. Work in beaded backstitch around the cab: Pick up two color A 11° seed beads for each stitch, line them up next to the cab, and sew back through the foundation. Sew up between

the two beads and through the second bead just added. End with an even number of beads, and sew through the first A in the round, the foundation, and back up through the foundation and next A. Sew through all the As once more, down through the foundation, and continue up through the foundation next to the round of As on the bottom edge of the cab near the center (photo a). **3** Pick up a 6 mm pearl, and sew through the foundation slightly behind the hole of the pearl that the thread is exiting. Sew up through the foundation between the As



and pearl, and continue through the pearl. Pick up a 15° seed bead, sew back through the pearl, down through the foundation, and back up through the foundation near where the pearl and As meet.

4 Picking up two As per stitch, work a round of backstitch around the pearl (photo b). Sew down through the beads and foundation. Make a half-hitch knot and end the thread. Carefully trim the foundation close to the beads, being careful not to cut any threads.

5 Glue the wrong side of the Ultrasuede to the back of the

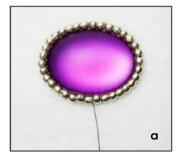
c c

foundation. Allow the glue to dry, and trim the Ultrasuede close to the foundation.

6 Tie an overhand knot at the end of 2 ft. (61 cm) of thread, and trim the tail. Sew between the Ultrasuede and foundation, exiting the front of the foundation about 1 mm from the edge, hiding the knot between the two layers.

7 Work a brick stitch edging:

Pick up two 11º cylinder beads, sew up through both foundation layers one bead's width away from where the thread is exiting, and continue back through the second bead added. For each subsequent stitch, pick up a cylinder, and sew up through both layers one bead's width away from where the thread is exiting, and continue through the new bead just added. Repeat this stitch around the perimeter (photo c). When embellishing around the pearl, stitch 11 or 12 cylinder beads to this area. After add-



Difficulty rating











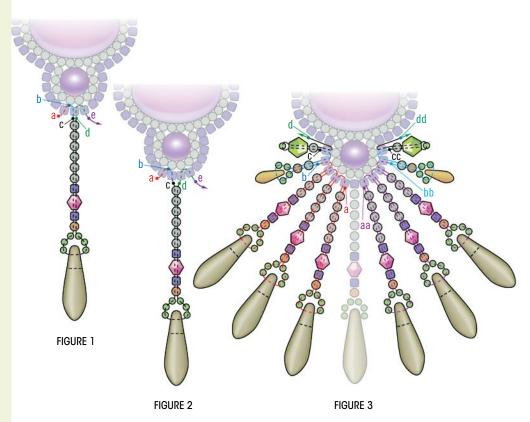
Materials

earrings $1\frac{1}{4} \times 2^{\frac{1}{2}}$ in (3.2 x 6.4 cm)

- 2 18.5 x 13.5 mm oval Lunasoft cabochons (lavender)
- 2 6 mm pearls (Swarovski, iridescent purple)
- 4 4 mm bicone crystals (Swarovski, chrysolite opal AB2x)
- 14 3 mm bicone crystals (Swarovski, fuchsia)
- 14 5 x 16 mm CzechMate two-hole dagger beads (opaque luster green)
- 4 2.5 x 6 mm mini dagger beads (metallic suede gold)
- 11º seed beads
 - **2 g** color A (Toho PF558, permanent finish galvanized aluminum)
 - 18 color B (Toho 221F, frosted bronze)
- 1 g 11º Delica cylinder beads (Miyuki DB0455, galvanized dark plum)
- 1 g 15º seed beads (Toho 84, metallic moss iris)
- 1 pair of earring findings
- · Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 1½-in. (3.8 cm) squares of beading foundation
- 2 1½-in. (3.8 cm) squares of Ultrasuede (tan)
- E6000 adhesive
- 2 pairs of chainnose, bentnose, and/or flatnose pliers
- scissors

Basics, p.71

- ending and adding thread
- overhand knot
- opening and closing loops and jump rings
- · beaded backstitch



ing the final bead, sew down through the first bead in the edging, through the foundation and Ultrasuede, and back through the first bead again. End the working thread in the edging beads.

Fringe

1 Thread a needle on each end of 1 yd. (.9 m) of thread, and count how many cylinder beads are around the outer ring of the pearl. You should have either 11 or 12 cylinders.

2 Add the first fringe strand as follows depending on how many cylinders are around the pearl:

If you have 11 cylinder beads: With one needle, sew through the fifth cylinder bead from the corner with the needle pointing toward the beadwork (figure 1, a-b), and center the thread. Continue out through the next cylinder bead (b-c). Pick up six As, a cylinder, a 3 mm bicone crystal, a cylinder, a color B 11° seed bead, three 15° seed beads, a dagger bead, and three 15°s. Sew back through the B and the remaining nine beads in the fringe strand (c-d). Continue through the cylinder your

thread is exiting, and out through the following cylinder (d-e).

If you have 12 cylinder beads: With one needle, sew through the fifth cylinder bead from the corner with the needle pointing toward the beadwork (figure 2, a-b), and center the thread. Continue out through the next cylinder bead **(b-c)**. Pick up six As, a cylinder, a 3 mm bicone crystal, a cylinder, a color B 11º seed bead, three 15° seed beads, a dagger bead, and three 15°s. Sew back through the B and the remaining nine beads in the fringe strand (c-d). Continue through the cylinder adjacent to the one your thread is exiting, and out through the following cylinder (d-e). This will center this fringe strand between the two cylinder beads.

3 With each thread, add three more identical fringes on each side of the center fringe, except decrease the number of As by one for each fringe

(figure 3, a-b and aa-bb).

4 On each thread, pick up an A, a B, two 15°s, a mini dagger bead, and two 15°s, and sew back through the B

substitutions

You may substitute the two-hole dagger beads with one-hole dagger beads and the mini daggers with rizo beads or other small drops.

18.5 x 13.5 mm oval Lunasoft cabochon 11º seed bead, color A 6 mm pearl 11º cylinder bead 3 mm bicone crystal 11º seed bead, color B 15° seed bead

> dagger bead 2.5 x 6 mm mini

dagger bead 4 mm bicone crystal

5 x 16 mm two-hole

and A. Continue back through the cylinder your thread is exiting, and sew out through the adjacent cylinder (b-c and bb-cc).

5 On each thread, pick up an A, a 4 mm bicone crystal, and a 15°, and sew back through the 4 mm and A.

Continue through the cylinder your thread is exiting (c-d and cc-dd), and end the threads.

Assembly

1 Identify the three top center cylinders in the edging. Add 12 in. (30 cm) of thread to the earring, exiting the righthand cylinder of the center three. Pick up seven 15°s, skip the center cylinder, and sew down through the next cylinder. Retrace the thread path, and end the threads.

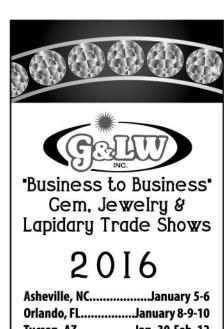
2 Using chainnose pliers, open the loop of an earwire, and attach it to the center loop. Close the earwire.

3 Make a second earring. •

Angie Mézes has always been inspired by nature. She loves to make beaded beads but embroidery has become her favorite technique. Angie lives in Budapest, Hungary, with her husband and two children. Contact her at redtulipinfo@gmail.com or visit www.redtulipdesign.etsy.com.







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here are six stunning gems in the beryl family, but most people are only familiar with two of them. How many can you name? None? Don't feel bad — all will be revealed. If you know three or more, congratulations. All six? You have gemstone savvy!

Beryl beads aren't found at bargain bin prices, but they're perfect for a special piece or higher-end jewelry line. The most valuable member of the beryl family is **emerald**. One of the costliest of all colored stones, this rare, richly green gem has fascinated people for thousands of years. Many cultures attributed mystical properties to the stone. Cleopatra wore emeralds, and the Aztec emperor Montezuma kept them in his treasure house. Pirates and conquistadors stole them; early alchemists believed the god Hermes wrote the secrets of the universe on an emerald tablet.

Well, they're certainly gorgeous! But what makes an emerald an emerald?

Technically, emerald is the mineral beryl, colored by trace amounts of chromium, or in some cases, vanadium. Even topquality emeralds have natural inclusions, and can fracture fairly easily, leading to the mistaken idea that it is a soft stone. In today's market, natural emeralds are hard to find, with most material being oiled, dyed, or fracture-filled with epoxy resin. Quartz and other stones are dyed and sold as emerald, and lab grown stones are sold without disclosure — find a reputable dealer if you want this luscious deep-green beryl in your life.

Getting technical

But wait—what makes beryl beryl? And what about the rest of the family?

Okay, this is the really technical part: beryl is beryllium aluminum silicate, either colorless or colored by impurities of metallic elements. It has a hexagonal crystal form, hardness in the 7.5 range on the Mohs Scale, a fairly low density of 2.68 (much lighter than sapphire or

garnet), and a refractive index of 1.58.

We covered hardness and density in previous issues, but what is refractive index? It's a measurement of how much light rays need to slow down and bend, or refract, in order to pass through a substance. You know how when you look at a straw in a glass of water, it appears to enter the water at one point and continue into the water at a different point, as if it was broken? (It really does; try it if you don't believe me.) That's the light rays bending. Refractive index also indicates how much light is reflected by the substance — that is, how sparkly it is. Water has a refractive index of 1.33; diamond is very high at 2.42. Beryl's refractive index is slightly higher than that of quartz, but lower than many gems including tourmaline, topaz and sapphire.

More than green

The other well-known beryl is **aquamarine**, named for its sea-blue (or sea-

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green) color. Aquamarine, like emerald, has been prized since antiquity and considered to enhance psychic powers, bring courage and happiness, and heal the body, especially the eyes. While gem-quality emeralds are rare, expensive, and very hard to find in big sizes, aquamarine is more affordable and faceted pieces over 100 carats can be found, though it is often heat-treated

Clear or white beryl is called **goshenite**, after early finds in Goshen, New York, but nowadays the stone, along with other beryls, is mainly imported from Brazil. Additional sources of gem beryl include Pakistan, Afghanistan, Russia, Madagascar, and various parts of Africa. Colombia and Zambia are famed for their high quality emeralds.

to enhance the blue color.

Yellow, yellow-green, or yellow/brown beryl is called **heliodor**, after the Greek word for sun, helios. Pure yellow material is called golden beryl, and material that is too green to be aquamarine but lacking the saturated chromium-induced color of emerald is called green beryl, though these are not considered separate gemstones.

Uranium + iron

None

Iron impurities cause many of the colors in beryl. Because there is a complex relationship between trace elements and mineral structure, iron can make stones blue, green, orange, yellow, or red (the blood-red color of high grade rubies, in the corundum family, is also caused by chromium).

Tiny amounts of manganese can produce a rare pink or peach color in beryl. This material, called **morganite** (named after the mineral collector John Pierpont Morgan of J.P. Morgan fame), is not very well-known in the market, and can be confused with much less valuable rose quartz.

In the remote Wah Wah Mountains of Utah, a deep-red beryl was discovered in 1912. **Red beryl**, formerly known as

bixbite, is extremely rare, and facet grade crystals are often tiny. The red color is created by manganese in higher concentrations than in morganite. This gem, sometimes marketed as red emerald, is too rare to be made into beads, and some dyed material is coming out of India.

yellow

goshenite

golden beryl,

heliodor

clear

If you've got the budget, get your inner empress (and your gemstone savvy) on and add these beauties to your repertoire. •

Kia Resnick is a jewelry designer and world traveler. She's lived in India, Southeast Asia, Europe, Australia, and North Africa, and has been sourcing gems in India since 1985. She lives in New Mexico and has a small stone-cutting production making unusual, hand-cut, and rough natural stone beads and cut gems for her cast and hand-fabricated one-of-a-kind statement jewelry. Contact Kia at kia jewels@hotmail.com.

GEMS & PEARLS MULTISTRAND NECKLACE

designed by **Deb Lonergan**

On a spool of beading wire, string 13¼ in. (33.7 cm) of color A 8 mm pearls. Trim from the spool, leaving about 2 in. (5 cm) of bare wire on each end, and secure them temporarily with a Bead Stopper or a piece of tape.

String five more strands, making each about 1/8-1/4 in. (3-6 mm) shorter than the last strand you strung (make them all different lengths):

- One strand of color B 8 mm pearls
- · One stand of color C 5-6 mm pearls

• Three strands of mixed gemstone chips, rondelles, rounds, and drops, randomly interspersed with color D 3-5 mm pearls along the strand (there is no specific stringing order).

Remove the tape or Bead Stopper from one end of one strand. String a crimp bead and a wire guard, and then go back through the crimp bead. Being sure to leave enough working wire to finish the other end, crimp the crimp bead, and trim the excess wire. Repeat on the other end of the strand.

Repeat this step with the other strands. On the strands with the larger beads, string two or three 11º seed or cylinder beads on each end to make it easier to fit all the strands into your cone later.

3 Cut 3 in. (7.6 cm) of 22-gauge wire, and make the first half of a large wrapped loop on one end. String one end of each strand onto the loop, and complete the wraps. Over the remaining wire end, string a cone and a 4 mm spacer bead and make a wrapped loop. Repeat on the other end of the strands.

Use 4 mm jump rings to attach a 1-in. (2.5 cm) piece of chain to a lobster claw clasp and the wrapped loop at one end of the necklace.

5 Use a 4 mm jump ring to attach a 4-in. (10 cm) piece of chain to the other wrapped loop. On a head pin, string a 4 mm spacer bead and two gemstones, and make a wrapped loop. Use a 4 mm jump ring to attach this wrapped loop to the end of the 4-in. (10 cm) chain.

3 SECRETS OF THE PERFECT MULTISTRAND

1. Vary the length of your strands by $\frac{1}{8} - \frac{1}{4}$ in. (3-6 mm).

2. Use a wire guard at the end of each strand for strength and a professional touch.

3. String the strands in the order you want them to fall when the necklace is untwisted.

Deb Lonergan made her first necklace 16 years ago when she was looking to project a professional image while making

a statement about her individuality. Not long after, she started making jewelry for friends, family, and co-workers. Now retired, she still makes jewelry with the professional woman in mind. You can find her designs at www.shoppretties.etsy.com.

Difficulty rating











Materials

adjustable necklace 15-20 in. (38-51 cm)

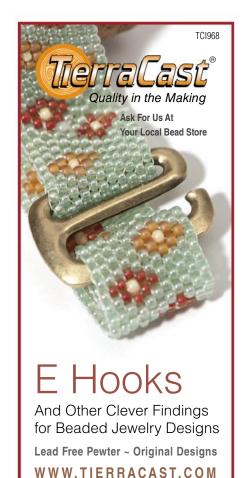
- 1 16-in. (41 cm) strand of 8 mm pearls in each of 2 colors
 - color A (light lavender)
 - color B (white)
- **65–75** 5–6 mm pearls, color C (mix of purples)
- **20–30** 3–5 mm pearls, color B (white)

- 36 in. (.9 m) total of assorted 3-6 mm gemstone chips, rondelles, rounds, and drops (amethyst, peridot, citrine, pink quartz, iolite, and aquamarine)
- 1 g 11º seed or cylinder beads
- 2 16 mm cones (with 13–15 mm opening)
- 3 4 mm spacer beads
- 5 in. (13 cm) chain
- 1 lobster claw clasp
- 1 2-in. (5 cm) head pin
- 4 4 mm jump rings
- 12 crimp beads
- 12 wire guards

- 6 in. (15 cm) wire, 22-gauge
- flexible beading wire, .014, 49 strands
- 12 Bead Stoppers or tape
- chainnose pliers
- · crimping pliers
- roundnose pliers
- wire cutters

Basics, p.71

- · crimping
- opening and closing jump rings
- wrapped loops









DIAINONDS in the rough set

Scatter sparkly crystals throughout a collection of SuperDuos, pearls, and seed beads for simple, vet fabulous, creations.



Bracelet Components

1 On 1 yd. (.9 m) of thread, pick up two 11º seed beads, a SuperDuo, a 3 mm round crystal, a SuperDuo, two 11°s, a SuperDuo, a crystal, and a SuperDuo, and tie the beads into a ring with a square knot, leaving a 6-in. (15 cm) tail. Sew through the next two 11°s and SuperDuo, and continue through the open hole of the same SuperDuo (figure 1, a-b).

2 Pick up an 11°, a 4 mm fire-polished bead, and an 11°, and sew through the open hole of the next SuperDuo (b-c). Pick up an 11°, a 4 mm pearl, and an 11°, and sew through the open hole of the following SuperDuo (c-d). Repeat these two stitches once to complete the round (d-e). Sew through the outer ring again (not shown in the figure for clarity) to cinch up the beads to form a slight dome shape, and continue through the next six beads (e-f). 3 Pick up seven 11°s, a crystal, and seven 11°s, skip the next seven beads in the outer ring, and sew through the following pearl (figure 2, a-b). Repeat this step once (b-c).

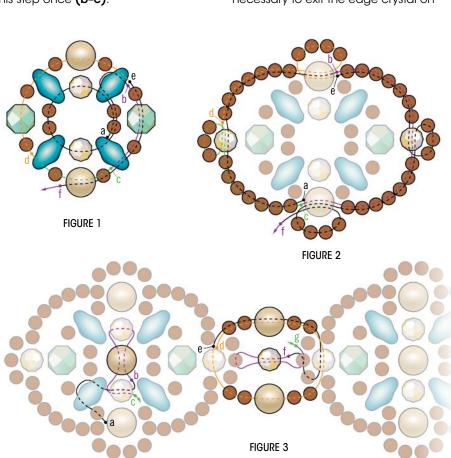
4 Sew through the next seven 11°s and crystal, pick up three 11°s, and sew through the crystal your thread is exiting, going in the same direction (c-d). Sew through the following seven 11°s and pearl, pick up four 11°s, and sew through the pearl your thread is exiting, going in the same direction (d-e). Repeat these two stitches once (e-f). **5** Sew through the beadwork as shown to exit a crystal in the inner ring (figure 3, a-b). Pick up a pearl, sew through the corresponding crystal on the opposite side, and continue back through the pearl and the crystal your thread exited at the start of this step, going in the same direction **(b-c)**. End the tail, but

6 For an 8 in. (20 cm) bracelet, work as in steps 1-5 to make a total of six components.

not the working thread.

Assembly

1 Place two components side by side on your bead mat with the pearls positioned at the top and bottom. With the working thread of the component on the left, sew through the beadwork as necessary to exit the edge crystal on



Difficulty rating











Materials

bracelet 8 in. (20 cm)

- 24 2.5 x 5 mm SuperDuo beads (emerald alabaster pastel)
- **28** 4 mm pearls (Preciosa, bronze)
- 12 4 mm fire-polished beads (azurite halo)
- 29 3 mm round crystals (Preciosa, crystal
- 4 g 112 seed beads (Miyuki 462, metallic gold iris)
- 1 g 15° seed beads (Toho 221, bronze)
- 1 toggle clasp
- · Fireline, 6 lb. test
- beading needles, #11 or #12

earrings

11/8 in. (2.9 cm)

- 8 2.5 x 5 mm SuperDuo beads (emerald alabaster pastel)
- 6 4 mm pearls (Preciosa, bronze)
- 4 4 mm fire-polished beads (azurite halo)
- 8 3 mm round crystals (Preciosa, crystal golden flare)
- 1 g 11º seed beads (Miyuki 462, metallic gold iris)
- 1 pair of earring findings
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

Basics, p. 71

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



the right side, with the needle pointing toward the top edge **(point d)**.

2 Pick up two 11°s, a pearl, and two 11°s, and sew down through the corresponding crystal on the other component. Pick up two 11°s, a pearl, and two 11°s, and sew up through the crystal your thread exited at the start of this step (d-e). Retrace the thread path (not shown in the figure for clarity), and then sew through the beadwork as shown to exit the center 11º in the picot surrounding the crystal on the other component (e-f). Pick up a crystal, sew through the center 11º in the adjacent picot on the first component, and continue back through the crystal and the 11° your thread exited at the start of this step, going in the same direction (f-g). The connection point will also have a slight dome shape. End the working thread.

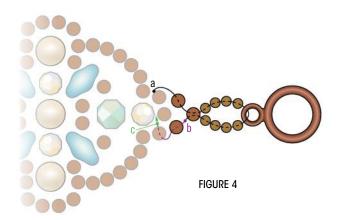
3 Work as in steps 1–2 to attach the remaining components, but do not end the working thread on the last component.

Clasp

1 With the working thread from the last component, sew through the beadwork as necessary to exit the first 11° in the picot surrounding the crystal on the outer edge (figure 4, point a). Pick up two 11°s, eight

15° seed beads, and the loop of the toggle ring, and sew back through the last 11° added (a-b). Pick up an 11°, skip the center 11° in the picot, and sew through the next 11° in the same picot (b-c). Retrace the thread path several times to reinforce the connection, and end the thread.

2 Add 10 in. (25 cm) of thread to the opposite end of the bracelet, with the thread exiting the corresponding 11° of the end picot. Work as in step 1 to attach the other half of the clasp.



Earrings

- 1 Work as in steps 1-5 of "Components," except in step 4, pick up six 11°s (instead of three 11°s) when sewing through each crystal.
- **2** Open the loop of an earwire, attach it to the picot surrounding a crystal, and close the loop.
- 3 Make a matching earring. •

Cassie Donlen is an associate editor at Bead&Button. Contact her at cdonlen@beadandbutton.com.

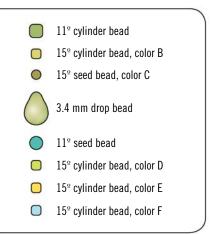


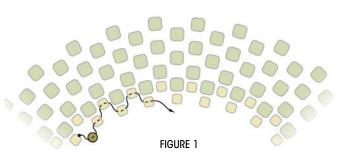


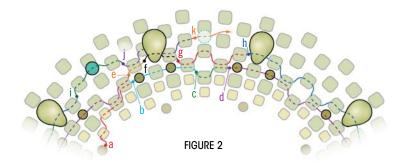












Pendant

Bezel

1 On a comfortable length of thread, pick up 90 size 11° cylinder beads, and sew through the first three beads again to form a ring, leaving a 6-in. (15 cm) tail. These beads will shift to form rounds 1 and 2 as the next round is added.

2 Work rounds of tubular peyote stitch

2 Work rounds of tubular peyote stitch as follows (45 stitches per round), stepping up at the end of each round and ending and adding thread as needed.

Rounds 3-6: Work four rounds using 11° cylinder beads.

Rounds 7-8: Work two rounds using color A 15° seed or cylinder beads (if desired, you can substitute one of the other 15° colors in the materials list). Sew through the beadwork to exit an 11° cylinder in round 1 **(photo a)**.

- **3** Place the button into the beadwork so the back of the button is against the 15°s **(photo b)**.
- **4** Work two rounds using color B 15° cylinder beads. End the tail, but not the working thread.
- **5** Work a stitch using a color C 15° seed bead, and then sew through the next four beads **(figure 1)**. Repeat this stitch 14 times to complete the round, and step up through the first C added.

Bezel embellishment

1 Sew through four beads as shown (figure 2, a-b). Exiting in this location will keep the embellishment properly aligned with the Cs in the inner ring of the bezel.

2 Pick up a C, and sew through the next 11° cylinder in the same round. Repeat this stitch once (b-c). This set of two beads will sit on top of the beadwork and will create a "frame" for the drop bead you'll add in the next round. Sew through the next two 11° cylinders without adding beads (c-d). Repeat these two stitches 14 times to complete the round (d-e). Sew through the next 11° cylinder in the adjacent round 3 (the one sitting behind the first C added in this round) (e-f).

3 Pick up a 3.4 mm drop bead, and sew through the next 11° cylinder in the same round (f-g). Sew through the next four 11° cylinders of the bezel as shown (g-h). The drop bead will sit one round back, centered behind the "frame" of Cs created in step 2. Repeat this stitch 14 times to complete the round, but after adding the last drop bead, end after sewing through only one 11° cylinder bead (h-i).

4 Sew through the adjacent 11º

cylinder in the next round. Pick up an 11° seed bead, and sew through the following 11° cylinder in the same round (i-j). Sew through the next four 11° cylinders as shown (j-k). Repeat this stitch 14 times to complete the round, and step up through the first 11° seed bead added. Set the pendant aside for now.

Bail

1 On a comfortable length of thread, pick up 30 Bs, and sew through the first three beads again to form a ring, leaving a 6-in. (15 cm) tail. These beads will shift to form rounds 1 and 2 as the next round is added.

2 Using a tight tension, work rounds of tubular peyote stitch (15 stitches per round) as follows, and step up at the end of each round.

Round 3: Work a round using Bs.

Round 4: Work a round using color D 15° cylinder beads.

Round 5: Work a round using color E 15° cylinder beads.

Round 6: Work a round using color F 15° cylinder beads.

Rounds 7-13: Work seven rounds using Es.

Round 14: Work a round using Fs. **Round 15:** Work a round using Es.

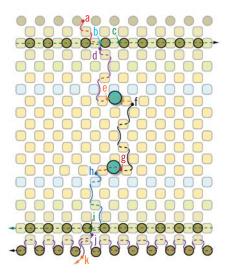


FIGURE 3

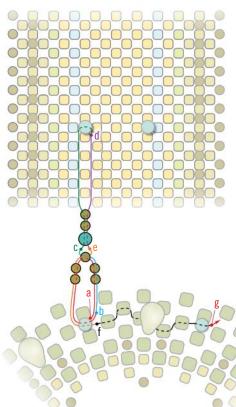


FIGURE 4

Round 16: Work a round using Ds. **Rounds 17–19:** Work three rounds using Bs.

Round 20: Work a round using Cs.

Bail embellishment

1 Working toward the opposite edge, sew through the next two rounds as shown to exit a B in round 18 (figure 3, a-b).

2 Pick up a C, and sew through the

following B in the same round **(b-c)**. This new C will sit on top of the beadwork. Repeat this stitch 14 times to complete the round **(c-d)**.

- **3** Still working toward the opposite edge, sew through the beadwork as shown to exit an E in round 13 (d-e).
- **4** Pick up an 11° seed bead, and sew through the next E in the same round **(e-f)**. Retrace the thread path of this stitch several times to reinforce the connection (not shown in the figure for clarity). This 11° seed bead will be an "anchor" for attaching the pendant.
- **5** Working toward the opposite edge, sew through the beadwork as shown to exit the corresponding E in round 7, directly below the 11° just added (f-g). Work as in step 4 to add a second anchor bead (g-h).
- **6** Still working toward the opposite edge, sew through the beadwork as shown to exit a B in round 2 **(h-i)**. Work as in step 2 to add embellishment Cs to this edge of the bail **(i-j)**.
- **7** Sew through the adjacent B in round 1, and work a round of tubular peyote using Cs (j-k). End the working thread and tail.

Pendant assembly

1 With the working thread on the pendant, pick up five Cs, and sew through the 11° seed bead your thread is exiting to form a loop (figure 4, a-b). Retrace the thread path (not shown in the figure for clarity), and sew through the first three Cs added (b-c).

2 Pick up an 11° seed bead and two Cs, sew through the anchor 11° seed bead on the left side of the bail (c-d), and continue back through the two Cs and 11° seed bead just added (d-e).

Sew through the C your thread exited in the loop at the start of this step, the next two Cs, and the original 11° seed bead on the pendant, going in the same direction (e-f). Retrace this thread path to reinforce the connection (not shown in the figure for clarity).

3 Sew through the beadwork as shown to exit the next 11° seed bead on the pendant **(f-g)**. Work as in steps 1–2 to connect the pendant to the anchor bead on the right side of the bail. End the threads.

Difficulty rating











Materials

green pendant 11/8 in. (4.8 cm)

- 1 36 mm glass Czech button (www.ariadesignstudio.etsy.com)
- 15 3.4 mm drop beads (Japanese, metallic dark gold)
- 1 g 11^o seed beads (Toho 1703, gilded marble turquoise)
- 3 g 11º cylinder beads (Miyuki DB2004, metallic olive green iris)
- 15º seed beads (Miyuki)
 - 1 g color A (F460G, matte green gold iris; www.whimbeads.com)
- 1 g color C (462, metallic gold iris)
- 15° cylinder beads (Miyuki)
 - **1 g** color B (DBS0380, matte metallic khaki iris)
 - 1 g color D (DBS0029, metallic rainbow nickel-plated golden)
 - 1 g color E (DBS1201, silver-lined marigold)
 - **1 g** color F (DBS0729, opaque turquoise green)
- · Fireline, 6 lb. test
- · beading needles, #12

necklace rope 151/2 in. (38 cm)

- 10 g 11^o seed beads (Toho 1703, gilded marble turquoise)
- 1 lobster claw clasp
- **2** 4–6 mm jump rings
- 2 6 mm bullet end caps
- C-Lon nylon cord (Tex 210)
- Big Eye needle
- Kumihimo disk with 8 plastic bobbins and counterweight; or marudai with 8 tama and counterweight
- chopstick and painter's tape (if using a marudai)
- 1 10 mm (or larger) split ring
- bead spinner (optional)
- E6000 adhesive
- two-part epoxy (optional)
- 2 pairs of chainnose, bentnose, and/or flatnose pliers

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

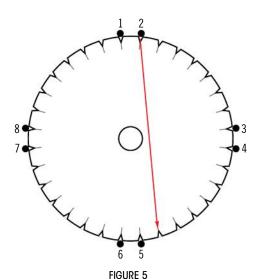
Basics, p. 71

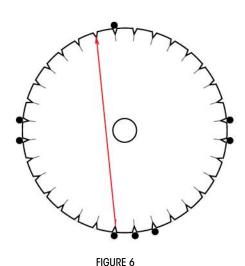
- peyote stitch: tubular
- ending and adding thread
- square knot
- overhand knot
- opening and closing jump rings

change it up

As shown in the purple/bronze rope, use 11° and 15° seed beads in multiple colors for a thinner, textured look. String the cords as follows: Cords 1,3,and 7: String 9 in. (23 cm) of color A 15° seed beads. Cord 2: String 12 in. (30 cm) of 11° seed beads. Cords 4, 5, 6, and 8: String 9 in. (23 cm) of color B 15° seed beads.







Rope

This necklace is a beaded eight-cord kongoh gumi braid.

Setup

1 Cut four lengths of C-Lon nylon cord to 8 ft. (2.4 m) each. Line up the ends, center the cords in a 10 mm or larger split ring, and tie an overhand knot to secure the cords to the ring (photo c). This creates the eight cords for your braid.

2 Feed the ring through the center hole of a kumihimo disk or marudai from front to back. If using a marudai, slide a chopstick through the split ring, and tape it to the underside of the mirror. Attach the counterweight. Arrange the cords around the disk or marudai, placing two at the top, two at the bottom, and two on each side.

3 Using a Big Eye needle, string each cord with 12 in. (30 cm) of 11° seed beads. To string them superfast, use a bead spinner. After stringing each cord, wind the end of the cord onto a bobbin or tama.

Braid

1 Position the kumihimo disk or marudai with the cords arranged as in figure 5.
2 Work a section of rope without beads. Using a disk: Pick up the top-right cord, and slide it into the slit to the right of the bottom two cords (figure 5). Pick up the bottom-left cord, and slide it into the slit to the left of the top cord (figure 6).

Rotate the disk clockwise one-quarter turn. Repeat this step until you have about ½ in. (1.3 cm) of unbeaded rope. Using a marudai: Pick up cords 2 and 6 simultaneously. Working in a clockwise direction, place cord 2 to the right of cord 5 and cord 6 to the left of cord 1. Lift cords 4 (right hand) and 8 (left hand) simultaneously. Working in a clockwise direction, place cord 8 above cord 3 and cord 4 below cord 7. **3** Continue braiding with the same motions as in step 2, but add beads: Pick up a cord, slide the next bead up to the point of the rope, and tuck the bead under the cord that crosses over it. Complete the move by placing the cord into the appropriate position. As you work, make sure the beads don't pop out from under the crossing cord. If they do, carefully unbraid the cords to the loose bead (being sure to maintain the correct cord order), tuck the loose bead under the crossing cord, and resume braiding.

NOTE When using a disk, braiding is most successful when the cords are stretched taut across the hole. If the point of the rope begins to drop down below the face of the disk, gently pull the opposing sets of cords tight so the point of the braid rises up to the desired spot.





- **4** When you have braided all of the beads, or when the cord is the desired length, work $\frac{1}{2}$ in. (1.3 cm) of unbeaded rope.
- **5** Unwind the cords from the bobbins, remove the cords from the disk, and gather them together. Tie an overhand knot close to the braid. Trim the loose cords close to the knot, and dab with F6000 if desired.

Clasp

- 1 Cut a 6-in. (15 cm) piece of C-Lon cord, and tie it tightly with a square knot around the unbeaded braid at the starting end of the rope (photo d). Apply a small drop of E6000 to the square knot, and trim the tails of this cord. Repeat this step at the other end of the rope. Allow the glue to dry.
- **2** Cut through the braid between the overhand knot and the square knot you made in the previous step. Repeat on the other end of the rope.
- **3** Using E6000 or two-part epoxy, glue one end cap to each end of the rope.
- **4** Open a jump ring, and attach half of the clasp to an end cap on the rope. Repeat at the other end of the rope. ●

Graehound is a full-time MFA student and a part-time shipping specialist, beadweaving pattern generator, and commissioned illustrator. In her free time, she also enjoys hand-dyeing, knitting, embroidery, hiking, macro photography, critical theory, and her enormously brilliant and supportive family. Contact Graehound at autobot@graehound.com, or visit her website www.graehound.com.







"On every level, we are part of something bigger and something smaller," says Augusto Esquivel. It's a worldview you might expect of a veteran traveler, an anthropologist, or perhaps a theologian. But Augusto is a Miami artist, and he's gleaned this insight from a most unexpected muse: buttons.

A touch of whimsy

Augusto makes two- and three-dimensional works composed of thousands of buttons suspended from clear filaments. The result is mosaic-like, if mosaics could sway, twist, turn, and yes, even tangle. And his 3-D pieces have the depth of a sculpture, one you could reach straight into or walk right through.

Just please don't try that, okay?

"Everybody wants to touch the sculptures," says Augusto, "and the truth is that you can, but I have to teach how not to damage the piece. I was thinking that maybe I should make a piece solely for the purpose of touching."

The tactile appeal is immediately obvious when you detect the beveled edges, filigree details, rhinestone insets, and molded decorations on the gold buttons framing Augusto's "World Map." The 88 keys of his "Upright Piano" likewise tempt the fingers toward the seemingly solid keyboard. And to gaze into his "Golden Mirror" — to actually see yourself behind the filaments — is to want to reach out and pluck at one of those fine lines (and I don't mean wrinkles).

There is another powerful draw to Augusto's work. He creates sculptures aimed at evoking childhood reverie and the innocence of creating without inhibition. He explains, "I find those early moments in life are crucial to becoming the best men and women we can be, so I try to find a way to revisit

that stage. I think childhood is a much less complicated world, and there is value in that it is universal and therefore accessible to people of different ages and cultures. That is important to me."

From gumball machines to unicorns, rubber ducks, and carousel horses, many of Augusto's subjects play to the inner child of the viewer. But his 2-D portraits of Marilyn Monroe, Albert Einstein, John Lennon, and the recently completed Pablo Picasso hit the target, too. As with the jigsaw puzzles of youth, we marvel at how such tiny bits of color come together to create an astonishing whole before once again dissolving into individuality.

Hanging by a thread

And how exactly does it all come together? Augusto's website, www.augustoesquivel.com, offers a video demonstration of his process, and it all starts with those tiny objects of our affection.

He knows you're dying to ask, so here's the answer: "I get my buttons from all over the world. I button hunt, if there is such a thing. But the majority of my buttons I got from a distributor that went out of business here in Miami."

Augusto inherited his love of buttons from his grandmother. While browsing a craft store for objects to work with, he stumbled upon a box of plastic gold buttons. "It was similar to the sewing box my grandmother used to keep with her old buttons," he says. And just like his sculptures today, that childhood memory evoked a powerful response.

"Once I started working with sewing and shank buttons, I could not set aside the fact that there is so much more to this beautiful object," Augusto remembers. "I discovered an entire





world behind the button industry, from button designers to button fairs. It's a passion that has changed me."

When Augusto sets out to create a new sculpture, he begins by spray-painting buttons in the colors he'll need. Next, he creates an acrylic box drilled with rows upon rows of neatly spaced holes. From these, he hangs clear filaments, one to a hole.

Then he begins threading the buttons into place, which he calls "basically



playing and having fun with the material." Sounds simple enough, but do his sculptures ever go awry? "Of course!" he says. "More often than not. When it first happened, it felt like a waste of time, a lot of time. But then I realized this is part of the journey. I can't be upset at a moment that is teaching me what not to do."

The future takes shape

Thanks to these teaching moments, Augusto's work has evolved from children's subjects to machinery (think cuckoo clocks and Coke machines) to flora and floating landscapes. Portraits represent his most current work, but he's got big plans for future sculptures. "People are one of my pending assignments," he says, "and I want to do cars and animals."

As is the case with any art form, there is far more inspiration than time. Augusto points out that he can't pursue all his ideas, especially when each sculpture requires anywhere from three weeks to three months to complete. But even when he considers an object that doesn't get made, there is value in the study: "I pay attention to the way things are constructed, from planes to birthday cakes. Then I take shapes and colors from those processes and mix them up."



Will there be a bit of birthday cake in his next celebrity portrait? If we really are all part of something bigger and something smaller, then perhaps it's not such a wild idea. Certainly it's no more far-fetched than a towering sculpture made of miniscule buttons, a smattering of invisible strands, and a whole lot of thin air.

To learn more about Augusto Esquivel or to contact him, please visit www.augustoesquivel.com.

BEAD WEAVING

Picture perfect bracelet

Show off this charming bracelet featuring decorative frame-style components for a sweet peek-a-boo look.

designed by **Debora Hodoyer**



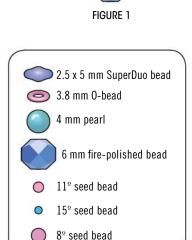
Component

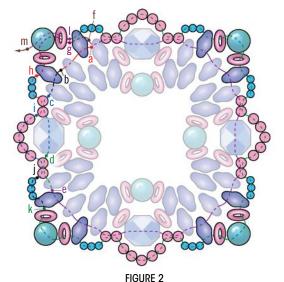
1 On 4 ft. (1.2 m) of thread, pick up a repeating pattern of four SuperDuos, an O-bead, a 4 mm pearl, and an O-bead four times, leaving a 6-in. (15 cm) tail (figure 1, a-b). Sew through all the beads again using a slightly loose tension, and continue through the first four SuperDuos and the open hole of the SuperDuo you exit last (b-c). Your beads should lay flat and form a square, with the open holes of the SuperDuos positioned to the outside (photo). Loosen the tension of the square if needed.

2 Pick up a SuperDuo, and sew through the open hole of the next SuperDuo (c-d). Repeat this stitch twice more (d-e). Pick up an O-bead, a 6 mm firepolished bead, and an O-bead, and sew through the open hole of the next SuperDuo (e-f). Repeat these four stitches three times to complete the round (f-g), and continue through the open hole of the following SuperDuo

(g-h). Loosen or tighten the beadwork as needed for the beadwork to lay flat. **3** Pick up a SuperDuo, and sew through the open hole of the next SuperDuo (figure 2, a-b). Repeat this stitch once **(b-c)**. Pick up two 11° seed beads, and sew through the following 6 mm (c-d). Pick up two 11°s, and sew through the open hole of the next SuperDuo (d-e). Repeat these four stitches three times to complete the round (e-f) using an even tension so the beadwork remains flat, and continue through the open hole of the following SuperDuo (f-g). 4 Pick up an O-bead, a 4 mm, and an O-bead, and sew through the open hole of the next SuperDuo (g-h). Pick up three 15° seed beads, and sew through the next two 11°s (h-i). Pick up five 11°s, skip the next 6 mm, and sew through the following two 11°s (i-j). Pick up three 15°s, and sew through the open hole of the next SuperDuo (j-k). Repeat these four stitches three times to complete the round (k-l), and







Difficulty rating











Materials

bracelet 7 x 1½ in. (18 x 3.8 cm)

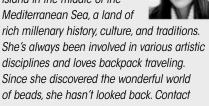
- 16 6 mm fire-polished beads (blue iris)
- 10 g 2.5 x 5 mm SuperDuo beads (metallic suede blue)
- 38 4 mm glass pearls (aqua green)
- 4 g 3.8 mm O-beads (pastel burgundy)
- **2 g** 8º seed beads (Toho 704, matte Andromeda)
- 2 g 11º seed beads (Miyuki 4218, Duracoat dusty orchid)
- 1 g 15^o seed beads (Miyuki F4216, Duracoat steel blue matte; www.beyondbeadery.com)
- 2 magnetic clasps
- 4 4 mm jump rings
- · Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Information for the green/teal pendant is listed at www.BeadAndButton.com/resources.

Basics, p.71

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

Debora Hodoyer was born and raised in Sardinia, a gorgeous island in the middle of the Mediterranean Sea, a land of



her at crownofstones@outlook.it or visit www.crownofstones.etsy.com.

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



pendant option

Make one component, add a loop of five 11°s off the center 11° on one corner, and attach an 8 mm jump ring.

continue through the following O-bead and 4 mm (I-m).

5 Pick up five 11°s, and sew through the 4 mm your thread is exiting to form a loop (figure 3, a-b). Continue through the next O-bead, SuperDuo, and three 15°s (b-c). Pick up an 8° seed bead, skip the next two 11°s, and sew through the following five 11°s (c-d). Pick up an 8°, skip the next two 11°s, and sew through the following three 15°s, SuperDuo, O-bead, and 4 mm (d-e). Repeat these stitches three times to complete the round, but for the last stitch sew through only the three 15°s (e-f). **6** Pick up a 15° and an 8°, and sew

through the five 11°s in the next loop (f-g). Pick up an 8° and a 15°, and sew through the following three 15°s, 8°, five 11°s, 8°, and three 15°s (g-h). Repeat these stitches three times to complete the round (h-i), and continue through the next 15°, 8°, five 11°s, and 8° (i-j) to exit the second 8° added in this round. End the tail but not the working thread, and set the component aside.

7 Repeat steps 1–6 to make three more components for a 7-in. (18 cm) bracelet.

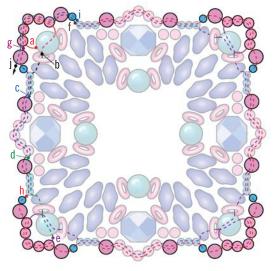
Connections

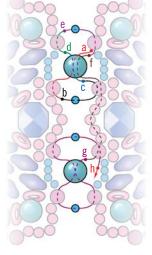
1 Position two components next to each other, with the working threads

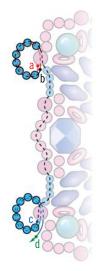
exiting on the top left. With the working thread of the component on the right (figure 4, point a), pick up a 4 mm, skip the adjacent 8º on the left component, and sew through the following 8° on the left component **(a-b)**. Pick up a 15°, sew through the corresponding 8° on the right component **(b-c)**, and sew back through the 4 mm (c-d). Continue through the top 8° on the left component (d-e), pick up a 15°, and sew through the 8° your thread exited at the start of this step **(e-f)**. Retrace the thread path (not shown in the figure for clarity). Continue through the 4 mm and the next seven beads on the right component as shown to exit the next 8° (f-g). Work as before to join this edge of the components (g-h), and end this thread. 2 Repeat step 1 to attach the remaining components.

3 With the working thread on an end component, pick up eight 15°s, and sew through the 8° your thread is exiting to form a clasp loop (figure 5, a-b). Retrace the thread path, and continue through the beadwork to exit the corresponding 8° on the opposite edge (b-c). Repeat this step to add another clasp loop (c-d), and end the thread. 4 Add 12 in. (30 cm) of thread to the other end of the bracelet, and work as in step 3 to add clasp loops to this end. 5 Use jump rings to attach half of the

clasp to each loop.







need it a bit longer?

To add a little more length, add additional 15°s equally to each clasp loop. You may also use larger or additional jump rings on each loop if necessary.

FIGURE 3 FIGURE 4 FIGURE 5



The Thin-Cut Complement to Classic Round Seed Beads

New exclusive shape from TOHO BEADS

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Chenille Stitch Bangles by Nichole Starman, featuring TOHO Demi Round beads in Size 11° (left) and Size 8° (right). Tutorial available at your local bead store.



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The Demi Round™ creates a new texture within designs.



11° Round 1" (2.54cm) wide



11° Demi Round





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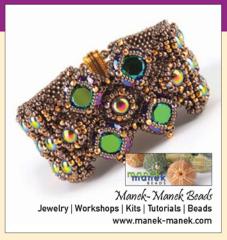
Bobby Bead www.BobbyBead.com 1-888-900-BEAD

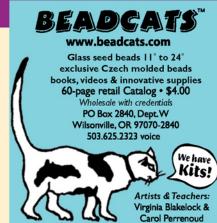
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For more info visit http://TeamTOHO.net

12x12 bead even-count peyote stitch

Take a class, learn a skill! Buy a kit, create a project!

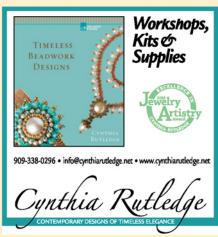


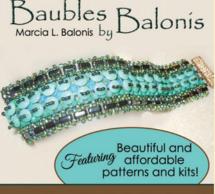
















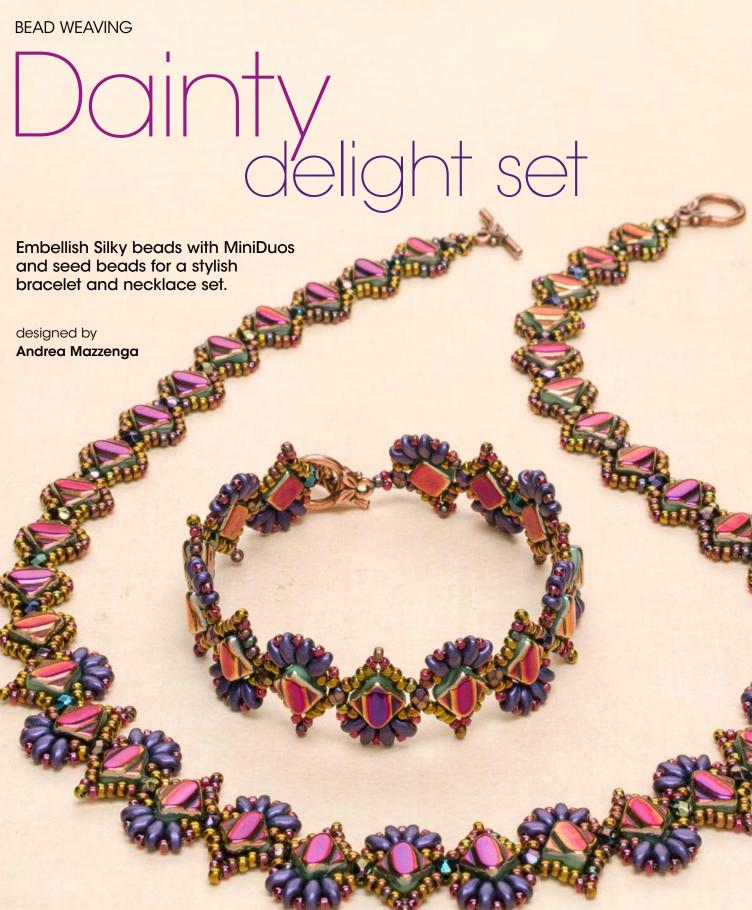


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Check out Craftsy jewelry classes here: www.craftsy.com/bead



Picking up the Silky beads

The front of the Silky bead is the side with the bump, which should be facing up. With the holes running vertically, we will refer to the right hole (RH) or the left hole (LH).

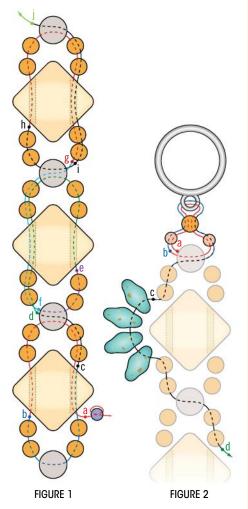
Bracelet

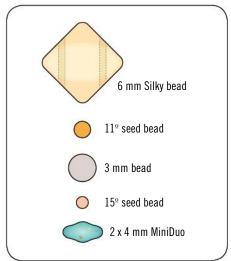
Band

- 1 On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up a Silky bead (RH), two 11º seed beads, a 3 mm bead, and two 11°s, and sew through the open hole of the Silky (LH) (figure 1, a-b). **2** Pick up two 11°s, a 3 mm, and two 11°s, and sew through the Silky (RH) (b-c). Continue through the next two 11°s and 3 mm (c-d).
- 3 Pick up two 11°s, a Silky (LH), two 11°s, a 3 mm, and two 11°s, and sew through the open hole of the Silky (RH) (d-e). Pick up two 11°s, and sew through the adjacent 3 mm (e-f). Continue through the following two 11°s, Silky (LH), two 11°s, and 3 mm (f-g).
- 4 Pick up two 11°s, a Silky (RH), two 11°s, a 3 mm, and two 11°s, and sew through the open hole of the Silky (LH) (g-h). Pick up two 11°s, and sew through the adjacent 3 mm (h-i). Continue through the following two 11°s, Silky (RH), two 11°s, and 3 mm (i-j).
- **5** Repeat steps 3-4 for the desired length (keeping in mind the length of your clasp), ending and adding thread as needed, and making sure the front of the Silkies are all facing up. You may end with step 3 or 4 depending on the desired length. A 7%-in. (18.1 cm) bracelet uses 14 Silkies.

Clasp and embellishment

1 Pick up a 15° seed bead, an 11°. and the loop of a clasp, and sew back through the 11° just added. Pick up a 15°, and sew through the 3 mm bead your thread exited at the start of this step (figure 2, a-b). Retrace the thread path, and continue through the next two 11°s **(b-c)**. If using a toggle clasp, attach the toggle ring on this end. 2 Pick up four MiniDuos, and sew through the next two 11°s, 3 mm, and two 11°s on the opposite edge (c-d). Repeat this stitch to add MiniDuos on alternating edges for the remainder of





simple swap

Use 3 mm pearls instead of 3 mm fire-polished beads, as in the tourquoise/cream and copper/gold bracelets on p. 52.

Difficulty rating











Materials

purple bracelet 71/8 in. (18.1 cm)

- 14 6 mm Silky beads (green opaque sliperit)
- 6 g 2 x 4 mm MiniDuo beads (metallic suede purple)
- 15 3 mm fire-polished beads (purple iris)
- 3 g 11º seed beads (Miyuki 462, metallic gold iris)
- 1 g 15° seed beads (Toho 332, gold luster raspberry)
- 1 clasp
- · Fireline, 6 lb. test
- beading needles, #11 or #12

necklace 18 in. (46 cm)

- 38 6 mm Silky beads (green opaque sliperit)
- 6 g 2 x 4 mm MiniDuo beads (metallic suede purple)
- **39** 3 mm fire-polished beads (purple iris)
- 9 g 11º seed beads (Miyuki 462, metallic gold iris)
- **2 g** 15º seed beads (Toho 332, gold luster raspberry)
- 1 clasp
- · Fireline, 6 lb. test
- beading needles, #11 or #12

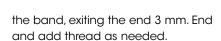
Information for the bracelets on p. 52 is listed at www.BeadAndButton.com/resources.

All beads and kits available at www.buttercupbeads.com.

Basics, p. 71

- · ending and adding thread
- · attaching a stop bead

Andrea Mazzenga is a registered nurse and lampwork artist. In 2007 she decided to leave medicine, and opened her bead shop, Buttercup Beads, in Audubon, Pennsylvania. Contact her at buttercupbeads@aol.com or visit www.buttercupbeads.com.



- **3** Work as in step 1 to attach the other half of the clasp on this end of the band. If using a toggle clasp, make sure the toggle bar works properly before reinforcing. Add additional 15°s equally on each side of the 11° if needed.
- **4** With your thread exiting the two 11°s on the edge opposite the MiniDuos (figure 3, point a), pick up four 11°s, and sew through the next two 11°s, 3 mm, and two 11°s on the opposite edge (a-b). Repeat this stitch on alternating edges for the remainder of the band, exiting the end 3 mm, and continuing through the next 11° (b-c). End and add thread as needed.
- **5** Pick up a 15°, and sew through the open hole of the next MiniDuo (c-d). Pick up a 15°, and sew through the following MiniDuo (d-e). Repeat this last stitch twice (e-f). Pick up a 15°, skip the next 11°, and sew through the following 11°, 3 mm, and 11° (f-g). Repeat this step for the remainder of the band, exiting the end 3 mm, and sew through the next four 11°s (figure 4, a-b).
- **6** Pick up a 15°, an 11° and a 15°, and sew through the following four 11°s, 3 mm, and four 11°s on the opposite edge **(b-c)**. Repeat this stitch for the remainder of the band, remove the stop bead, and end the threads.

Necklace

The necklace instructions are for an 18 in. (46 cm) length. Increase or decrease the same number of Silkies on each end for the desired length.

- **1** Work as in "Bracelet: Band" to make a strip with 38 Silkies.
- **2** Work as in step 1 of "Clasp and embellishment" but pick up two 11°s in place of each 15°.
- **3** With your thread exiting the second 11° on the end, pick up two 11°s, a 15°, and two 11°s, and sew through the next two 11°s, 3 mm, and two 11°s on the opposite edge. Repeat this stitch to embellish 12 Silkies.
- **4** Work as in step 2 of "Bracelet: Clasp and embellishment" for the next 14 Silkies.

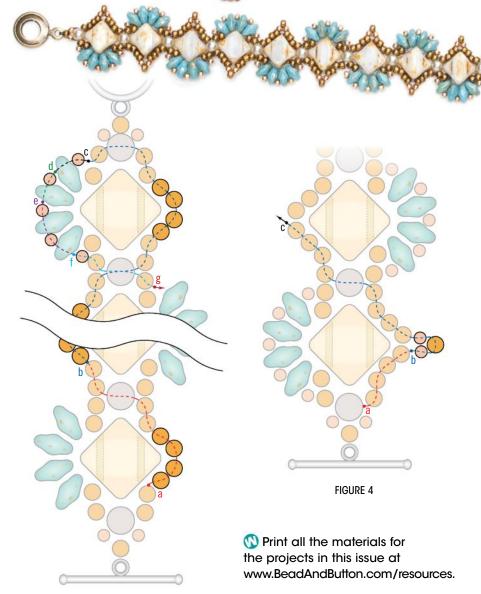
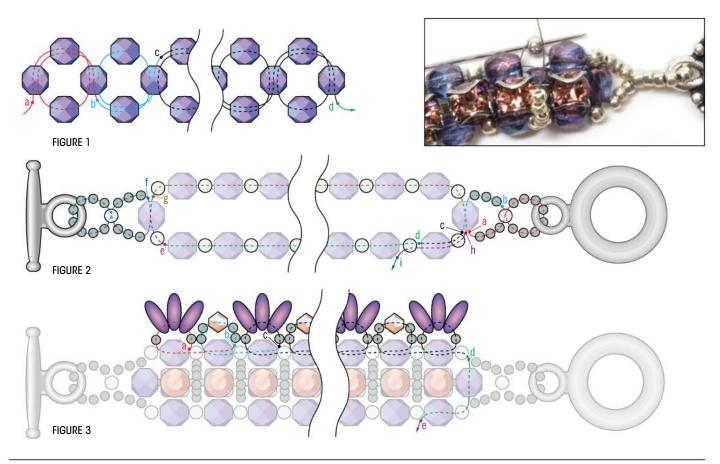


FIGURE 3

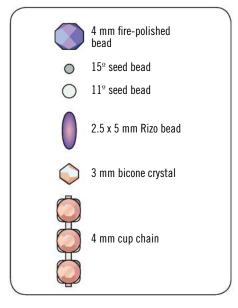
- **5** Repeat step 3 to embellish the remaining Silkies. Attach the other half of the clasp as you did the first, and continue working as in step 3 for the 12 Silkies on this end.
- **6** Work as in step 4 of "Bracelet: Clasp and embellishment" to embellish the next 14 Silkies on the edges opposite the MiniDuos. After sewing through the 3 mm after the 14th Silky, sew through the first 11° on the opposite edge (sewing toward the MiniDuos).
- **7** Work as in step 5 of "Bracelet: Clasp and embellishment" to add 15°s between the MiniDuos surrounding

- the next 14 Silkies. After embellishing the 14th Silky, sew through the adjacent 3 mm, and continue through the next four 11°s on the opposite edge.
- **8** Work as in step 6 of "Bracelet: Clasp and embellishment" for the next 14 Silkies. After embellishing the 14th Silky and sewing through the 3 mm, continue through the next two 11°s on the opposite edge.
- **9** Work as in step 3 to embellish the remaining edge of the 12 Silkies on this end, and end the threads. ●









Base

- 1 On a comfortable length of thread, pick up four 4 mm fire-polished beads. Sew through the beads again to form them into a ring, leaving a 6-in. (15 cm) tail. Continue through the first three 4 mms so your working thread is exiting opposite the tail, and snug up the beads (figure 1, a-b).
- **2** Working in right-angle weave (RAW), pick up three 4 mms, and sew through the 4 mm your thread exited at the start of this step. Continue through the first two 4 mms just added (b-c), and tighten. Continue working in RAW using a tight tension for the desired length of bracelet, less 1½ in. (2.9 cm) for the clasp, and ending with an odd number of stitches (c-d). End and add thread as needed. Our 8-in. (20 cm) bracelet is 25 stitches long.
- **3** Pick up three 15° seed beads, an 11° seed bead, eight 15°s, and the loop of the toggle ring, and sew through the 11° just added (figure 2, a-b). Pick up three 15°s, and sew through the 4 mm your thread exited at the start of this step, going in the same direction (b-c). Retrace the thread path to reinforce the connection (not shown in the figure for clarity).
- **4** Pick up an 11°, and sew through the next 4 mm on the bottom edge (**c-d**). Repeat this stitch for the remainder of the bottom edge (**d-e**), keeping an even tension. Pick up an 11°, and sew through the end 4 mm (**e-f**).

- **5** Work as in step 3 to add the toggle bar to this end of the base **(f-g)**.
- **6** Repeat step 4 to add 11°s to the top edge of the base **(g-h)**.
- **7** Sew through the next 11° , 4 mm, and 11° on the bottom edge **(h-i)**.
- **8** Center the cup chain on top of the base, and align the end cup to the end 4 mm on the base. Pick up six 15°s, cross over the space between the two end cups, and sew through the corresponding 11° on the top edge, with the needle facing the toggle ring **(photo)**. Sew back through the six 15°s just added, and continue through the 11° your thread exited at the start of this step. Pull the thread tight, and sew through the next 4 mm and 11°.
- **9** Work as in step 8 for the remainder of the base. Sew through the end 4 mm, and continue through the next 11° and 4 mm on the top edge of the base (figure 3, point a).

Edge embellishment

- **1** Pick up a 15°, three Rizo beads, and a 15°. Sew through the 4 mm your thread is exiting, going in the same direction, and continue through the next 11° and 4 mm (figure 3, a-b).
- **2** Pick up two 15° s, a 3 mm bicone crystal, and two 15° s. Sew through the 4 mm your thread is exiting, going in the same direction, and continue through the next 11° and 4 mm **(b-c)**.
- **3** Work as in steps 1–2 for the length of the base, except on the last stitch continue through just the end 11° (c-d). Sew through the end 4 mm, and the next 11° and 4 mm on the bottom edge of the base (d-e).
- 4 Work as in steps 1–3 to embellish the bottom edge of the base. If your Rizo beads hang too loosely, sew through the outer edge embellishment beads again to cinch up the beads. End the working thread and tail. ●

Difficulty rating











Materials

silver/purple bracelet 8 in. (20 cm)

- **78** 2.5 x 5 mm Rizo beads (luster opaque amethyst)
- 76 4 mm fire-polished beads (transparent amethyst luster)
- 24 3 mm bicone crystals (Swarovski, crystal rose gold)
- **2 g** 11º seed beads (Toho PF558, permanent galvanized aluminum)
- **2 g** 15º seed beads (Toho PF558, permanent galvanized aluminum)
- 5½ in. (14 cm) 4 mm catch-free cup chain (blush rose, www.agrainofsand.com)
- 1 toggle clasp
- · Fireline, 6 lb. test
- beading needles, #12

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

Basics, p.71

- right-angle weave: flat strip
- · ending and adding thread

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



Crescent Sunburst set

Take advantage of the versatility of crescent beads to create a pendant and earring set bursting with dagger beads in a symmetrical form.

designed by **Kathy Simonds**

Pendant

How to pick up crescent beads: With the tips of the crescent facing up or down as indicated, pick up the bead through the left hole (LH) or the right hole (RH), per the instructions (figure 1).

1 On 2 yd. (1.8 m) of thread, pick up a 6 mm druk bead, leaving a 6-in. (15 cm) tail.
2 In a repeating pattern, pick up a color A crescent bead (LH, tips facing up) and an

11º seed bead three times, and then pick up another A (LH, tips facing up). Tie the working thread and tail together with a square knot (not shown in the figure for clarity) to form the beads into a loop around one side of the druk bead (figure 2, a-b). Sew through the druk bead, going in the same direction as before (b-c).

3 Repeat step 2, except pick up the As with the LH and

the tips facing down (c-d)

to form a loop on the other side of the druk bead.

4 Sew through the next seven beads in the ring as shown

(figure 3, a-b). Pick up an

11°, and sew through the following seven beads in the ring (b-c). Pick up an 11°, and sew through the next A (c-d). Retrace the thread path through all the beads in the ring, and exit the last 11° added (d-e). If needed, reposition the crescents so they



tips facing up



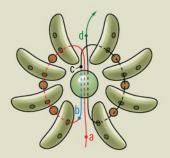
left hole right hole

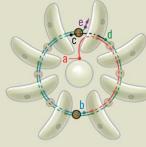
tips facing down

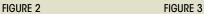


left hole right hole

FIGURE 1









6 mm druk bead



5 x 10 mm two-hole crescent bead, color A

- top view 11° seed bead



5 x 10 mm two-hole crescent bead, color B





5 x 16 mm two-hole dagger bead



2 mm fire-polished bead



4 mm druk bead

Difficulty rating









Materials

mauve pendant 2 in. (5 cm)

- 16 5 x 16 mm CzechMates twohole dagger beads (rose gold)
- 2 x 10 mm CzechMates two-hole crescent beads
 - 8 color A (rose gold)
 - **8** color B (matte metallic flax)
- 1 6 mm round druk bead (suede gold topaz)
- 8 2 mm fire-polished beads (jet bronze)
- 1 g 11º seed beads (Toho 221, bronze)
- · Fireline, 6 lb. test
- beading needles, #11 or #12

mauve earrings 11/2 in. (3.8 cm)

- 8 5 x 16 mm CzechMates twohole dagger beads (rose gold)
- 10 mm CzechMates two-hole crescent beads
 - 16 color A (rose gold)
 - 6 color B (matte metallic flax)
- round druk beads
 - 2 6 mm (suede gold topaz)
 - 10 4 mm (suede gold tanzanite)
- 6 2 mm fire-polished beads (jet bronze)
- 1 g 11º seed beads (Toho 221, bronze)
- 1 pair of earwires

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

Basics, p.71

- peyote stitch: flat even-count, zipping up or joining
- ending and adding thread
- square knot

overlap the edge of the druk bead **(photo)**.

5 Turn the beadwork over so the tips of the crescents are facing down — this will now become the back. Working on the front, pick up three 11°s, skip the next A, 11°, and A, and sew through the following 11° (figure 4, a-b). Repeat this stitch three times to complete the round, and continue through the first three 11°s added in this step (b-c).

6 Pick up an 11°, and sew through the next three 11°s (figure 5, a-b). Repeat this stitch three times to create a ring of 11°s around the druk bead (b-c). Retrace the thread path of the ring using a tight tension (not shown in the figure for clarity). Sew through the next two 11°s in the ring, and the following 11º added in step 2 (under the top ring of 11° s) (c-d). Sew through the next A, and continue through the open hole of the same A (d-e). **7** Turn the pendant over so the back surface is facing up. Pick up an 11º, a color B crescent (LH, tips facing down), and an 11°, and sew through the open hole of the next A (figure 6, a-b). Repeat this stitch seven times to complete the round, and retrace the thread path using a tight tension to form the beadwork into a slight





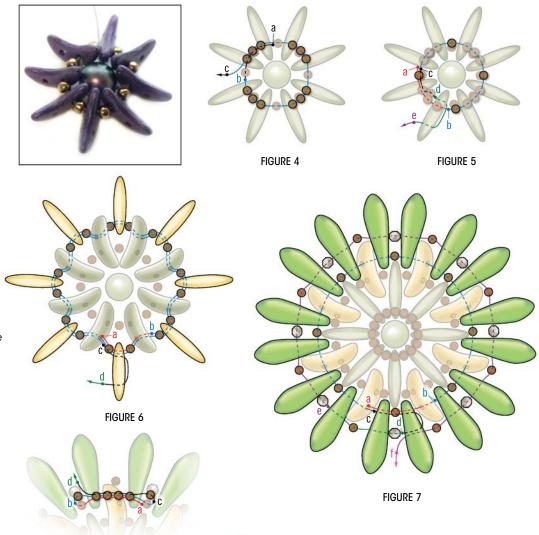


FIGURE 8

dome shape **(b-c)**. Sew through the next 11º and B, and continue through the open hole of the same B **(c-d)**.

8 Turn the pendant over so that the front surface is facing up. Pick up a dagger bead, an 11°, and a dagger, and sew through the open hole of the next B (figure 7, **a-b)**. Repeat this stitch seven times to complete the round **(b-c)**, and retrace the thread path using a tight tension (not shown in the figure for clarity). Sew through the next dagger, 11º, and dagger, and continue through the open hole of the same dagger (c-d).

9 Pick up a 2 mm firepolished bead, and sew through the open hole of ing 11st

N Print all the materials for the projects in this

issue at www.BeadAndButton.com/resources.

polished bead, and sew through the open hole of the next dagger. Pick up an 11°, and sew through the open hole of the following dagger (d-e). Repeat these two stitches seven times to complete the round (e-f), and retrace the thread path using a tight tension.

Bail

1 Turn the pendant over so the back surface is facing up, and sew through the beadwork as needed to exit an 11° added in the second-to-last round (in step 8) (figure 8, point a). Pick up four 11°s, skip the next dagger, B, and dagger, and sew through the following 11° (a-b).

2 Pick up an 11°, sew back through the four 11°s just added, and continue back through the next 11° (b-c). Pick up an 11°, and sew through the four 11°s previously added (c-d).

3 Using the four 11°s just added as the initial row, work in flat even-count peyote using 11°s for a total of 20 rows. Fold the strip over, and zip up the end row to the first row to form the bail, and end the thread.

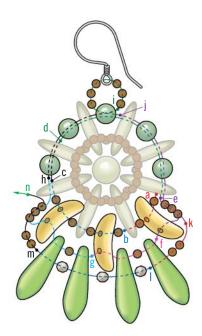


FIGURE 9

Earrings

1 Work as in steps 1-6 of "Pendant."

2 Using the same orientation as the pendant, turn the beadwork over so the front surface is facing up. Pick up an 11°, a B (LH, tips facing up), and an 11°, and sew through the open hole of the next A (figure 9, a-b). Repeat this stitch twice (b-c). Pick up a 4 mm druk bead, and sew through the open hole of the next B (c-d). Repeat this last stitch four times (d-e).

3 Pick up three 11°s, and sew through the open hole of the following B (e-f). Pick up a dagger, an 11°, and a dagger, and sew through the open hole of the next B (f-g). Repeat this last stitch once, pick up three 11°s, and sew through the nearest hole

of the following A (g-h). Retrace the thread path of the outer ring of all the beads (not shown in the figure for clarity). Sew through the next five beads as shown to exit the center 4 mm druk bead (h-i).

4 Pick up three 11°s, the loop of an ear wire (making sure it faces the correct way), and three 11°s, and sew through the druk bead, going in the same direction (i-j). Retrace the thread path to reinforce the connection (not shown in the figure for clarity). **5** Sew through the next five beads in the outer ring, and continue through the following set of three 11°s (j-k). Pick up two 11°s, and sew through the open hole of the following dagger (k-l). Pick up a 2 mm fire-polished bead, and sew through the

open hole of the next dagger. Repeat this stitch twice (I-m). Pick up two 11°s, and sew through the next set of three 11°s (m-n). End the working thread and tail.

6 Repeat steps 1–5 to make a matching earring. ●

Kathy Simonds is an Idaho native. She has two lovely daughters and three amazing grandsons.



She has been beading for more than ten years and started designing and creating patterns in the past few years. She is a 2015–2016 Starman TrendSetter. Contact her at kbsimonds@gmail.com or visit www.kathysimondsdesigns.etsy.com.







Crystal blossoms bracelet



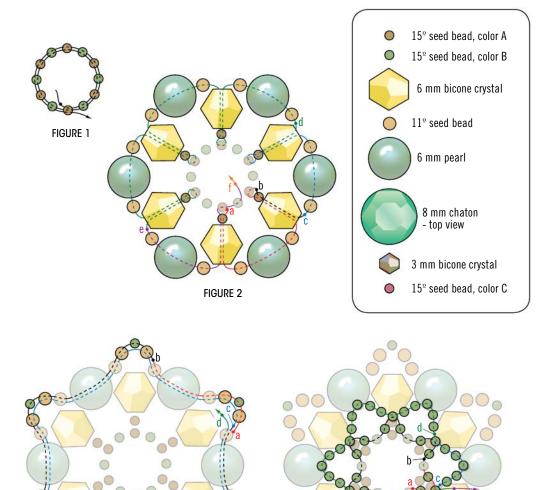


FIGURE 3

FIGURE 4

Components

1 On 1½ yd. (1.4 m) of thread, pick up a repeating pattern of a color A 15° seed bead and a color B 15° seed bead six times. Sew through the beads again to form a ring, leaving a 12-in. (30 cm) tail, and exiting the first A (figure 1).

2 Pick up an A, a 6 mm bicone crystal, an 11º seed bead, a 6 mm pearl, an 11°, a 6 mm crystal, and an A. Skip the next B in the ring, sew through the following A to form a loop (figure 2, a-b), and continue back

through the last A and 6 mm crystal added (b-c).

3 Pick up an 11º, a pearl, an 11°, a 6 mm crystal, and an A, skip the next B in the ring. Sew through the following A, and continue back through the last A and 6 mm added (c-d). Repeat this stitch three times (d-e).

4 Pick up an 11º, a pearl, and an 11°, and sew through the next 6 mm crystal and A in the first loop. Continue through the following A and B in the ring (e-f). Set the working thread aside.

5 Thread a needle on the tail.

and sew through the beadwork to exit an 11º in a loop, with the needle pointing toward the adjacent loop (figure 3, point a). Pick up an 11º, a B, and an 11º, and sew through the next 11°, pearl, and 11° (a-b). Repeat this stitch five times to complete the round (b-c). Retrace the thread path, skipping the Bs just added (c-d), and end the tail.

6 With the working thread, pick up three Bs, skip the next A in the inner ring, and sew through the following B to form a picot (figure 4, a-b).

Difficulty rating











Materials green bracelet 71/2 in. (19.1 cm)

- 4 8 mm (SS39) chatons (Swarovski 1088, erinite)
- 24 6 mm glass pearls (Swarovski, iridescent green)
- bicone crystals (Swarovski)
- 24 6 mm bicone crystals (light smoked topaz)
- 20 3 mm bicone crystals (metallic light gold 2X)
- 1 g 11º seed beads (Miyuki 2006, matte metallic dark bronze)
- 15º seed beads
 - **3 g** color A (Miyuki 2006, matte metallic dark bronze)
 - 1 g color B (Miyuki 2008, matte metallic patina iris)
 - 1 g color C (Toho 221, bronze)
- 1 toggle clasp
- 2 6 mm jump rings
- · Fireline, 6 lb. test
- beading needles, #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

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

Basics, p.71

- ending and adding thread
- opening and closing jump rings

Szidonia Petki is a self-taught beader who lives in Gallipoli, Italy. She



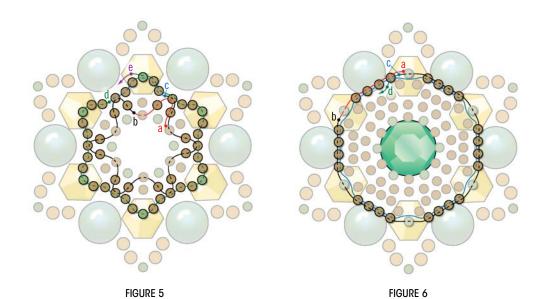
loves the rich colors and intricate patterns of vintage-inspired jewelry. When not beading, Szidonia spends her time reading mystery books, watching movies, or listening to music. Email her at spetki@gmail.com, or visit www.sidoniasbeads.com. or www.sidoniasbeads.etsy.com. Repeat this stitch five times to complete the round, and step up to exit the second B added in this round (b-c). **7** Pick up five Bs, and sew through the center B in the next picot (c-d). Repeat this stitch five times to complete the round (d-e). Retrace the thread path, skipping the center B in each picot, and exit an A in the inner ring. This is the back of the component. 8 Turn the component over to the front surface. Pick up three As, skip the next B in the inner ring, and sew through the following A to form a picot (figure 5, a-b). Repeat this stitch five times to complete the round, and step up to exit the second A added in this round (b-c). Pick up two As, a B, and two As, and sew through the center A of the next picot (c-d). Repeat this stitch five times to complete the round, and step up to exit the center B in the first picot (d-e). **9** Pick up four As, and sew through the center B in the next picot (figure 6, a-b). Repeat this stitch five times to complete the round (b-c). Place the chaton in the ring of beads, face up. Skipping the Bs added in the previous round, retrace the thread path three times using a tight tension to secure the chaton (c-d). The retracing of the thread path is shown only once in the figure for clarity.

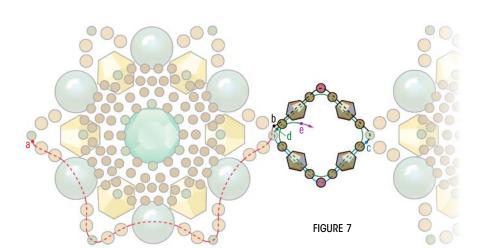
10 Work as in steps 1–9 to make a total of four components.

Assembly

Fnd the thread.

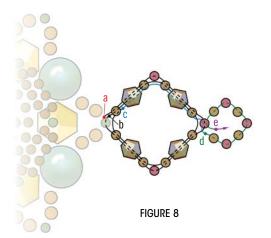
1 Add 1 yd. (.9 m) of thread to a component, exiting a B in the outer picot and leaving a 12-in. (30 cm) tail to be used later for the clasp (figure 7, point a). This sets





up the tail to be in the proper position for adding the clasp. Sew through the beadwork as shown to exit the B in the opposite picot (a-b). Place this component on the left side of your bead mat, and place another component on the right side.

2 With the working thread from the left component, pick up an A, a 3 mm crystal, an A, a color C 15° seed bead, an A, a 3 mm crystal, and an A, and sew down through the corresponding B on the right component (b-c). Pick up the same pattern of beads, and sew up through the B on the left component





make it longer

An easy way to add additional length is by substituting 4 mm pearls in place of 3 mm bicones in the connections, as shown in the silver bracelet. This small change adds about $\frac{1}{2}$ in. (1.3 cm) to the bracelet.

that your thread exited at the start of this step (c-d). Retrace the thread path, skipping the two Cs and two Bs (d-e). Sew through the beadwork as needed to exit the B on the opposite picot of the right component.

3 Work as in steps 1-2 to attach the remaining

components.

Clasp

1 With the working thread, pick up an A, a 3 mm crystal, an A, and a C three times, and then pick up an A, a 3 mm crystal, and an A. Sew through the B your thread exited at the start of this step, going in the same direction (figure 8, a-b). Retrace the thread path, skipping the three Cs and the B (b-c). Pull the thread tight, and sew through the beadwork

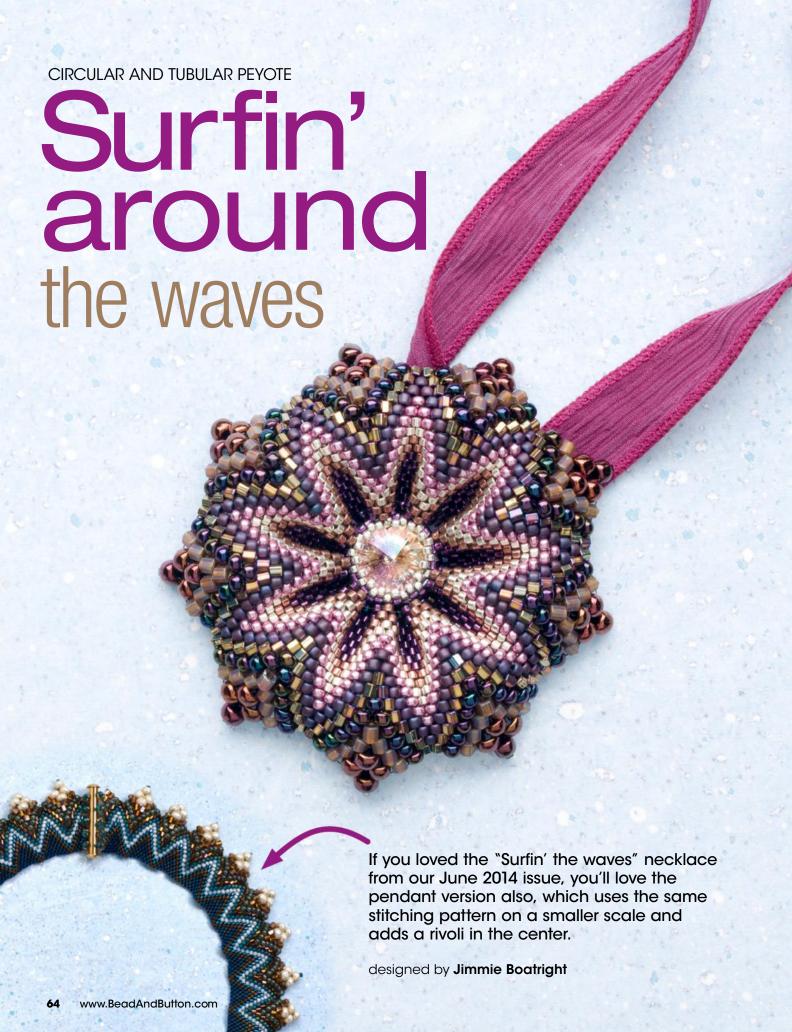
as shown to exit the end C (c-d).

2 Pick up an A and a C three times, and then pick up an A. Sew through the C your thread exited at the start of this step, going in the same direction (d-e). Retrace the thread path twice, skipping the three Cs just added. End the working thread.

- **3** Open a jump ring, and attach one end of the clasp to the end loop of the bracelet.
- **4** Using the tail, work as in steps 1–3 on the other end of the bracelet. ●

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





Pendant

1 On a comfortable length of thread, attach a stop bead, leaving an 8-in. (20 cm) tail.

2 Pick up two color A 11º cylinder beads, two color B 11º cylinder beads, two color C 11º cylinder beads, two color D 11º seed beads, two color E 11º seed beads, two color F 11º hex-cut seed beads, two color G 8° seed beads, and two color H 8º hex-cut seed beads (figure 1, a-b). These beads will form the first two rows as the third row is added. Do not tie any knots in these rows because you will be removing them when you join the ends together. **3** Work in flat even-count peyote stitch as follows, picking up one bead per stitch and referring to figure 1:

Row 3: H, G, F, E, D, C, B, A (b-c).

Row 4: A, A, B, C, D, E, F, G (c-d).

Row 5: G, F, E, D, C, B, A, A (d-e).

Row 6: A, A, A, B, C, D, E, F **(e-f)**.

Row 7: F, E, D, C, B, A, A, A (f-g).

Row 8: A, A, A, A, B, C, D, E **(g-h)**.

Row 9: F, E, D, C, B, A, A, A (h-i).

Row 10: A, A, A, B, C, D, E, F (i-j).

Row 11: G, F, E, D, C, B, A, A (j-k).

Row 12: A. A. B. C. D. E. F. G (k-I).

Row 13: H, G, F, E, D, C, B, A (I-m).

Row 14: A, B, C, D, E, F, G, H (m-n).

Row 15: Color I 6º seed bead, H, G, F, E,

D, C, B (n-o).

Row 16: B, C, D, E, F, G, H, I (o-p). Work an increase turn: Pick up an I and an A, and sew back through the I just picked up (p-q). This creates a point.

Row 17: I, H, G, F, E, D, C, B (q-r).

Row 18: A, B, C, D, E, F, G, H (r-s).

Row 19: H, G, F, E, D, C, B, A (s-t).

Row 20: A, A, B, C, D, E, F, G (t-u).

Row 21: G, F, E, D, C, B, A, A (u-v).

Row 22: A, A, A, B, C, D, E, F (v-w).

Row 23: F, E, D, C, B, A, A, A (w-x).

Row 24: A, A, A, A, B, C, D, E (x-y).

4 Repeat rows 9-24 to create a total of nine "bumps" (the protruding curves) and "dips" (the concave areas between the bumps), ending with row 18 on the last repeat. End and add thread as needed.

5 Remove the stop bead, and take out the first two rows of the beadwork. Zip the two ends of the beadwork together, and end the threads.

note Lay out your beads in order on your work surface, and label them A-I. This will help you pick up the correct beads for each stitch, alternating between ascending and descending order.

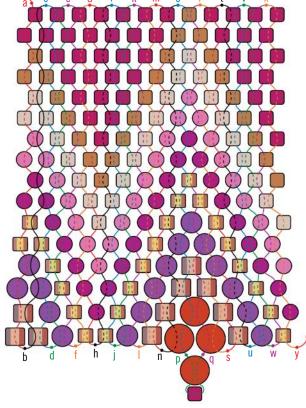


FIGURE 1

Difficulty rating











Materials

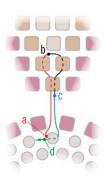
pendant 23/4 in (7 cm)

- 1 12 mm rivoli (Swarovski, purple haze)
- 4 g 6º seed beads, color I (Toho 222, dark bronze)
- 3 g 8º hex-cut seed beads, color H (Toho SB2631, silver-lined matte amber AB; www.fusionbeads.com)
- 3 g 8º seed beads, color G (Miyuki 454, metallic dark plum iris)
- 3 g 11º hex-cut seed beads, color F (Miyuki 188, metallic purple gold iris)
- 3 g 11º seed beads
 - color D (Miyuki 4218, Duracoat galvanized dusty orchid)
 - color E (Toho 704, matte Andromeda)
- 11º cylinder beads
 - 4 g color A (Miyuki DB0611, dyed silverlined wine)
 - 3 g color B (Miyuki DB1843, Duracoat galvanized dark mauve)
 - 3 g color C (Miyuki DB1831, Duracoat galvanized silver)
- 1 **g** 15° seed beads (Miyuki 4201, Duracoat galvanized silver)
- · Fireline, 6 lb. test
- beading needles, #11 or #12
- thread bobbin or a piece of cardboard

Basics, p.71

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





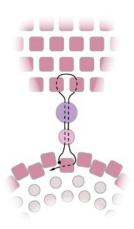
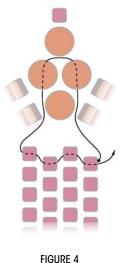


FIGURE 3



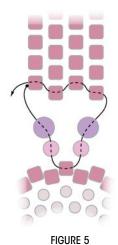


FIGURE 2

Bezel

- 1 On 4 ft. (1.2 m) of thread, pick up 30 color A cylinder beads, and sew through the first three beads again to form a ring, leaving a 3-ft. (.9 m) tail. These beads will shift to form rounds 1 and 2 as the next round is added. Wrap the tail on a thread bobbin or a piece of cardboard.
- 2 Work rounds of tubular peyote stitch for the back of the bezel as follows, and step up at the end of each round. Round 3: Work a round using As. Rounds 4-5: Work both rounds using 15° seed beads.
- **3** Flip the beadwork over, and place the rivoli face up into the beadwork. Unwind the tail, and stitching off the As in round 1, work two rounds of 15°s for the front of the bezel, using a tight tension. End the working thread, but not the tail. With the tail, sew through the beadwork to exit the first round of 15°s added on the front of the bezel.

Center attachment

You will be connecting the inside-edge cylinder beads of each bump to the front of the bezel and the dips to the back of the bezel.

1 With the working thread of the bezel, sew through the edge B on the top of a bump and the next diagonal B (figure 2, a-b). Turn, sew back through the adjacent B, and continue back through the first B (b-c). Sew through the 15° your thread exited on the bezel, going in the same direction as before (c-d), and continue through the bezel to exit the next 15° in the same round that is nearest to the following bump.



- 2 Work as in step 1 to attach the remaining eight bumps around the bezel, sewing through one or two 15°s in the same round so the bumps are equally spaced around the bezel. Then sew through the bezel to the back of the pendant, exiting the last round of As nearest the 15°s.
- **3** With the back of the pendant facing up, pick up a D and a G, and sew through the nearest edge A near the center of the adjacent dip. Turn, and sew back through the adjacent edge A and the G and D just added, and continue through the A your thread exited at the start of the step, going in the same direction as before (figure 3). Repeat this stitch to attach the remaining eight dips around the bezel, sewing through the beadwork to the nearest A in the same round of the bezel that is nearest the next dip, and end the thread.

Bail

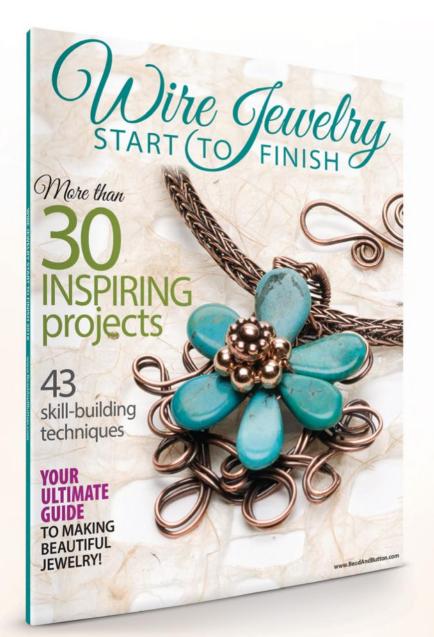
1 On 30 in. (.76 cm) of thread, attach a stop bead, leaving a 10-in. (25 cm) tail. Pick up four As, and work in flat even-count peyote stitch for 28 rows to



form a strip. With the working thread exiting the right side of the strip, sew through a right-hand 6° on the back of the pendant, with your needle pointing toward the outside edge of the pendant. Turn, and sew back through the adjacent 6°, with your needle pointing toward the center of the pendant. Continue through the last two rows of the strip as shown (figure 4 and photo a). Retrace the thread path, and end the working thread. **2** Remove the stop bead from the tail. Sew through the nearest G and D that attach the corresponding dip to the bezel, the adjacent A in the bezel, the D and G that attach the next dip to the bezel, and the last two rows of the strip as shown (figure 5 and photo b). Retrace the thread path through this connection, and end the tail.

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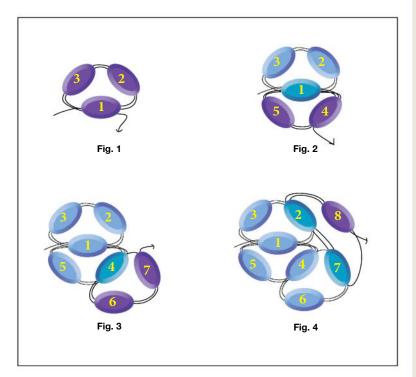
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Beaded bead

- 1. Condition a 24-in. (61cm) piece of beading thread (Basics) and thread a needle on one end. Pick up three pinch beads (1, 2, and 3), and tie an overhand knot (Basics), leaving a 2-in. (5cm) tail. Sew back through beads 1, 2, 3, and 1. Pull the thread tight after every step (fig. 1).
- **2.** Pick up beads 4 and 5. Sew through 1, 4, 5, 1, and 4 **(fig. 2)**.
- **3.** Pick up beads 6 and 7. Sew through beads 4, 6, and 7 (fig. 3).
- **4.** Sew back through bead 2. Pick up bead 8, and sew through beads 7, 2, and 8 (fig. 4).

Supplies

Beaded bead

- 12 5x3mm pinch beads
- · Beading thread
- Beading needles, #10-#12
- · Thread conditioner
- Scissors

Chain necklace, 20 in. (51cm)

- 3 beaded beads
- 6 4mm round beads
- 3 5x3mm pinch beads
- 22 in. (56cm) cable chain, 4mm links
- 2 or 3 10mm jump rings
- **3** 2-in. (5cm) headpins
- · Lobster-claw clasp
- Roundnose pliers and chainnose pliers
- · Diagonal wire cutters

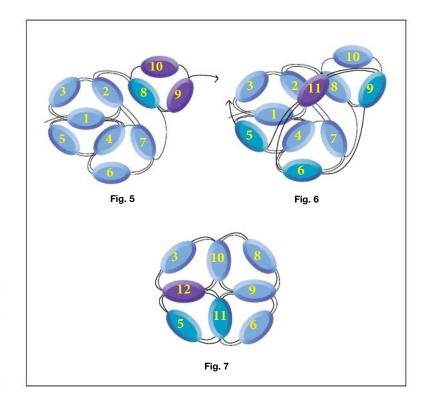
Earrings

- 2 beaded beads
- 4 4mm round beads
- 2 5x3mm pinch beads
- 4 links cable chain, 4mm links
- 2 2-in. (5cm) headpins
- Pair of earring wires
- Roundnose and chainnose pliers
- · Diagonal wire cutters

Color Guide

Pearls: petrol
Pinch beads: gold,
turquoise, and red

To make the beads as shown, beads 1, 2, 4, and 7 should be red; all the rest should be turquoise.







Getting my beaded beads to feel appropriately solid and stiff has always been a challenge. Even after I had gone back around the bead path so many times I couldn't get the needle through one more time, sometimes the beads still felt a little squishy. I found the answer to my problem in an episode of Katie Hacker's PBS show "Beads, Baubles and Jewels." Guest Jean Campbell applied acrylic floor finish to her beading to stiffen the thread and, as a bonus, add a protective sheen to the beads.

- **5.** Pick up beads 9 and 10. Sew through beads 8, 9, 10, 8, and 9 **(fig. 5)**.
- **6.** Pick up bead 11. Sew through beads 6, 9, 11, and 5 **(fig. 6)**.
- 7. Pick up bead 12 and sew through bead 11. Reinforce the bead by going through all of the pinch beads (following the bead path) until you run out of thread or you can't get the needle through the beads any more. See the Tip on this page for an easy way to further stiffen the beaded bead (fig. 7).

Chain necklace

1. Follow the beaded-bead directions to make three beads. Use the beads to make three bead units. For each one, on a headpin, string a 4mm round bead, a beaded bead, a 4mm round, and a pinch bead. Then make a plain loop (Basics).

- 2. Cut three small pieces of chain: 1½-in. (3.8cm), 1-in. (2.5cm), and ½-in. (1.3cm) long. Attach a chain to each plain loop. Cut two 9-in. (23cm) pieces of chain. Use a jump ring (Basics) to attach the three bead dangles and the two 9-in. chains.
- **3.** On one chain end, attach a lobster claw clasp. (The chain I used had an attached loop. If yours doesn't have a loop, add a jump ring.) Attach a jump ring to the end of the second chain.

Earrings

Follow step 1 of the chain necklace and make a bead unit. Attach a two-link piece of chain to the plain loop. Open the loop of an earring wire, attach the dangle, and close the loop. Repeat to make a second earring.



THREAD AND KNOTS

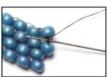
Conditioning thread

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

Ending and adding thread

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

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





Half-hitch knot

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

Square knot

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

Overhand knot

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



Attaching a stop bead

Use a stop bead to secure beads temporarily when you begin stitching: Pick up the stop bead, leaving the desired length tail. Sew stop bead again in the sa



the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

STITCHES BEADED BACK STITCH



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

LADDER STITCH

Making a ladder

1 Pick up two beads, and sew through them both again, positioning the beads side by side



so that their holes are parallel (a-b).

2 Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead (b-c). Continue for the desired length

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

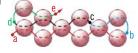
With your thread exiting the last bead in the ladder, sew through the first bead of the ladder, and then sew through the last bead again.

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 "up-beads."

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

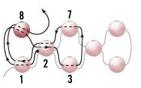
Work two-drop peyote stitch the same way as basic flat peyote, but treat pairs of beads as if they were single beads.

- 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.

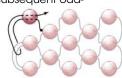
- **1** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.
- 2 Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're



working on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.

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

numbered rows, pick up the last bead of the row, sew under the thread bridge between the last two



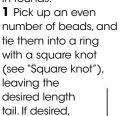


edge beads, and sew back through the last bead added to begin the next row.

Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote,

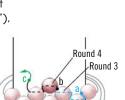
but instead of sewing back and forth, work in rounds.



onto a dowel. **2** Sew through the first bead in the ring. Pick up a bead, skip

slide the rina





Round 1

a bead in the ring, and sew through the next bead. Repeat to complete the round.

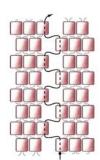
- **3** To step up to start the next round, sew through the first bead added in this round (**a-b**).
- **4** Pick up a bead, and sew through the next bead in round 3 **(b-c)**. Repeat this stitch to complete the round.
- **5** Repeat steps 3 and 4 for the desired length tube.

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.



RIGHT-ANGLE WEAVE Flat strip

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



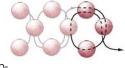
2 Pick up three beads. Sew through the last bead in the previous stitch (a-b), and continue through the first two beads picked up in this stitch (b-c).



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3 Continue adding three beads per stitch until the first row is the desired length. You are stitch-



ing in a figure-8 pattern, alternating the direction of the thread path for each stitch.

Forming a strip into a ring

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

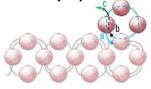


Adding rows

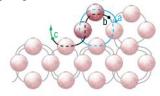
1 To add a row, sew through the last stitch of row 1, exiting an edge bead along one side.



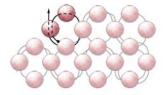
2 Pick up three beads, and sew through the edge bead your thread exited in the previous step (a-b). Continue through the first new bead (b-c).



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



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



Tubular

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

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

STRINGING AND WIREWORK Crimping

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

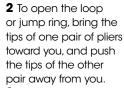
- 1 Position the crimp bead in the hole that is closest to the handle of the crimping pliers.
- **2** Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.
- **3** Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.
- **4** Tug on the wires to ensure that the crimp bead is secure.





Opening and closing loops and jump rings

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



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



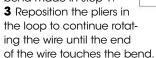


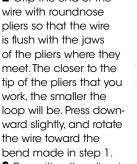
Plain loop

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 work, the smaller the the wire toward the









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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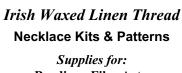










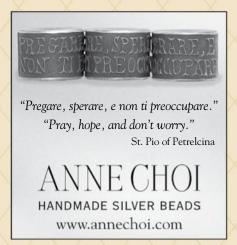


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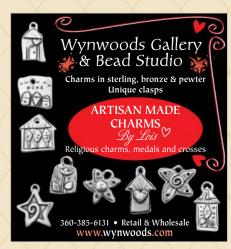
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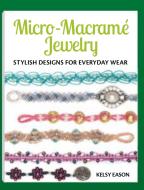
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Building community

Nina Cooper strives to make the world a better place, one finding at a time.

by Julia Gerlach



cutely aware of the challenges of entrepreneurship, most small business owners are involved in philanthropy of one sort or another. But Nina Cooper of Nina Designs, wholesaler of jewelry charms and findings, goes beyond making charitable donations, orienting her entire business model to bettering the world around her.

Setting up shop

Nina started her business almost 30 years ago as an undergrad in Berkeley, California. At the time, her passion was dance, and she sold her beaded jewelry to pay for classes. When she traveled to Bali to study, she learned to make silver beads and findings for her beadwork, and brought them back to the U.S. to sell, along with textiles, wood carvings, jewelry, and clothing.

After a devastating fire in 1991, Nina had to narrow the focus of her business, so she decided to drop her beaded jewelry line and focus on the silver designs. With the help of an SBA loan, she had a production facility built in Bali to make her pieces. From the very start, Nina had a strong interest in the welfare of her employees, and she is proud that she offers above-average wages, life insurance, pension fund contributions, and ample paid days off. She makes a point of promoting managers from within the company and takes her commitment to equal rights for women seriously; 50 percent of the managers at her Bali production facility are female and there is a zero-tolerance policy regarding sexual harassment.

Global concern

Nina's philosophy goes beyond good wages and a supportive work environment. "Social Impact Investing has finally come into fashion, but it has always been obvious to me that business is about more than making money. It is a powerful engine for change. If every business channeled a small part of their profits

toward improving the world, it would unleash a huge reservoir of resources. Think of what we could accomplish!," Nina says.

One of her current projects is a micro loan partnership with two organizations, Novica and Kiva, that channel low- and zero-interest funds to women artisans in the developing world. "Having worked in these countries for decades, I am very aware of how difficult and expensive it is to access capital. Rates can easily be as high as 30% per month. We have lent over \$120,000 to more than 300 women in over 20 countries. Most of these loans are in small amounts to women who already have businesses but need money for materials or to hire help."

"It is well documented that the best way to help communities rise out of poverty is to economically empower women. By funding artisans, we build a bridge between the women who buy the products in the U.S. and the women artisans in the developing world. I am hoping to start a domestic micro loan program with Kiva this year."

Nina is also concerned about the environment. Partnering with Trees for the Future (www.treesforthefuture.org), she is attempting to minimize Nina Designs' carbon footprint. Though it is hard to be sure, she believes the 77,000+ trees they have planted to date are offsetting the carbon associated with their office operations, order shipping, and more. And she's mindful about the type of trees that are being planted — many of them provide food and materials for the surrounding communities.

The 30 years that Nina Designs has been in business is a testament to Nina's creativity, smarts, and business acumen. After all, many businesses never recover after a catastrophic loss, such as that 1991 fire that wiped out her offices. But Nina Designs has flourished, even in the face of some hard times, and continues to set an example for us all. ●

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